

HOUSE & GARDEN

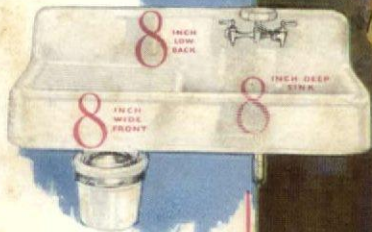


CIRCULATING

DISCARDED

House Planning Number

Fruit and vegetable juices stain it? Not this sink! It's the new *Acid-Resisting* "Three 8's" sink by "Standard"



The Glenmere with drainboard at left end. In the main illustration is the BRENT-WOOD, double drainboard model.



The Glenmere "Three 8's" design shown with drainboard at right end. Note the "Three 8's" dimensions.



The swinging-spout faucet of beautiful octagonal design, finished in Chromard—a metal finish with the sheen of platinum that will not tarnish or corrode. It is seven times as hard as nickel.



A new faucet design providing for both hot and cold soft water. The other handle is for cold city water. All distribute through the one swinging-spout.

WHEN you sit down to Thanksgiving dinner — and father begins his ceremony over the golden-brown bird—and Bobby's roving glance is taking in a glorious procession of cranberries, preserves, potatoes and salad—

What of your kitchen sink? Is it clean and sparkling after the deluge of cranberry and other fruit juices, vinegar and vegetable strainings?

You will have added cause for Thanksgiving this year if your sink is the new "Three 8's" sink. Fruit and vegetable acids cannot roughen or discolor its Acid-Resisting Enamel. Dirt cannot become

ground into it. A quick swish of a damp cloth keeps its hard, glass-smooth surface glistening—always.

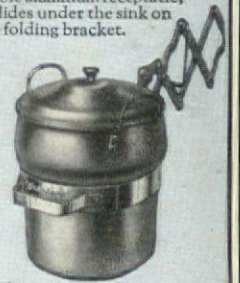
See the "Three 8's" sink now at a "Standard" Showroom. Observe the 8-inch low back that fits under a deep window; the 8-inch deep sink compartment, deeper by 2 inches; the 8-inch deep front that gives the whole sink a new beauty. Be sure to specify Acid-Resisting Enamel as many other "Standard" models are also made in regular enamel. The trademark "Standard" A-R, identifying Acid-Resisting Enamel, is impressed in every "Three 8's" sink. Write for interesting booklet.

Standard Sanitary Mfg. Co.
PITTSBURGH

"Standard"
PLUMBING FIXTURES



The directly attached garbage container of vitreous china with removable aluminum receptacle, slides under the sink on a folding bracket.



This sanitary step-saver is also available in heavy aluminum. It is an integral part of this sink—not a separate accessory.

November, 1927

LIBRARY OF HAWAII



CIRCULATING

TIFFANY & CO.

PEARL NECKLACES
AND PEARLS FOR ADDITIONS TO NECKLACES

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK

A new Perfume by Caron



*Sweet peas
Les Pois de Senteur de Chez Moi CARON*

CARON CORP., 389 FIFTH AVE., NEW YORK



THE PRINCELY TOKEN

FOR centuries a certain tradition of distinction has been associated with the gift of pearls. Kings have conferred them as a mark of favor. Princes have prized them beyond other jewels. In every country and in every time they have been chosen as the outward symbols of extraordinary honor and affection.

Yet the very qualities which contribute so strikingly to the desirability of pearls render their selection a matter for professional skill and judgment. Their exquisite luster, their symmetry, their delicate gradations of size and color have an immediate bearing upon their value. . . . And these

are considerations which only the most expert counsel can define.

It has been the privilege of Marcus & Company to afford this counsel to so many of America's leading families that this establishment has come to be identified in a peculiarly intimate way with the supply and selection of pearls. . . . And not the least gratifying aspect of this relationship is the discovery that special facilities and direct European buying can work surprising economies in the acquisition of this princely token.

Strings of pearls from \$125,000 to \$200. A large selection of loose pearls to add to necklaces, from \$20,000 to \$10.

MARCUS & COMPANY

JEWELERS

WM. ELDER MARCUS, Jr.

CHAPIN MARCUS

At the corner of Fifth Avenue and 45th Street, New York, and Palm Beach



Translucent twilight..
hour of celestial blue..
tender and romantic hour
when Phoebus Apollo~
plunges his shining~
sun chariot madly into
the welcoming sea..~



Liquid Magic...Guerlain's
L'Heure Bleue.. charmed es-
sence of roseate twilight
young..glad..heart disturbing
...and sweet, beyond the reach
of one's imagination but not
beyond the inventiveness of

GUERLAIN

NEW YORK 578 MADISON AVE • PARIS 68 CHAMPS ELYSEES
Guerlain Perfumes are blended and sealed in Paris and sold only in the original bottles.

FIFTH AVE.

B. Altman & Co.

NEW YORK



The old tradition of "Harvest Home" is typified by the centerpiece of actual fruit and vegetables, and a delicately Autumnal colour scheme is created by amber glassware and by golden yellow satin under the filet spread.

GOOD CHEER and GOOD TASTE

This year's Thanksgiving table has been specially arranged for you by the Hostess Service of B. Altman & Co. So many attractive new things are offered for table setting nowadays that women who care about correctness are seeking the latest combinations of china and glassware, linens and silver, with the most effective decorations to create tables in the latest expressions of good taste.

It is for this purpose that the Altman Hostess Service was organized and a cordial invitation is extended to all women who are interested in the technique of entertaining to see for themselves the model set tables and photographs showing tables arranged for many special occasions.

Correspondence is invited, and illustrations and diagrams for breakfast, luncheon, dinner and reception tables are available for those who are interested.

HOSTESS SERVICE

DEPARTMENT OF CHINA AND GLASSWARE

B. ALTMAN & CO.

361 FIFTH AVENUE

New York



**PARFUMS
ISABEY**
Originally
created
for the
exclusive
use of
one of the
present
Nobility
of France

ISABEY-PARFUMS of the most distinguished
lineage. Bleu de Chine · Gardenia · Sourire Fleuri
Rayon Vert · lys · Ambre de Carthage · Jasmin ·
Violette · Isabey odeurs of the most distinguish-
ed patronage. At exclusive shops everywhere.

ISABEY-PARIS Inc.
485 Fifth Avenue New York

**BOTTLED
SEALED &
PACKAGED
IN
FRANCE**

GIVE GLASS OR CHINA THIS YEAR!

HERE is one means of saying the usual thing in a fairly unusual way—and in a way that gives longevity to your greeting. Some tinkling, shining glasses or charmingly colorful breakfast dishes make a decorative, useful gift—Macy's China and Glass Shop is full of other suggestions. Here are a few:

[A]

Fine French crystalware. Goblets, high and low sherberts, wines, cordials, water tumblers and plates to match. Goblets \$1.69 each, other sizes priced accordingly.

[B]

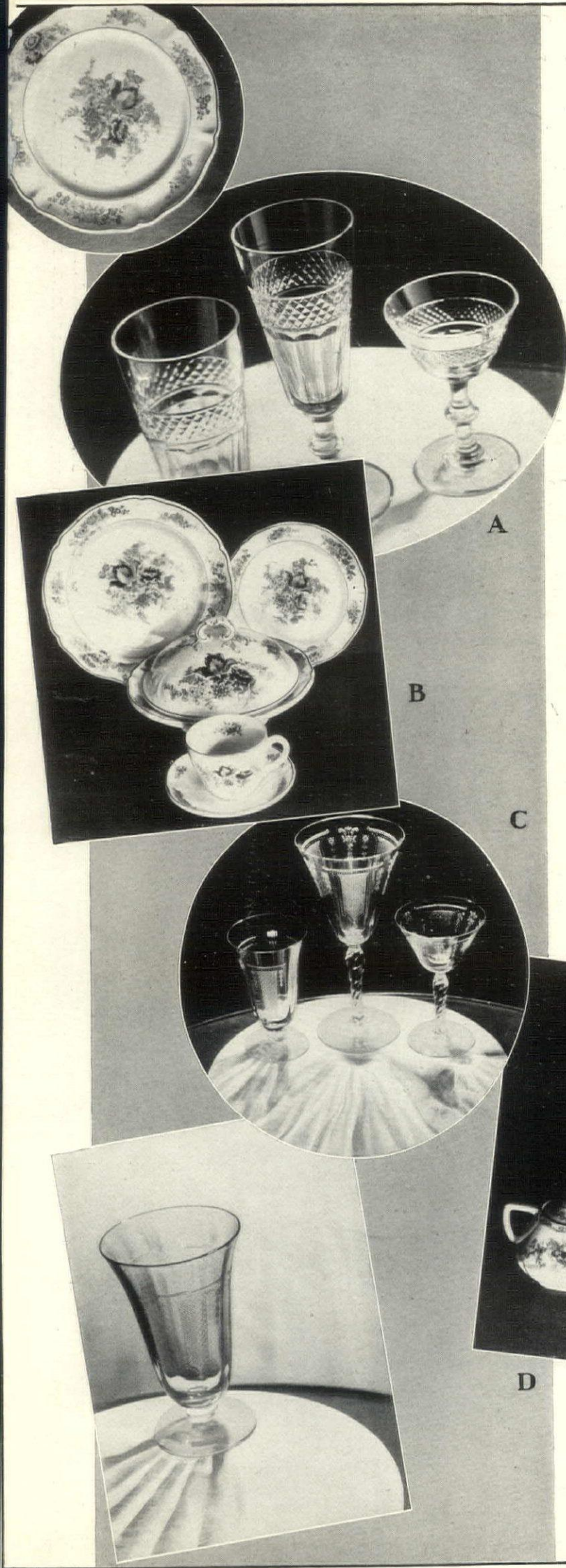
Colorful imported earthenware, "Montclair" pattern. Offered in a 32 piece luncheon set for \$9.94 and a 100 piece service for \$51.86. This is an open stock pattern.

[C]

Charming glasses with bowl of finely etched amber or green glass, and stem of crystal. Dinnerware in colored glass to match. The goblet is 74¢, salad plate 98¢.

[D]

From England comes Crown Ducal, a fine enameled pattern in which one may find a 17 piece individual breakfast set including tray, \$24.89. Dinner service, 100 pieces, \$90.75. This is another open stock pattern.

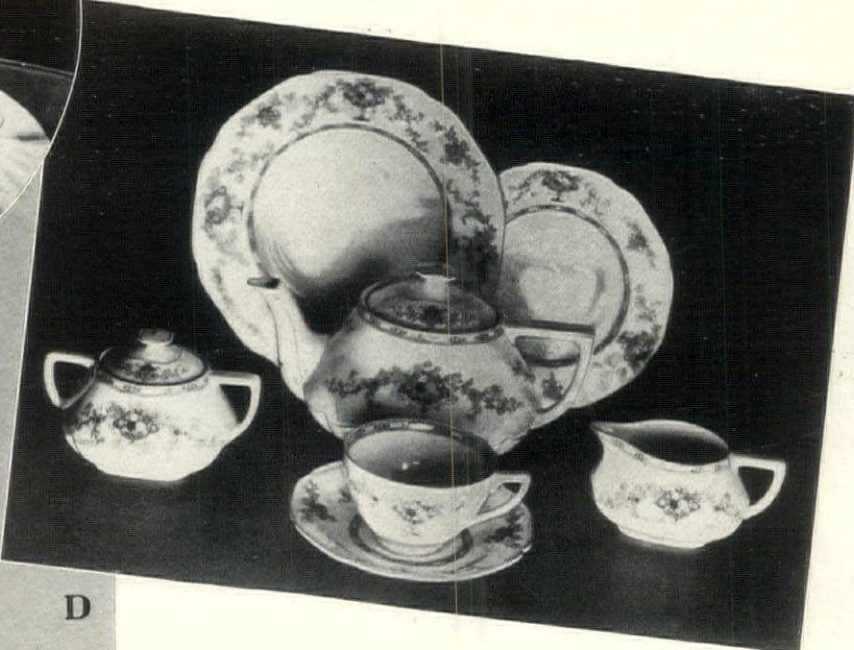


A

B

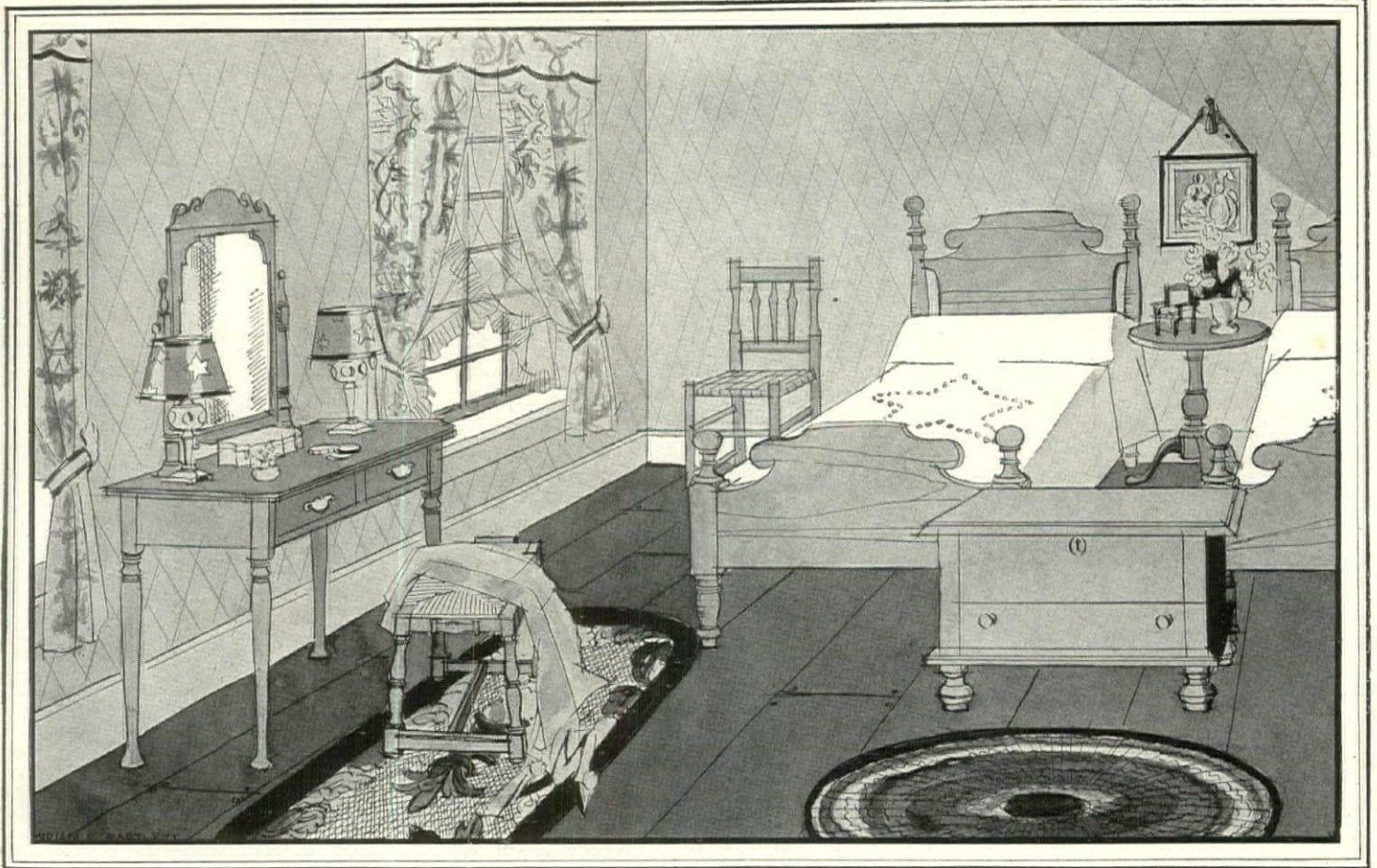
C

D



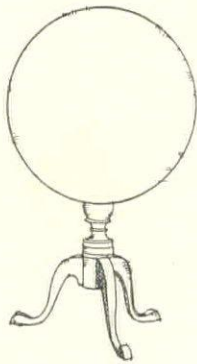
MACY'S

34th Street and Broadway, New York



One Thing is Certain—

There was no furniture of nineteenth or twentieth century design in American homes of the early 1700's



5055
Tilt Table

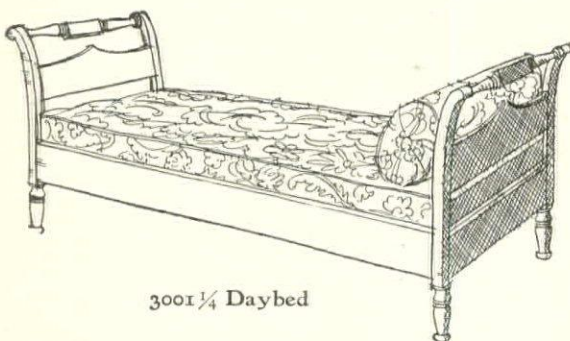
STRANGELY, perhaps, these wonderfully attractive homes and apartments that are being built *today* gain their surpassing charm by closer adherence to the architecture and decoration of the *oldest* American homes. Doubtless your own home is Early American in character.

To give your rooms completely harmonious quaintness and simplicity, it is certainly necessary to replace the discordant furniture of later periods with "Early American". There was no nineteenth or twentieth century furniture in homes of the early 1700's!

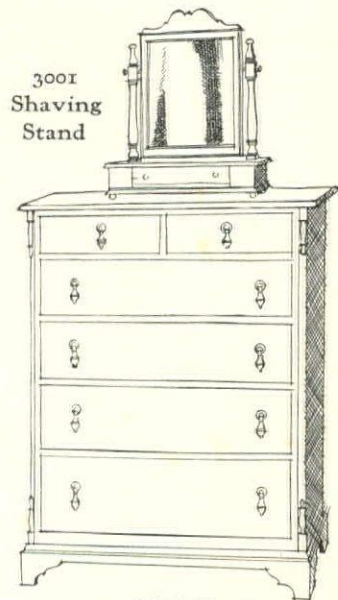
Genuine relics of that distant past have become rare indeed. But their counterparts are made inexpensively available through the work of the Stickley Shops of Fayetteville. Here, under the direction of one of the foremost collectors of Early Americana, exact replicas of the choicest collection pieces are produced—for every purpose in every room.

Each of these pieces is marked "Stickley, Fayetteville" as a guarantee of authenticity and quality in design, wood, workmanship and finish. Stickley Early American is a pleasure to see and live with.

Upon request we shall gladly send you a descriptive booklet and the address of the nearest dealer's showroom. Visitors are always welcome at the Workshops, c/o L. & J. G. Stickley, Fayetteville, N. Y.



3001 1/4 Daybed



3001 Tall Chest

Early American
BUILT BY
STICKLEY
OF FAYETTEVILLE, N. Y.

"The work of their hands has worn well—and the work of their brains has guided well the hands of other men"—*George Eliot*



A reproduction of remarkable fidelity is this distinguished Charles II chair, copied from a rare old piece in our own collection of English antiques. Every detail,—the fine carving, the faithfulness of the new covering to the old, the perfection of line,—attests the quality of Lord & Taylor reproductions.

DEPARTMENT OF
Antiques, Decoration and Reproductions

Seventh and



Eighth Floors

Lord & Taylor

FIFTH AVENUE NEW YORK

McCutcheon's

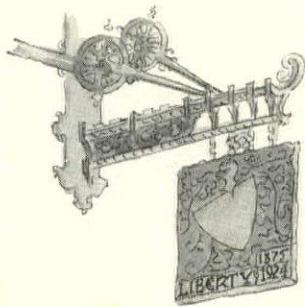
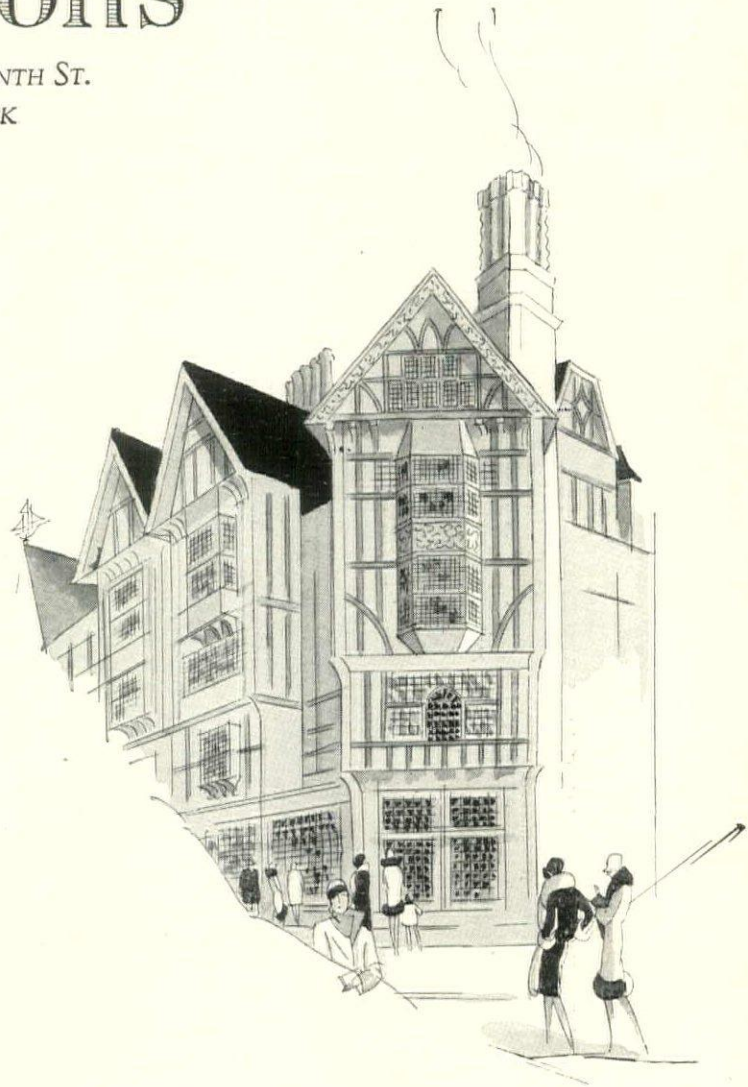
FIFTH AVENUE AT
DEPT. NO. 44



FORTY-NINTH ST.
NEW YORK

presents—

LIBERTY of LONDON



WE ANNOUNCE with genuine pleasure the completion of a special arrangement with Liberty & Co. of London by which we become their retail headquarters in New York. The House of Liberty, founded over half a century ago, has won an enviable reputation as the creator of beautiful and distinctive merchandise. There's a naive charm and an old-world loveliness to every product which bears the mark of "Liberty". And every article from the Liberty studios shows the workmanship of craftsmen who take true pride in its perfection.

Our Fall and Winter Catalogue illustrates many Liberty wares: Bags, hand-blocked or printed Scarfs, Tyrian Silks, Ethis Crepe, Liberty Lawn, Liberty Cretonnes and other fabrics; Moorcraft Ware, Tudric Pewter and many quaint gift novelties. Write for your copy of the Catalogue today. It is free.



Hampton Shops

A reproduction of a lovely seventeenth-century room, that might have been transported from some old English shire, is the great living-hall just installed in our building. Interest centers upon the flagstone floor, the pargetted walls and ceiling, the leaded windows . . . This room is completely typical of the interiors created by the Hampton Decorators.

18 EAST FIFTIETH ST. NEW YORK

ARTISTRY

There is a great difference between the mechanic and the artist—the mechanic constructs by mere routine and rule—the work of the artist is always creative.

Many Stieff craftsmen have been in our employ for forty years and more, many are sons and grandsons of Stieff craftsmen of yesteryears, all have felt the influence of tradition with the result that they contribute to the world of music, piano-fortes that are as fine as can be built. Unhastened in their art, with perfection their goal, it is little to wonder at, that Stieff Pianos should occupy their position of national prominence.

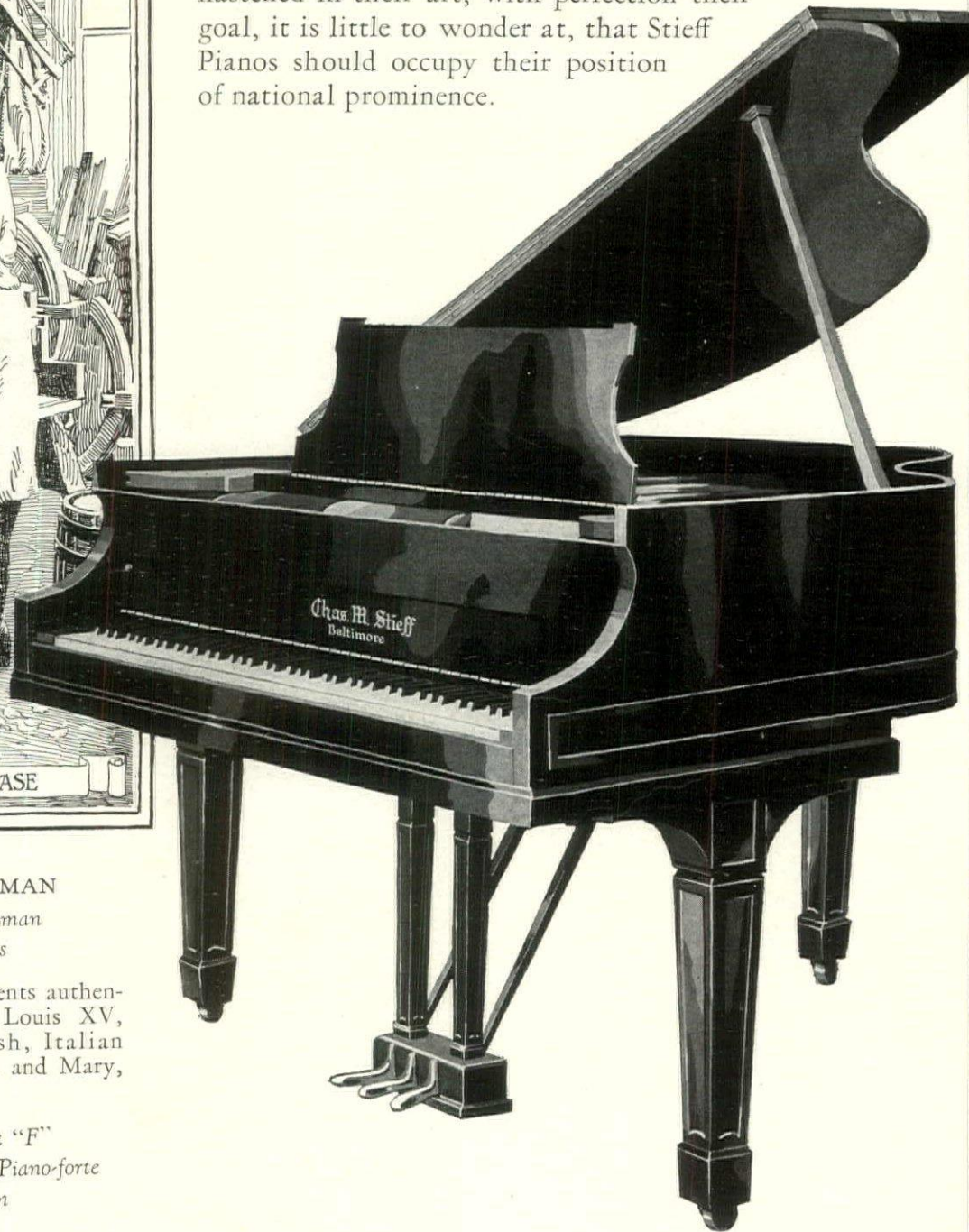


MAKING THE GRAND CASE

FRANZ NEUMAN
A Stieff Craftsman
for 25 Years

Stieff Period encasements authentically portray the Louis XV, Louis XVI, Spanish, Italian Renaissance, William and Mary, and other periods.

Send for Booklet "F"
The Development of Piano-forte
Composition



STIEFF

STIEFF • HALL • BALTIMORE • • • • • Warerooms • in • Principal • Cities



A 15th Century Living Room

THE central thought in every interior planned by Tiffany Studios is to make a real home. The Living Room illustrated here, with its furniture and decorations in period design, but adapted to meet present-day standards of comfort, demonstrates this principle. *** We are organized to handle decorating contracts in every part of the United States and Canada. *** Your inquiry is welcomed, whether for an occasional piece, furnishings for a single room or a complete plan of decoration.



This interesting booklet describing the activities of the Tiffany Studios will be sent on request.

TIFFANY® STUDIOS

MADISON AVENUE AT 47TH STREET · NEW YORK

INTERIOR DECORATION · LIGHTING FIXTURES · ORNAMENTAL BRONZE AND IRON



Vose

Louis XV

Magnificence during the sixteenth century in France, especially marked in the sumptuous elegance of palace and home furnishings, is most faithfully reflected in this beautiful and artistic Louis XV model of the Vose Piano. It will charmingly grace any home and appeal strongly to every cultivated taste. The true Vose tone, renowned throughout the world for its sweetness and permanence, is a feature of this beautiful Vose and no less distinctive than the artistic model itself.

We will gladly furnish floor pattern and full particulars regarding our convenient monthly payment terms. Vose Pianos are also made in other exquisite masterpieces in period and art models.

Vose & Sons Piano Co., 152 Boylston Street, Boston, Mass.



NOW, more than ever before, people realize that every room in the home must be furnished in good taste. Those who believe that good taste and reasonable prices are never synonymous will find The House of Sloane a revelation—for here impeccable taste and considerate prices go hand in hand.

W. & J. SLOANE

Fifth Avenue at Forty Seventh Street

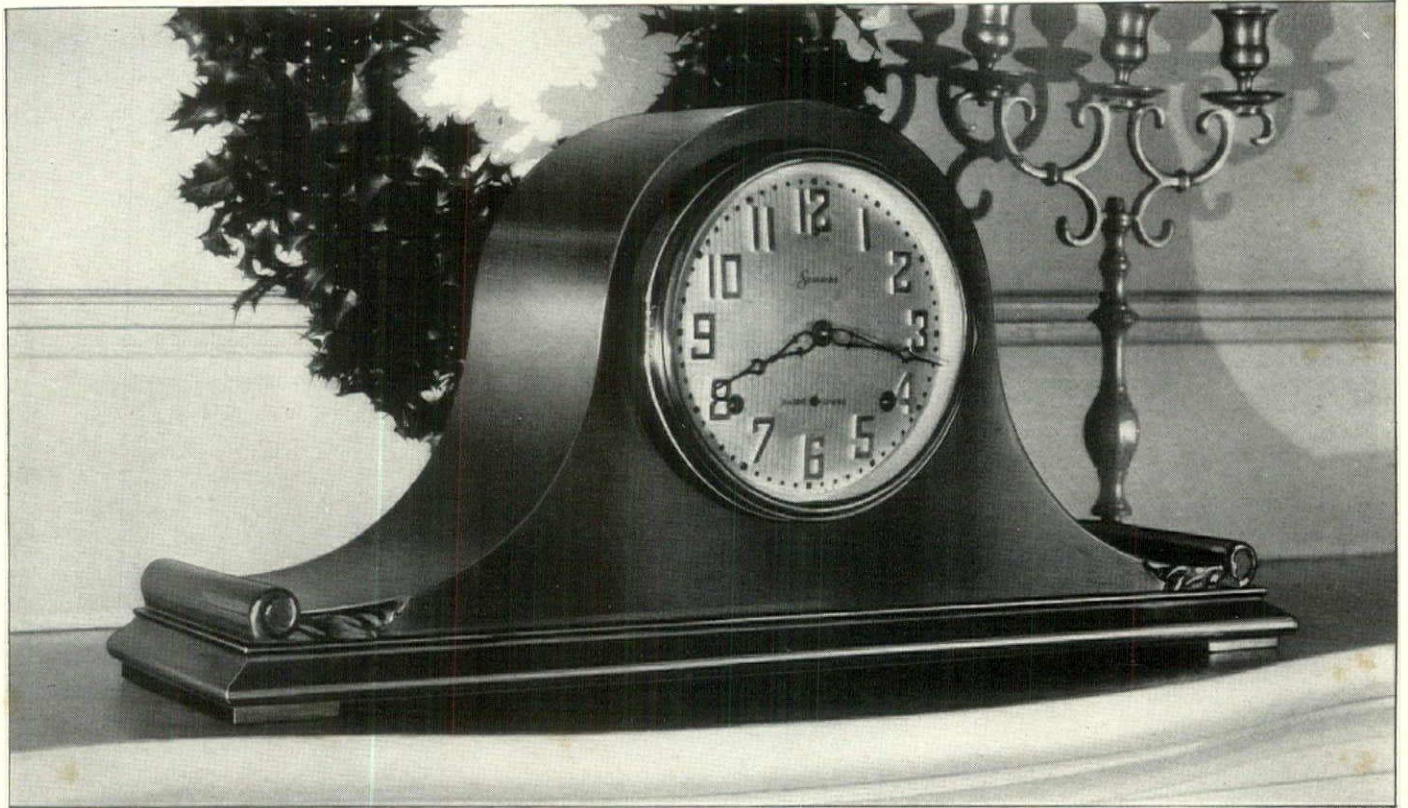
New York City

San Francisco

Washington

INTERIOR DECORATION · HOME FURNISHING COUNSEL

Let quaint WESTMINSTER CHIMES



SESSIONS WESTMINSTER NUMBER THREE, \$37

express your Christmas sentiment

TO THE friend you cherish most, send this most graceful gift—the new Sessions Clock with the famous *Westminster Chimes*. Day after day, year after year, every quarter-hour, its lilting chimes will sing anew your jolly holiday remembrance.

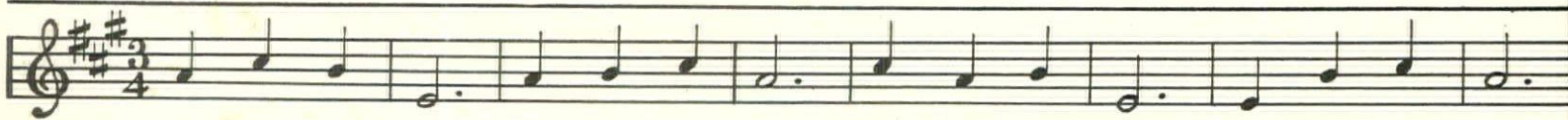
Its silver-noted chimes, its splendid case of fine mahogany, its genial face and sturdy, truth-telling movement, tell one nothing of its modest price. For the first time, a clock with genuine *Westminster Chimes* is avail-



able for as little as thirty dollars... You will want to know all about this new exquisite Sessions Clock. A post card brings to you a special booklet, "Chimes That Cast a Spell of Old-world Witchery", with intimate description and photographs. Or see them at any good clock store. If your dealer doesn't have them, write us. The Sessions Clock Company. New York, 233 Broadway. Chicago, 5 North Wabash Avenue. Factories at Forestville, Connecticut.

Sessions Clocks

WESTMINSTER CHIMES



Play these notes on your piano. You will recognize the famous chimes—the Westminster Chimes with which this clock is fitted

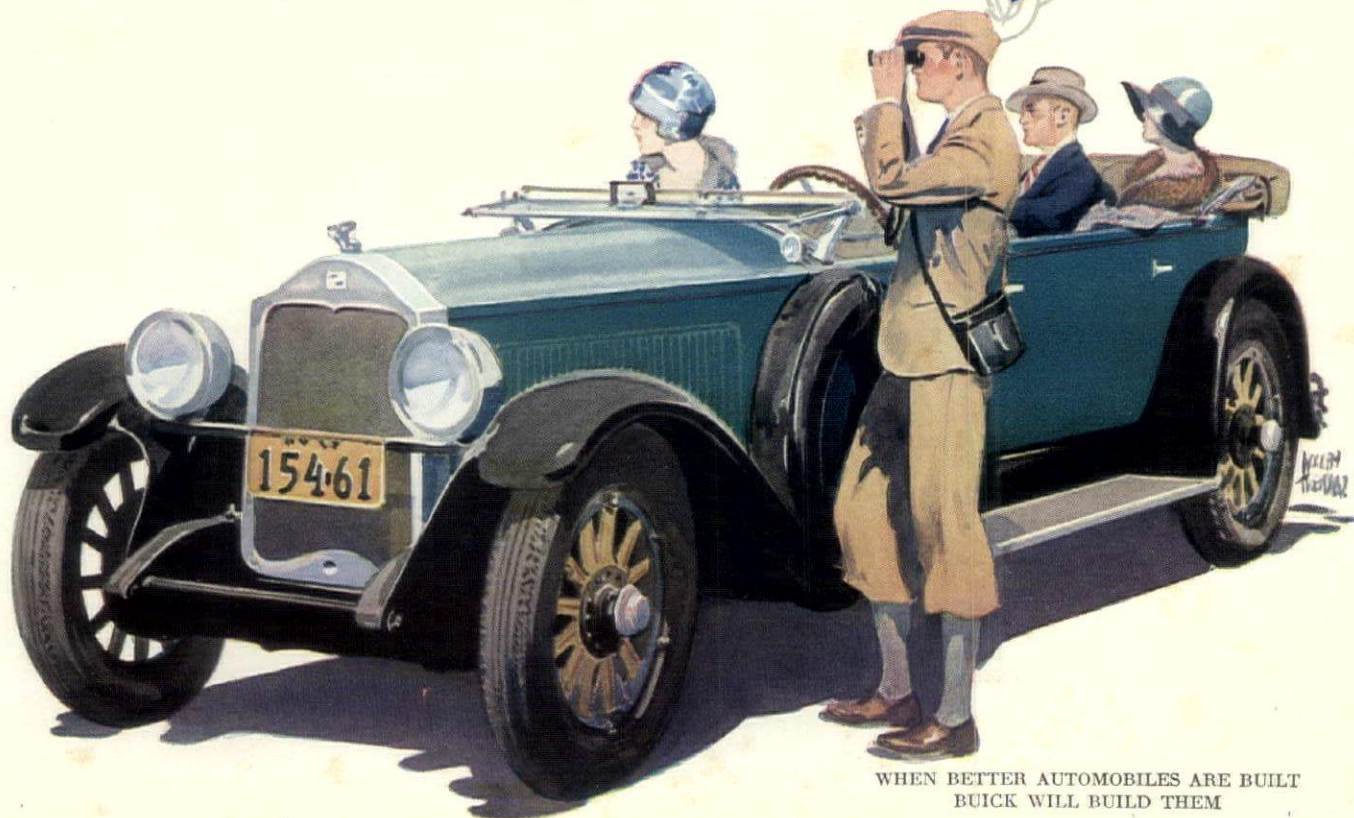


...as pert and sprightly
as Miss Fashion herself!

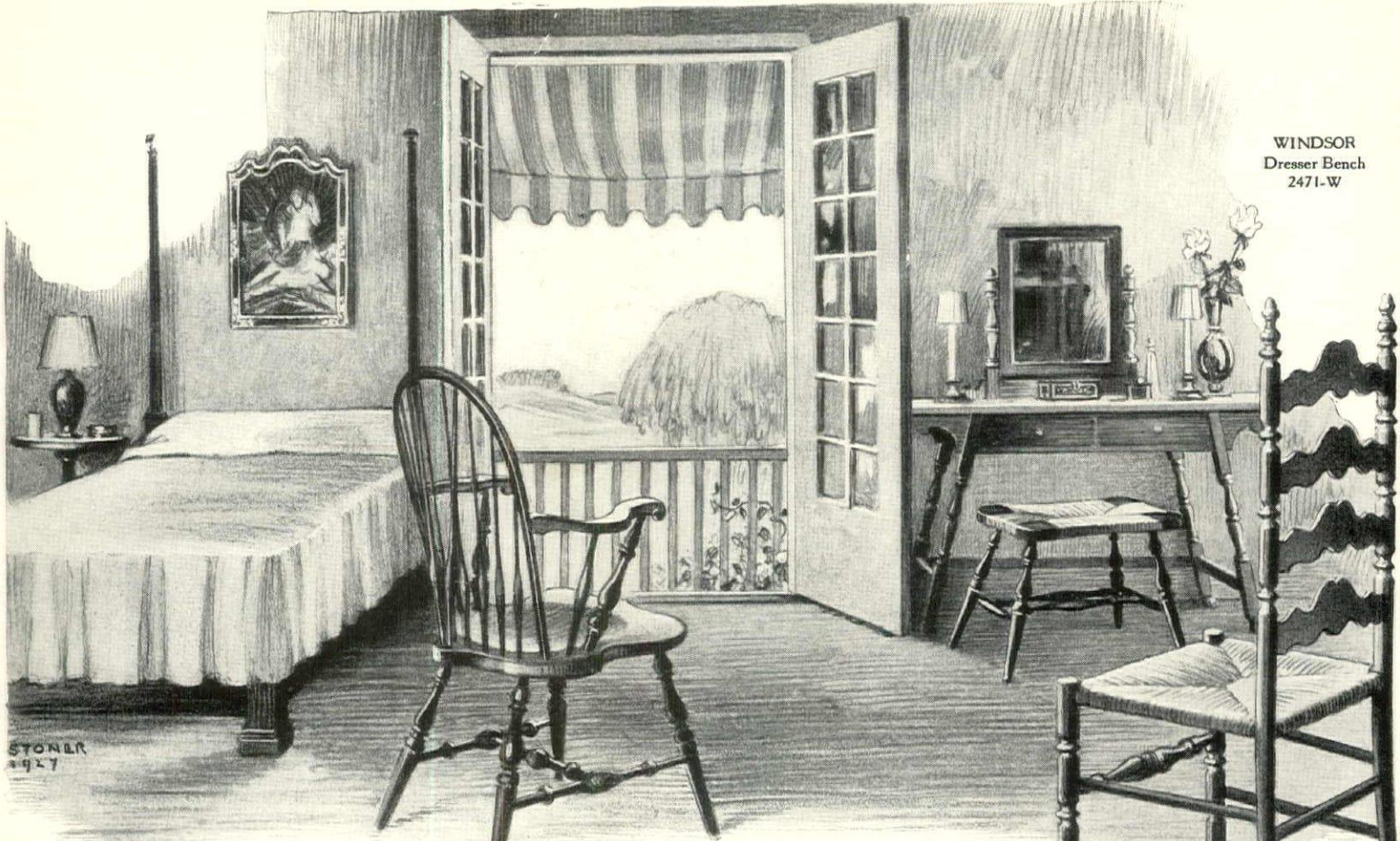
Not only is Buick for 1928 thrilling the world with its brilliant performance-abilities, but it is also winning the preference of millions by its vivid, sparkling beauty. **P** Here is style far surpassing any other creations, past or present—style resulting from finely proportioned bodies by Fisher, swung

smartly low without any loss of head-room or road-clearance. Here are lithe, fleet, youthful lines eloquent of Buick's amazing new standards of power, get-away and flexibility . . . and alluring color harmonies, inside and out—a remarkable development in interior decoration found only in Buick. **P** If you want supreme style—arresting grace and distinction—your motor car choice lies clear before you. The motor world knows no beauty comparable to that of Buick for 1928. It's the ruling mode—as pert and sprightly as Miss Fashion herself.

B U I C K



WHEN BETTER AUTOMOBILES ARE BUILT
BUICK WILL BUILD THEM



WINDSOR
Dresser Bench
2471-W

PRISCILLA
Arm Chair
2003-5

GRANADA
Side Chair
2023-1

See the Shield
before you Buy

THE Nichols & Stone brown-and-gold shield-shaped tag is more than just a "trade-mark" to you. It's an infallible index to the fact that the chair is a *genuine* Nichols & Stone Windsor. That it's patterned after an authentic Colonial original, modified to meet the present requirements. That it will harmonize with any surroundings—be "at home" anywhere.

Every Nichols & Stone Windsor is sturdily made of selected northern hard-woods—finished in antique colors—and guaranteed to be perfect in every respect. And because they're built by the world's oldest and largest makers of Windsor Chairs *exclusively*—they represent the most outstanding value, as well as outstanding taste and beauty.



DUXBURY
Side Chair
2079-1



PRISCILLA
Side Chair
2003-1

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS

Gardner Mass'tts



You'll Want This Book in order to buy Windsor Chairs. It tells why certain types are preferred for certain uses — and the historical associations of the most popular present-day chairs. Write for free copy of "Colonial Charm in the Windsor Chair" to Department 3.



WATCHES TRUE ALIKE
TO THE TIME-MINUTE
AND THE STYLE-MINUTE

Here are reproduced five outstanding Elgin models. Others may be had in generous variety, and at a price range most liberal.



She who wears this bracelet watch has both admiring eyes and the correct time upon her wrist. A 7-jewel movement, in a white 14-karat gold-filled case \$30



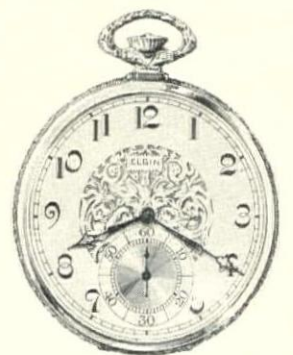
Designed to withstand the punishment of sport wear is this man's strap watch . . . a 7-jewel movement in a 14-karat gold-filled case of white or green tone \$35



Refinement and beauty are linked with accuracy in this woman's wrist watch. The case is of 14-karat solid white gold, enameled and engraved \$60



That a strap watch can be handsome yet hardy is most eloquently proven by this Elgin. It has a 15-jewel movement, luminous dial and a 14-karat gold case \$60



Only out of a long experience in fine watchmaking could come such a watch as this—good to look upon, faithful in service, 17-jewel, yet offered at such a modest price as \$40

(Prices slightly higher in Canada)

DID YOUR WATCH SHARE YOUR ADVENTURES IN THE DAYS OF "REMEMBER THE MAINE"?

You cherish such a watch, of course, but all others who may see it, know nothing of the sentiment that binds you to it.

A watch may never lose a second yet be many years slow

They see only a watch that has weathered long and hard service, a watch that stamps you as a trifle behind the times . . . Hasn't this sturdy old campaigner earned an honorable discharge? Wouldn't a modern Elgin Watch be a more honest gauge of your present business and social status? It will mark you as a man abreast of the times, and record the time

for you with unvarying accuracy . . . Finer and more dependable watches are not to be had than those that bear the old

and honorable hallmark of Elgin. In the crucible of Time . . . through sixty years of watchmaking . . . these timepieces had been tried and tested and found true. Yet despite their excellence, their service, their loyalty, they are not expensive treasures. Even a modest investment puts in your pocket or on your wrist a timepiece faithful and beautiful.

THE WATCH WORD FOR ELEGANCE AND EFFICIENCY

ELGIN

LINCOLN



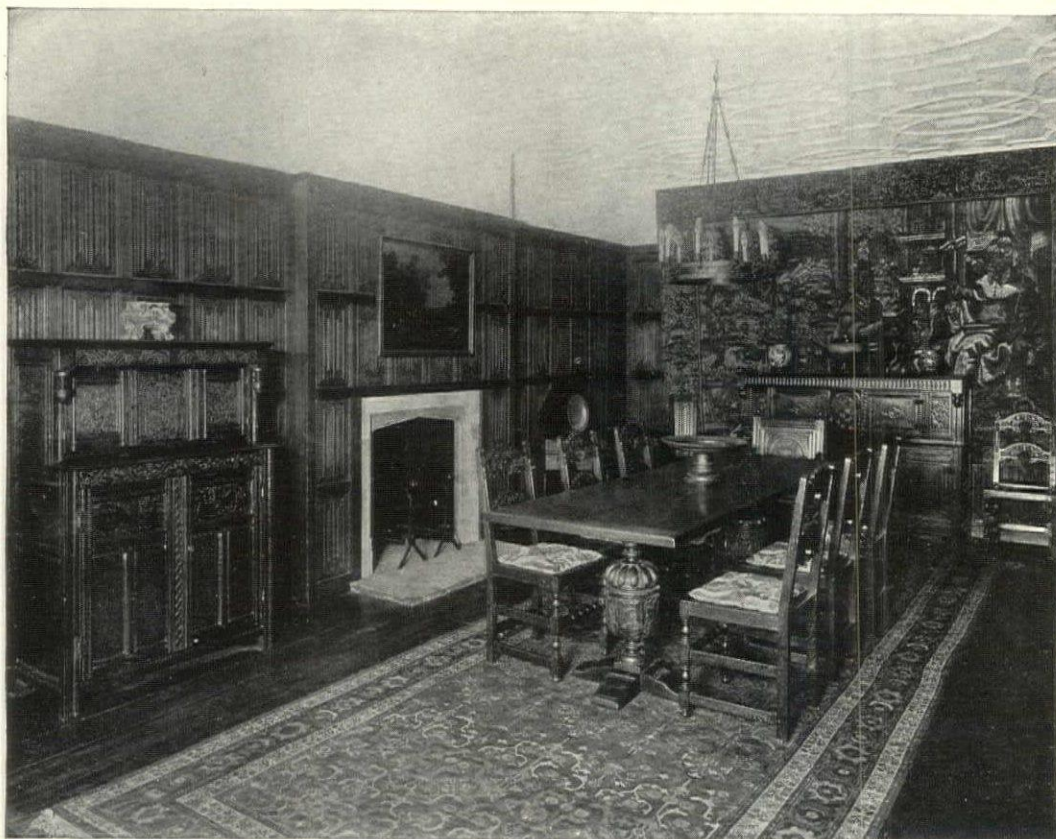
The Berline Landauet

The goal of Lincoln builders is to build a motor car which shall reach today's peak of performance. Their next purpose is to beautify the car to the point where nothing is left undone to suit the most fastidious. How well they succeed is demonstrated by the action and beauty of this Berline Landauet by Willoughby.

LINCOLN MOTOR COMPANY
Division of Ford Motor Company

KENSINGTON FURNITURE

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



A GROUP IN THE SHOWROOMS

EARLY ENGLISH OAK FURNITURE, BY KENSINGTON.

*

ENGLISH oak furniture of the 16th and 17th Centuries drew its design inspiration from the Renaissance movement which had its birth in Italy in the middle of the 15th Century. The England of that day was so far removed from the Continent that it took all of one hundred years for the new style to penetrate. With characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times so that there is a delightful sense of spontaneity in his designs. The form of his furniture was little affected,

but he seized eagerly upon the wealth of new ornament, which, however, he interpreted in his own way, so that even in the 17th Century his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

Traditional interest, also, gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work.

*

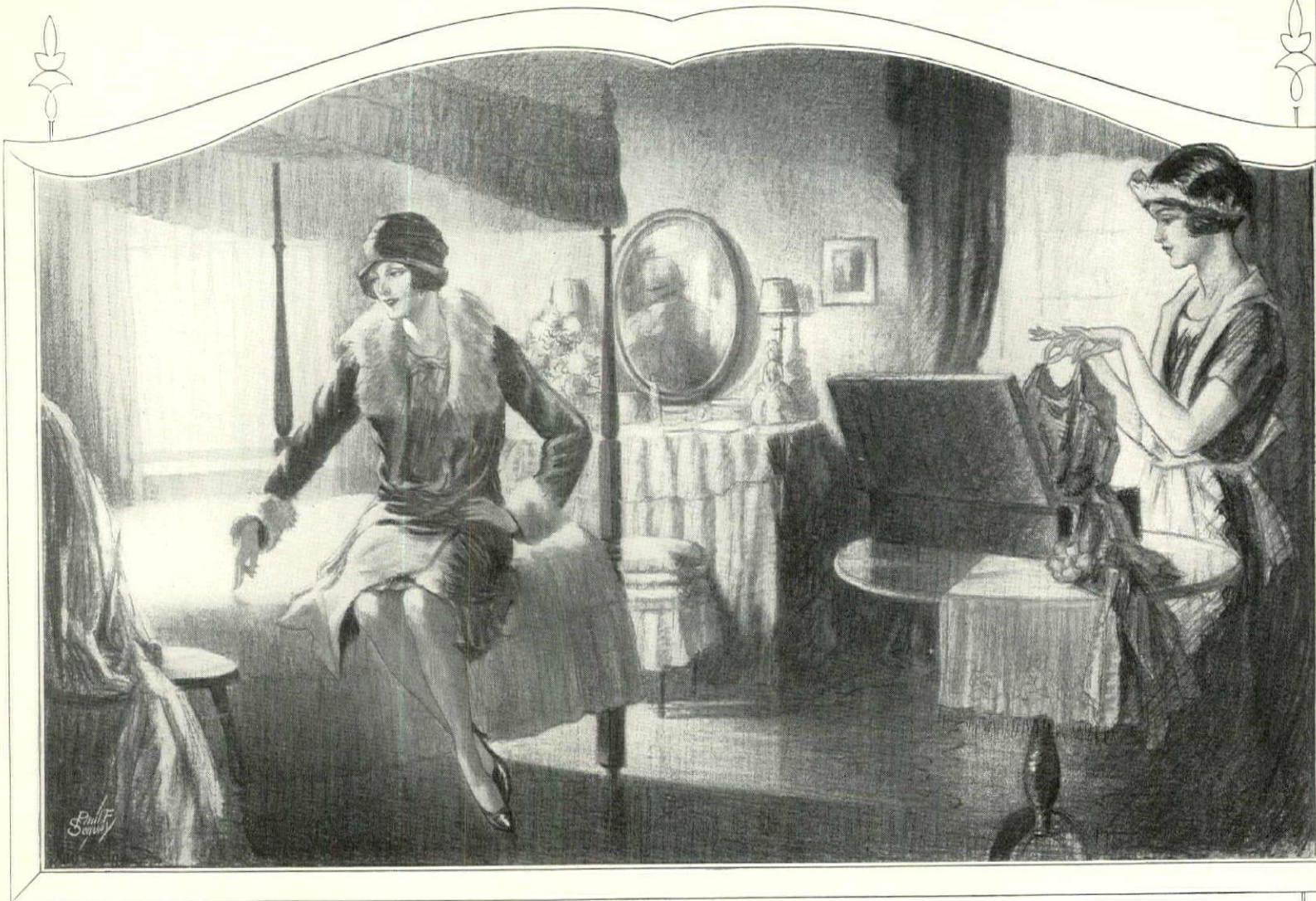
Kensington Furniture is made in all the decorative styles appropriate for American homes. 🌀 🌀 🌀 🌀

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


KENSINGTON MFG COMPANY
 MANUFACTURERS
 DECORATIVE FURNITURE
 NEW YORK

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

SHOWROOMS • 41 WEST 45th STREET • SIXTH FLOOR



THE ULTIMATE IN HOSPITALITY/ Exquisite rest that only custom made bedding will bring

WHEN you "speed the parting guests" how satisfying to know that for them you have blended days of pleasure with nights of perfect rest . . . with comfortable sleep such as only Baker Custom-made Bedding can offer.

YOUR guests' assurance of your supreme thoughtfulness for their comfort is in itself sufficient return for your investment in Baker hand-made Hair Mattresses and Upholstered Springs as contrasted with ordinary bedding.

YET your investment pays you other worth while dividends. . . . The intense satisfaction of

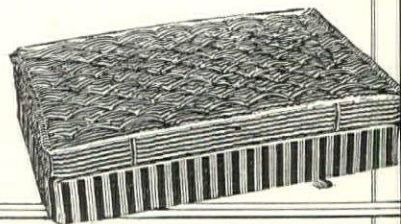
owning bedding built by craftsmen *especially for your beds . . .* Increased comfort and finer looking beds due to *perfect fit . . .* Actual saving in ultimate cost made possible through much longer wear.

You may easily purchase Baker Bedding made to order to fit PERFECTLY those fine beds of yours. Ask your decorator, furniture dealer or department store to show you specimen sets of our bedding and take the necessary measurements of your beds. Their order to us will receive immediate attention. (May we send you our illustrated booklet "Distinctive Bedrooms"? In addition to giving useful hints for decorating the bedroom, it also shows the various types of Baker Custom-Made Hair Mattresses and Upholstered Springs, including the new Baker In-spring Mattress which is a distinct advancement in bedding design and construction.

FOR half a century O. D. Baker tailor-made Bedding has been the first choice of fine hotels everywhere. The judgment of these experts in hospitality should be of value to all who really discriminate when making bedding purchases.

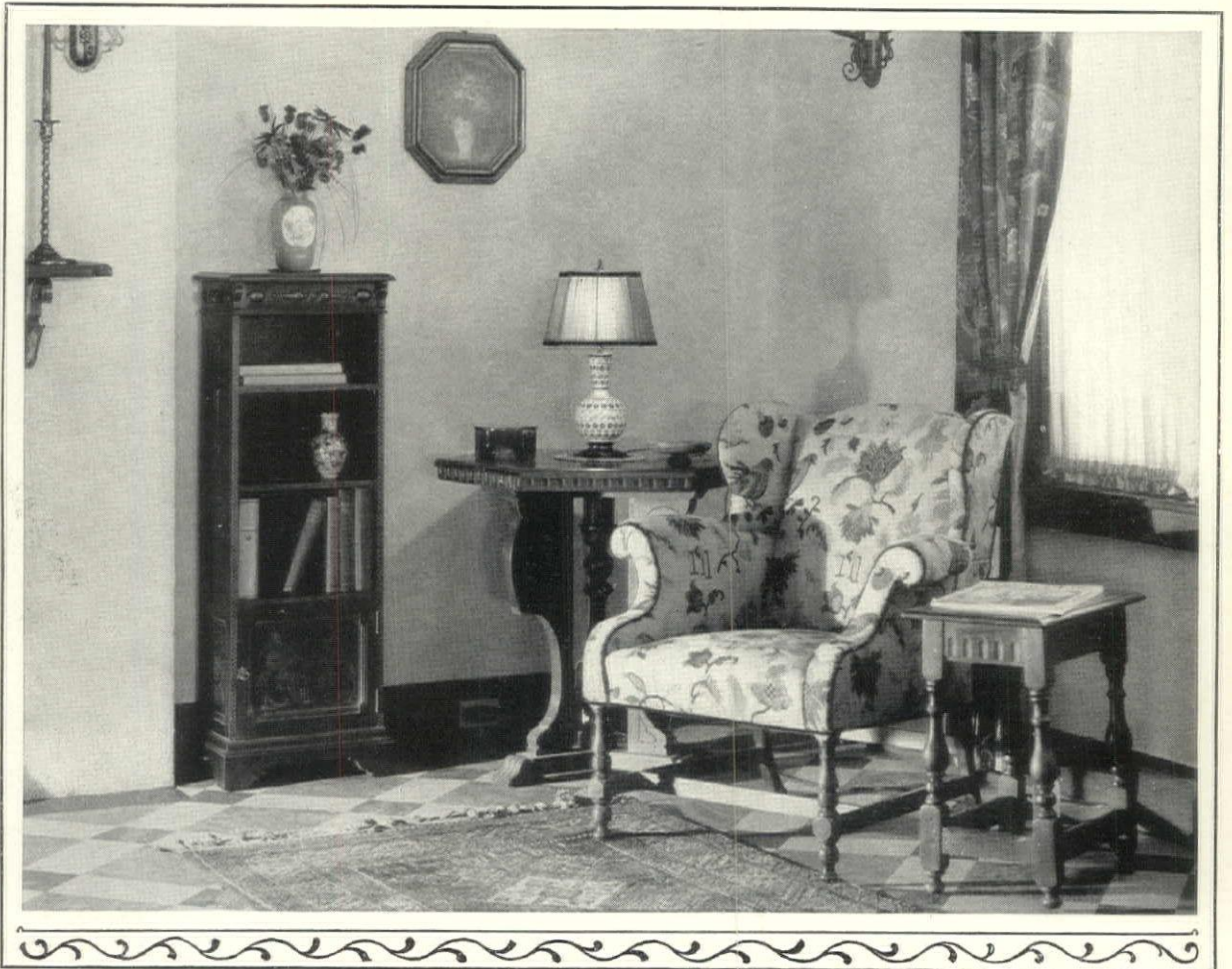
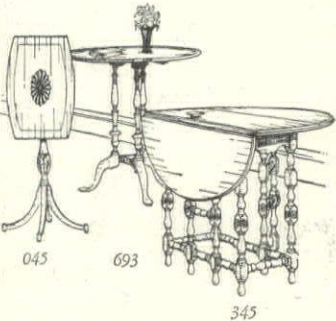
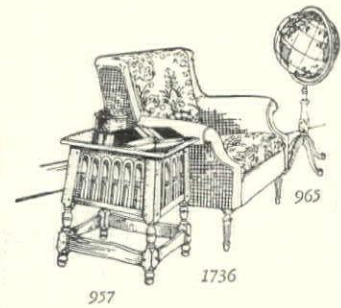
O. D. BAKER COMPANY
77 Washington St., No., Boston
New York Factory, 525 West 45th Street

BAKER  **BEDDING**
What the World Rests On



What to give for Christmas?

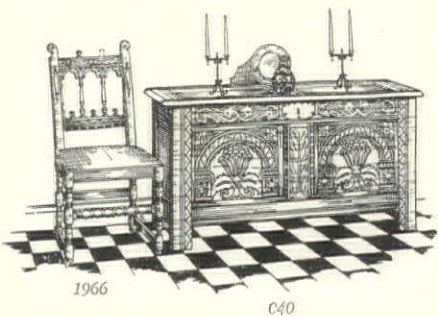
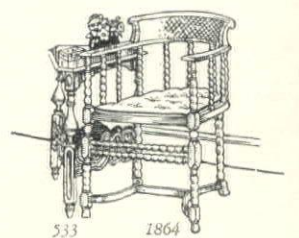
During the coming weeks, whenever this recurring question of Christmas giving comes up, consider a few appropriate pieces of Kittinger Furniture. No gift could be more appropriate than one which brightens and beautifies the home. No other gift will bring so much enjoyment to year 'round living.



© 1927, Kittinger Company

Pictured above are occasional pieces from a wide selection of Kittinger reproductions of period designs ... a colorful, reposeful Wing Chair of pleasing and original design ... a Tudor Stand, reproduced from a museum piece, that makes an ideal end table ... a walnut Bookcase with hand-painted floral decorations, whose narrow width accommodates it to the smallest wall space ... a Florentine Pedestal Table of the 17th Century to grace the living-room or library ... these and many other occasional pieces afford you the opportunity to select the *ideal* Christmas gift.

Gifts such as these follow the modern trend in household decoration. Beautiful—suitable—livable—reproducing the finest period styles in designs adapted to the needs of today—in Solid Walnut and Solid Mahogany—they may be obtained at prices far lower than you would pay for custom made reproductions.



Ask us to send you a copy of our Christmas Folder, and the name of the Kittinger Dealer in your locality. Address Kittinger Company, 1895 Elmwood Avenue, Buffalo, N. Y.

For over sixty years makers of fine furniture in solid woods only . . . principally Walnut, Mahogany and Oak.

KITTINGER

Distinctive Furniture



ONE HUNDRED YEARS OF SERVICE TO THE



In the Dining Room of
MR. & MRS. GUSTAV OBERLANDER
of Reading, Penna. *Antique Georgian Marble Mantle.*



In the Living Room of
MR. WILLIAM H. VANDERBILT'S
Fifth Avenue residence, New York. *Antique English Mantel*

ANTIQUE

Collectors, scanning remote corners of the earth, scarcely bring to these shores objects rarer in their field than our antique stone and marble mantels. Through long years of continuous association with connoisseurs abroad, at times we have been able to procure mantels dating back as far as the Jacobean and Elizabethan Periods.

The delicate carvings of these fireplace adornments, so exquisitely executed, represent a craftsmanship that no longer exists. Indeed, some lay hidden from

WM. H. JACKSON COMPANY

2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE
YEAR 1827

THE OLDEST HOUSE OF
ITS KIND IN AMERICA

ROMINENT FAMILIES IN THE SOCIAL REGISTER



In the Dining Room of
 MADAME FRANCES ALDA
 at "Casa Mia," Great Neck, L. I. Antique Mantel from Italy.

*Among the
 Distinguished Patrons
 of this House are:*

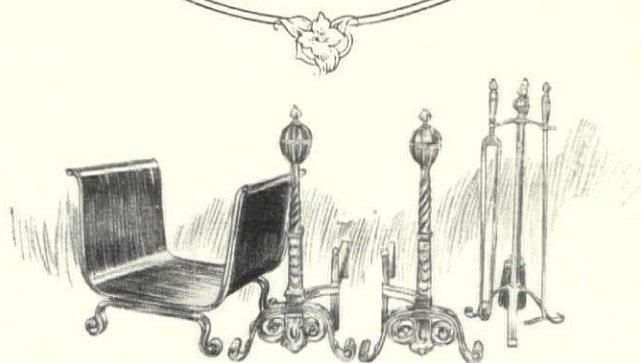
- MR. E. F. ALBEE
New York City
- MR. VINCENT ASTOR
Rhinebeck-on-Hudson, N. Y.
- MRS. ROBERT BACON
New York City
- MRS. J. M. BASS
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- MR. JOHN N. WILLYS
Oyster Bay, Long Island

MANTELS

the light of day for centuries—others were removed from famous old French and English mansions.

The New York and Chicago showrooms of this Company abound in unique treasures for the fireplace. Your visit need not be prompted by the desire to purchase; our showrooms are open to all interested in these creations of the Old World.

A booklet, "For Your Home," describing in detail our service and the offerings it includes, is available to those who will address us at New York, Dept. HG.



Group of Spanish design wrought-iron and bronze fireplace pieces. Iron woodholder, burned in oil, \$50. Andirons, wrought-iron and bronze, \$95. Fireset, \$75.

WM. H. JACKSON COMPANY

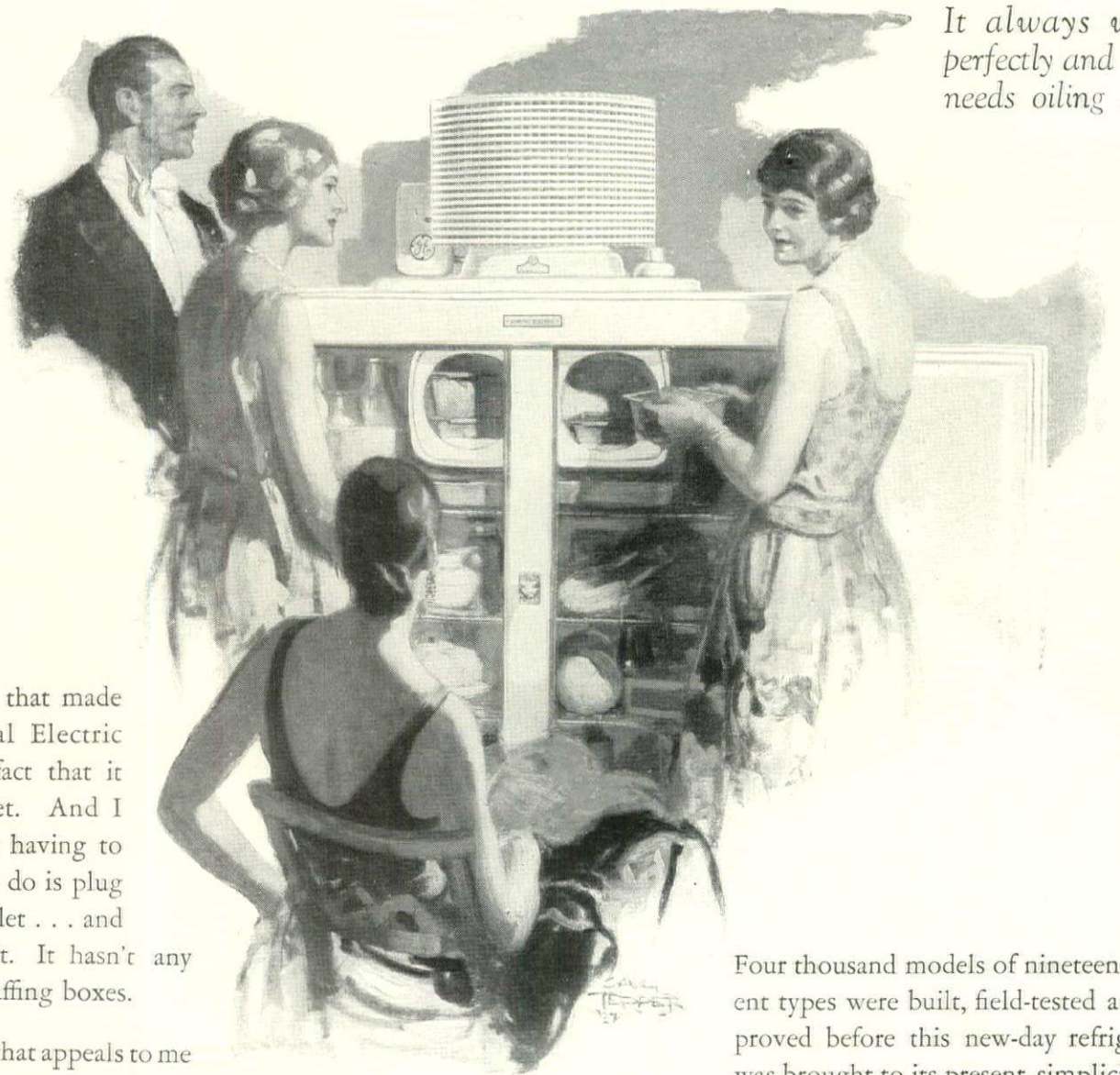
2 WEST 47TH STREET NEW YORK 318 N. MICHIGAN AVE. CHICAGO

ESTABLISHED IN THE YEAR 1827

THE OLDEST HOUSE OF ITS KIND IN AMERICA

It hasn't a single belt, fan or drain pipe....

*It always works
perfectly and never
needs oiling . . .*



One of the first things that made me favor this General Electric Refrigerator was the fact that it was so unusually quiet. And I liked the idea of never having to oil it. All you have to do is plug it into an electric outlet . . . and then you can forget it. It hasn't any belts, drains, fans, or stuffing boxes.

But, of course, the thing that appeals to me most is the way it has cut my housekeeping job. I only market twice a week now, because I have plenty of space and just the right temperature to keep all sorts of foods in perfect condition.

We go away for week-ends without having to worry about ice. Everything is ready for use when we get back.

Cooking has become easier, too. Desserts, which used to be the most difficult part of the dinner to prepare, now are beautifully simple—and ever so much more attractive.

Expensive to run? Not a bit. It uses very little current to make all the ice we need and give us perfect refrigeration.

~ ~ ~ ~

For fifteen years the vast laboratories of General Electric have been busy developing this simplified refrigerator.



Refrigerator

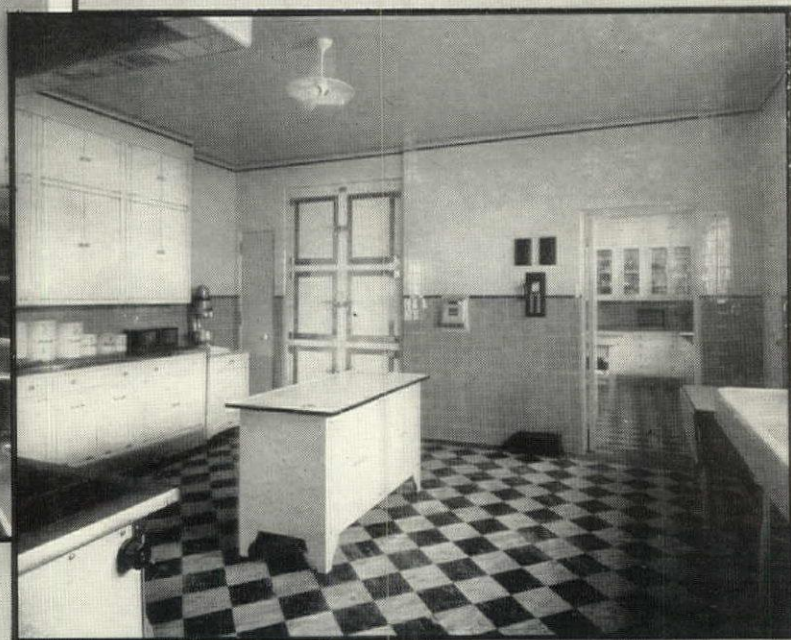
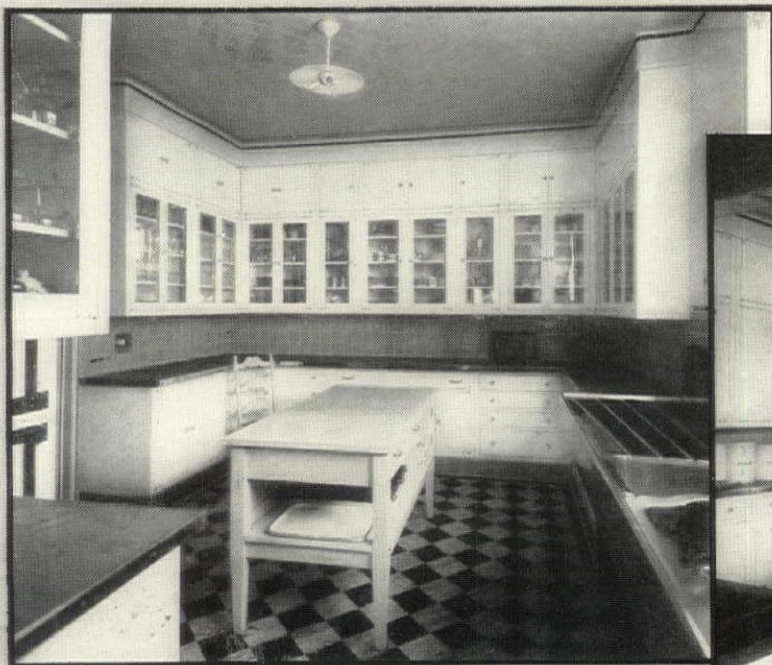
GENERAL ELECTRIC

Four thousand models of nineteen different types were built, field-tested and improved before this new-day refrigerator was brought to its present simplicity and efficiency.

You will want to see the models. Let us send you the address of the dealer who has them on display and booklet 11-H which is interesting and completely descriptive.

Electric Refrigeration Department
of General Electric Company
Hanna Building Cleveland, Ohio

And Now *Color* in Your Kitchen



The
**WHITE
HOUSE**
TRADE MARK *Line*
is made of
Steel!

With Steel Built-In Cabinets
Tinted the Color You Choose

WHITE HOUSE Sectional Installations are now being made to conform with any color scheme desired.

Two of the most outstanding kitchen and pantry interiors which we have already completed are (1) Walls white tile, flooring black and white linoleum, cabinets apple green. (2) Walls cream tile, flooring brown and buff, cabinets a soft coffee shade.

WHITE HOUSE Units, made entirely of *steel* are fire resisting, moisture proof and germ proof. Three coats of baked enamel make them sanitary and easy to keep spotlessly clean.

Any space may be filled simply by combining standard units. We will be pleased to furnish without obligation sketches and estimates to fill your spaces and requirements.

JANES & KIRTLAND, INC.

Established 1840

101 Park Avenue

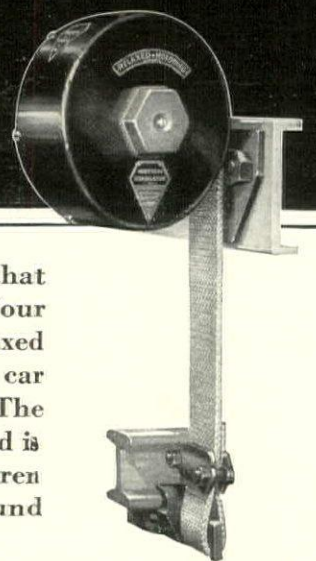
New York City

What is the most talked-of thing among well-informed motorists today?

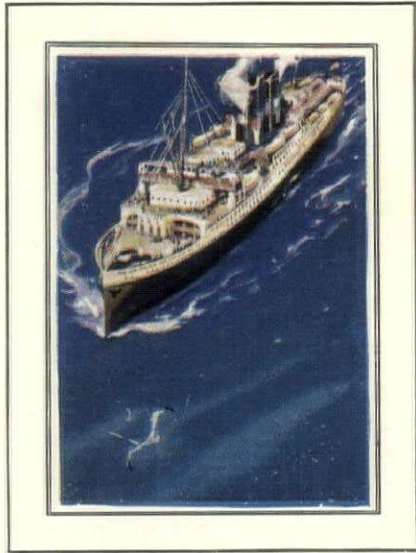


¶ That part of the public which is best informed and habitually most careful in its judgments, insists upon Relaxed Motoring and is therefore emphatic in its preference for the Stabilated car. ¶ Relaxed Motoring is now *built into* three of every five cars selling at \$2,000 or more. ¶ Other thousands of cars in *every* price-class are being Stabilated by car dealers in order to

meet the insistent demand for cars that will ride as people want them to ride. ¶ Your present car can be Stabilated for Relaxed Motoring in a few hours. See your car dealer or your local Stabilator dealer. ¶ The principle of Stabilation was created and is exclusively controlled by the John Warren Watson Company. This principle is found only in Watson Stabilators.



The New STEARNS-KNIGHT



A poem in steel

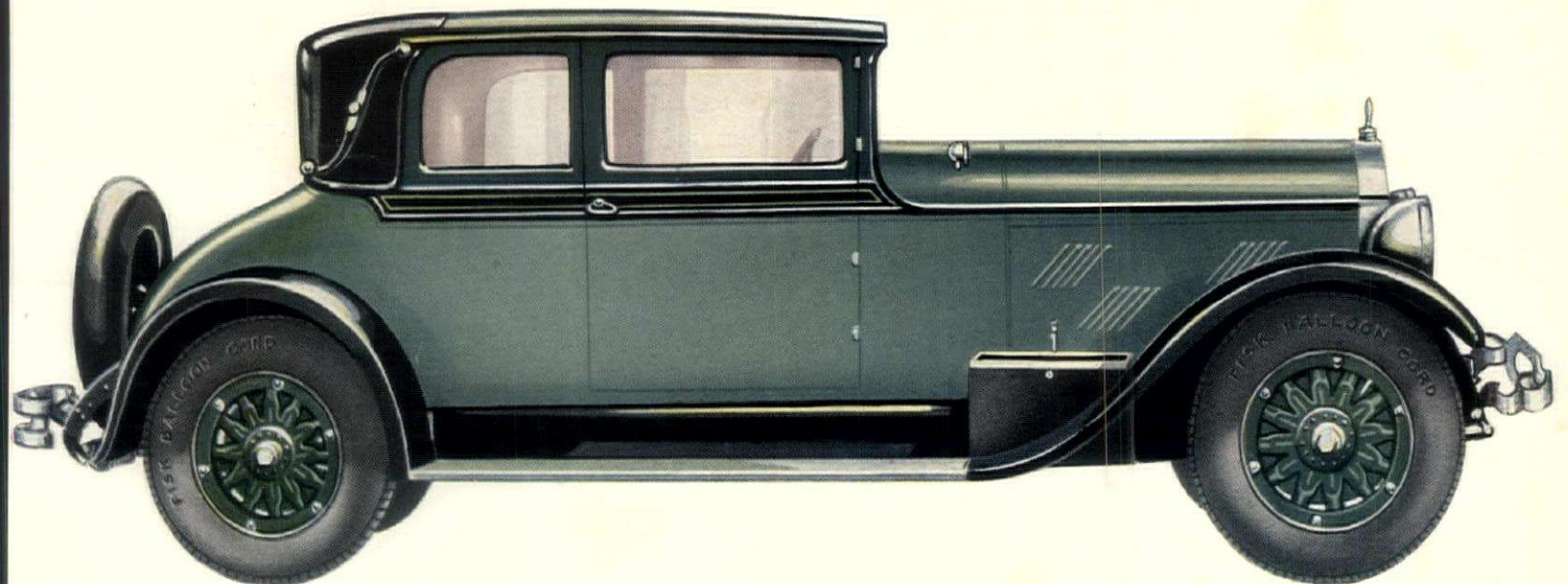
—an achievement in balance and perfection of detail—the personification of power—such is the construction of today's majestic ocean liner—and the new Stearns-Knight.



MILES—and miles—and miles—with no sense of fatigue . . . The car you *direct*, but do not drive . . . Now offered in a complete line of six and eight-cylinder models; priced from \$3250 upward, at Cleveland.

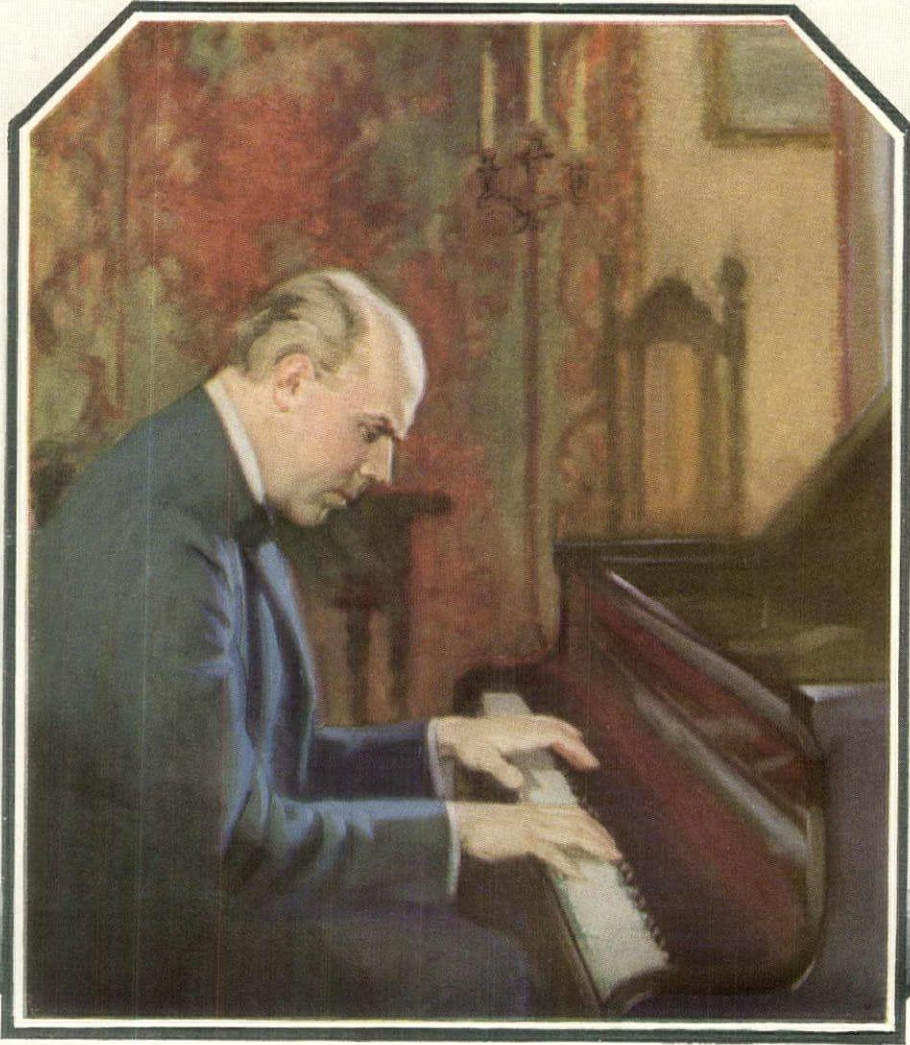
Stearns-Knight

America's most Luxurious Motor Car



THE F. B. STEARNS COMPANY • CLEVELAND • OHIO

CHOOSE YOUR PIANO AS THE ARTISTS DO



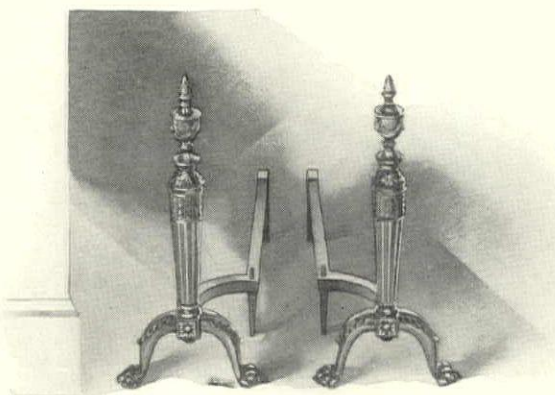
"GIESEKING was at his best." And whenever this oft repeated phrase has appeared in the press of the country, it has referred to this incomparable artist at the keyboard of the Baldwin Piano. Gieseeking plays always the Baldwin, in his home and in his concert appearances. ☞ The reason is best given in his own words. "It is truly marvelous with what suppleness the Baldwin is prepared

to respond to every intention of the artist and permits him to realize every effect, dynamic or technical, every nuance of expression, even the most delicate." ☞ This exquisitely responsive action and beauty of tone are dominant reasons why you too should own a Baldwin. Grands, Uprights, Players, Reproducers, (Welte-Mignon, licensee) on convenient terms at any Baldwin dealers. Hear a demonstration today.

THE BALDWIN PIANO COMPANY
CINCINNATI, OHIO

Baldwin

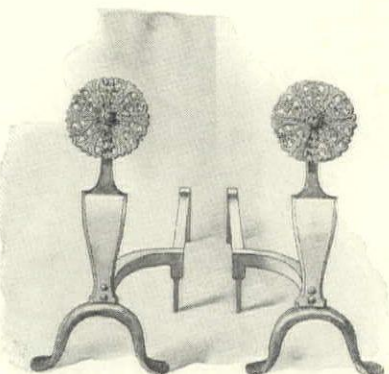
The RENAISSANCE of the FIREPLACE



THE GREYSTONE, No. 16210
belongs to the French school of design. It is of brass, 19 inches in height, and sells for \$57.50.



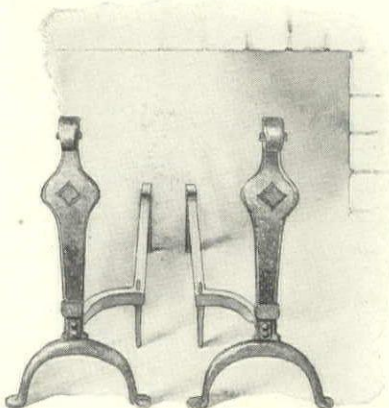
THE LUDLOW, No. 16206
a 20-inch high pattern of brass with forged iron feet. Rather formal in feeling. The price is \$80.00.



THE SALISBURY, No. 16205
of forged iron with brass finial. In two heights, 17 inches, priced at \$22.50 per pair, and 21 inches at \$27.50.



THE DEVON, No. 16204
design is of brass and stands 18 1/2 inches tall. The price is \$75.00 per pair.

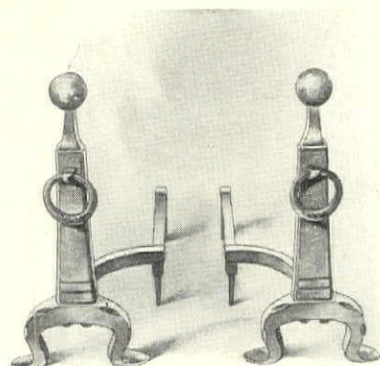


THE CLINTON, No. 16212
of heavy forged iron, with a beautiful Relieved Iron finish. 17 1/2 inches high. Price \$22.00.

A WELCOME INNOVATION to those who have experienced the difficulty of outfitting the fireplace with furnishings in good taste and at reasonable prices, is this new line of genuine forged iron and brass pieces by McKinney. Designs are authentic, representative of the best of traditional period styles. They possess a sturdily graceful sweep of line not hitherto commercially available. All iron parts are genuinely forged. The finish is an exquisite example of Relieved (Swedish) Iron, achieved only by exclusive McKinney processes. All brass pieces are made in England to McKinney specifications, each being hand made in the fashion employed for generations by these renowned workers in brass. The finish is the original English patine, which needs no polishing. Retail shops have McKinney fireplace equipment on display. For more complete photographs and particulars, write Decorative Metal Wares Division, McKinney Mfg. Co., Pittsburgh, Pa.



THE CHESHIRE
No. 16504



THE PLYMOUTH, No. 16213
An exceptionally solid and rugged design is the Plymouth, No. 16213, of forged iron. It is 22 1/2 inches in height, and the price is \$47.00.

MCKINNEY

FORGED IRON AND BRASS FIREPLACE EQUIPMENT
FORGED IRON HARDWARE AND LANTERNS

Forged Iron Hardware by McKinney (as well as the famous McKinney Hinges), is available through Builders' Hardware Merchants everywhere. McKinney Forged Iron Lanterns, with rustproof finish, are also to be had in retail stores.

DECORATIVE METAL WARES DIVISION,
McKinney Mfg. Co., Pittsburgh, Pa.

Please send me, without obligation, the items I have checked:

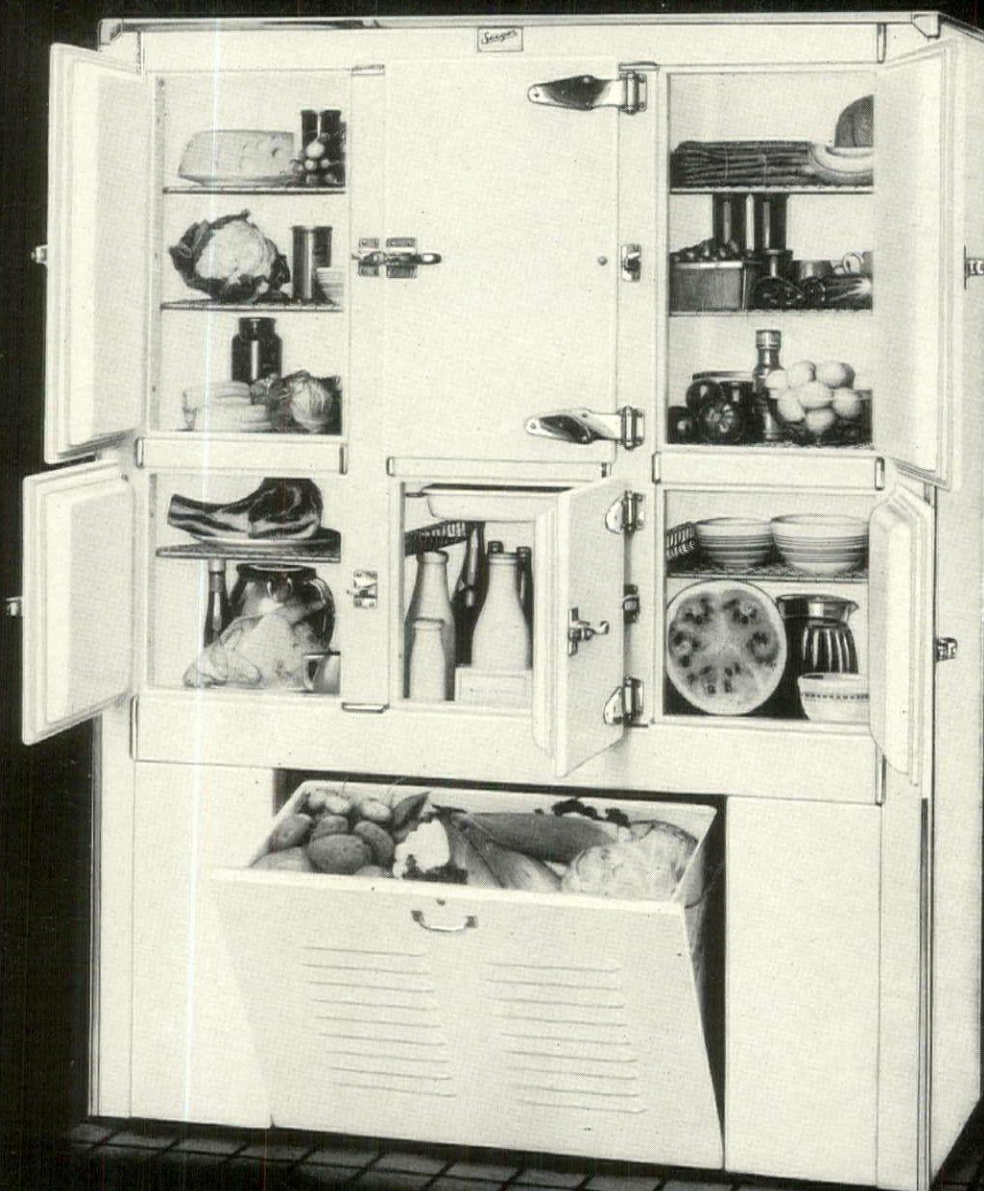
- Details of Fireplace Equipment.
- Brochure on Forged Iron Hardware.

Name

Address

H & C 11-27

STANDARD OF THE AMERICAN HOME



MODEL 1621

CABINETS BY

Seeger

SAINT PAUL

For many years Cabinets by Seeger have been acknowledged as the "Standard of the American Home." The All Porcelain Cabinets built exclusively for Electrical or Gas Refrigeration carry the same prestige of superiority and also have the added conveniences of Vegetable Storage Compartment; **CHILTRAY**; No Drain.

Offered to discriminating people by leading systems of Electrical or Gas Refrigeration. Cabinets by Seeger for use with ice, or for commercial use, are sold by usual representatives

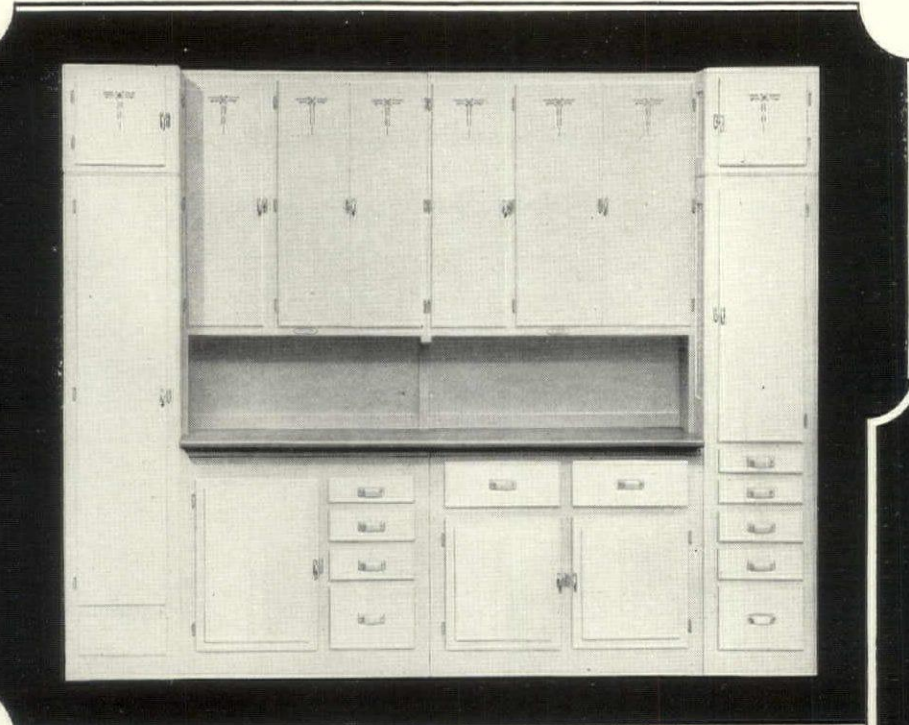
The name Seeger appears on every Cabinet by Seeger.

SEEGER REFRIGERATOR COMPANY

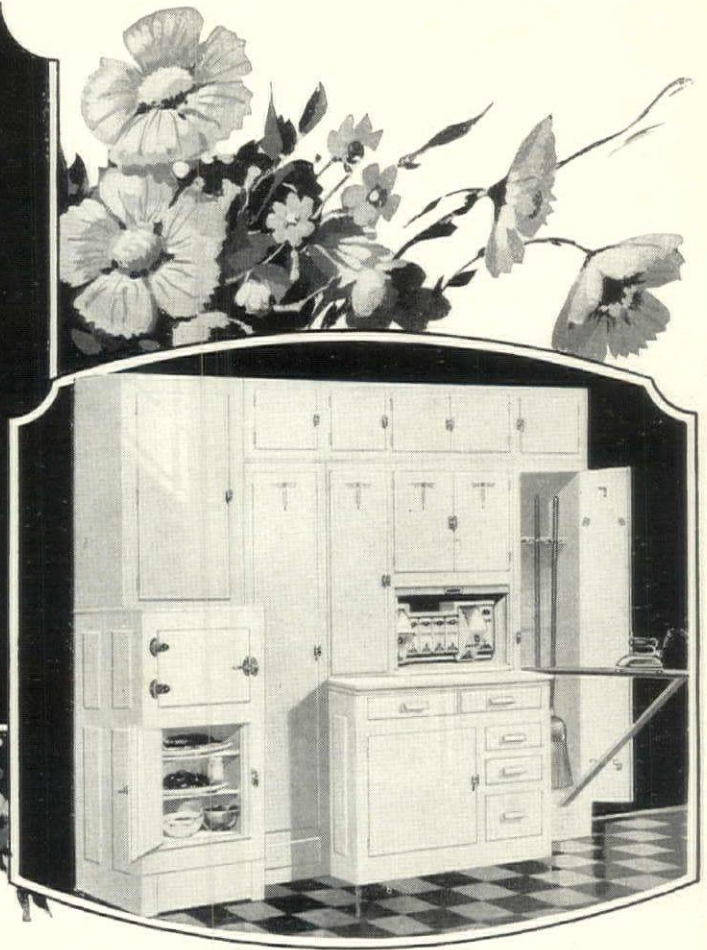
NEW YORK — BOSTON — CHICAGO — SAINT PAUL — LOS ANGELES — ATLANTA — SEATTLE

KITCHEN MAID

STANDARD UNIT SYSTEMS

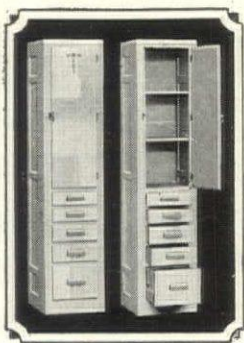


Above: Butlery Combination
To right: Combination of Six Distinct Kitchen Maid Units



Now COLOR

is added to the many exclusive features these kitchen units offer



Dish and Linen Cupboards
for every need

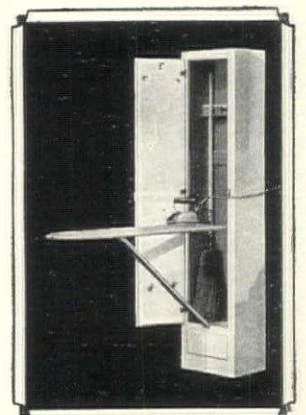
In thousands of homes and apartments, Kitchen Maid Units have been chosen because of their sanitary rounded inside corners and smooth doors; because of their triple suspension metal trolley drawers and concealed hinges; because of their many other distinctive features of convenience.

And now these units may be secured in colors never before available for the kitchen—Dove Grey . . . Cactus Green . . . Lama Tan . . . Travertine Ivory . . . Shasta White.

Simply select the units you need in the finish you prefer. Each unit is complete in itself—may be used alone or in a unit combination. There are units to cover every need of every kitchen.

Bring this charming element of color and the practical advantages of Kitchen Maid Units into *your* kitchen. They cost no more installed than old-fashioned cupboards. Write for complete catalogue.

WASMUTH-ENDICOTT COMPANY
1211 Snowden St., Andrews, Indiana



Broom Closet and Folding Ironing Board Combined

"Let the Kitchen Maid

Be Your Kitchen Aid!"

Representatives
in all
Principal Cities



If in Canada, address
Branch Office
Waterloo, Ontario

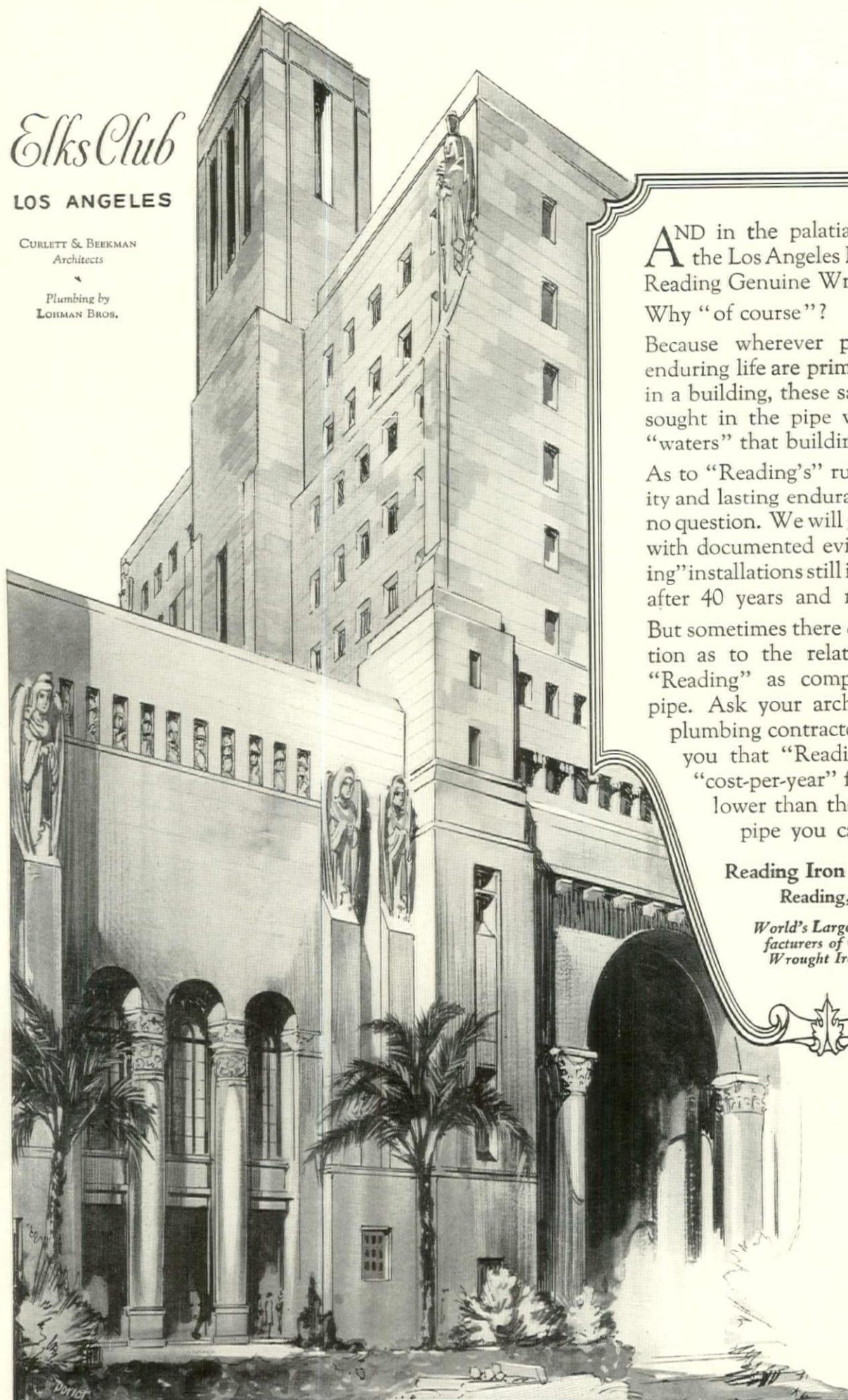
Complete Harmonized Equipment for Every Size and Type of Modern Kitchen

Elks Club

LOS ANGELES

CURLETT & BEEKMAN
Architects

Plumbing by
LOHMAN BROS.



AND in the palatial new home of the Los Angeles Elks—of course—Reading Genuine Wrought Iron Pipe. Why “of course”?

Because wherever permanence and enduring life are prime considerations in a building, these same qualities are sought in the pipe which heats and “waters” that building.

As to “Reading’s” rust-resisting quality and lasting endurance there can be no question. We will gladly supply you with documented evidence of “Reading” installations still in good condition after 40 years and more of service.

But sometimes there does arise a question as to the relative economy of “Reading” as compared with steel pipe. Ask your architect, builder or plumbing contractor. He can tell you that “Reading” shows a “cost-per-year” far and away lower than the cheapest pipe you can buy.

Reading Iron Company
Reading, Pa.

World’s Largest Manufacturers of Genuine
Wrought Iron Pipe



Reading’s Identification

So that neither paint nor time will erase its identity, we cut a band of spiral knurling upon every length of Reading Genuine Wrought Iron Pipe. It protects you against error or substitution and authenticates the installation forever after.

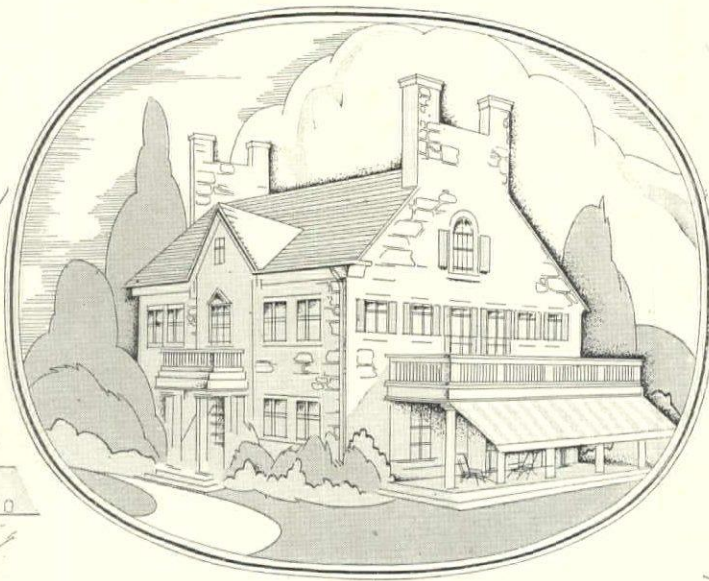
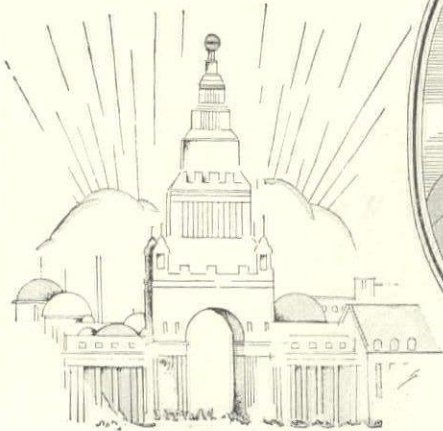
Spiral Knurled

READING PIPE

GENUINE WROUGHT IRON

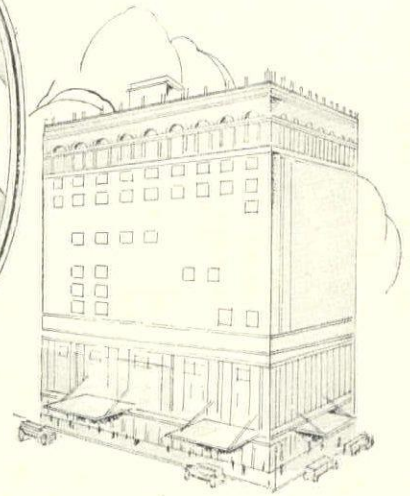
In 1915

... the Petro-equipped Panama-Pacific Exposition in San Francisco



In 1921

... the Petro-equipped Ritz Carlton Hotel in New York.



Before you buy your Oil Burner investigate its history

THE oil burner you consider must be quiet. It must be economical to operate. It must be efficient . . . safe . . . clean. But more vital than any of these is the reliability of the company that makes it. You must be careful about this vital point because your investment is a major one and you want to be reasonably sure that the manufacturer will be in business during the life of your plant.

Behind the Petro is one of the oldest and unquestionably one of the largest oil equipment companies in the world. Since 1903, nearly a quarter of a century—the Petro organization has worked with oil burners—developing them, manufacturing them, selling them.

The Equitable Building, the Metropolitan Tower, the John Hancock Stores in New York, Harvard University, Boston City Hospital and the Providence-

Biltmore Hotel are among the well-known buildings that enjoy Petro perfected heat.

The experience gained in heating these buildings and more than a thousand others in New York, Providence and Boston, made it logical for us to develop a reliable oil burner for residence use.

Hundreds of these Petro Residence Burners have already been installed, and in our files are some of the most flattering letters of endorsement that an oil burner manufacturer ever received.

Reliable, trouble-free, economical

The Petro is a neat compact unit, mounted on a single base. Only the finest materials are used in its construction—aluminum, bronze and highest quality steel. This rugged construction, together with a

minimum number of moving parts, insures a burner that requires little, if any, attention on your part or ours through the years.

One of the outstanding advantages of the Petro is its ability to use the cheapest and most heat-

producing oil suitable for residence use. Hence Petro owners have found their fuel bills exceptionally low.

Moderately priced

The cost of a complete Petro installation, including storage tank, is reasonable. A small down payment and liberal terms for the balance may be arranged.

You can now secure the Petro in many communities. The company's policy is to secure the highest type of representative in every community east of the Mississippi. If you do not know our representative in your city, mail the coupon below and we will be glad to send you his name.

Use the coupon also to secure, free of charge, our handsome brochure, "Heating Homes the Modern Way." This interesting booklet gives you complete details of the Petro installation.

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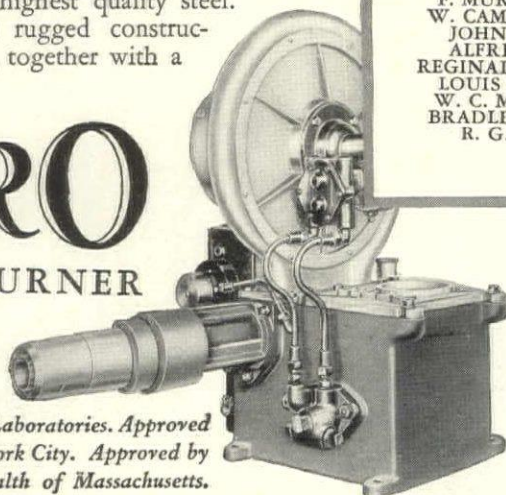
REG. U.S. PAT. OFF.

RESIDENCE OIL BURNER

A product of

PETROLEUM HEAT AND POWER COMPANY
Makers of oil burners since 1903

Tested and listed as standard by the Underwriters' Laboratories. Approved by the Board of Standards and Appeals, New York City. Approved by the Department of Public Safety, Commonwealth of Massachusetts.



Petroleum Heat and Power Co.
511 Fifth Ave., New York City

H. G. S

Please send me free of charge your booklet, "Heating Homes the Modern Way."

Please send me name and address of nearest Petro dealer

Check either one or both

Name _____

Street _____

City _____ State _____



Stark tree trunks, sharp autumn winds — but through the sombre, early dusk gleams warm light from many-paned Fenestra Casements. √ √ √ There's real welcome in the fascinating sparkle of these unusual windows — cozy comfort in the snug fit of their rolled steel frames — added security from cold and storms. √ √ √ And, in summer, Fenestra Casements continue to add to the joy of living,

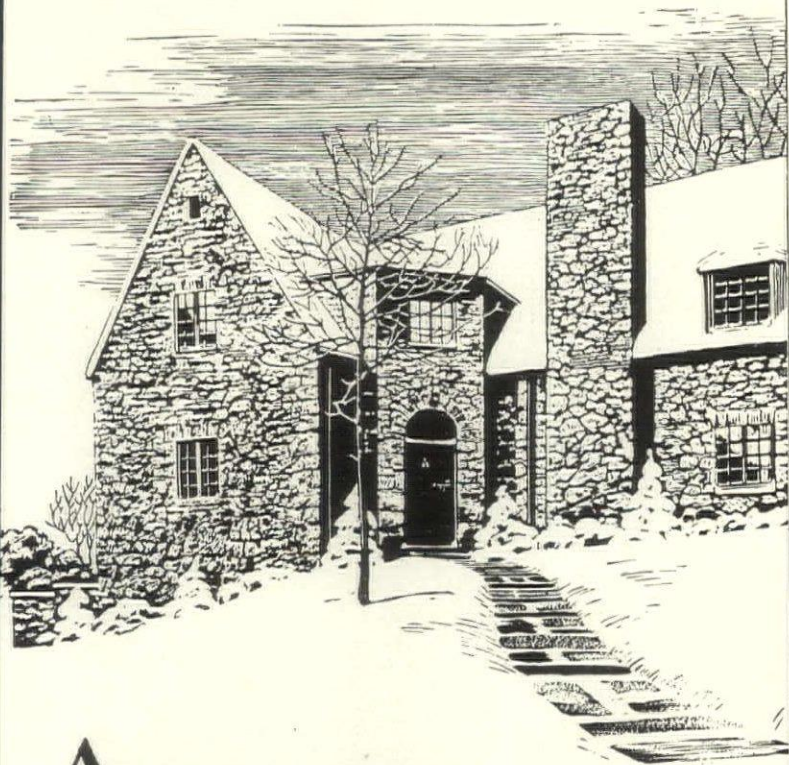
with swing-leaves that catch the faintest breeze — interior screens that keep curtains clean — extension hinges that permit washing from inside. √ √ √ Winter comfort — summer ease — year-round charm and beauty — you can have them all with Fenestra Casements for less than you spend on roofing, heating, plumbing or decorating. Fenestra Casements cost only about two per cent of the house total.

Fenestra CASEMENTS

DETROIT STEEL PRODUCTS CO.
C-2301 EAST GRAND BOULEVARD
DETROIT, MICHIGAN

ROLLED STEEL

FACTORIES: DETROIT, MICH., AND
OAKLAND, CALIFORNIA
CONVENIENT WAREHOUSE STOCKS



MRS. ERNEST MORTIMER
Forty Ogden Street
 NEW HAVEN, CONNECTICUT

The Armstrong Cork Company
 Pittsburgh, Pa.

Gentlemen:

As you possibly remember, our house has a jacket on the walls and roof of your corkboard. Last winter the house heated very quickly and held the heat remarkably long, keeping the coal bills well below estimate. The hottest days this summer the house is cool, many degrees lower than any city house I have been in before in the summer, notwithstanding the fact that we have no attic and use the room under the roof for master bedrooms. Having tried your corkboard out on my own house, I am confidently recommending its use to my clients.

Yours very truly,
 CARINA EAGLESFIELD MORTIMER

A LETTER

*that tells its own wonderful story of comfort
 in a CORK LINED HOUSE*

A LINING of Armstrong's Corkboard on the walls and roof of this home protects its comfortable interior from outside temperature. The house that is insulated with Armstrong's Corkboard holds the furnace heat inside in winter. It is comfortable though it has a smaller heating plant and uses much less fuel than the ordinary heat-leaking house requires.

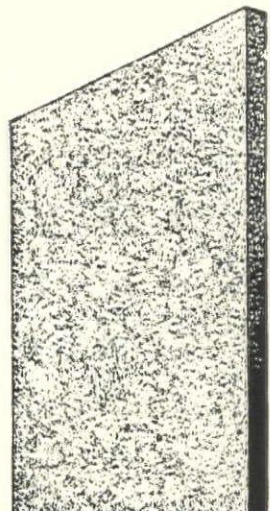
The cork-lined house is also more evenly warmed and therefore freer from drafts. And in the mornings after bedrooms have been opened and the fire banked, it heats quickly. Armstrong's Corkboard means winter comfort and fuel economy.

So, too, in summer. A lining of Armstrong's Corkboard shuts out most of the heat of the sun, and keeps the house many degrees cooler. Even

upstairs where most houses are hottest, bedrooms right under a cork-insulated roof are comfortable.

Insulating your new home with Armstrong's Corkboard will pay for itself quickly in fuel economy alone. But much more satisfying to you will be the returns that it pays in greater comfort the year 'round for as long as you live in the house. Now, while you are planning your home, provide for its insulation—an inch and a half of Armstrong's Corkboard for the walls and two inches for the roof.

The story of how Armstrong's Corkboard makes homes comfortable is contained in an interesting 32-page book which will be mailed free on request. Use the coupon below for convenience. Armstrong Cork & Insulation Company, 193 Twenty-fourth Street, Pittsburgh, Pa.



Armstrong's Corkboard Insulation

A Heatproof Lining for Walls and Roof

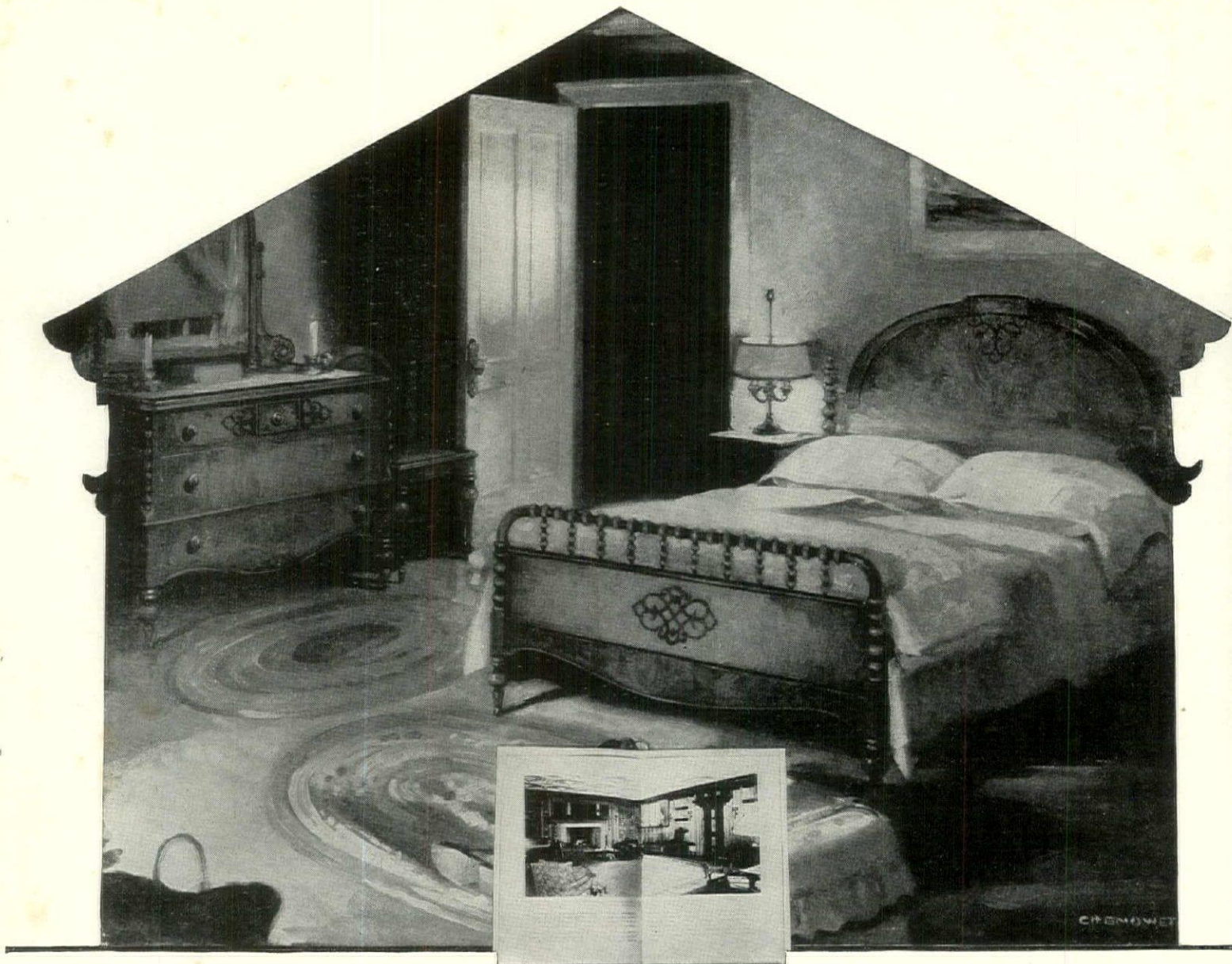
Armstrong Cork & Insulation Co.
 193 TWENTY-FOURTH ST., PITTSBURGH, PA.
 or MCGILL BLDG., MONTREAL, QUEBEC

GENTLEMEN—You may send me your 32-page booklet containing complete information about the insulation of dwellings with Armstrong's Corkboard.

Name _____

Address _____

NOVEMBER



OUTWARD beauty, inward strength. Good furniture combines both. For beauty it draws upon the traditions of centuries, in motif and period consistency; and upon the wealth of Nature for woods that give best expression to the designer's inspiration. For strength it finds in American gumwood a native hardwood most suited for carved and solid parts—legs, stretchers, and frame work.

But gumwood contributes more than structural soundness. It solves a double problem. It readily takes a rich finish to conform in tone with other woods selected for broad surfaces, and is surpassed by no other wood for high-lighting and shaded effects. Its

AMERICAN GUMWOOD

smooth, even grain may be intricately carved. Designers of the finest furniture make generous use of gumwood. Ask your leading retail dealer.

Write for our 24-page booklet, which contains also full page color plates suggesting the decorative possibilities of gumwood for paneling and interior woodwork. Mailed free on request. Address the GUMWOOD SERVICE BUREAU OF THE HARDWOOD MANUFACTURERS INSTITUTE, Memphis, Tenn.

TRUST THE MAKER

Manufacturing craftsmen know woods, and which to use for definite purposes and effects. They appreciate the properties of all woods, and the widely accepted use of gumwood by masters of their art is its best indorsement.



What other Draperies can Promise so much?

*Here is your final answer to a
long cherished desire: exquisite
beauty plus service that endures!*

The reason that LESHER MOHAIRS are today the keynote of decoration in America's finest homes is not hard to discover . . . They owe their soft, silky texture partly to the superb Angora mohair yarn used in their making, and partly to their exclusive weave and unique processes of finish.

The result is remarkable beauty with washing and wearing qualities unmatched. In LESHER MOHAIRS are features that endear them to every lover of the Home. In addition to their sturdiness and distinguished charm, they present a totally different type of drapery and upholstery.

They shed the dust and dirt—they never crack or muss—they hang in perfect graceful folds—they need the least of attention—yet *win the most*.

The beauty of the Lesher Period Designs has made these fabrics the choice of great decorators.

In their surprising variety they offer the ideal blending note for draperies, chairs, couches and bed-spreads. They are designed to create a symphony of rare radiance in the Home.

An interesting little brochure written by a well known authority will be sent you free on request. It describes LESHER MOHAIRS in full detail and brings you a world of helpful information concerning the Home Beautiful. Write for it.

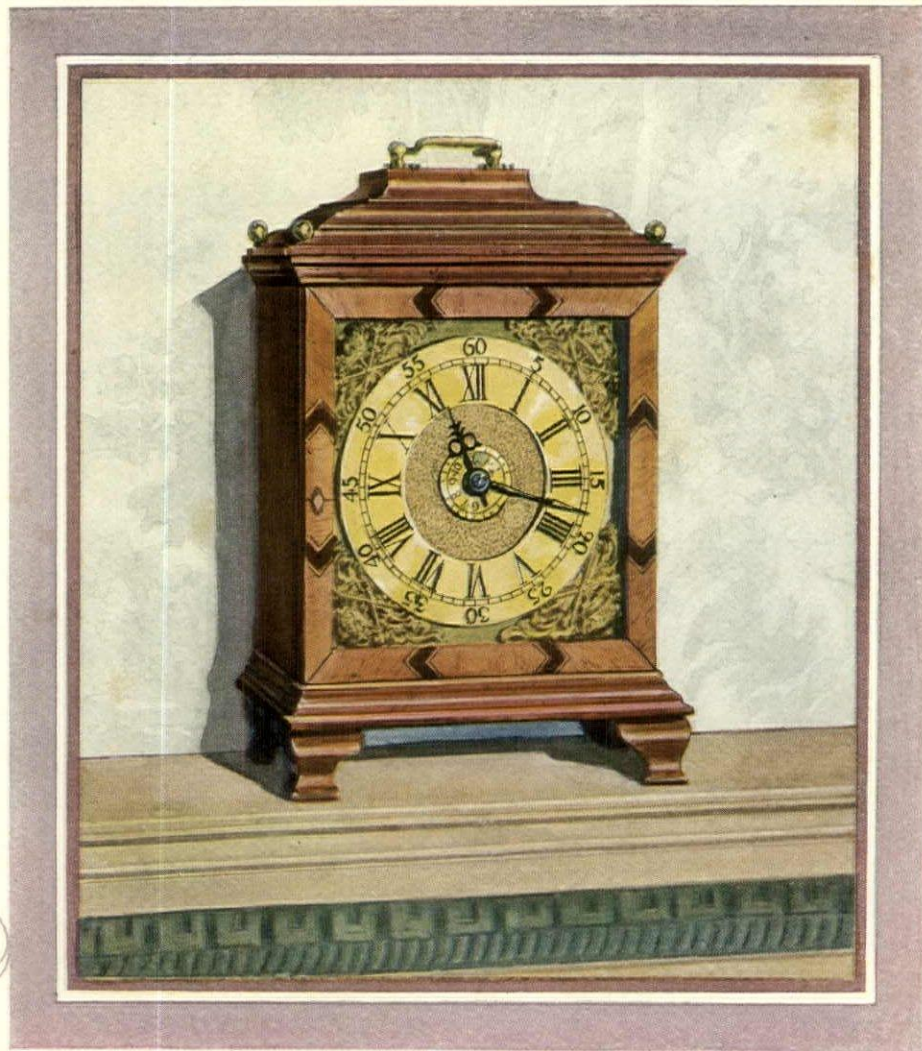
Lesher, Whitman & Co.

Eight Eighty-one Broadway New York City



Lesher Mohairs are a Goodall Product, made by the Goodall Worsted Co. of Sanford, Maine. Their pledge of absolute satisfaction is backed by many years of splendid service.

For use
on alternating
current circuits.



The Ellsworth Clock is a study in delicate burl'd walnut, grained like moire silk . . . tiny fine inlays of blond holly and black ebony . . . a metal dial of singular grace . . . slim handle and slender feet . . . No wonder it is reckoned by collectors the finest small clock of a celebrated collection. The original was made in London about 1750. 12" high, 8½" wide.

Reproduced from the original
in the Ellsworth Collection... and
**ELECTRICALLY
WOUND**

3-POINT GUARANTEE

- 1.. Accuracy within 30 seconds a week.
- 2.. Continued operation through all current interruptions up to 24 hours.
- 3.. Parts warranted for 2 years.

TICK-TOCK! Tick-tock! How smooth, how regular, how plausible every clock sounds! Yet how often each calm tick-tock tells a tiny lie . . . a lie that mounts up to five, ten, fifteen minutes fast or slow in the day or the week . . . a lie that makes you miss an all-important train, delay an august conference, annoy a long-suffering friend to tears.

But now there is the Sangamo Electrically Wound Clock.

Guaranteed not to vary more than thirty seconds a week. Never rewound. Almost never reset by so much as half a minute. Unaffected by current breaks. Telling the truth with its quick, efficient little tick-tick-tick.

Physically, a fine piece of clock mechanism. 11-jeweled watch-type escapement. Chronometer-type gear-train. Built into it, a tiny precision electric motor. The whole housed handsomely in cases copied from the work of the early masters of clock-making . . . Master David Wood's "Old Salem" . . . Master Simon Willard's "Roxbury" . . . the "Act of Parliament" clock that dates from Cromwell's time . . . a fine colonial grandfather type

. . . the "Pride of Ellsworth" illustrated here . . . various others, in wood or metal, for mantel or wall, for house or office, at a wide range of prices.

How does it work? Very simply!

You plug the cord into any alternating current outlet, just like a new library lamp. The current starts the motor. The motor winds the main-spring quietly in about five minutes. The clock begins to go, and keeps on going . . . all day, all week, month after month, with no further care. It uses some 50c worth of current a year.

You can see these entirely new modern clocks at any leading jeweler's. Or write for the new booklet-catalog. Address Dept. 57, Sangamo Electric Company, Springfield, Illinois.

THE SANGAMO CLOCK

Rust-proofing prevents such scenes as this. It saves both money and worry. Learn how—after reading below—by mailing the coupon without delay.



One Leaky Iron Pipe May Cost More Than A Brass Pipe Installation

Brass pipe CAN'T rust, so can't clog with rust. Ends danger of ruined ceilings and water soaked furniture. Ends yearly expense. One of three easy ways to rust-proof your home.

IRON PIPE, after a few years, shows these symptoms: first, rusty water. Then a diminished flow and finally, rust-clogged pipe.

Some time, unexpectedly—maybe at night or when you're away—a bursted pipe!

Soggy ceiling! Soaked furniture! Flooded cellar! Maybe the plastering falls down.

Then the plumber comes and rips out the walls and floors. "Should have been *brass* pipe," he says. You're sorry it wasn't.

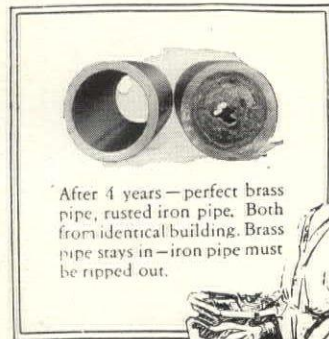
Expense! Inconvenience! *Utterly needless.* Easy to escape.

All this is avoided with an Anaconda Brass Pipe installation. No further

expense. No hidden danger. No treacherous weaknesses from rust.

Anaconda Brass Pipe can't rust, can't clog nor clog with rust—it stays new and sound indefinitely.

True, it may cost a little more in the beginning but it very quickly pays for itself many times over.



After 4 years—perfect brass pipe, rusted iron pipe. Both from identical building. Brass pipe stays in—iron pipe must be ripped out.

So with other rust-proof materials, such as Anaconda Copper for gutters and Anaconda Bronze Screen Wire.

Copper gutters can't rust, so do not need constant repair and periodic

replacement. Any substitute or makeshift is extravagant.

Bronze (strengthened copper) is likewise rust-proof. Bronze screens are a constant delight—not an annual annoyance.

Rust-proofing *saves* approximately \$58 every year. It saves you from all the worry and inconvenience of combatting rust, that stealthy destroyer, the enemy worse than fire.

Learn how thousands of home owners are rust-proofing—how you can. Send for our informative booklet by mailing the coupon. **NOW.**

ANACONDA COPPER
BRASS ANACONDA BRONZE

THE AMERICAN BRASS COMPANY H.G. 87
General Offices: Waterbury, Conn.
Please send me booklet "Rust-proofed"—telling how to rust-proof the home.

Name
Address
City State

Don't wonder how *they* did it

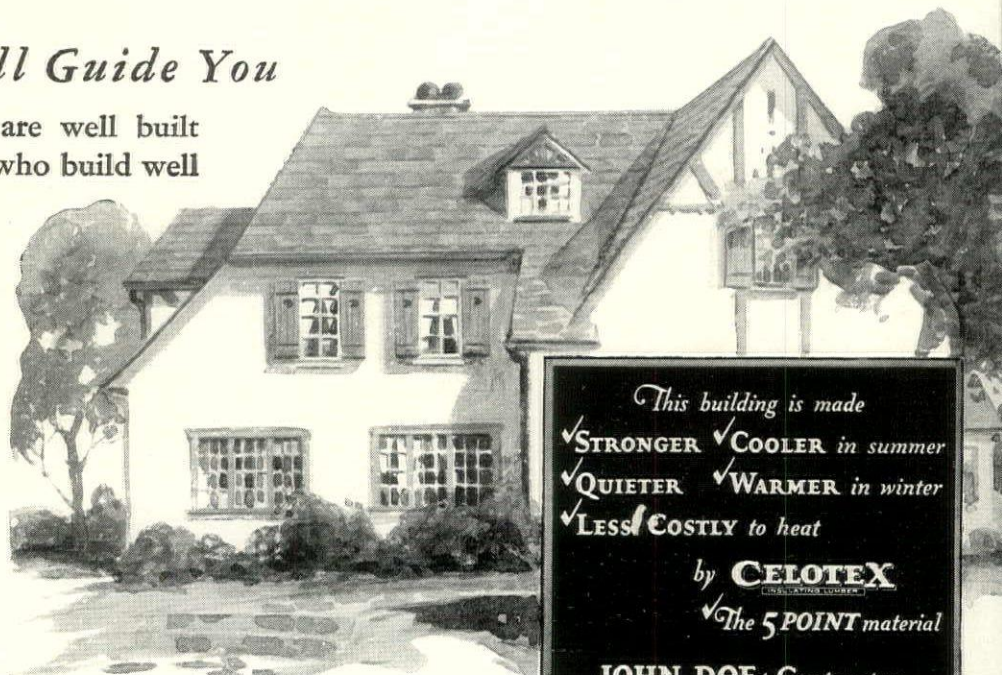


This Sign Will Guide You

to houses that are well built
and to builders who build well

FOR OLD HOMES, TOO

IN houses already built, Celotex lines attics. Here, it will make your home cooler in summer; warmer in winter; add an attractive extra room; and save more fuel money than it costs. It is also used to line basements, garages, and for remodeling work.



This building is made
 ✓ STRONGER ✓ COOLER in summer
 ✓ QUIETER ✓ WARMER in winter
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JOHN DOE · Contractor

Find out how *you* can have the home you want!

You can own it, easily, right now. Send today for this FREE book that shows the secret

ALL these people who own lovely homes—homes you admire and envy—many earn no more than you; they are not luckier or smarter than you. There is NO reason why they own their homes and you do not, *except*—They ACTED!

Do you realize how much help you can get? More people will help you own your home than to do any other thing: your employer, your banker, your contractor, your lumber dealer and your realtor.

We have just published a *free book* that shows you the secret of getting this help. Written with the co-operation of eminent building authorities, this new book tells you facts that will surprise you about how easy it is to finance your

home on a basis that will protect your investment. It will help you select your contractor or judge a house already built.

You can have a BETTER home than you hoped for

Moreover, this book will tell you about the amazing 5-point material that brings new comfort and cuts one of your biggest items of upkeep cost by a third.

This material is Celotex. It adds little or nothing to the cost of building; because the broad, strong Celotex boards *replace* other materials in the walls and roof and *save money* in the radiation and heating plant.

Home comfort is raised to a new

high standard. Fuel bills can be cut by a third, year after year. For Celotex makes homes (1) stronger, (2) cooler in summer, (3) quieter, (4) warmer in winter, (5) less costly to heat. Such homes are the kind that modern home seekers demand.

Send for this book NOW

Every man who is renting owes it to himself and to his family to read this book. It is showing thousands who have simply *wished* for a home how easy it is to actually *own* one.

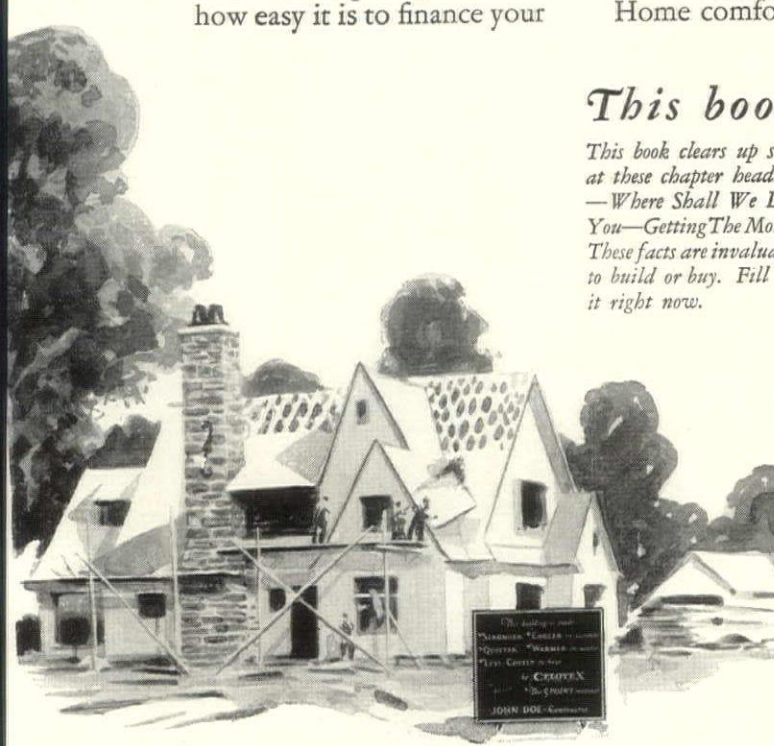
All you have to do to get the facts is to mail the coupon below. This valuable book will be sent *free*. Send for your copy right now!

THE CELOTEX COMPANY, Chicago, Illinois
Mills: New Orleans, Louisiana
Branch Sales Offices in many principal cities
(See telephone books for addresses)
Sales Distributors throughout the World
Canadian Representatives:
Alexander Murray & Co., Limited, Montreal
ALL RELIABLE LUMBER DEALERS CAN SUPPLY CELOTEX



This book is FREE

This book clears up scores of questions. Look at these chapter headings: "Can I Afford It?—Where Shall We Live?—Help Ready For You—Getting The Money—Building It Right." These facts are invaluable to anyone who wants to build or buy. Fill in the coupon and mail it right now.



THE CELOTEX COMPANY H. & G.—11-27
645 North Michigan Avenue, Chicago, Illinois

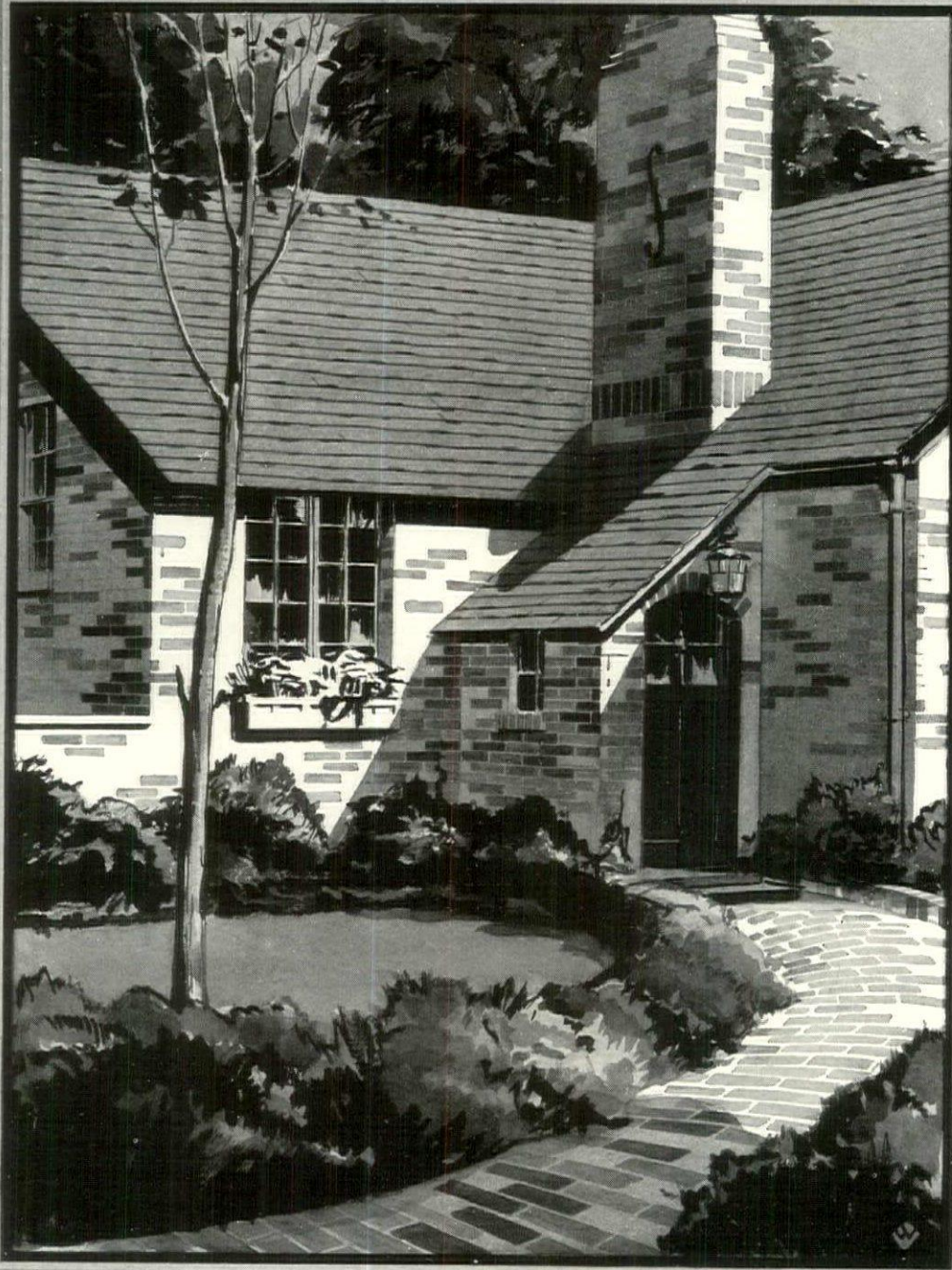
Please send the book, "You *Can* Own That Home," and the Celotex Building Book.

Name.....

Address.....

I am interested in buying or building a Celotex house. Approximate price.....

Location..... I am interested in using Celotex in my present home



The distinguished house... is built of Face Brick



Face Brick requires no paint, whitewash or other weather-proofing treatment because Face Brick is made in a great variety of rich and everlasting colors which cannot be improved by artificial means. The passing years can neither dim the beauty nor impair the value of the house that is built of

:- :- :- :-

FACE BRICK



POSSESSING that rich, dignified beauty which is readily distinguished from imitation effects, the Face Brick house is likely always to win a higher appraisal from those who pass its way.

For Face Brick — while permitting a surprisingly wide scope of individual treatments in colors, in mortar joints in textures and in methods of laying — is not a novelty material.

Freak, unique wall effects may be temporarily appealing. But in making such an important investment at the purchase of a home, one ought to bear in mind that novelty is always subject to rapid depreciation.

This is the reason most of the finest houses in every residential district are built of Face Brick. And exactly the reason why the better builders in every community use and advise the use of Face Brick.

The American Face Brick Association has prepared a great deal of literature on the subject. Some of the booklets which have saved many home-owners from making costly mistakes are listed below. They will be interesting and helpful to you also. Send for them now.

"*The Story of Brick*" — a beautifully illustrated booklet for the home-buyer and home-builder. Sent free.

"*A New House for the Old*" — an interesting book on remodeling. Sent free.

"*The Home of Beauty*" — containing 50 two-story, six-room houses, in a wide variety of designs. Sent for 50 cents.

"*Face Brick Bungalow and Small House Plans*" — Four booklets showing designs and floor plans for inexpensive 3 to 4-room, 5-room, 6-room and 7 to 8-room houses. Each 25 cents. Complete set for \$1.00.

AMERICAN FACE BRICK
ASSOCIATION

1721 Peoples Life Bldg., Chicago, Illinois

Here is the most frequent cause of doors warping

as shown by a nation-wide survey among building experts

DAMPNESS is the most frequent cause of doors warping, according to a recent survey made for us among leading architects, builders and lumber dealers.

In the rush to get buildings finished before moving day, many a door is hung while the plaster is still damp and ordinary doors are almost sure to warp under these conditions. But even if the house is thoroughly dry, doors are apt to warp and stick if they are damp on one side and dry on the other unless they are Laminex.

It seems almost natural for bathroom doors, kitchen doors and laundry doors to warp and stick — building experts certainly agree that these are the doors that *do* give the most trouble.

When an ordinary door is damper or warmer on one side than the other, that side is mighty apt to swell and warp the door —but you can't make a Laminex door swell and you can't make it warp because Laminex doors are not built like ordinary doors.



In Laminex doors the stiles and cross-rails are built on a core of stress-balancing blocks and any attempt of one block to warp, swell or shrink is immediately counterbalanced by forces in the opposite direction exerted by neighboring blocks. Besides this, all parts of a Laminex door, including the plywood panels, are held together firmly by Laminex cement (a secret), which is absolutely waterproof and actually stronger than wood.

Play safe — use Laminex doors throughout your house. They



This is the famous Laminex door soaking test that you see publicly made in all parts of the country. Retail dealers actually soak Laminex doors in water for weeks at a time to prove that dampness can never make them warp, split or come apart. Ask your dealer.

are made of choice, satin-grain wood in popular designs, at reasonable prices. Progressive millwork and lumber dealers can supply you promptly from their ample stocks and will be glad to point out the replacement guarantee label and the

LAMINEX DOORS

REG. U.S. PAT. OFF.

Will not shrink, swell or warp

word "LAMINEX" on the bottom of each genuine Laminex door.

Mail the coupon for interesting literature and a sample of Laminex wood to test.

THE WHEELER, OSGOOD COMPANY, Tacoma, Washington L18HG
 Gentlemen: Please send illustrated literature and sample of Laminex wood to test.

NAME _____ ADDRESS _____
 CITY _____ STATE _____

I am a Home Owner Architect Contractor Dealer Realtor

DIRECTORY of DECORATION & FINE ARTS

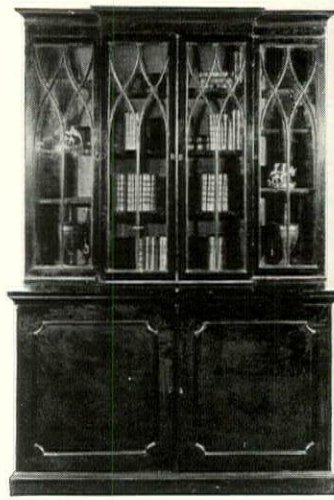


ALICE GILLAM MUNYON
Distinctive Interiors
Single Accessories
 19 E. 48 St., NEW YORK CITY

WITH the larger stores already beginning to show evidence of the storm to come in a rush of early Christmas buying, the little shops tender along with their wares a welcome opportunity for leisurely selection. Here are all manner of gifts for the lady whose hobby is her home—tempting displays of the sort that are only too likely to turn a Christmas shopping tour into an expedition of more directly personal acquisition. So many unusual suggestions have been picked up in these little places off the main current of shopping traffic that one cannot afford to neglect the chance they offer of securing in perfect comfort appropriate gifts for one's entire list.



SEVERAL of the smaller shops, for instance, are showing modernist accessories in the way of pottery ash trays, cigarette and match holders and the like. Most of these are in the form of strangely shaped and colored animals, with one particularly grace-



Genuine old Chippendale bookcase
WALTER JOHNSON, INC.
 INTERIORS AND ANTIQUES
 526 Madison Ave., New York City
 Telephone Plaza 5644

IN the quiet of a real home we will discuss with you the decoration and practical equipment of your home.

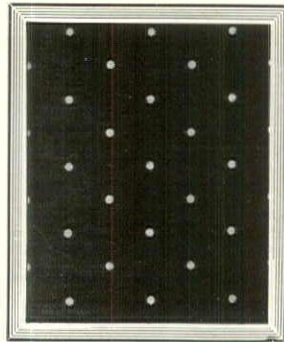
Away from the commercialism of the shop, in the cozy atmosphere of the fireside the discussion of one's problems becomes a delightful task.

We will be glad to talk with you at any hour that may suit your convenience.

SAINT-GAUDENS & HYNES
Consulting Decorators
 15 West 55th Street, NEW YORK
 MARIE SAINT-GAUDENS
 MARY HELEN HYNES
 Phone Circle 0324

THE CHINTZ SHOP

AGNES FOSTER WRIGHT



SEMI-GLAZED PERCALE. Yellow or blue background with white polka dots.
 50" wide \$3.50 per yd.

IN decorating or re-decorating, unusual fabrics impart a distinctive note of warmth and charm. Our collection includes an unusually wide and varied display of rare materials assembled from leading designers of Europe and America.

satins • linens
 damasks • taffetas
 toiles de Jouy
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At the Chintz Shop it is no problem to find a beautiful material to suit your exact needs. The only difficulty is the pleasurable problem of selecting the most delightful from so many entrancing patterns.

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KANSAS CITY 3718 Broadway ST. LOUIS 243 Euclid Ave. CINCINNATI 1983 Madison Rd. PHILADELPHIA 114 South 20th St.

Antique Oriental Rugs

—a lifetime enjoyment

Each rug offered for sale by me represents the best of its type imported, which assures you thick, serviceable pieces, harmoniously colored and unusually designed.

Your selections gladly sent at my expense which obligates you in no way.

Descriptive price list sent upon request.

THOS. F. DAVIS
 Box 24 Skaneateles, N. Y.

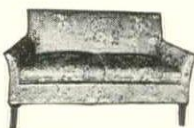
Charming Upholstered LOVE SEATS



The Lawson
 \$120

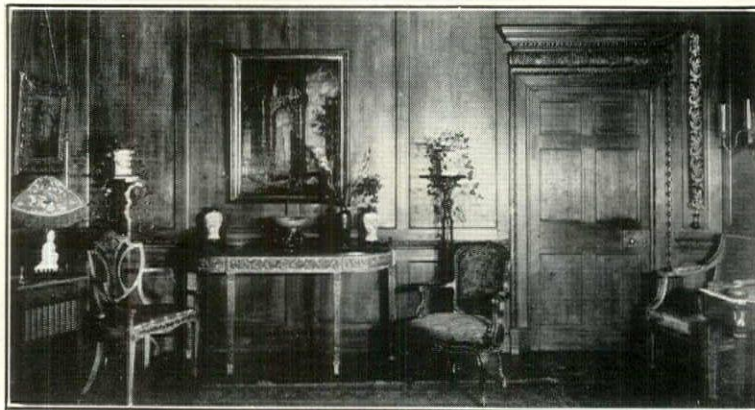
As the holiday season approaches a delightful inspiration for a gift or as a piece to add to the comfort of your home these two Love Seats are most desirable. Built for years of enjoyment they are luxurious and practical. Down filled cushions. The extremely low price is possible because you deal direct with the maker. Please compare. Any desired coverings. Send now for booklet "B-10" of many beautiful pieces and sample coverings.

The Clinton
 \$75



MULLER BROS.

1501 Third Ave. New York City



Antique Georgian Panelled Pine Room Imported and Furnished by Hutaff.

John H. Hutaff, Inc.
 Decorations Furniture Hangings Antiques

101 PARK AVE. NEW YORK 220 EAST 51ST ST.



From the Land of the Matador

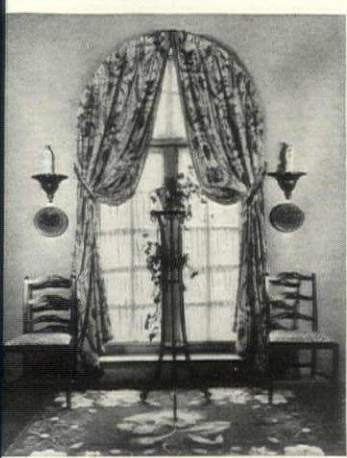
—came inspiration for this exquisite Copeland-Spode "Old Madrid" dinner ware. The coloring is the deep red of the Toreador's Sash. Carried in open stock.

Dinner Plates.....	\$21.00 doz.
Breakfast Plates.....	19.00 "
Salad Plates.....	16.50 "
Soup Plates.....	19.50 "
Bread & Butter Plates.....	13.50 "
Tea Cups & Saucers.....	21.50 "
Dinner Set, 100 pieces.....	145.00
Dinner Set (for 6) 52 pieces.....	85.00
Breakfast Set, 38 pieces.....	54.00

Mail orders receive prompt and careful attention

RICH & FISHER, INC.
 14 East 48th Street
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DIRECTORY of DECORATION & FINE ARTS



DIANE TATE AND MARIAN HALL, INC.
Antiques and Interiors
44 EAST 57TH STREET NEW YORK
Telephone Plaza 4612

ful ash receiver carried out in a fungus-growth design. These are the most amusing recent developments in decorative accessories, and are fitting adjuncts not only to the rigidly modernist room, but to many of the earlier period styles in decoration. In the latter instance they are often the means of supplying a necessary note of color and fantasy to an unimaginative grouping.



A DIGNIFIED distant relative to these modernist pottery caricatures is found in a ceramic group at The Potter's Shop, where the latest works of our leading American artists in clay have been on display for the last several seasons. This fall Professor Binns has contributed a few typical pieces in his distinguished style, prominent among them a pair of spherical jars in a crackled surface effect. These are perfect globes, a lovely soft gray in color. There is also some new stoneware by Friegang colored a warm cream and decorated in greens and blues. One bowl with a gazelle design on its inside surface is noteworthy.



FINEST 18th CENTURY
Furniture and Decorative Objects
French — Italian — and English
Floor plans, Interior Architectural
details: Schemes for the complete
house.
McMILLEN INC.
148 East 55th St. New York
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The Mayhew Shop, Ltd.



Slipper or Boudoir Chair
—covered in Toile de Jouy,
as shown, or in a variety of
chintzes. \$35.00

PEOPLE of the most fastidious taste recognize in Mayhew Furniture that touch of distinction that lends charm to any room.

511 Madison Avenue.

South East Corner 53rd Street New York

Your home is expected to be smart, too, you know

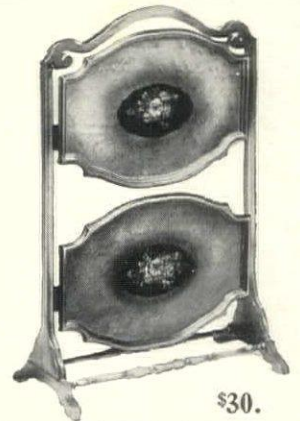
THE impression of distinctive charm conveyed by beautiful interiors is decidedly worth achieving. . . . And for personal gratification, there is little to equal it. Miss Adams has been doing some most unusual and delightful homes at a surprisingly moderate cost. A consultation in her interesting studio will prove pleasant and enlightening.

Felicia Adams
INCORPORATED

Interior Decorations

42 East 53rd Street

Plaza 7076



\$30.

TIP SANDWICH STAND

In Mahogany or Maple with colorful decoration 32 1/2" high. Trays 11" x 22 1/4".

Send for illustrated brochure of beautiful furnishings.

Decorators Furnishers



19 East 48th St.

New York



Antique console table in dull gold

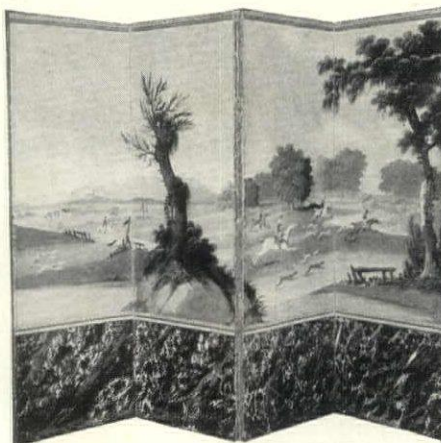
IF you, too, appreciate a well-appointed home, with a harmonious atmosphere, attractively furnished and in good taste, then you should visit the studio of

LAURA WAND
Consulting Decorator
31 EAST 48 STREET
NEW YORK CITY

YOU will find her assistance most valuable in decorating and furnishing your home no matter how small the problem may be. No charge for consultation.

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ISABELLA BARCLAY



OLD WALL-PAPER SCREEN
"La Chasse"

Wall-papers

16 EAST 53rd St.

Old Furniture

NEW YORK



REPRODUCTIONS of old Paul Revere Tea Strainer and Stand and old French Tea Strainer in Sterling Silver.

Left, strainer and stand \$25, strainer alone \$15. Right, French strainer 9" long, \$15; 7 1/2" long \$10.

The House of Wedding Presents

21 EAST 55TH ST., NEW YORK

DIRECTORY of DECORATION & FINE ARTS



FRENCH XVIII CENTURY
DECORATIVE OBJECTS
& FURNITURE

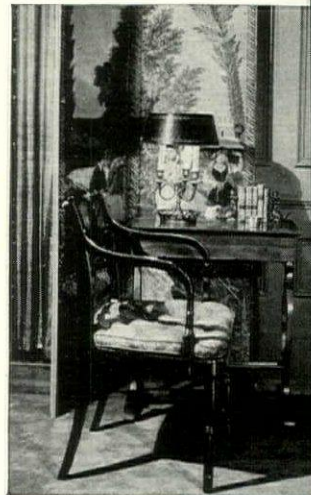
MARION BAYARD BENSON
ALICE PIERSON GLICK
19 E. 61 St. New York
Telephone Regent 7903

AN exhibition of the work of Carl Walters is scheduled to begin October 25th at the same shop. This will include pottery ware and specimens of the animal sculpture for which Mr. Walters is best known.

Among the potters represented in current displays are Mrs. Goodrich, who has achieved in her recent productions a most effective reddish-brown glaze; Princess Caracciolo, whose reputation as a potter was made under the name of Dorothy Adriance; and the artists at Greenwich House. There are pieces here in a wide range of sizes and prices, from tiny pottery figurines to wall fountains for the formal garden or patio.



THERE has now been added to New York's group of children's specialty shops The Children's Center, an organization which ought to solve the problems of many a puzzled parent. Everything for the decoration of nurseries and playrooms,



BERTHA SCHAEFER
INTERIORS AND ANTIQUE
Individual Pieces
as well as complete schemes
37 East 57th St. New York
Regent 8423

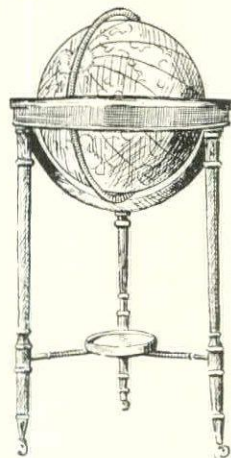
*Now that you have
Attractive Furniture*

how would you like to have an interior decorator come to your home and arrange it so as to bring out its fullest possibilities?

Miss Potts merely charges a small fee for her time and you will be amazed and delighted to see what she can do with the furnishings you already have.

For information, 'phone her studio
Regent 7778.

Elizabeth C. Potts
INTERIOR DECORATOR
38 East 58th St. New York



Globe in wood frame in mahogany or lacquer finish. Suitable for 18th century interior.

THE INTEREST in Geography, aroused by recent exploits in aviation, makes these modern globes both useful and timely. Various-ly mounted to conform to any type room.

Orders taken for Christmas delivery. Write for full information



Artistic wrought iron frame. Appropriate in early English, Spanish, or Italian room.

Ethel A. Reeve, Inc.

17 EAST 49th STREET

NEW YORK

KUCHINS
"Color-Kist"



Tilt Top
Table

with concealed
magazine rack



A NOVEL table with a triple purpose. Tilted, it lends a French sparkle to the room it graces. But it is more than an artistic ornament. For, concealed on the underneath side of the top is a magazine rack of ample proportion. When occasion demands its use as a table the top raises to a horizontal position where it is held firmly in place by an ingenious snap catch. French in design with French decorations. Fashioned from solid mahogany. Finished in lacquer, of course.



No. 501 Table
26in. x 18in. dia.
Price \$19.00

FINE ARTS FURNITURE COMPANY
2924 N. 9TH ST. ST. LOUIS, MO

THE CAN-DLE-LUXE SHOP

588-G Madison Ave., New York

presents

A New
Artistic Achievement

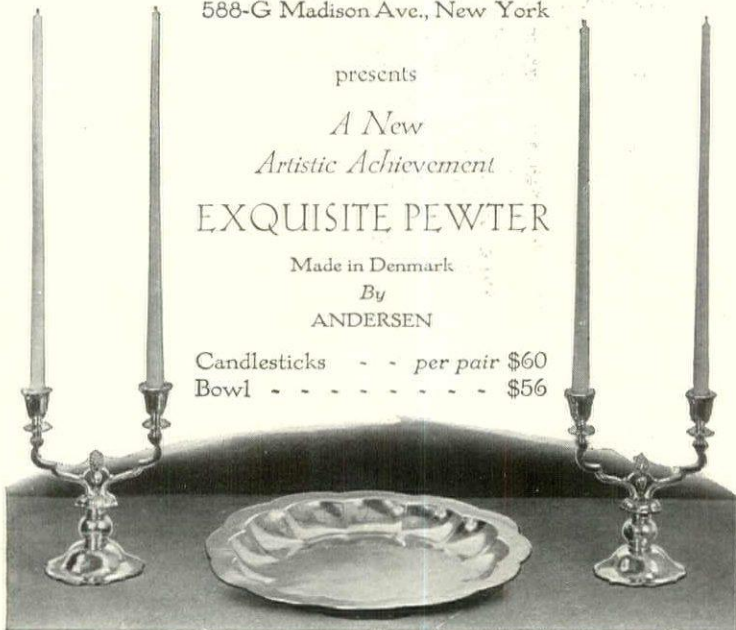
EXQUISITE PEWTER

Made in Denmark

By

ANDERSEN

Candlesticks - - per pair \$60
Bowl - - - - - \$56



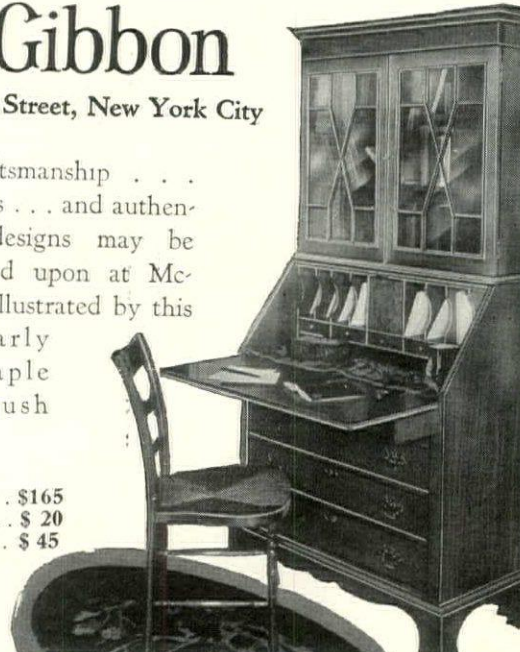
McGibbon

3 West 37th Street, New York City

HONEST craftsmanship . . . fine woods . . . and authentic historical designs may be confidently relied upon at McGibbon . . . as illustrated by this charming Early American maple secretary and rush bottom chair.

Maple Secretary . . . \$165
Rush Bottom Chair . . . \$ 20
Oval Hooked Rug 3x6 . \$ 45

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DIRECTORY of DECORATION & FINE ARTS



A NOVEL GIFT

Indestructible, antiqued screen for the child's own room. Soap-bubbles and elves in woodland colors. Price \$60. Others \$60 up. Write us or any Thibaut decorator for details.

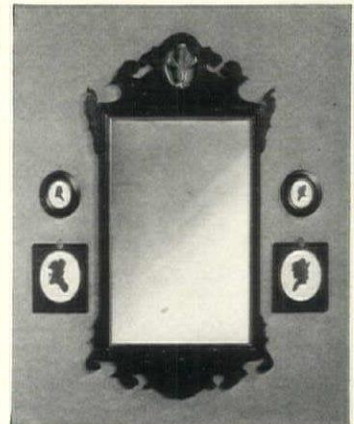
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Decorative Wallpaper

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from antique furniture to the smallest accessories, may be had here. Most of the furniture is early American—the period style best suited in its simplicity to use for children's rooms. Secretary desks, chairs, benches, tables, chests, beds and all the rest are built to accommodate youthful dimensions, and are obtainable in several sizes. To go with these are diminutive hooked rugs in nursery designs, a particularly happy choice for the child's hearth or bed-side, where rugs are given considerable wear.



ALSO at this shop is a series of Japanese prints for children's rooms, a new departure in decoration. These are of suitable size, and should prove fascinating to small children. Their subject matter is enough to endear them to youngsters—wild birds swinging on blossomed branches; goldfish pointing up toward crumbs of food at the surface of a clear green pool; a cock and hen in a clean barnyard—these and many others are reproduced in delightful colors and enhanced in effect by their purposely



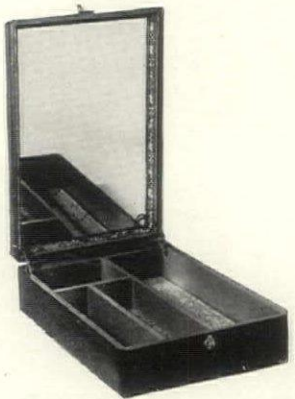
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Size 35 1/4 x 18 1/2"—outside measure
Oval framed silhouettes of "George and Martha Washington" \$3.75 each. Silhouettes of "Continental Soldier" and "Colonial Dame"—\$6.75 each.

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This 24-inch Lamp has a blossoming vine and a Spanish lady (bronzed and ivory) for its standard, and a marble base. Tafeta shade 16 inches wide. \$62.50.

A Book of the Sea? No, a solid bronze cigarette humidior, cedar lined. Size 5 1/4 x 3 1/4 x 2 inches, \$12.50. For cigars, size 9 1/4 x 6 1/4 x 5 inches. \$30.



This Venetian Coffee Table, hand-decorated with bright-painted flowers, is available in red, green or yellow. The top is a removable tray, 25 x 17 inches. Height 21 inches. \$36.

Braus Galleries particularly solicit the patronage of Interior Decorators and keepers of Fine Shops.

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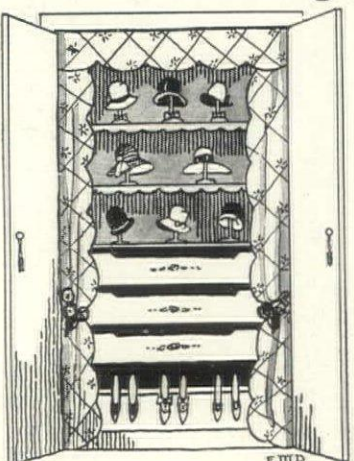


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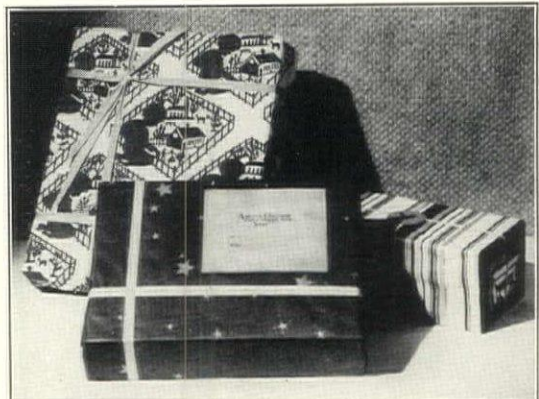
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The tube described above and 24 seals (12 in blue & silver on green, and 12 in black & gold on red) and 30 yards of tape (10 yards each of checkered green & white, green & gold, and red & gold)—\$3.00 postpaid.

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DIRECTORY of DECORATION & FINE ARTS



Pewter

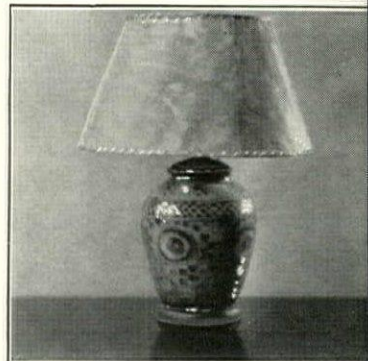
One of the loveliest examples of early American pewter. A rare Revolutionary teapot reproduced perfectly in the same old pewter the colonists used. 6 3/4 inches high. Sugar and Creamer to match and odd shaped tray. Set of four pieces \$40. Without tray \$30. Teapot \$20. Sugar and Creamer \$6. each. Add 5% for packing and postage. Also pewter candlesticks, water pitchers, smoking sets, lamps. Dozens of rare pewter gifts from \$1. up. All reproduced from rare old models. Send for interesting new catalog.

The
Old Colony Pewter Makers
99B Mt. Vernon Street, Boston, Mass.

naïve frames of brightly colored wood. They make no pretence of being educational, the thought behind them being merely to make a picture attractive to the child mind.



ANOTHER new idea in nursery decoration is being emphasized here—the use of specially designed wall hangings. It is often difficult to cover in a satisfactory manner the necessarily large wall spaces in a room furnished with children's pieces. Pictures large enough for the purpose are apt to be crude in coloring, while maps are hardly suitable for a younger child who cannot realize their significance, so that the logical solution in such cases is a simple wall hanging. The Children's Center is showing one development of this idea for a boy's room—a hand-blocked linen with a ship design in red on tan. In a little girl's bedroom that awkward space above the crib may be covered by a glazed chintz in a blue-green with bird and flower design, particularly effective as a flat hanging because of its border.



Kashan Jar 18th Century

OLD Persian Jars of the 17th and 18th century from Kashan, Kirman and Sultanabad—harmoniously mounted into lamps—for holding flowers or used merely for their decorative value.
Unmounted from \$35.00 up
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3 3/4 inches high Price \$25.00
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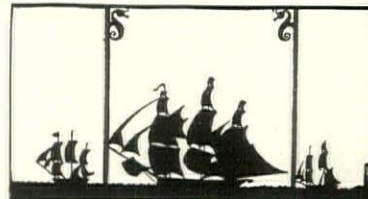
4 inches high Price \$25.00
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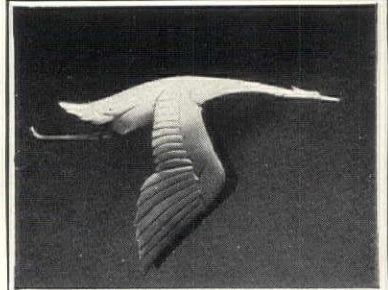
A delightful old mahogany Hep-plewhite sofa covered in old chintz, and a beautifully decorated old satinwood Adams cabinet—one of a pair—containing china from a rare old collection just arrived from England.

Lans Madison Ave. Galleries
554 Madison Ave. at 55th St., New York

ONE great difficulty encountered in the decoration of a room after the modernist fashion is the finding of a suitable clock to bring it to life. Little has been done to date in the way of filling this need, so that many of our best modernist rooms have gone clockless. However, at Maison Reish, Inc., there is a collection of electrically-run French clocks of which the greater number have a distinct modernist feeling. Electric clocks may be had here for every purpose and in cases of all styles and materials. Some of the most attractive are carried out in tortoise-shell, lacquered wood, marble and Lalique glass. The electric mechanism is controlled by a small storage battery, and is guaranteed not to gain or lose more than one or two minutes in the course of a year's constant operation.



THE drawback in giving glassware at Christmas is the fragility of these lovely pieces, which makes packing a hazard and sending through the mails an impossibility. One variety of glass-



THE EGYPTIAN HERON
height 4½" length 8"

BRONZE MASCOTS

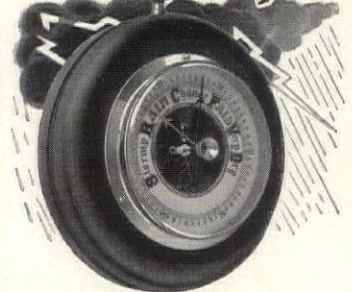
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for the list that aims to be different



FURNITURE creations that have all the charm of the very old in color, design and finish. Each piece is an exact reproduction of a usable old type with careful attention to the most minute detail.

- A Cricket to set before an easy chair
- A Candle Stand to fit any corner
- A Mirror to reflect cozy interiors
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Cinderella Stool

The Cinderella, a 3 legged pine stool finished as old pine, with hooked cover, is an attractive, useful and colorful article for dull corners and wintry days. It adds a cozy warmth to any room. Size 7¾" high 9¼" round top. Price, complete, \$4.75.

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Woven by hand on one of those quaint old-fashioned mountain looms. These pretty bags represent a handiwork that has been handed down from one generation to another. They are woven in one of America's oldest patterns, "The Whig Rose" in Blue, Green, Brown, Orange, Black or Lavender. Price, each \$3.00



Postage paid to any address. If requested, will ship to friends with arrival timed for Christmas.

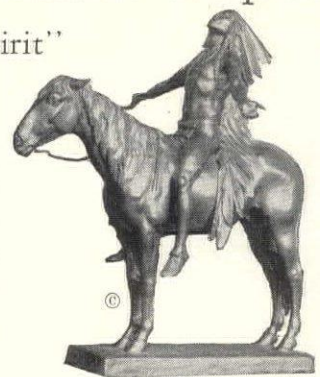
A quaint mountain stool for your dressing table or bedside, unfinished wood size 12 x 12 ins. square; 18" high. Complete with hooked rug covers in Blue, Rose, Tan, Lavender, or Black. Price, each.....\$8.00

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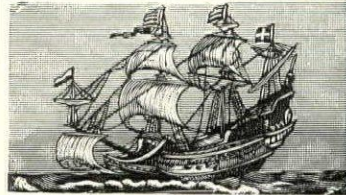


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SOLITAIRE TABLE
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 In rich Duco colors with decorative
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ware, however, boasts an astonishing durability despite its soap-bubble delicacy of texture. It is of English origin, and is being shown by Mrs. Ehrich, of the Ehrich Galleries, in green and amber table services. Sets of the more familiar but no less beautiful Venetian glass may also be had in every shade and form, as well as colorful Cantagalli pottery. With these are displayed Italian linens, so that one may outfit here a complete and distinguished table for occasions both formal and informal.



MRS. EHRIK'S collection of pewter is most comprehensive. One set of "navy" bowls is particularly interesting. In these porridge was served to British sailors in the days when pewter had not yet gained its present standing. Now, in the capacity of finger bowls, they are splendid for use on a table set with pewter; or they may be used even for the serving of soup. A group of old furniture includes two pieces of particular interest—a Queen Anne armchair covered in old silk and a rare



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PILGRIM LAND

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REFRESHING charm marks this newest of Mosse's Bathroom Sets. A graceful vine of Morning Glory in pastel colors is woven into luxuriously soft towels, wash cloths, bath sheets and mats. The coloring is truly exquisite. The set shown consists of one mat, six wash cloths and six monogrammed towels. Monograms may be had in a single color or combinations to match. \$46 complete. A gift set of one mat, two wash cloths and two monogrammed towels, \$21 complete. Bathrobe and Slippers to match \$40.

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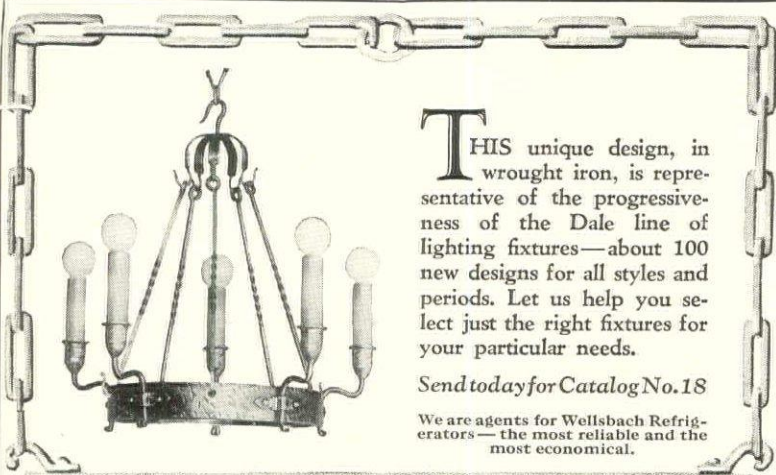
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Colonial Black Cat Foot Scraper
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No. 115	\$3.50 each	No. 112, Scotch Terrier.
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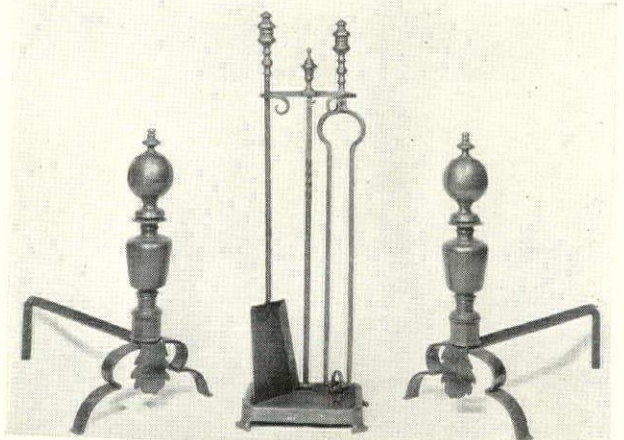
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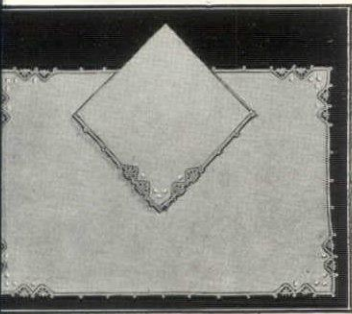
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George Ort
HOUSEHOLD LINENS & LACES
604 FIFTH AVE. NEW YORK

Sheraton table with adjustable back screen. In addition to the furniture there are lamps of hand-wrought iron, and book-ends and trash baskets in leather, while several Queen Anne boxes have ingeniously devised secret compartments.



THE clock department at B. Altman & Co. is showing some modernist time-pieces of unusual interest. These are divided into several groups, one suitable for the boudoir, another for living rooms, etc. The boudoir variety is as thin as a watch, and framed like a picture in a narrow strip of gold or nickel. Faces are enameled in pastel shades, with a few in gold or silver finish. The hands are fashioned with extreme delicacy.

Clocks for modernist mantels have cases of marble. A flat wall clock with a large square face has a border of enamel in a conventional leaf and flower pattern. Still others are combined with thermometer and barometer arrangements.



CANTAGALLI

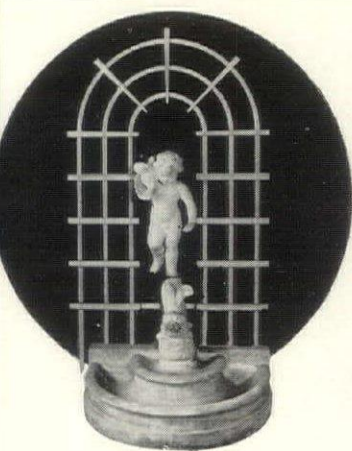
pottery has always been in high favor among those who appreciate beauty of color and grace of form. I personally selected the designs which I am offering. A gift of an odd piece, a tea set, a tête-à-tête or a luncheon service will surely be appreciated.

The prices are quite reasonable: Lamp complete (silk shade, hand painted), C160 \$27.50; Compote, C232 \$12.50; Cruet, C410 \$4.75; Hot Water Jug, C260 \$9.75; Small compote, C400 \$3.75.

Write for Cantagalli's booklet showing all designs, with prices



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Just high enough to add those few extra inches which always seem to be needed to reach the top shelf, yet small enough to be easily tucked out of the way. Size 13 1/4" high x 14" long x 8" wide. Wood unfinished, each \$3.50

White enamel or lacquered any color, each \$5.25

May be fitted with rubber tread at 50 cents extra.



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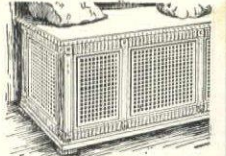
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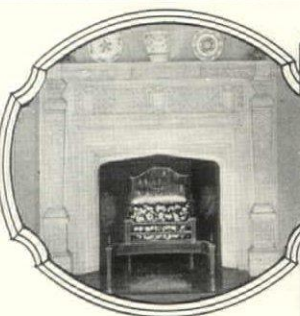
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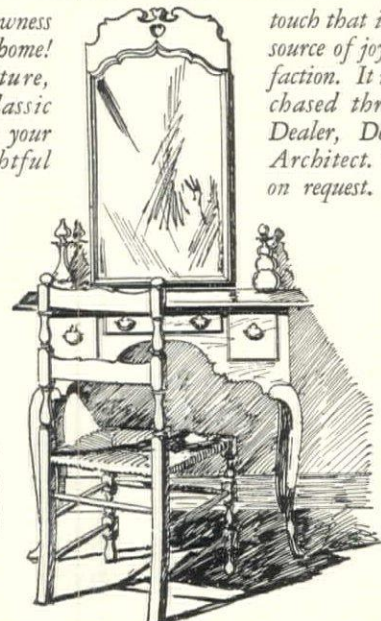
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Write for Booklet A4, or see complete line at our showrooms when we'll give name of nearest dealer.

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touch that is a constant source of joy and satisfaction. It may be purchased through your Dealer, Decorator or Architect. Catalogue on request.

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LOWBOY

36 x 20", 30 1/2" high. Hanging Mirror 20" x 37 1/2". Maple Two Slat Rush Seated Chair.

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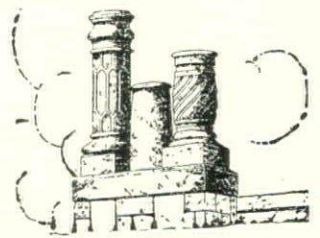
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INC

Downtown: 50 Beekman Street, New York
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NOW that the practice of providing a small table for each chair has become an accepted custom, the modernist designers are making a feature of small table stands. One of these provides extra space for smoking accessories in a shelf directly beneath the top, while flaps on either side stamp the piece as one of those made to stand between two chairs, an idea which cuts down the number of necessary end tables to a considerable degree. This is another expression of the modernist spirit, which looks with disfavor on the piece which serves only a single purpose.



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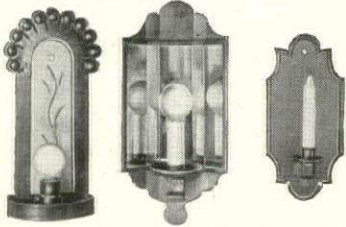
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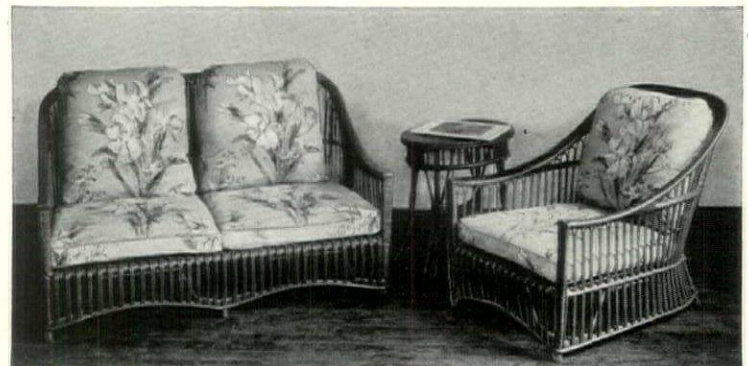


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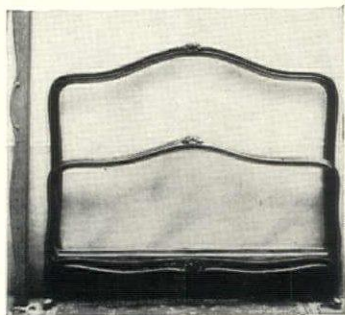
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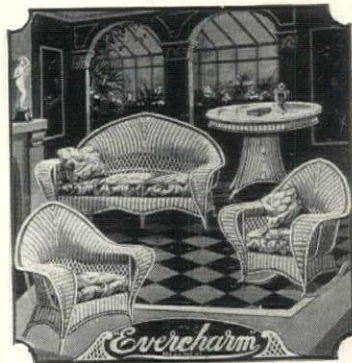
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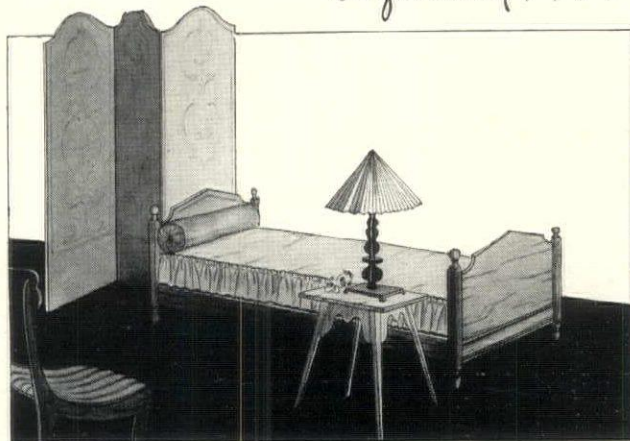
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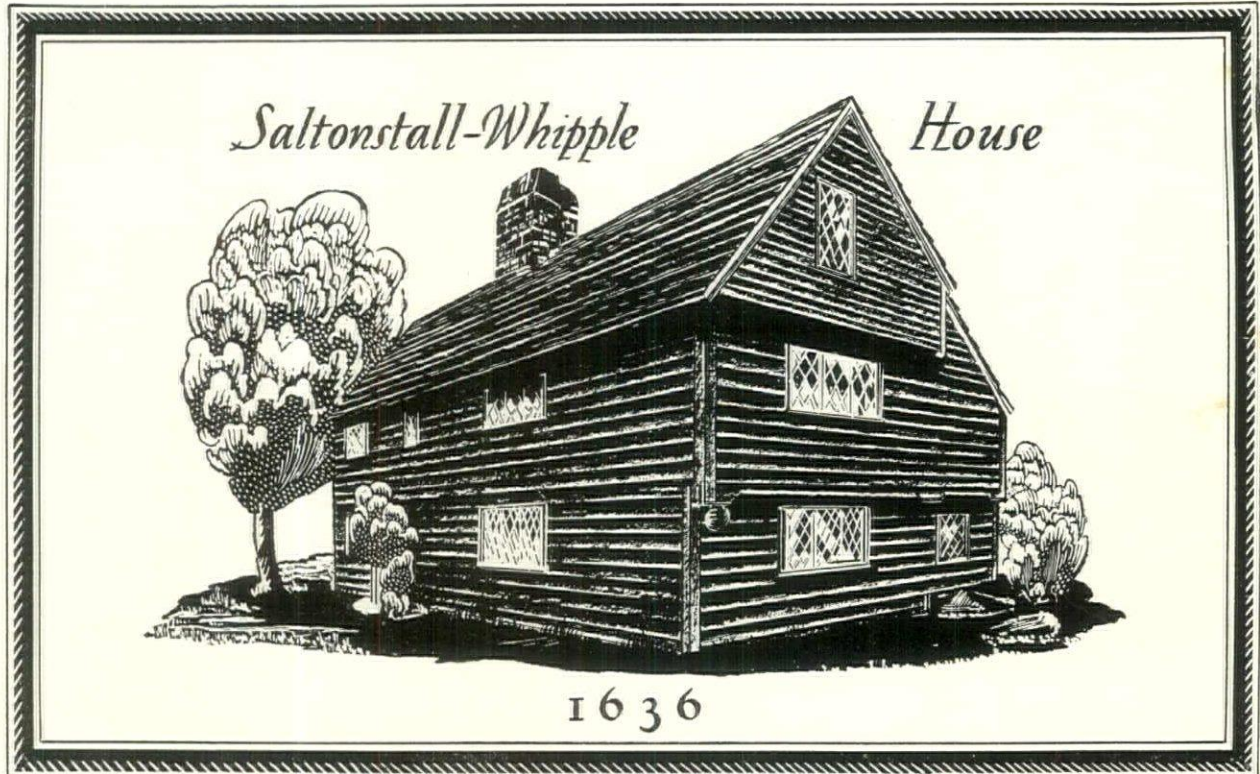
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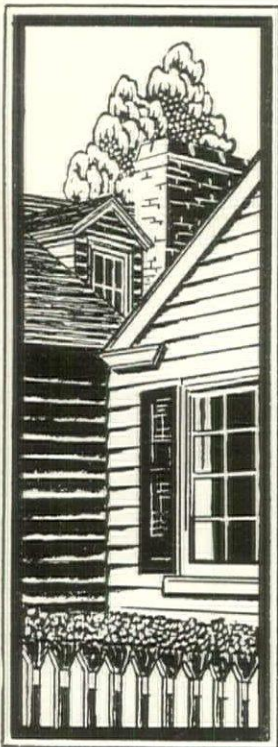
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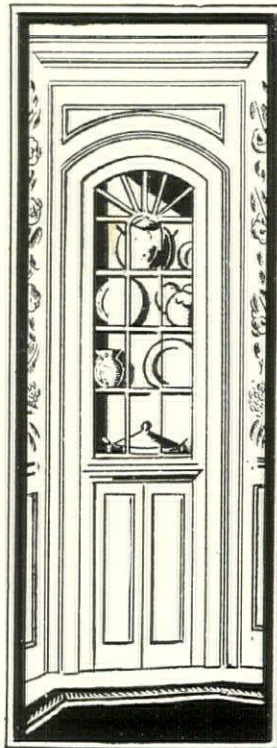
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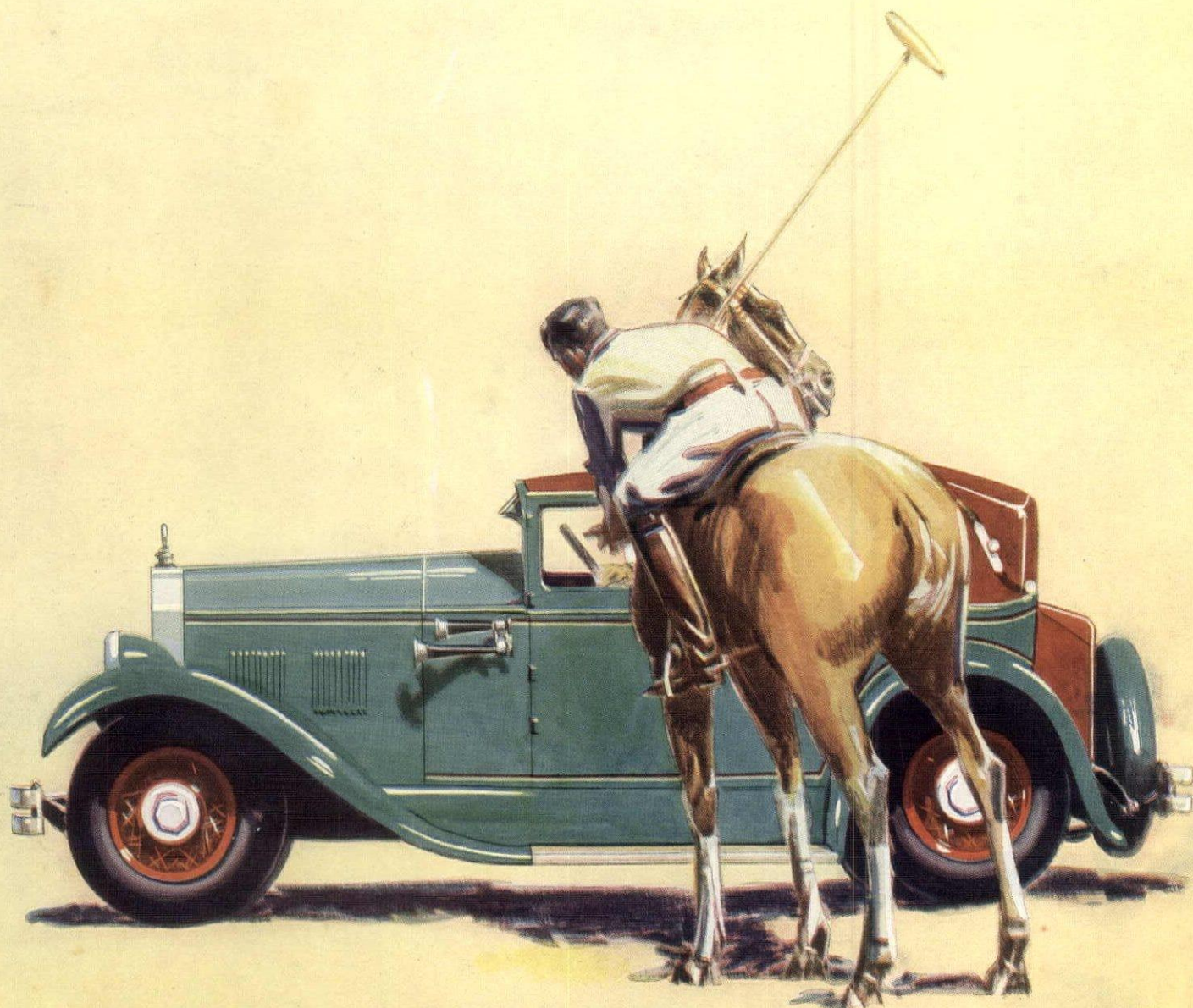
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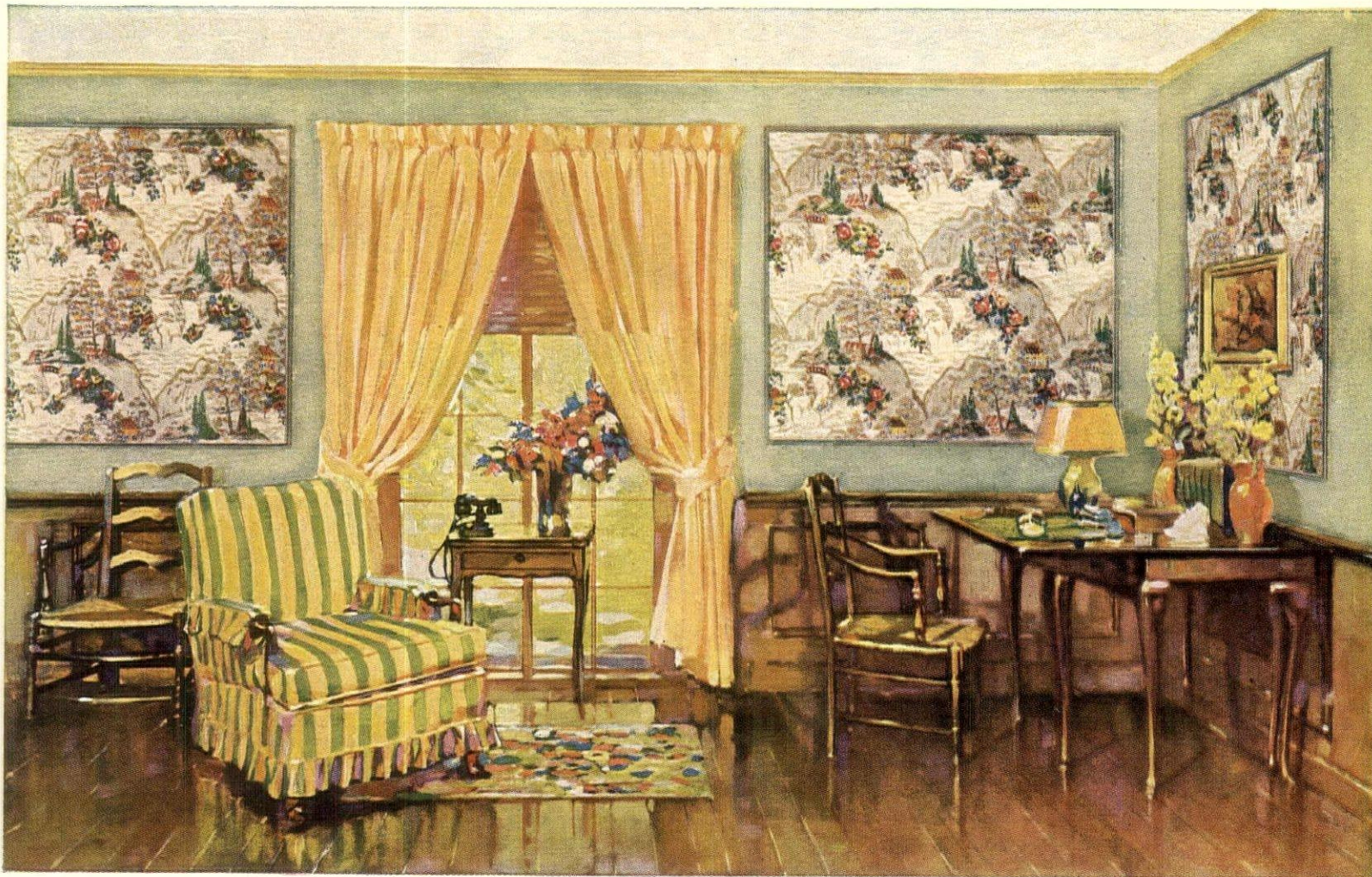
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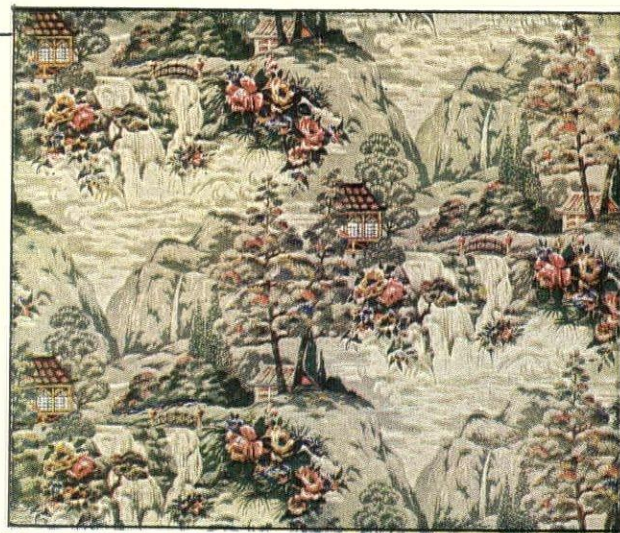
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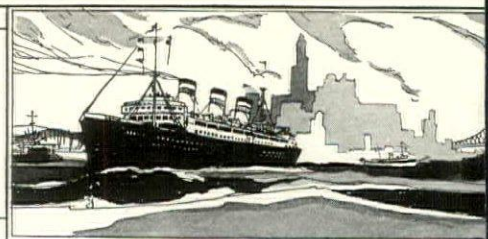
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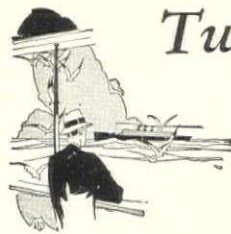
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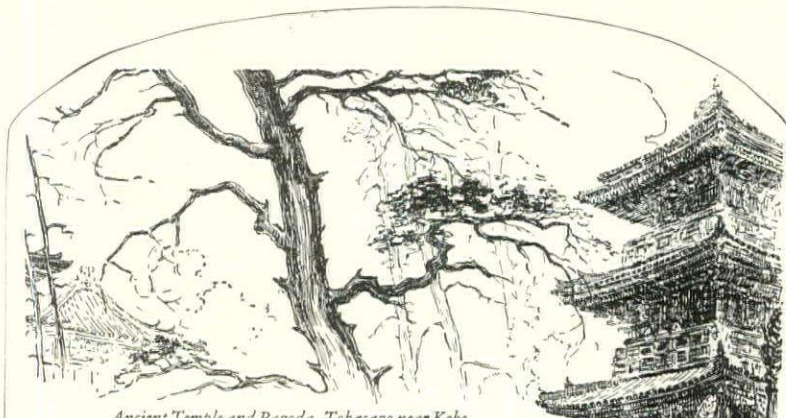
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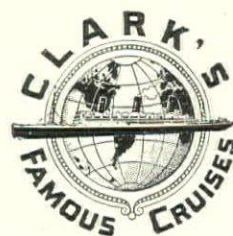
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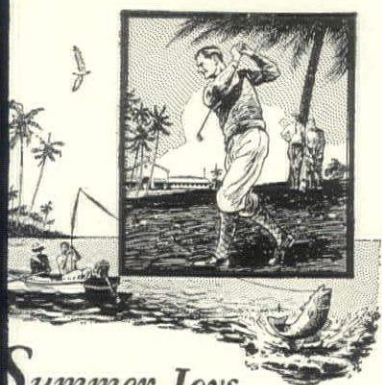
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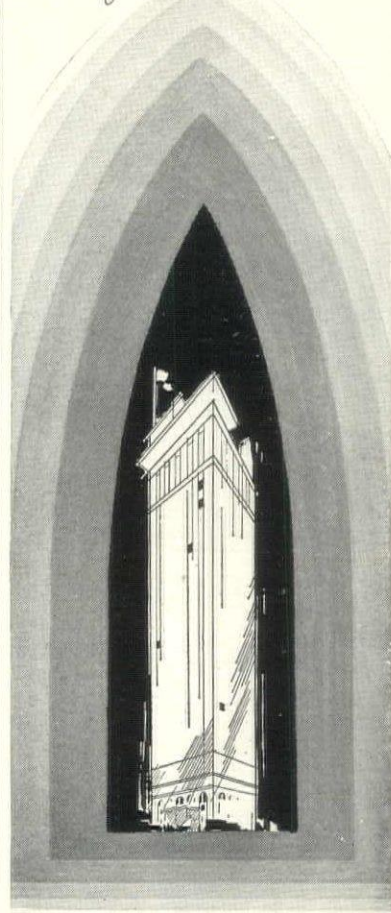
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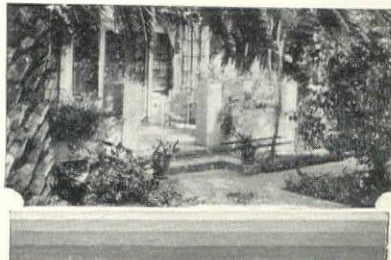
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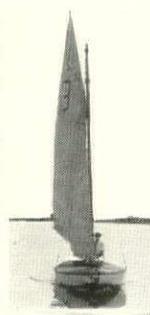
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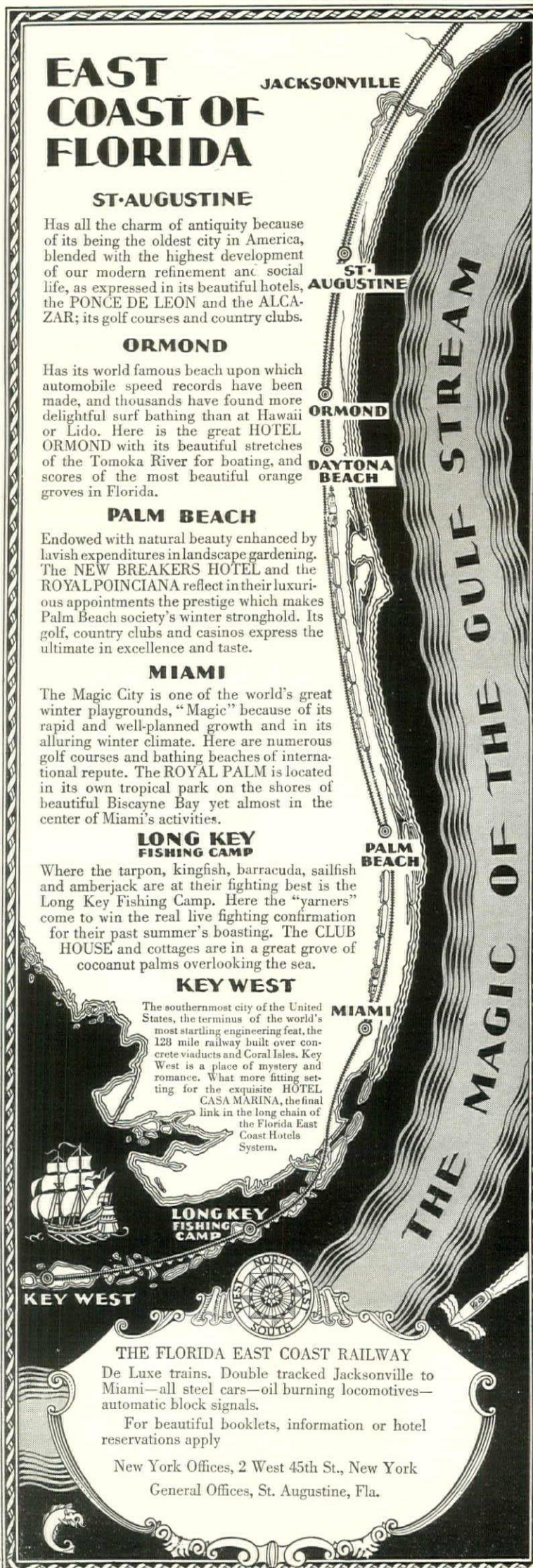
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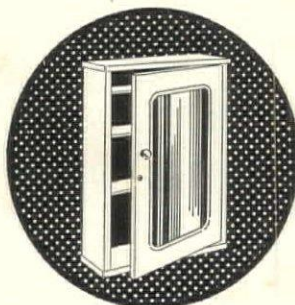
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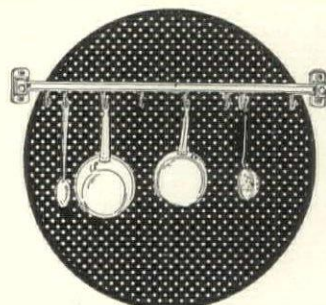
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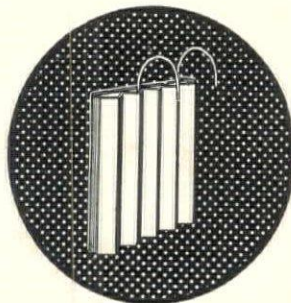
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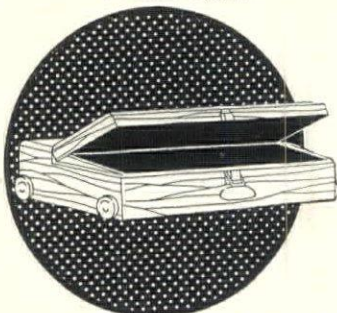
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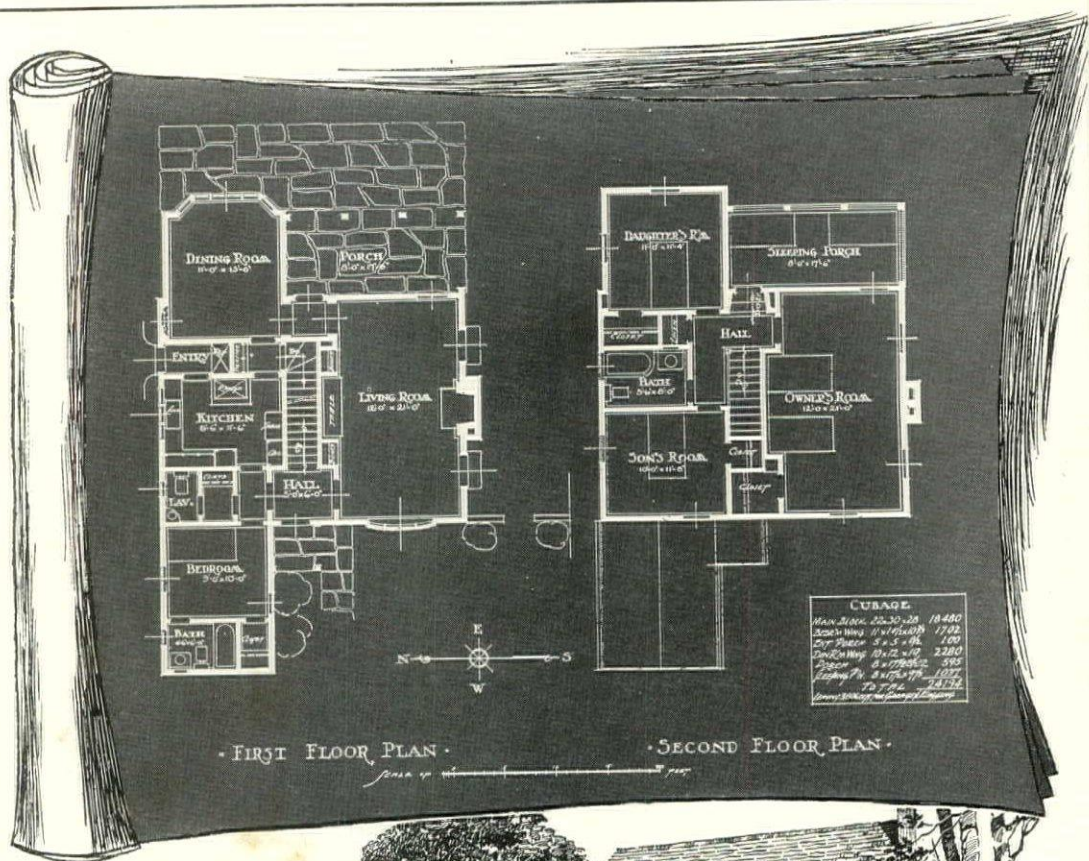
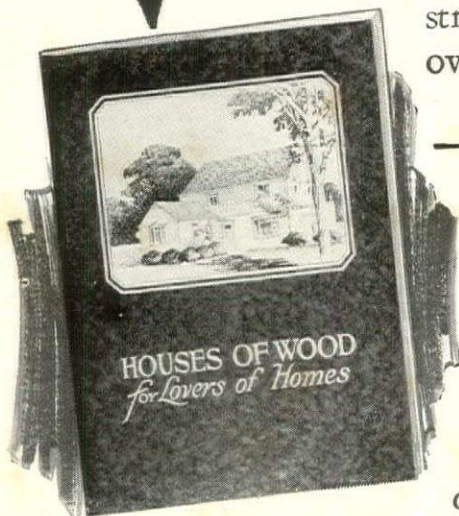
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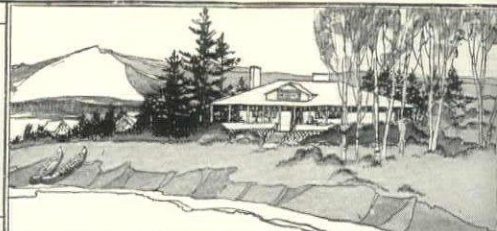
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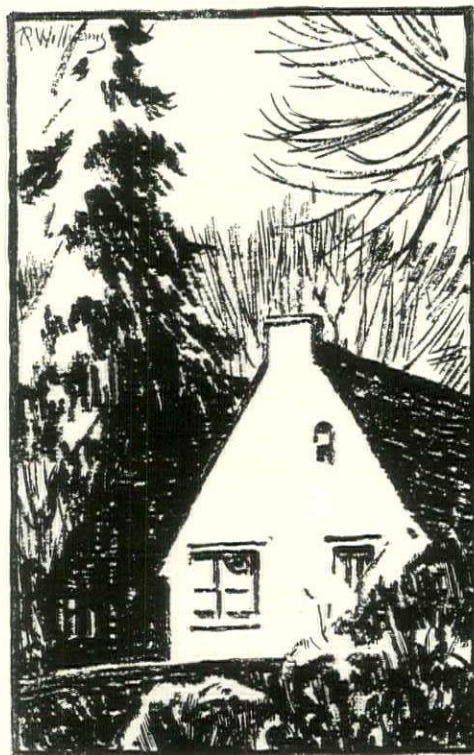
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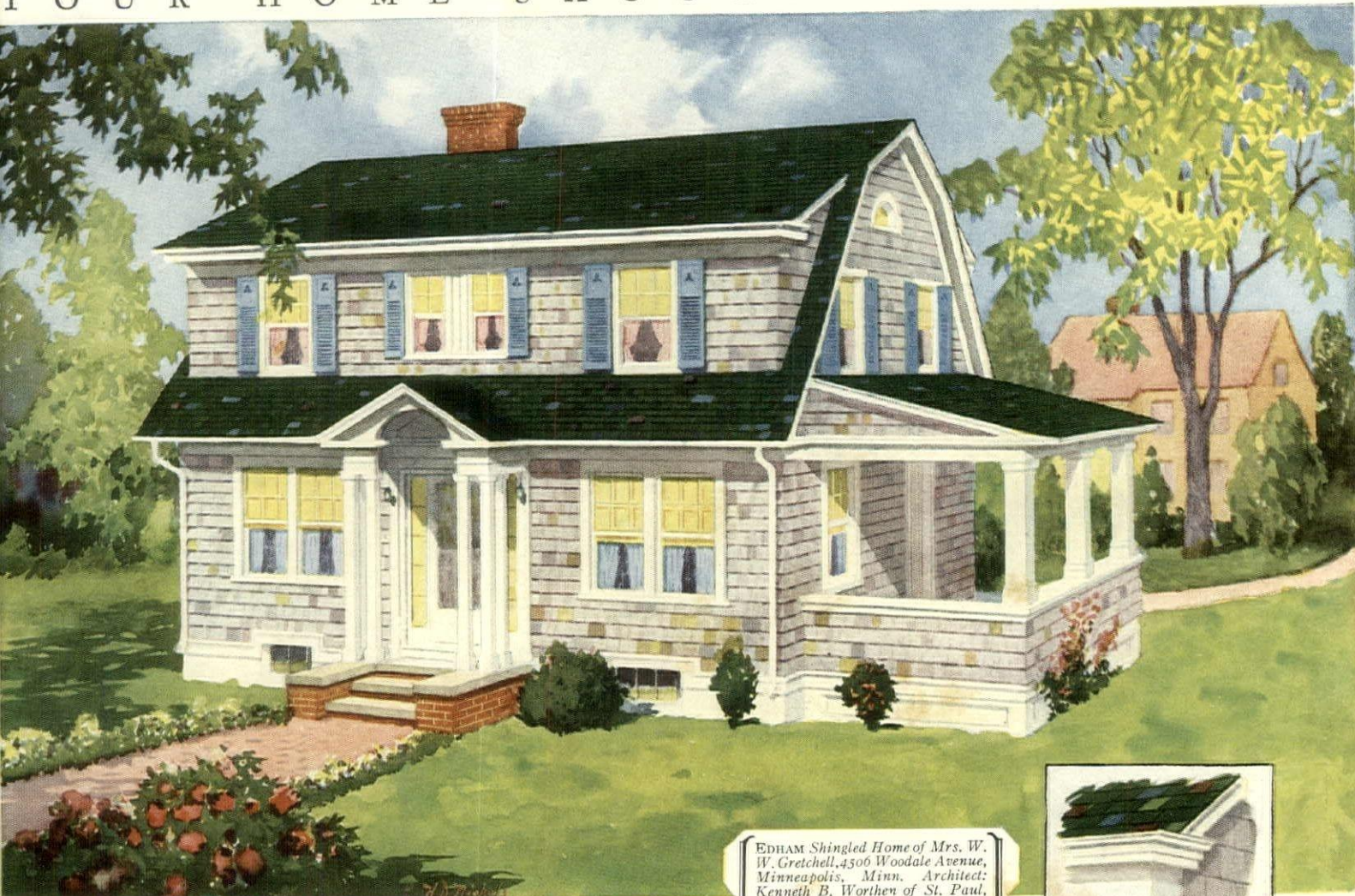
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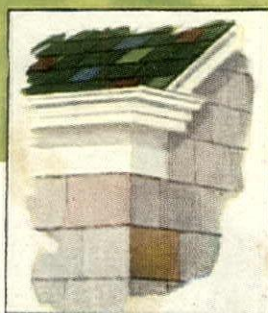
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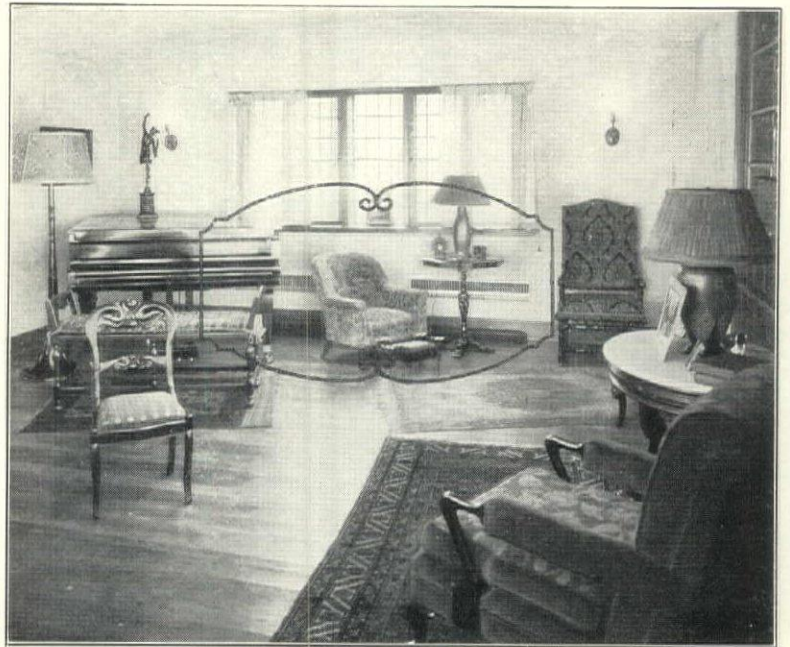
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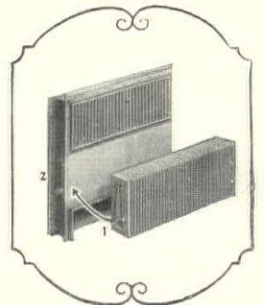
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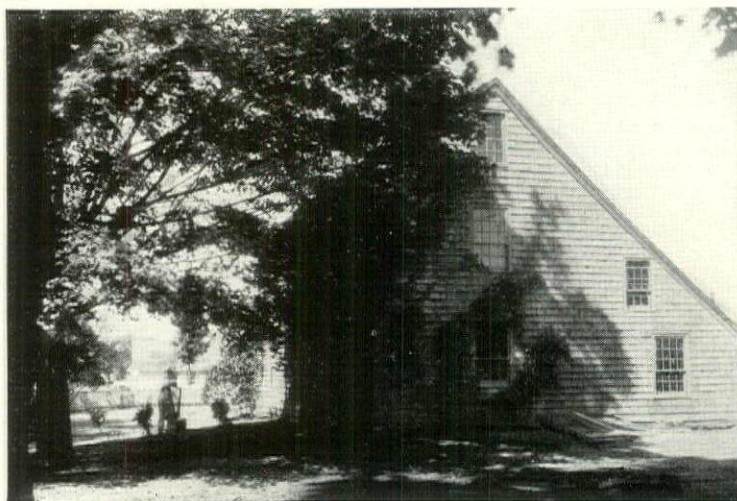
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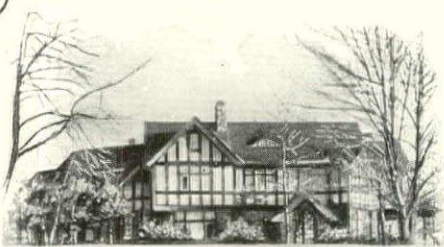
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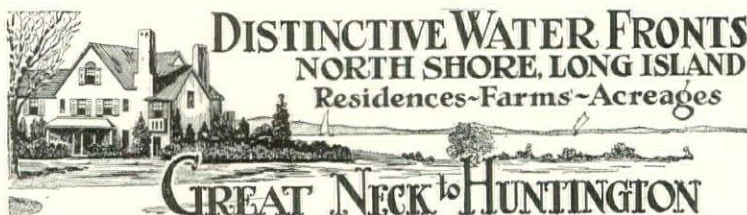
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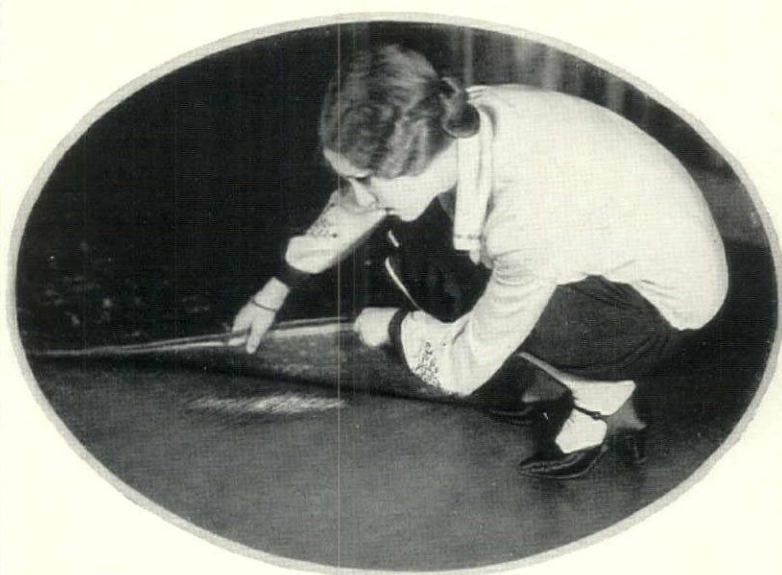
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The machine scrubs tile, cement, or any other kind of floors as they never could be scrubbed by hand,

AN AMAZING new machine which plugs into an electric light socket like a vacuum cleaner, and requires no more skill to operate, enables you to do the job yourself.

and without the least splashing.

It takes off completely the old varnish or shellac... sandpapers the floor to velvet smoothness... vigorously rubs in coats of wax... then polishes the wax to a lovely lustre.

We have branch offices in 24 cities ready to serve you. Upon request, we offer a free demonstration in your own home. Or if you are too far from our nearest branch, a 10-day free trial.

The change in your floors astonishes you.

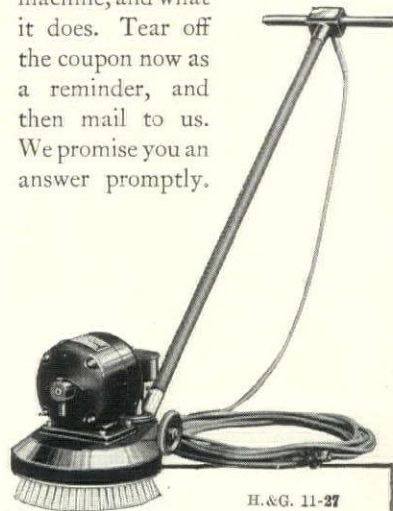
But first write for a complete description of this marvelous little machine, and what it does. Tear off the coupon now as a reminder, and then mail to us. We promise you an answer promptly.

They look like new. Not only that—but they stay that way, for the machine takes care of them forever after.

A few minutes occasional polishing, an annual or semi-annual rewaxing (operations absurdly easy), and your floors become the constant envy and admiration of your friends.

In addition, the Ponsell Floor Machine takes care of your other floors.

It gives linoleum a lustre surpassing anything you have ever known... a surface so immaculately smooth that dust and dirt have a hard time sticking to it.



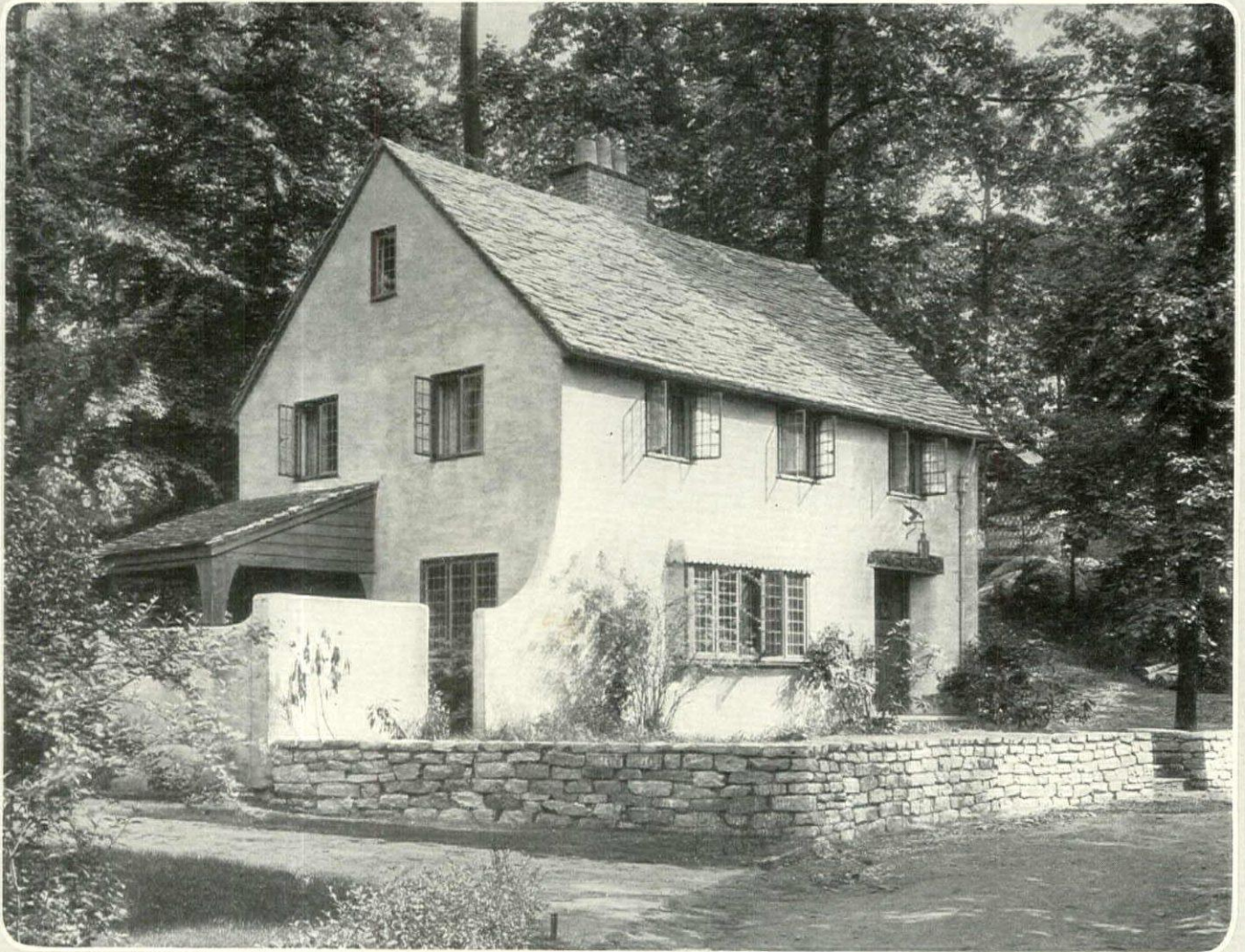
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Ponsell Floor Machine Co.
220-230 West 10th St., Dept. 111
New York City.

Please mail me complete information and prices regarding your Electric Floor Machine. This does not obligate me in any way whatever.

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

INTERNATIONAL CASEMENTS



RESIDENCE
Scarsdale, N. Y.

KARL W. BRADLEY
Architect

METAL CASEMENTS, which are almost essential to harmony in the English type of residence, are no less appropriate to many other styles of architecture. For windows in the standard shapes and sizes usually found in the small or

medium sized house, we offer the *Cotswold*—a sturdily built steel casement of moderate cost. When installed by International Casement Company erectors the *Cotswold*, like our custom-built casement, is guaranteed weatherproof.

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.

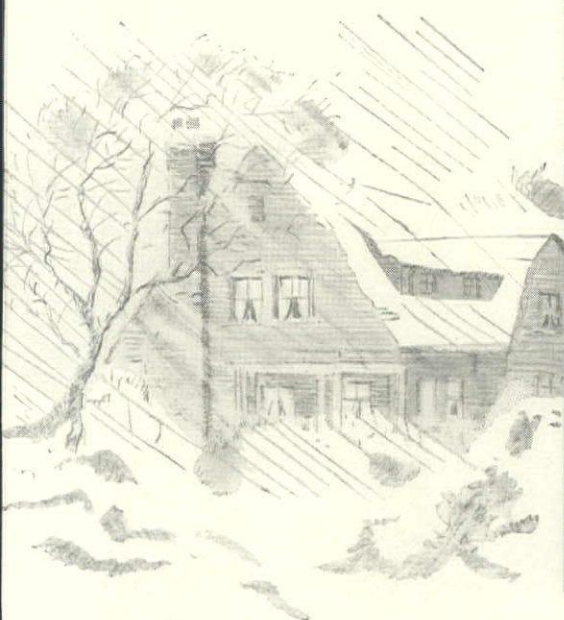
JAMESTOWN, NEW YORK

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

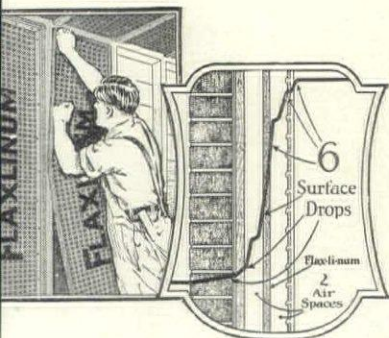
ARE THE FLOORS IN YOUR HOME

FREE FROM

draughts?



You can eliminate them... line your home with Flax-li-num and cut your fuel bills one-third...



Flax-li-num Wins on Every Count

Greatest Insulating Efficiency.

Used correctly in your walls, one-half inch FLAX-LI-NUM is equivalent to three-fourths inch insulation used as a substitute or installed against the sheathing. U. S. government tests prove this. The FLAX-LI-NUM method creates two insulating air spaces instead of one, and six surface resistances instead of four.

Every fibre of flax contains millions of tiny dead air cells. Between the fibres are millions more of these tiny dead air cells. FLAX-LI-NUM, by the very structure of the material from which it is made, is a naturally superior insulation. For more than 17 years it has been used where correct insulation is imperative.

Not to be overlooked is the fact that FLAX-LI-NUM, installed in the finished home, is just as thick as when it leaves the factory.

Ease of Application.

FLAX-LI-NUM goes in fast. You, builder simply wedges the sheets in tight—it goes in right. The semi-rigid sheets hold themselves in place while the builder drives home a few nails.

Fool-proof on the Job.

So simple is its installation that it is almost impossible to get it in wrong.

High in Tensile Strength.

FLAX-LI-NUM, made from long, tough flax fibres, has great tensile strength. It does not puncture, crack, break or tear. It never needs repairing after it is in place.

Permanence.

Flax fibre, never rots. Hence FLAX-LI-NUM itself will never deteriorate. It will outlast the building. FLAX-LI-NUM, examined after 17 years' service, has been found to be in perfect condition.

INSIDIOUS draughts! — Irregular temperatures! Constantly they encourage colds and cause children, as well as grown-ups to suffer needlessly.

In a correctly insulated house these stealthy enemies of health are repelled. The comfortable warmth is kept in. Every part of every room has a uniform, healthy temperature.

Don't be satisfied when they say "Yes, this home is insulated". Find out with what it was insulated, how the insulation was installed and what proof there is of its ability to keep the heat in.

Choose carefully — be sure you get insulation which, when installed, will efficiently prevent the passage of heat and cold. Once it is built into your walls and roof, insulation is practical-

ly impossible and very costly to replace. If it fails to cut your fuel bill a full one-third, then it is dear at any price. Why take a chance?

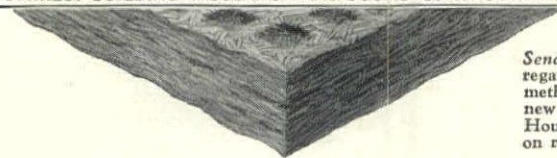
You can be sure that you will have that material which gives you greatest promise of high insulating efficiency, ease of application, fool-proof installation, tensile strength and permanence. Simply compare other insulations and insulating methods with FLAX-LI-NUM. Let the five points here listed be your guide. You will find that FLAX-LI-NUM wins on every count.

You will get the most for your money when you specify one inch FLAX-LI-NUM in your roof and one-half inch in side walls halfway between the inner and outer walls.

FLAX-LI-NUM INSULATING CO., St. Paul, Minnesota
228 North LaSalle St., Chicago 101 Park Avenue, New York City

Flax-li-num

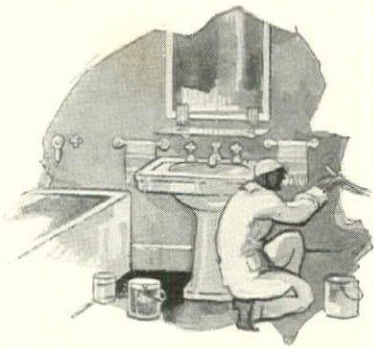
THE CORRECT BUILDING INSULATION AND SOUND CONTROL MATERIAL



Send for this Book—Full details regarding FLAX-LI-NUM and its method of use are contained in a new book "Heat Insulation for Houses". A copy will gladly be sent on request. Mail the coupon today.

FLAX-LI-NUM INSULATING CO., St. Paul, Minnesota Name.....
Send me complete information on FLAX-LI-NUM insulation. Street Address.....
 I am planning to build a new home. City..... State.....
 I may insulate the roof of my present home.

No more Re-decorating Expenses



Tiles are economical because they are permanent

How much does it cost a year to keep your floor or wall surfaces in proper condition? Did you ever stop to consider it? Refinishing floors. Re-decorating walls. Repairing ceilings



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where water has leaked through. Scrubbing and scouring in spring and fall and in between times. A succession without end! How much will it total in thirty years?

For tiles, it will cost you little or nothing; and at the end of the thirty years your floors or walls are still beautiful. Tiles serve a lifetime and longer, and take on added character with the years. Count against them the first cost and interest, if you will; but that is all. By the year, for

the floors or walls of a good home, tiles are the least expensive treatment. Actual experience proves it.

Kitchens and bathrooms, sunrooms, dining rooms and porches do serve their purposes better when done in tiles. This is understood. But do not think of tiles as a luxury. In any but a shortsighted view, their use is an economy.

Write for free copy of "Beautiful Association Tiles" booklet and consult tile contractors about this kind of work.



MADE IN U. S. A.

Use ASSOCIATION TILES

A T I L E R O O F O U T L A S T S A N Y H O M E



Residence of Mr. E. C. Dubel, Forest Hills, Long Island, N. Y. Frank J. Forester, Architect.
Roofed with IMPERIAL Brittany Shingle Tiles

TILES ALONE POSSESS THESE RICH, WARM HUES



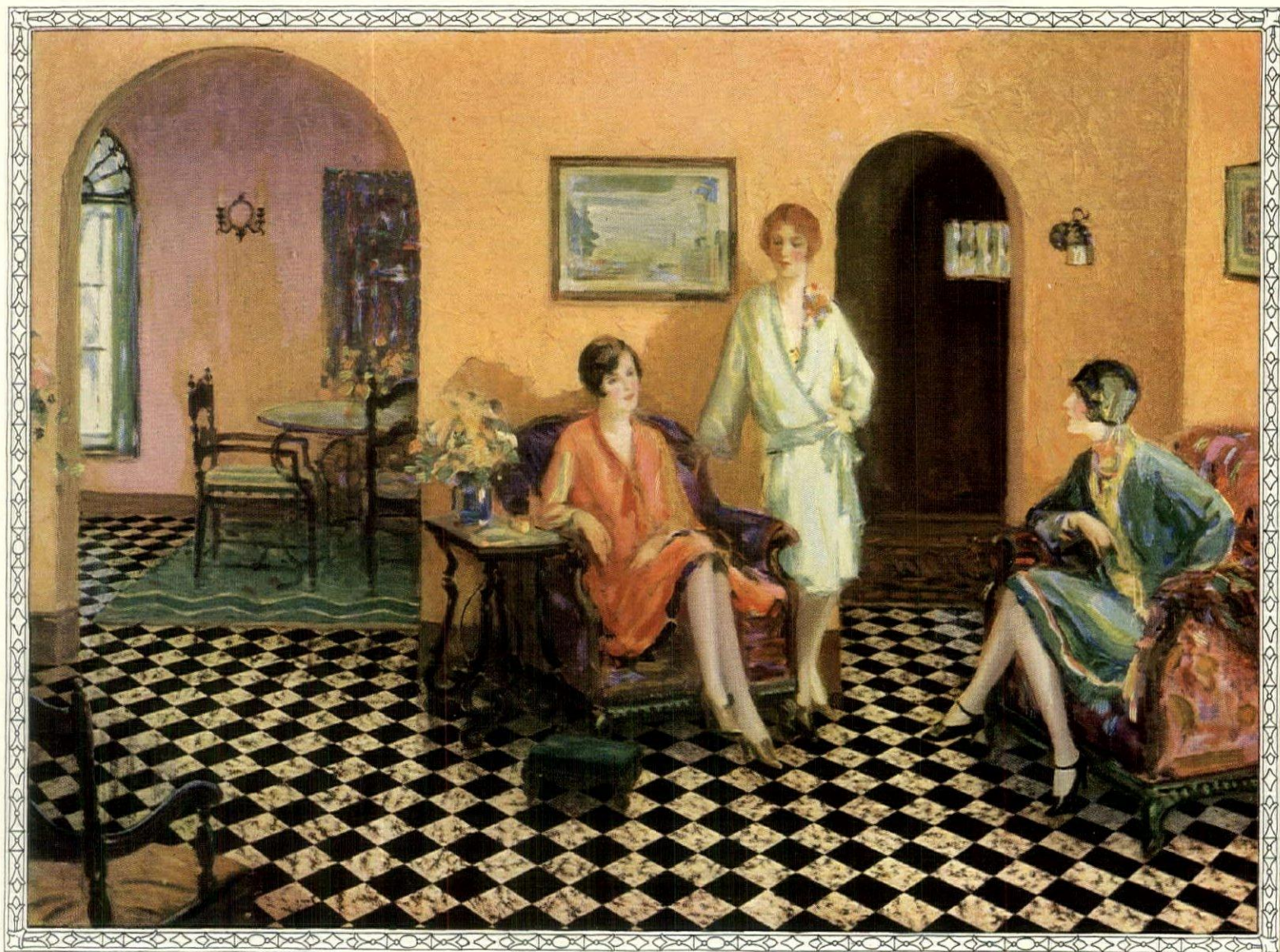
No other roofing material has the rich, warm hues which IMPERIAL Roofing Tiles possess. They have the appearance of having been mellowed by centuries of exposure to the elements. These tiles provide perpetual protection from fire and weather, and their colors never fade. Thus they are most economical.

On receipt of 25c in coin or stamps (to cover postage and packing) we will send you a copy of "Roofs," a 32-page brochure containing numerous color plates of distinctive tile-roofed residences. Or a folder will be sent you free. Address: Ludowici-Celadon Co., Dept. A-11, 104 South Michigan Ave., Chicago.



Chicago, 104 S. Michigan Ave. LUDOWICI-CELADON COMPANY New York, 565 Fifth Ave.

IMPERIAL Roofing Tiles



Karnean Marbled Inlaid—Imperial Pattern No. 3032—with the exclusive soil-proof Super Finish

The Beauty of Rare Marbles is yours in this new Inlaid Linoleum

COLORINGS soft and mellow . . . colorings rich and magnificent . . . lovely and distinctive as the marbles quarried from Italian hillsides. *Karnean Marbled Inlaid*—the new inlaid linoleum, achieves for the first time the luxurious effect of marble in modern, reasonably-priced flooring.

In the *Imperial* pattern (shown above) ebony enriches the tones of copper and cream. Other designs feature the changing greens of the sea, the rich bronze of Fall foliage, the long purple shadows at twilight. Designs such as these will bring new beauty to every room in the house.

These gloriously decorative patterns are the newest thing in Nairn **GOLD SEAL INLAIDS**—and a startling innovation among all inlaid linoleums. They also introduce a sensational feature entirely new to linoleum manufacture—the *Nairn Super Finish*.

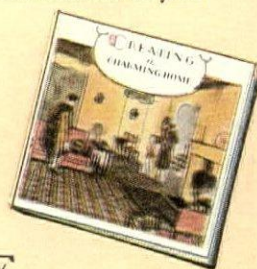
This recently-discovered process makes this inlaid linoleum virtually soil-proof and adds years of extra service. As a result, *Karnean Marbled Inlaid* is as easy to clean as glazed tile. And when cemented down over felt, this comfortable, sound-deadening flooring will last as long as the house it beautifies.

You really *must* see these patterns! A special folder shows them in full color in all the richness of their marble veinings. May we send you a copy?

CONGOLEUM-NAIRN INC., Philadelphia, New York, Boston, Chicago, Kansas City, San Francisco, Atlanta, Minneapolis, Dallas, New Orleans, Pittsburgh, Rio de Janeiro.

ALL the charm, color, life, beauty, comfort, cleanliness and permanence of the finest floors in the world are yours to choose from in **GOLD SEAL INLAIDS**. Dozens of new patterns, by master designers—all inexpensive—all beautiful—all *inlaid*. Colors go through to the burlap back, the floor stays new looking for years.

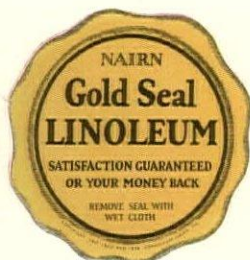
Your new **GOLD SEAL INLAID** floor can be installed by your dealer in a short time and with scarcely any inconvenience to you.



FREE! Folder of *Karnean Marbled Inlaid* designs . . . revised handbook *Creating a Charming Home* . . . and the new and ingenious *Color Scheme Selector*. Address Congoleum-Nairn Inc., 1421 Chestnut St., Philadelphia, Pa.

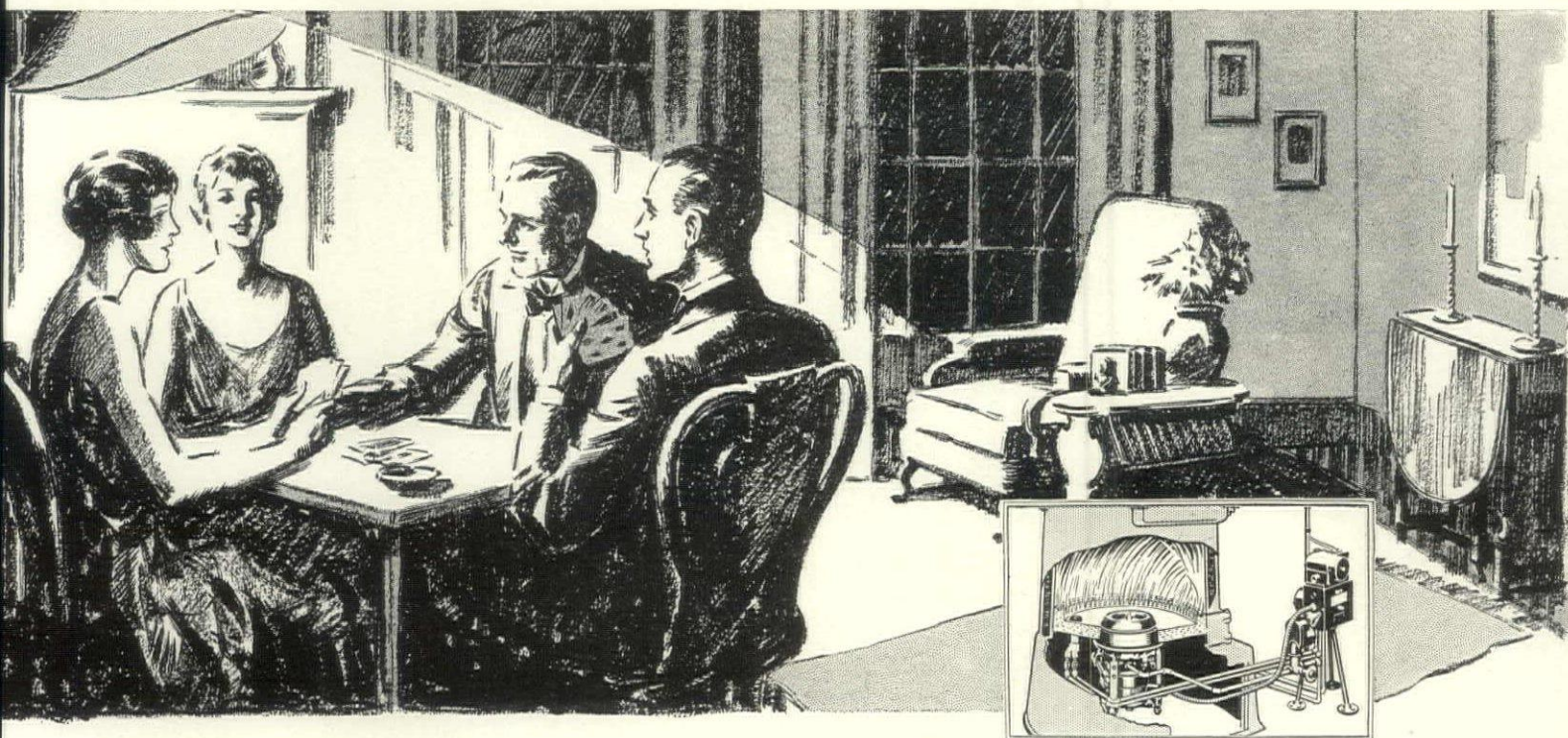
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When buying **INLAID LINOLEUM** ask for **NAIRN**
GOLD SEAL INLAIDS



This Gold Seal is your assurance of highest quality . . . unequalled value . . . "Satisfaction Guaranteed or Your Money Back." Insist that this quality mark appear on the face of the linoleum you buy!

"SILENCE IS GOLDEN"



Even though your guests are in the room directly above your Silent Automatic—they'd never guess you had an oil burner—they cannot hear it

"*Silence is golden*"! With these three words some ancient sage wrote the finest advertisement ever published for Silent Automatic.

We could tell you about the heating efficiency of this marvelous oil burner . . . about its safety . . . about its economy . . . about its dependability . . . about its low price.

But its most amazing qual-

ity is that it operates with no more sound than a humming telephone wire.

So when your guests are at bridge . . . when four hearts have been doubled and redoubled . . . when the tension is right at its peak—there's never a sound from your basement!

Your Silent Automatic is *silent!*

\$395

One size—one price—for cottage or mansion.

Complete with automatic safety and operating controls. Nominal installation costs depend on basement conditions, oil storage equipment and local regulations.

Listed as standard by the Underwriters' Laboratories

There is only one "*Silent*"

SILENT AUTOMATIC CORPORATION, 255 MELDRUM AVE., DETROIT, MICHIGAN

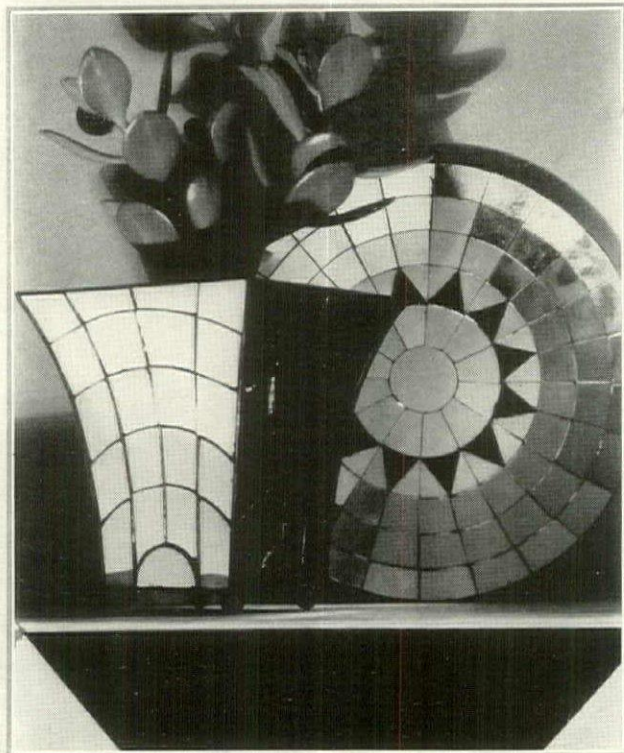
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THE NOISELESS OIL BURNER

House & Garden for ACCESSORIES



Are you modern enough to love the new use of mirrors? . . . Here's a flower pot, all of little mirrors, with a hard scaly modern cactus inside. And a mirror service plate, with insets of sapphire glass. . . . The very last word!

WHAT if you aren't building a new house? You need House & Garden to complete the one you have. . . . House & Garden was the first to show colored linens, modernist china, rugs in designs that could never have happened in any age but our own. . . . House & Garden keeps your house as up-to-date as Vogue keeps your wardrobe.

But if your heart still clings to the early American, the Georgian, the Normandy French, then House & Garden gives you the pewter, the Staffordshire figurines, the little old pieces of painted tôle that make the house you love come alive and sing.

Have you a man's room to plan—a boy's room—a nursery—a radio room? House & Garden knows in advance and settles your problems. . . . House & Garden tells you all about curtains, built-in shelves, floor coverings, for any kind of house. . . . House & Garden gives you the seasonal things, from little garden chairs and cushions to the newest Christmas Tree. . . .

Best of all, House & Garden is that queer, lovable, incalculable thing—a human magazine. . . . Why not risk a mere five dollar bill on it?

Special Offer

2 Years of House & Garden \$5

These are the next 5 issues of House & Garden

Christmas House

December
There's a brand new influence that is going to affect colour and form in decoration. Something so different you'll gasp when you see it—so lovely you'll want it at once. And *that*, of course, is the lead article. . . . After it come pages of all sorts of things that the editor has up his sleeve and next his heart. . . . But the biggest part consists of Christmas Gifts for the house.

Annual Building

January
Some of us know we're going to build and have worked ourselves up to the proper climax. This issue will persuade others to do so. A lifetime's fun lies

between the architect's drawing and the last time we buy a new chair. . . . And the way to get the most out of it is, to start with House & Garden's advice, between covers and by mail.

Furniture Number

February
If you don't find it in this issue—it isn't furniture, it's a flop. For all the good new things that have been created since last February, as well as all the best of the good old things that have been revived, will come crowding into the spotlight, manipulated by Richardson Wright, House & Garden's editor, who knows furniture as you know your own checkbook. . . .

Spring Gardening Guide

March
Here's the inspiration for a bigger, better, more satisfying garden—here's the instruction, so detailed, so expert, that it's truly a guarantee of success. All the

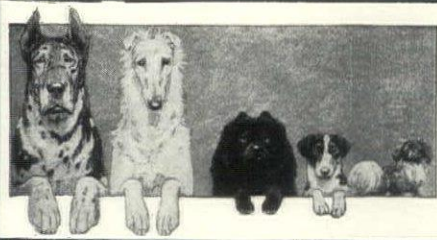
new things the best gardeners are planning—messaged from some of them—pictures from others. If you have any questions left—write House & Garden's Information Service. . . . Articles on the inside of the house too. . . . And with it all, a sort of sane, healthy philosophy that makes you think life's pretty good.

Interior Decoration

The newest work of the best decorators—stuff you have to pay thousands to get . . . and how the idea flock to your clever mind when you see it, for almost nothing, in these marvellous pages! . . . Things from the shops—just what you want for spring. . . . Articles on problems you've puzzled over—others on problems you didn't know you had, till House & Garden told you what the rest of the smart world was thinking and doing. . . . This issue alone is worth many times five dollars, in saving you from mistakes—and you going to get *twenty-three more!*

Five dollars isn't much—and think what it may save you in decorating mistakes that you'll have to go on apologizing for—or, park in the attic!...There's the little money take-saver, the coupon in the corner. . . . And today is just the very day to sign

House & Garden, Graybar Bldg., New York City
 Enclosed find \$5.00 for which send me TWO YEARS (24 issues) of House & Garden.
 Enclosed find \$2.50 for which send me ONE YEAR (12 issues) of House & Garden.
 Name.....
 Address.....
 H.G. 11-27



THE DOG MART



Specific question on dog subjects will gladly be answered by The Dog Mart of House & Garden.

THOROUGHbred VS. MUTT

By ROBERT S. LEMMON

IT has always seemed to me a rather puzzling anomaly that, whereas recognition of the superiority of thoroughbred cattle, clothes or motor cars is practically universal, a great many people refuse to concede the application of the same principle to dogs. Better appearance, character, durability and all-around quality—these the pedigreed cow, suit or automobile admittedly possesses because of the expense, care, materials or intelligence applied to its production. But for some strange reason a considerable portion of the public still believes that such causes and effects cannot be applied to dogs; that the "mutt" is quite as satisfactory as the thoroughbred—probably even more so!

I suspect that this faith in the superior merits of the mongrel arises from hearsay in most cases, and from misleading experience in the rest. It is easy to believe what one likes to believe, and it is natural enough to draw conclusions from personal experience. Thus, if one happens to have known an exceptionally bright or sturdy mongrel and an unusually dumb or delicate thoroughbred, what could be easier than to generalize a bit and champion the cause of *all* mongrels against their cousins of higher degree?

If there be any readers of these lines who hold to this faith in the under-dog I hope they will take what follows in the spirit in which it is written—a sincere desire to be perfectly fair to all concerned.

Quite frankly, I believe that a thoroughly well bred dog is the most satisfactory because, other things being equal, he possesses a maximum of those qualities for which his special breed stands and which probably attracted you to him in the first place. Because his ancestry was under

(Continued on page 68)

House & Garden does not sell dogs. But will suggest reliable kennels where purchases may be made.



IRISH TERRIERS And WIRE-HAIRED FOX TERRIERS

This kennel has won on practically every occasion when its terriers have been shown, and has received the prizes for best brace and team of four in Irish Terriers over and over again. These terriers are of ideal size; they are the best and most intelligent of all pals, and have no equals as playmates and guards for children.

Handsome young Fox & Irish Terriers may be booked for Christmas delivery.
HUBERT R. BROWN
10 Fifth Avenue New York City
Member Irish Terrier Club of America

Wire Haired Fox Terriers

A fine lot of Puppies, ready to ship, Chappaqua and Welwire breeding.

EASTNOR KENNELS
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WIRE HAIRED FOX TERRIERS
Trappy little chaps of the excellent English strains—Bridgroom and Crusader.
Boulderbrook Farm
Mr. and Mrs. Charles E. Cox, Jr.
Route J. Box 65
Indianapolis, Indiana

KERRY BLUE TERRIERS

(Kerry County Ireland)
Distinctive Fellows, Sporting, Affectionate and Companionable, Dependable Watch Dogs and Excellent Playmates for Children. From Imported Championship Stock

Also one very good litter of
SCOTTISH TERRIERS
H. WINSLOW RUTLAND, VERMONT

Cairn Terriers
Christmas puppies for sale. All ages variously priced.
Kedron Kennels
N. Easton, Mass.
Miss Edith E. McCausland, owner

Scottish Terriers and Schnauzers

Puppies and Breeding Stock.
Greenbriar Farm Kennels
New Scotland, N. Y. P. O. Voorheesville, N. Y.

CAIRN TERRIERS

The ideal small dog. Height about 10 in. Weight, 15 lbs. Very hardy, energetic, intelligent, loyal. Happy indoors or out. A good-natured pal for children. **Exceptional puppies**—real blue bloods from imported parents. Wonderful values.
CAIRMORE KENNELS
426 E. 4th St. Cincinnati, Ohio

JO-PO PEKES
The only exclusive Pekingese Shop in New York City, with the finest collection of Puppies and grown dogs. Satisfaction guaranteed.
JOHN H. POWELS
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PEKINGESE
Finest and Best Equipped Kennels in the World
SOME AS LOW AS \$25
MRS. MABEL BAXTER
Great Neck, L. I. Telephone Great Neck, 418

Exceptional Samoyede Breeding. Reservations now being accepted for puppies of the famous imported **Champions Donera's Earin and Donera's Hinishna**, winners dog and bitch at Westminster 1927.
LAIKA KENNELS
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SAMOYEDE DOGS
Finest Russian Sled Dog Stock. Gentle, Intelligent, Children's Pets. Puppies.
For Sale At
Maynesboro Stud & Kennels
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COCKER SPANIELS
\$50 up Solid Colors \$35 up Particolors
Puppies are now ready for Christmas delivery

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SOUTH ROAD · POUGHKEEPSIE · NEW YORK

THE COCKER SPANIEL is the ideal all around dog. He is equally at home in town or country, house or field. The sort of dog you can take to your country home for the summer and yet find readily adaptable to your city apartment in the fall. Affectionate and gentle with children and a splendid hunter. Generally some promising show prospects on hand.

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Typical specimens of the popular breeds on hand and ready for immediate delivery by
JOHN F. GALLOWAY
All-round International Judge of the Westminster Kennel Club
Over 40 years in the dog-breeding business
21 West 35th Street New York City
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Prices fair and satisfaction guaranteed

COLONIA KENNELS
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Puppies and Grown Dogs
Registered Stock at Reasonable Prices
IRISH AND WIRE-HAIRED FOX TERRIERS
Dogs may be seen by appointment at 475 Fifth Ave., New York City, Room 1108, Phone Lexington 8197

Boston Terriers
A few choice specimens, both sexes, of the best possible breeding.
Prices \$30.00 up.
Send stamp for illustrated circular.
MASSASOIT KENNELS
Box 195, Dept. B, Springfield, Mass.

IRISH TERRIERS
PUPPIES and mature dogs of Champion sires and dams; eligible for registration and ready for immediate delivery. These kennels have bred winning Irish Terriers for thirty years past.
MARCUS BRUCKHEIMER
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Wire-Haired Fox Terriers Sealyham and Chow Chow Puppies, Scottish Terriers
A real sporting companion for your country estate, a small pal for your town house, a stylish chap for your motor car.
Mrs. Emma G. Hunter
Providence Rd. Primos, Del. Co., Pa. 15 minutes from Phila.

Wires, Airedales and Schnauzers
Shipped on Approval
Champion stock of these 3 splendid terriers. Pedigreed puppies and grown dogs.
BRAYVENT KENNELS
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Phone 424 M, Westfield THOMAS K. BRAY

SCOTTISH TERRIERS
Fine Young Stock Ready for Delivery Now
Prices Reasonable
LOGANBRAE KENNELS
RUTLAND, VERMONT

Schnauzers and Scottish Terriers
Imported adults and puppies, best of breeding, including 1926 and 1927 Jahresiegler as sires of the Schnauzers. Reasonable prices.
GLEN SHAGRIN KENNELS
Box 1A South Euclid, Ohio

(Continued from page 67)

control it was possible to arrange matings which would tend to strengthen desirable inherited characteristics of appearance, physique or temperament. Intelligent selection took the place of hit-or-miss breeding and resulted in a stabilizing of traits. By the same token, undesirable characteristics were gradually eliminated by selecting, for the production of succeeding generations, pairs of parents that most closely approximated the ideal.


There is a popular belief that this selective breeding has been the ruination of its subjects' intelligence—that everything has been sacrificed to "show points" and that the process has actually bred the brains out of its rather unfortunate victims. Further than this, a good many people are of the opinion that all thoroughbred dogs are delicate, nervous and generally unstable, because of the narrowness of their blood-lines.

Like most of the public's convictions there has been some basis for these opinions. Such things have been done—unfortunately. One of the best all-around breeds the dog world has known is today hardly more than a mental "hollow shell" of what it once was, simply because of an absurd show standard which requires a skull so narrow as to be almost deformed. And there is no denying that in-breeding, carried to extremes, may produce nervous wrecks.

But to pronounce wholesale condemnation on the basis of such exceptional instances is clearly unfair. A deal of sound common-sense and technical knowledge is being applied to dog breeding today and it is showing marked results. One is entirely safe in believing and acting upon the theory that the average thoroughbred dog is superior to the average "mutt" on just about every count. This statement is not written from underneath what the current man-in-the-street knows as a high hat. On the contrary,

(Continued on page 69)

SEALYHAM TERRIERS



Best blood lines only.
STONOR KENNELS
Mrs. Lawrence B. Smith, owner
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Sealyham terriers
Best of breeding
Prices reasonable
T. SHELDON
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For Sale and at Stud
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BLACK WATCH KENNELS
SCOTTISH TERRIERS
Imported prize winning stock. Males \$75 up—females \$40 up.
Affection and Protection
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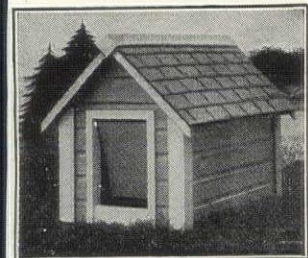


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(Continued from page 68)

it is a coldly democratic statement of fact. If any doubt it, let them go to some of the dog shows and, while studying the physique, spirit and intelligence of the entries, mentally compare them with a similar number of mongrels. Yes, I am willing to waive the question of outward appearance in such a comparison and make the test one of inner qualities pure and simple.

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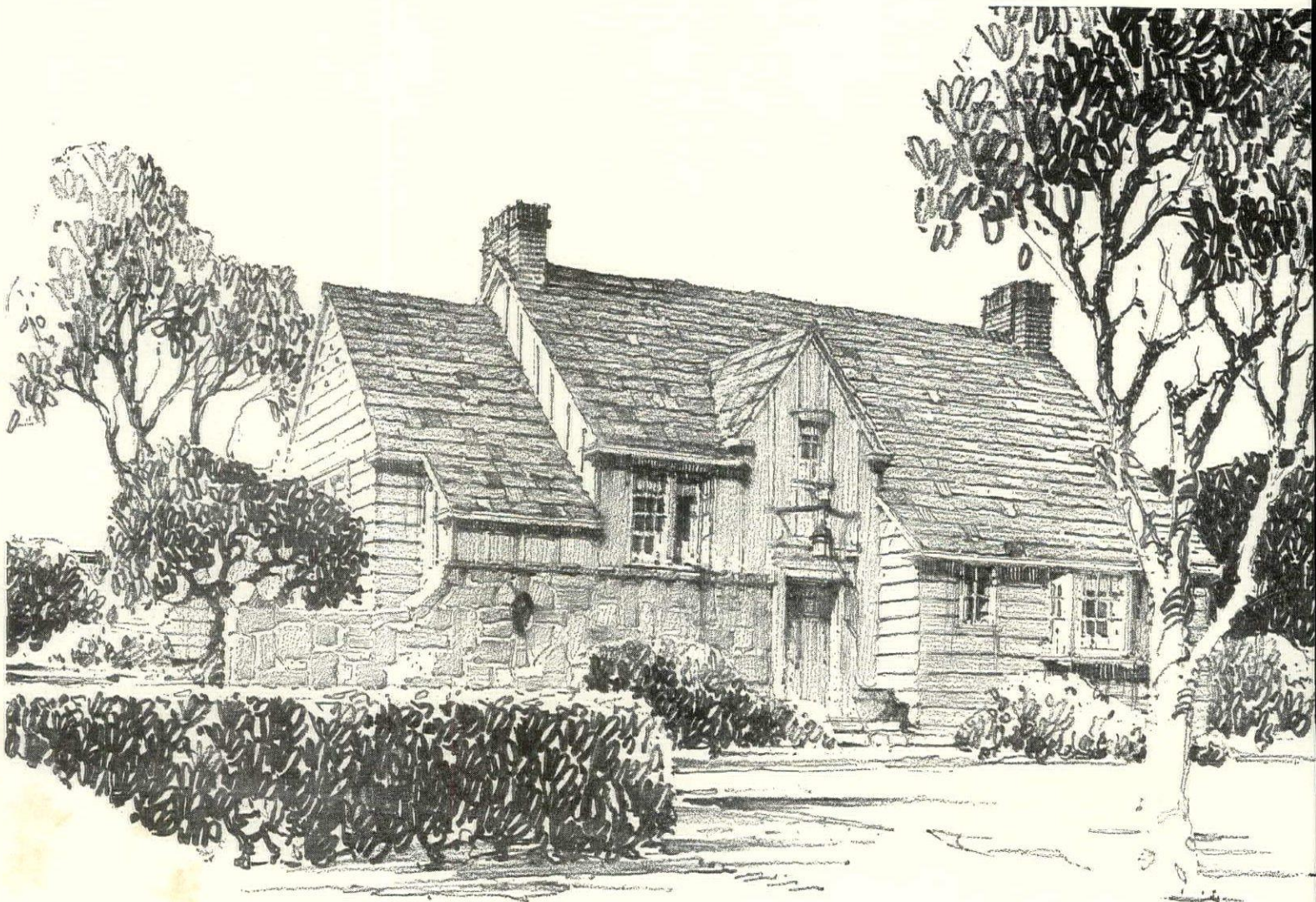
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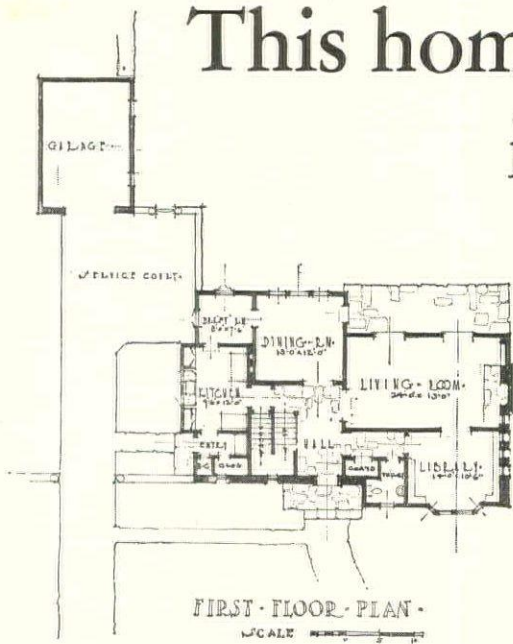
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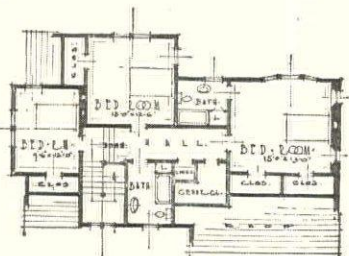
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This home of wood won first prize in architectural competition



Note the careful planning of this home — its convenience and livability.



THE home design shown above won the \$2000.00 first prize for Otho McCrackin of Hutchinson, Kansas, in the recent nation wide competition under the auspices of the Washington Chapter of the American Institute of Architects and the West Coast Lumber Bureau.

More than two hundred architects from the United States, Canada, England and France entered this competition—proving that our object, the stimulation of better home architecture, is of great interest to architects. The competition has in addition demonstrated the value that architects attach to wood and particularly to Douglas Fir, West Coast Hemlock, Sitka Spruce and Western Red Cedar in home building.

These outstanding West Coast woods are ideal material for building any class of

home. *Douglas Fir*, for instance, is the most widely useful wood in existence—strong, stiff, durable and beautifully grained—for framing, sash, doors, floors, panels, siding, gutters, exterior and interior trim; *West Coast Hemlock*—clean, bright, non-resinous, free from shake and brash—a favorite for interior trim and flooring; *Sitka Spruce*—clear, smooth, uniform in texture and non-warping—much used for drainboards, refrigerators, interior trim to be enameled, and kitchen fittings; *Western Red Cedar*—soft and aromatic—one of the most durable of all woods for exterior uses.

We will be glad to send you copies of the architect's sketches and construction suggestions for this and eleven other prize winning homes, together with four recently published books describing the value and uses of the four outstanding West Coast woods. Just address West Coast Lumber Bureau, 562 Stuart Building, Seattle, Washington.

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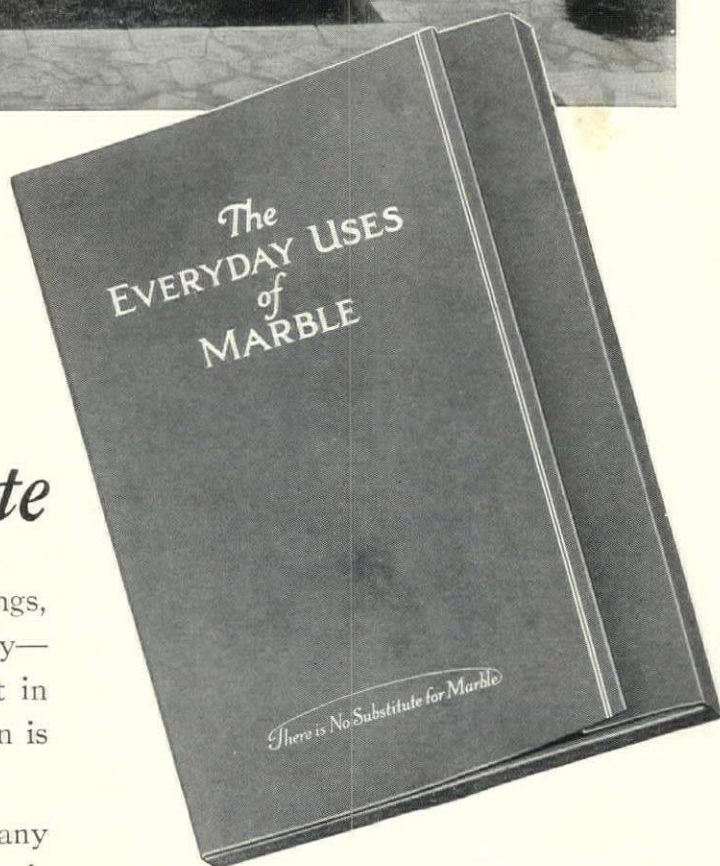
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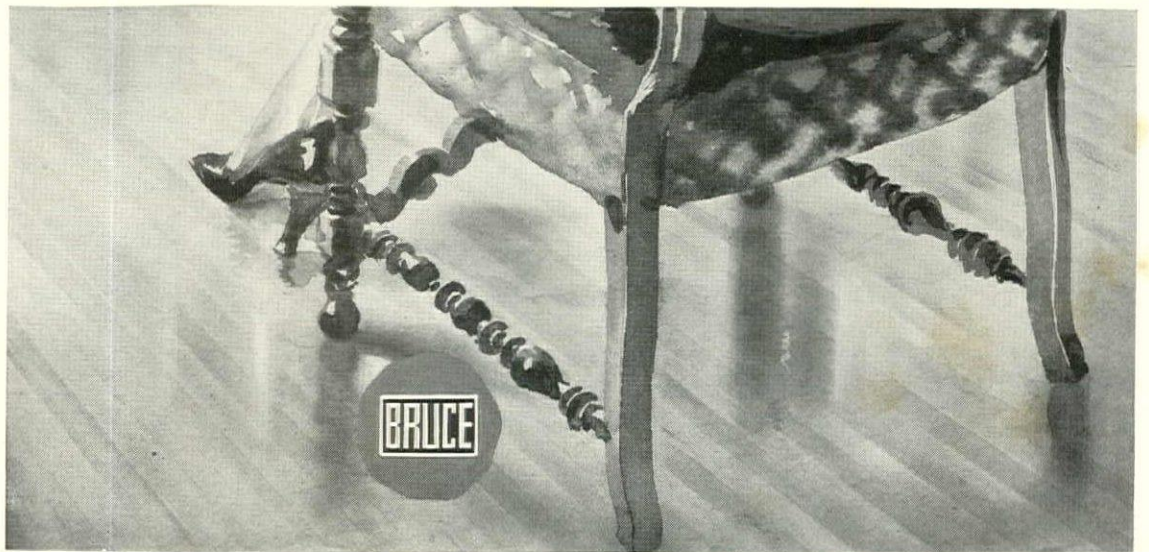
by a floor that Nature has taken a century of slow growth to produce, and that economies in manufacture make available for the most modest home. A Bruce floor

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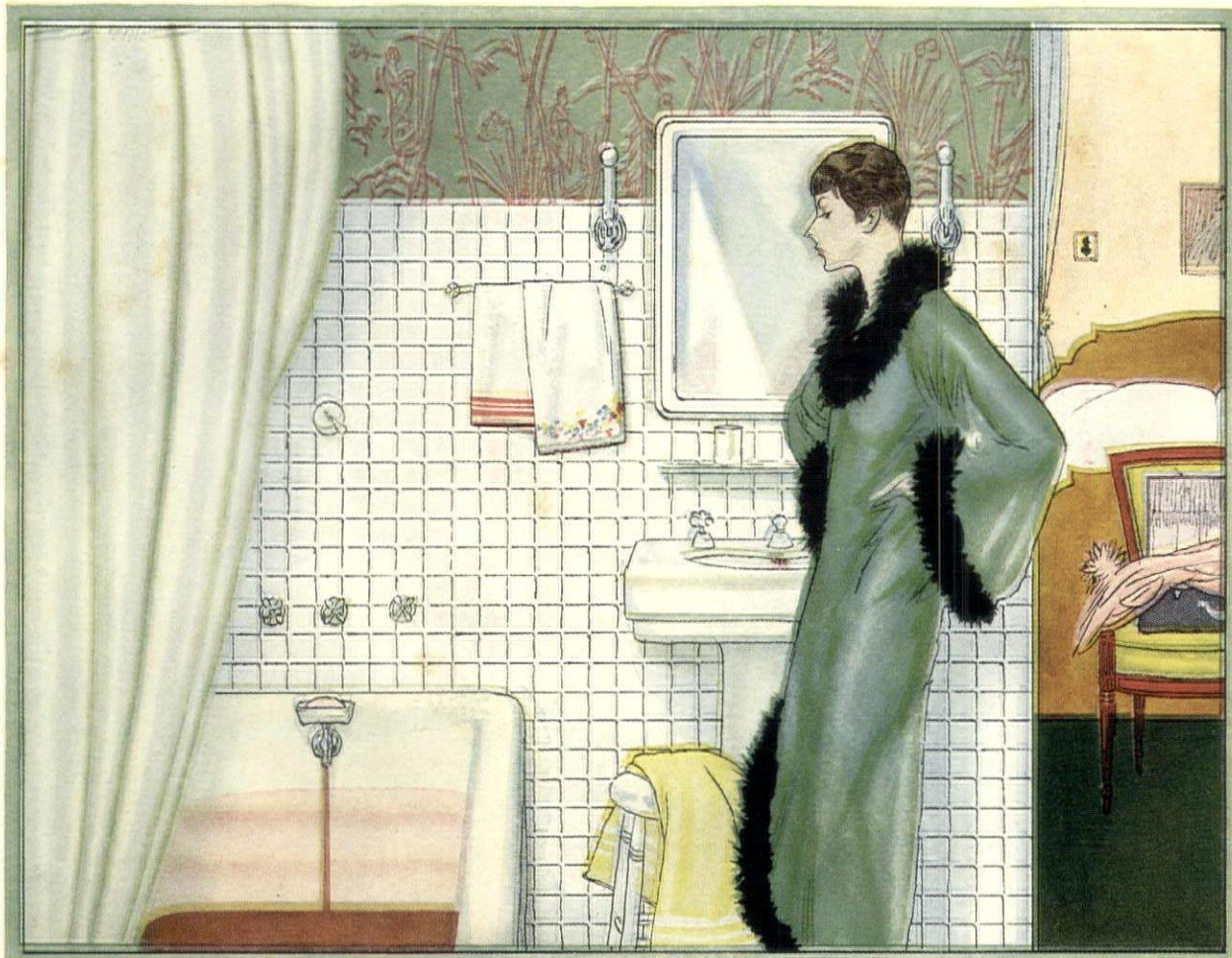
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increases in charm with age, taking on the richness of time-seasoned oak. Its reasonable cost is fully absorbed in the permanent value added to your home. When you build, specify Bruce oak flooring; ask your local lumber dealer to figure the reasonable cost of laying oak over wood floors in your present home. No other improvement will do more to modernize your home, and increase its value for rental or sale.



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"Just Inside Your Threshold" suggests many ways to individualize your floors. 24 pages of interesting flooring facts, fully illustrated.



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...But has she?

TIRED and dusty from a long, hot train trip, with its smoke and cinders, she had looked forward to a wonderfully refreshing bath at the end of it all.

“Just time for a bath before dinner,” they had told her.

But the water is still running rusty-red and this is the third tubful she has drawn.

Rusty water, low water pressure, leaking pipes, —these are the results of rusted water pipes.

If you have iron or steel pipes in your house, it is only a question of time before rusty water appears. When it does, *replace with Alpha* Brass Pipe*. Alpha Brass Pipe can never rust. It gives

a full flow of clean water forever and puts an end to plumbing troubles. And, of course, if you are going to build, install Alpha Brass Pipe with the building.

Not so expensive, either. On a \$20,000 house it costs only about \$175 more than the cheapest rustable pipe.

**All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Although it is made from a special kind of brass and produced by a special process, it is sold at competitive prices and is the only trade-marked pipe of its kind. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.*

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POSITIVELY WON'T RUST



If you are planning to build, or to replace worn-out plumbing, write for a copy of our booklet, “Alpha—The Story of a Water Guide.” Address: The Chase Companies, Incorporated, Waterbury, Conn.



The floor in this gay kitchen is Armstrong's inexpensive Arabesq Linoleum, No. 9003.

"Decorate my kitchen?" Why not?

You work in it, dine in it, live in it. So make it gay, happy, livable. You can do it . . . and without pinching

OUT of any kind of kitchen can come a cheerful, chipper room like this one. The recipe is simple, and doesn't call for the slightest bit of extravagance.

A little planning to make the most of your present furnishings. A few deft touches of color. An inexpensive floor of modern design. And presto!

Take the kitchen above, for example. It's filled with all the homely, practical things you'll find in any kitchen. Yet they've lost their wearisome, workaday look.

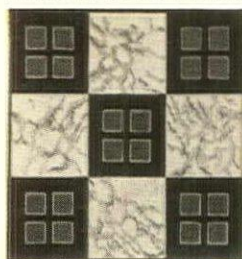
How? Glance again. The walls—bright with color. The stove, hidden by gay color. The cupboard, windows, chairs—more color. And the floor—neat, colorful Dutch tiles in Armstrong's Arabesq Linoleum. All spick-and-span. A joy to any housewife.

"But my kitchen has an old wood floor!" Exactly. That's just the place to begin dressing up your kitchen with happy, cheerful colors.

Cover the hard-to-clean boards with the same floor you see in the illustration if you like it—or with any of the other equally attractive designs now obtainable in Armstrong's Arabesq Linoleum.

Such a new Armstrong Floor can be laid in less than a day. It lasts for years and years. It's

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Arabesq No. 9221 with Jaspé field



the easiest kind of floor to walk on—springy cork linoleum. And it cleans jiffy-quick.

Your budget? The cost is so little that even "just married" budgets can afford modern up-to-date floors of Armstrong's Arabesq Linoleum. See them at good department furniture, and linoleum stores near you. Armstrong's Arabesq Linoleum is new this season. It's the newest thing in low-priced floors of beauty.

"How-to-do-it" book

Hazel Dell Brown, in charge of our Bureau of Interior Decoration, has written a new book "The Attractive Home—How to Plan Its Decoration." Full color illustrations of kitchens, dining-rooms, living-rooms, sun porches, entrance halls and bedrooms make the text story fascinating, easy to copy. Further services of Mrs. Brown offered free in this book. Send 10c for a copy. (In Canada, 20c.) Address

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Some day the Facts on How to Reduce the Cost of Heating

will be as familiar to every home owner as the fact that the sun rises in the east

ENOUGH Fire Surface, properly rated, is a positive guarantee of heating economy and comfort. Here in a few words is the answer to the problem of reducing heating costs. Does it sound a bit technical? Then let us illustrate it by a very homely comparison.

In the picture we have a funnel, through which water is being poured. As water is being poured so fast, that the funnel is running over.

In the same way, you can pour heat into a boiler faster than the boiler can absorb it. Then the boiler runs over, and valuable heat escapes up the chimney.

Only a certain amount of water can flow through the neck of the funnel at a given time. Just so, only so many heat units can be absorbed by the Fire Surface of a boiler in a given time.

The neck of the funnel corresponds to the Fire Surface of the boiler. If you liberate from your fuel more heat units per minute than you have Fire Surface to absorb—the excess heat units go merrily up the chimney, a waste of expensive fuel.

Three sure indications of exorbitant heating costs

THOUSANDS NOW have exorbitant heating costs, yet do not know it. Thousands more are practically certain that

their heating now costs them too much, yet do not know how to prove it definitely.

All you need for definite proof is the answer "yes" to any or all of the following three questions.

"Is my present boiler slow to heat

my house on cold mornings? Does it fail to heat the house comfortably in especially cold weather no matter how much fuel is burned? Does it require several refuelings during the day in average winter weather?"

These three conditions result from lack of enough Fire Surface.

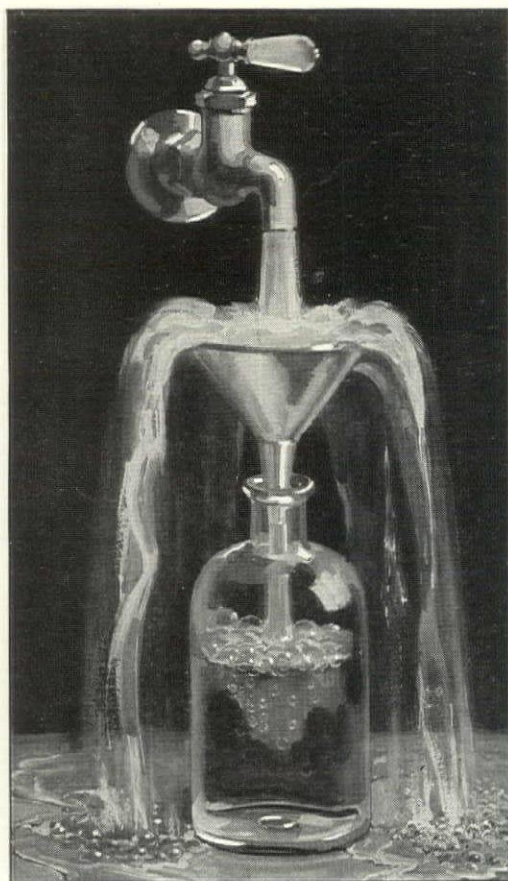
Your boiler is being worked under normal weather conditions to its utmost capacity. Yet, like any machine, to be efficient, it ought normally to work at less than its utmost capacity. What you need is more Fire Surface.

How to reduce your cost of heating

THE cost of fuel is one of the big items in running your home. But there is no use in having it any larger than it needs to be. No use letting it go on year after year at an exorbitant rate. It is worth looking into rather carefully.

With this in mind we have prepared a book, called "Guaranteed Heating Satisfaction at Minimum Cost." We will gladly send you a copy free of charge and without obligation to you. Whether your present heating cost is too high, or whether you are building a new home and want to be sure it won't be too high, send for this book today.

The H. B. Smith Company, Dept. K-13, Westfield, Mass.



The Fire Surface of a boiler corresponds to the neck of a funnel. If you crowd the Fire Surface beyond its heat-absorbing capacity, it will waste heat, just as the neck of the funnel, crowded beyond its capacity, will waste the liquid you pour through it.

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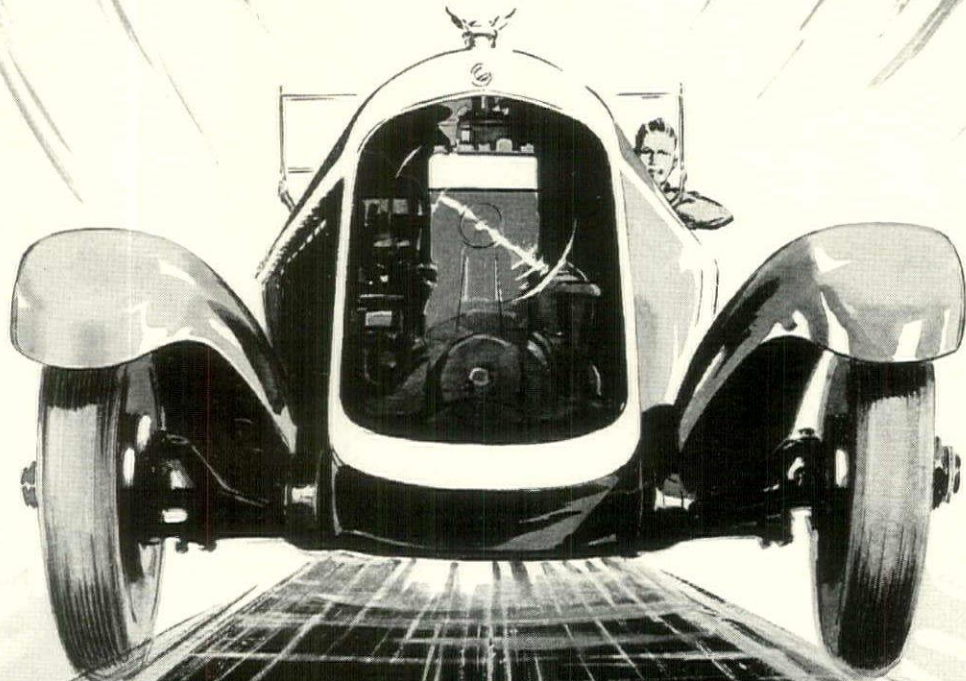
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Through it the immense vitality and brilliance in speed, acceleration and hill climbing of Chrysler have been accentuated. Now, for the first time, the virtues and values of high-compression are available in fullest measure, to Chrysler owners, new and old alike. The "Red-Head" is standard on the roadsters of the "52," "62" and "72," and on the Sport Roadster of the Imperial "80." It is available at small extra cost for all other body models of these lines, and may be applied, as well, to earlier Chryslers now in the hands of owners.

*Chrysler "52," "62," "72" and Imperial
"80"—priced from \$725 to \$3595
f. o. b. Detroit, subject to current
Federal excise tax.*



CHRYSLER

"RED-HEAD"

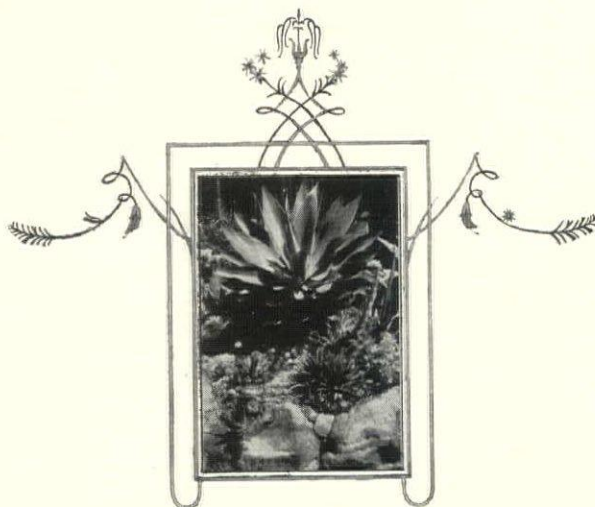
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HOUSE & GARDEN

RICHARDSON WRIGHT, *Editor*

SOME months ago our explosive man was induced to write an editorial called "The Coming and Going of Clocks." In this we observed that clocks seemed no longer to be given the place of prominence in a room, that they were no longer being considered part of its essential decoration. The reason we suggested for this "going" of clocks was that the modern clock lacked color; it lacked individuality in design.

This pebble, casually tossed into the still pond of clock manufacturing seems to have brought ripples lapping many shores. Solemn people blustered "Nonsense" or words to that effect. But others, more alive to modern requirements perhaps, took it as an encouragement to their endeavors. Scarcely had the waves subsided than there appeared on the market a distinctive line of clocks finished in color, clocks that made congenial concessions to the demand for something new and gay.

That a clock should assume pleasing tints and tones may not seem vitally important in the vast scheme of our busy world, and yet it is. For it is only one more indication of the way color and gaiety have seeped into the surroundings.

Color has captured the home. Owners who once stood in awe of strong colors in decoration now use them without a qualm. Even the modernist concatenations in curtain fabrics, furniture coverings, rugs and wall papers are calmly being accepted. The exteriors of houses, office buildings and even factories have taken on a joyous note. Colorful motors make our city streets

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NOVEMBER, 1927

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changing tapestry as traffic threads its way in and out. The smallest accessory now sings its own gay song. Even so vitally important an object as a clock joins the chorus. Yes, we are enjoying color. And there are good reasons why we should.

It has often been said of Americans that so engrossed are we in making money that beauty for beauty's sake is far from our comprehension. This our friendly enemies may believe of us. But now and again we startle them with something quite to the contrary. Our idealism assumes unwonted forms. We adopt color as bedfellow and friend. We assume gaiety as if it were the breath of our nostrils. These matters we approach not with mincing awe, but with youthful gusto.

Have we forgotten color? Look at our motors, where we took the gay wings of a bird and the tail of a peacock as palette. Are we afraid of color? Consider the flowers of the field and see how we have set them on fabrics and papers for our walls. Even our kitchen pots and pans glisten red and blue and green!

We are determined to make our lives give the impression that we are enjoying them. Whereas clocks were once dour of face, were solemn reminders of Time's swift passing to an inevitable end, we find them now cheerful of countenance. Their ticking has become a gay song. To such utilitarian necessities we give a new function—to be beautiful, to add to the cheerfulness of our surroundings.

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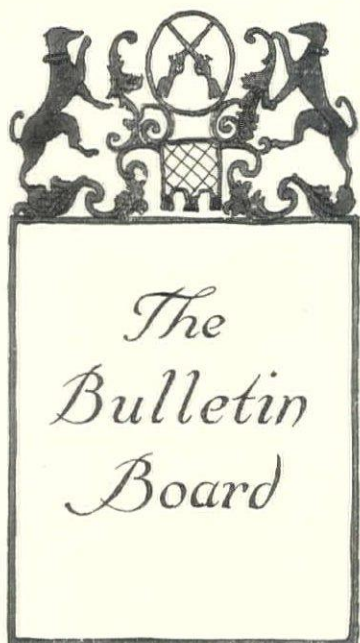
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THE measure of a fine architect is no cut-and-dried affair like the metric system or its cousin Avoirdupois. No, it is an involved and variable business compounded of art knowledge, imagination, ingenuity, practical horse-sense and the ability to express personality in terms of brick, stone or wood. Not every prospective builder realizes this, nor does every architect possess all the five qualities. As a result we see many houses, new as well as old, that are just houses—perhaps well built and true to architectural precedent, but lacking in those finer matters which would have caused them to stand out as individualities.

A house, after all, should be a human reflection. Sheltering personalities, it ought to speak for itself. As are the sympathy, the understanding, the character put into its walls, so is its impression upon the stranger within or without its gates. We believe in sound, thorough-going architecture. But we also believe that through it should shine a little personality.



CONTROVERSY is raging around the hot-dog. The lowly tid-bit is said to have invaded England and is threatening the lordly status of the roast beef that made the British Empire what it is today. A later chronicler will, perhaps, write of its rise and fall among the factors of social evolution in our age. Let it be so. Our plaint has not been against the hot-dog *per se* (although we'd rather die than eat 'em) but against the manner in which it is purveyed along our country roads.

Three years ago when we began the Town Betterment series of articles our first suggestion was a series of designs for better and more attractive hot-dog stands. Now one New York suburb has been warring against them, a munificent benefactor has offered a prize for a good hot-dog stand design, and, we hear, there is even to be an exhibition of these designs. If we cannot combat these assaults against our gastronomy, at least let us battle against their assaults upon our sense of beauty.



ANY garden book by Dion Clayton Calthrop, as those who have read his *The Charm of Gardens* know, is apt to be a good book. He has the gift for presenting garden beauty and sentiments on flowers without descending to the saccharine banalities of so many writers. Recently he has come forth with a new volume full of quaint wit and treasured lore—*A Diary of an 18th Century Garden*. It is the sort of book we hope we can keep for ourselves if the pressure of Christmas giving doesn't rob us of it, for we know many garden lovers who would treasure its beauty.

Three other little books have brought delight, flower books for children, with verses and colored pictures by Cicely Mary Barker. They are *Flower Fairies of the Autumn, Spring and Summer*. The verses are as pleasant as the colored prints, and being as we hope never to grow so old as not to enjoy children's verses, these, too, we hope to keep if Christmas doesn't pull too strongly our hearts.

After all, the way to prevent this Christmas assault on one's book shelves is to write one's name in a bold flourish on the title page and then proceed to dog-ear the corners and make marks on the margins. Then you *can't* give it away.

ONE hears many comments, these days, anent America's need of more numerous flying fields whither our aviating populace may descend in safety and whence departures may be made with greater neatness and dispatch. Such accommodating terrains appear to be especially desired in the vicinity of sizable cities, naturally enough.

Quite apart from the safety of those who go up to the air in ships, it may well be that flying fields would prove a salutary antidote for a certain type of real estate development that is distressingly prominent on the fringes of more than one of our large population centers. It would seem that certain great tracts of level land, originally swamps but now filled with refuse thinly crusted with poor soil and lined with blocks of fly-by-night "cottages" as alike as the kernels on a corn-cob, might better echo to the roar of the twelve-cylinder motor than to the hum of the malarial mosquito. If these speculative abodes were real homes that yielded their occupants anything like the worth of their money, it would be a different story. But, flimsy in materials and construction, unhealthily located and exposed to a constant, appallingly threatening fire hazard, they are neither a credit nor a real contribution to the welfare of any save those who built and sold them in order to pocket an easily earned if ethically questionable profit.

Perhaps there is a thought here for those who have the civic betterment movement in mind.



IN *Meanwhile*, his latest novel, H. G. Wells makes this quaint prophesy:

"We have to work for the sake of the work and take happiness for the wild flower it is. Some day men will grow their happiness in gardens, a great variety of beautiful happinesses, happinesses under glass, happinesses all the year round. Such things are not for us. They will come."



THESE are absorbing years to persons who, in a manner of speaking, sit upon an eminence and watch the trends of architecture and decoration taking shape upon the plains below. If one is given to speculation and forecasts, here is ample material in the rough.

For consider this fact: On the one hand is the Modernist Movement, than which no forward tendency could be more forward; and on the other, the swing back to the home ideals of much earlier generations here and abroad. Which cur-

rent is the stronger? Will either prevail, or will we, out of the veiter of their conflicting channels and eddies, evolve something that savors of the merits of both?

The ultimate outcome is anybody's guess, but it would occasion little surprise if finally we were to develop houses which, both inside and without, would be distinctively, creditably and characteristically American. Meanwhile, there seems to be a new significance in that once popular refrain (we forget its exact source): "We don't know where we're going, but we're on our way."



WITH November comes the season when those whose steps are laid in country ways discover how little they have known about spots with whose every feature they thought themselves familiar. For the falling of the leaves is not only a baring of the physical forms of shrub and tree and hillside; it is a revelation of a hundred secrets whose presence was never guessed. Un-suspected rocks and fences appear, hidden lakes are glimpsed, distance itself takes on a new measure to the eye. Most of all, one finds surprise in the frequency of the bird nests which, their need for concealment gone, now perch starkly in crotches and cling like strange excrescences to branch and twig-tip.

It is a commentary upon the crudity of our powers of observation that we should have lived so near these tiny homes and never sensed the life that came and went about them. Fringing the garden, swaying above the lawn, capping the very posts of the Grape arbor, some of them were literally within arm's reach for months—yet we knew of comparatively few of them.



OLD DOC LEMMON SAYS—"It's purty tough when a man as old as Ed Jennings has sorrer come into his life (he was born in the winter o' Forty-seven, ye know, same as me). But it's 'specially tough when the sorrer is over the loss o' somethin' that's been 'most like an only child to him these many year. Seems like nothin' his friends can do is any real help or comfort, less'n they can bring back whut's gone. An' I'm afeared that can't be done in this case.

"Ye see, Ed's lost Betsy, his old jack-knife. Two weeks ago he took her out to cut him a new ox-goad in the swamp back o' Hick'ry Hill. Ev'rythin' seemed to be all right, but somewhere, after he'd trimmed the goad an' was gittin' back to the road, she slipped through a hole in his pants pocket an' disappeared. We've tramped the hull swamp flat helpin' him hunt for her, but 'twarn't no use.

"Yep, it's tough, for Betsy hed been a good knife to Ed for twenty year. Her buckhorn handle was wore smooth an' shiny an' her blades hed been honed down till they warn't much more'n spikes, but she allus cut clean as a whistle. Her corkscrew never hed a speck o' rust onto it, an' man, how it could pull! Ed he was allus wantin' to bet she'd haul the bung out'n a molasses bar'l, but nobuddy'd never take him up.

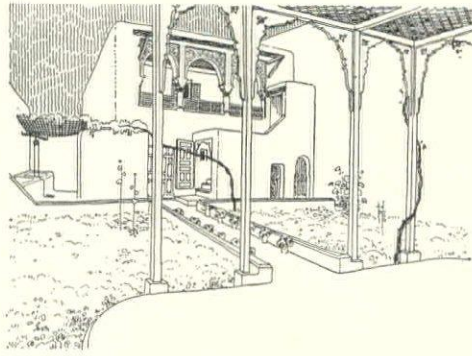
"I dunno whut'll happen to Ed, now. He's lost all interest in whittlin', an' when he takes a new chaw o' tobacker he kind o' mumbles it off the plug with one tooth 'cause Betsy ain't there to cut it for him. Nothin' ain't the same to him no more, an' I wouldn't be s'prised to see him git old long afore his time."



Vogel

IN A MOROCCAN COURTYARD

When a Moroccan house is built around a tiled courtyard it is called a Dar; built with a garden it is known as a Riad. In both cases the ground plan is much the same. From such houses we are drawing inspiration for new homes in Florida, the Southwest and along the lower Pacific Coast line



GARDENS AND HOUSES OF MOROCCO

From These Homes of the South Mediterranean Coast Can Come Inspiration

For Houses in Our Own South and Far West

JEAN GALLOTTI

WHEN a Moroccan Arab determines to build a new home, he calls his sons about him and reveals to them his intention. Long colloquies ensue, in the course of which each son puts forward his opinion, not of the way in which the house should be built, for there is but one way, but of the space to be allocated to the various members and the many functions of the household.

The father may say that there ought to be six rooms.

"Six rooms only!" the eldest son will exclaim, for he is a lightning calculator.

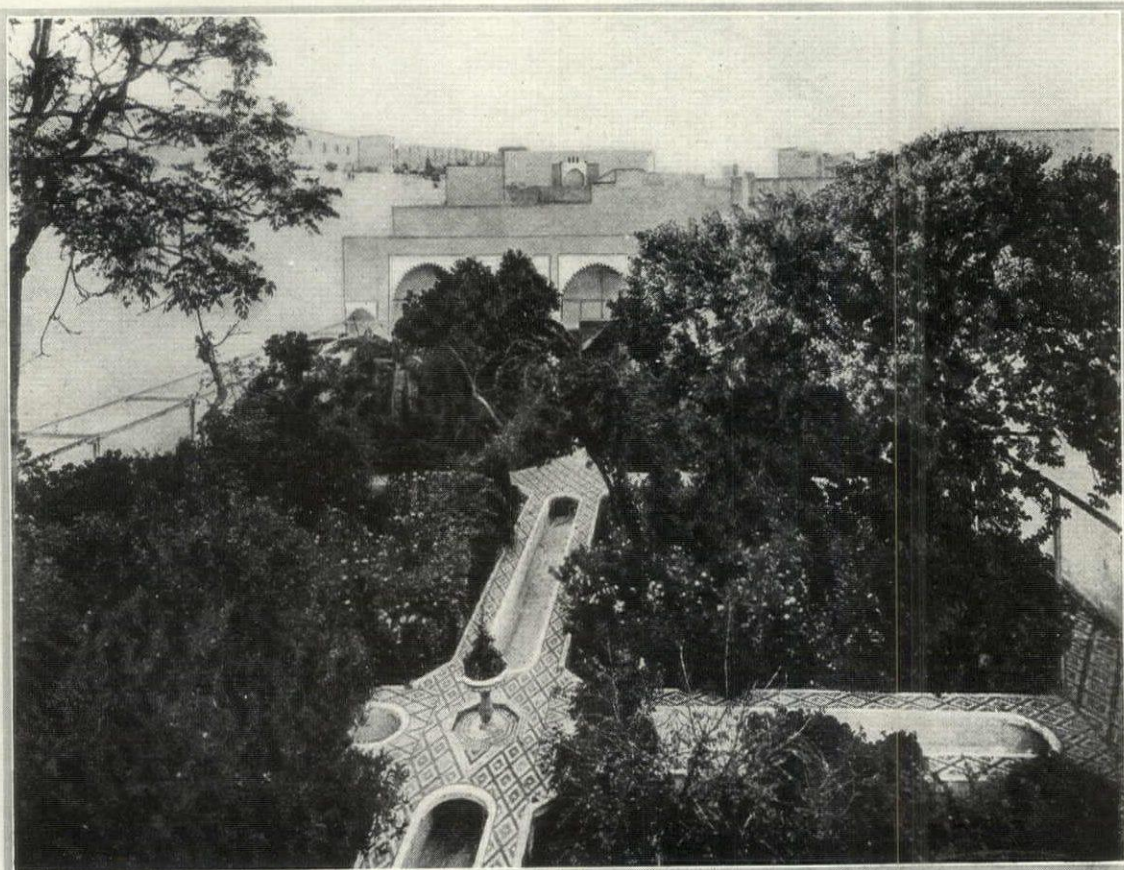
"And what is to become of me, then, and my two younger brothers? Are we to be huddled together like sheep in a pen?"

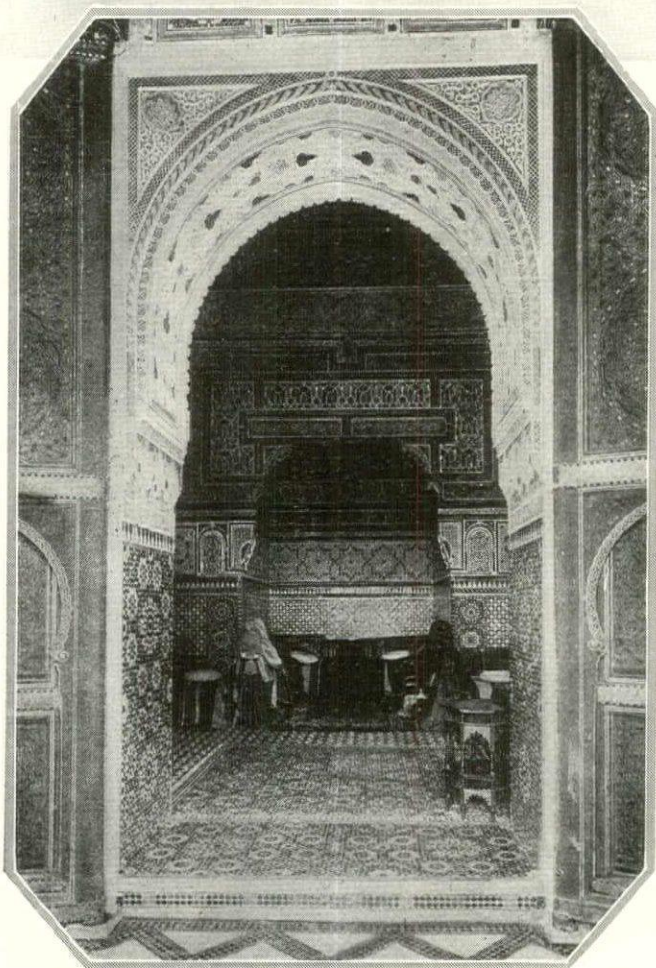
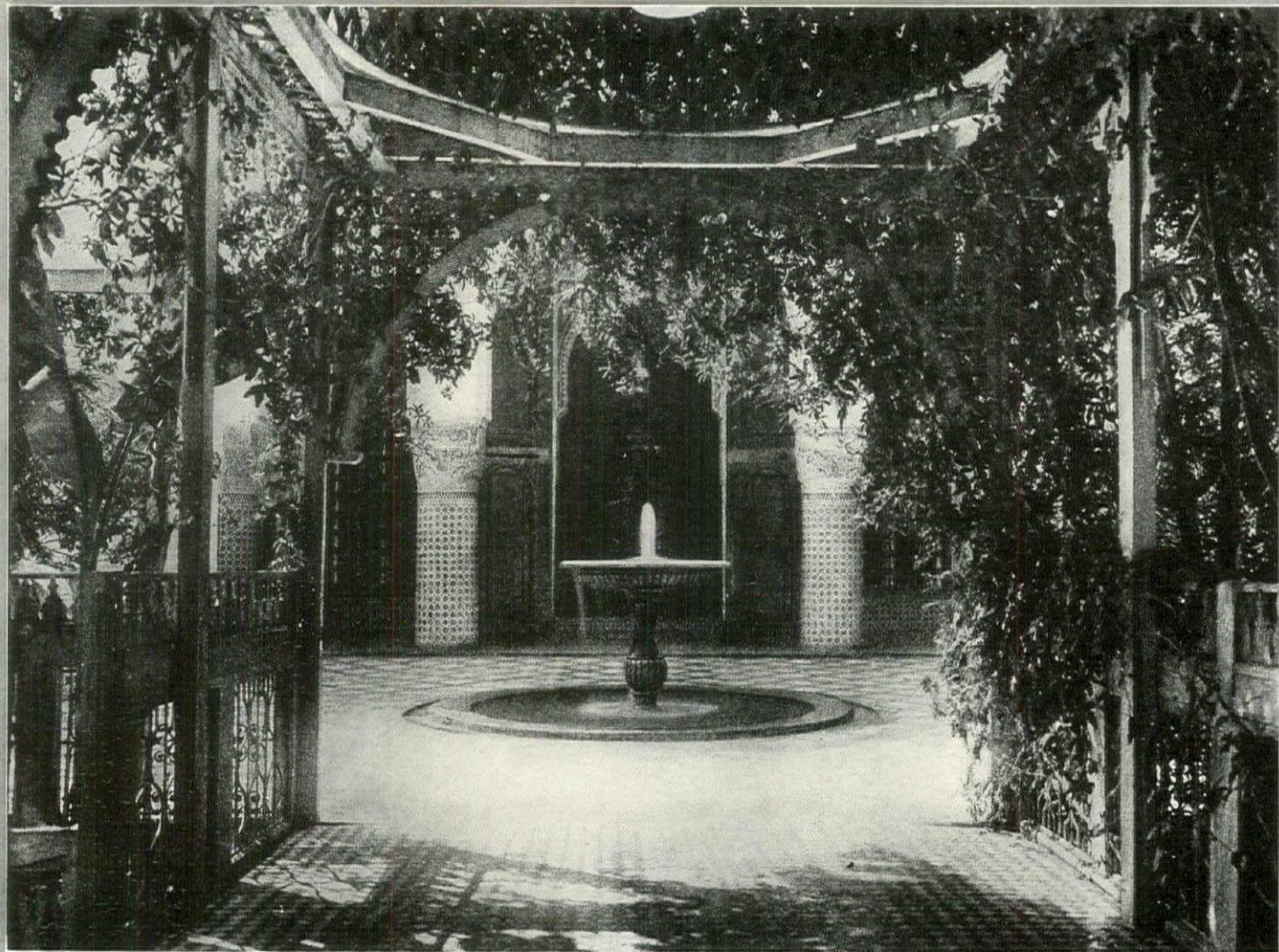
Eventually, an arrangement is reached. Haji Tahar, the father, will have a room with a storey built above it. Lalla Zineb's room will be fronted by a loggia. The others, too, will be properly sheltered. The *hammam*, the bath, will fill one corner; the kitchen, another; the street entrance

will be contrived in a third; the fourth corner will be utilized also to good purpose. And so they will have proceeded around the square or rectangular courtyard, whose well, usually known by the more poetic name of fountain, is the hub and center of the establishment.

When this discussion has been settled, amicably or otherwise, the master builder is called in. He takes off his sandals, kisses the hand of Haji Tahar, and squats down before him, whereupon the details are elaborated. The master speaks. The mason nods from time to time and says "Neam,

The Riad Ben Ghabrit at Rabat is remarkable not only for the luxuriant growth of its trees but also for the long canals rimmed with mosaics





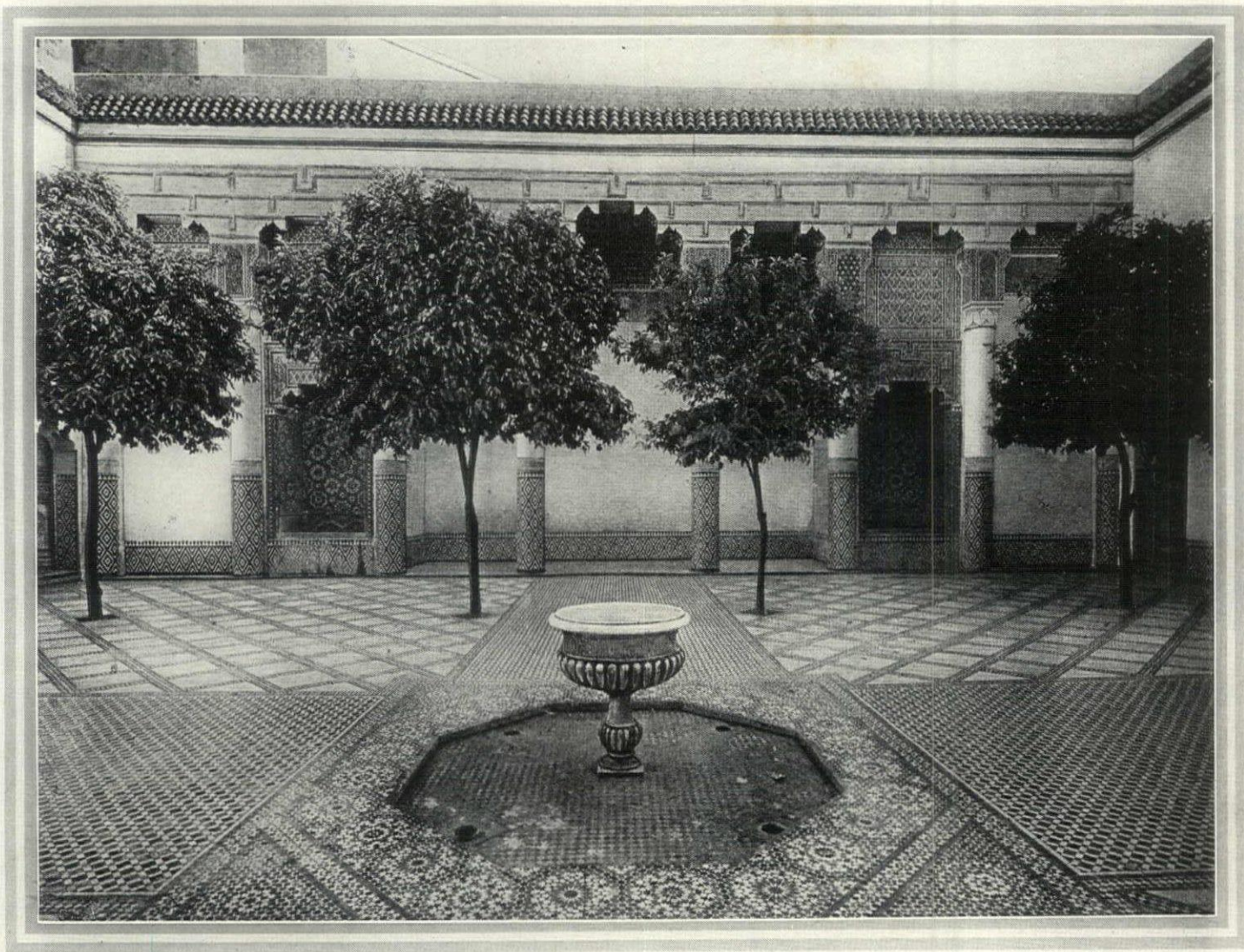
Between two sections of the Riad lies the patio, or oust-ed-dar, a sun-washed spot, tiled and often roofed with small panes of glass supported by decorative wooden treillage. The fountain is always found here

What might be called the drawing room of the Riad usually has a wide, double doorway opening on the patio. Opposite this is a deep alcove called a behou, which makes the room appear deeper

Sidi,—yes, my lord,"—reflects, criticizes, and then traces invisible lines with his finger nail on the carpet or the tiles, by way of illustrating his remarks. He is at once the architect and the contractor.

If the house has a tiled courtyard, it is called a *Dar*; built with a garden, it is known as a *Riad*. In any case, the ground plan is much the same: a blank rectangular wall outside, betraying no sign of life or opulence to the passer-by; and within this wall, paralleling it all the way round at a distance invariably of about ten feet, a second, inner wall, cut through with doorways and lined in part or throughout with loggias. At the top, these two walls are bridged by a flat roof, useful on hot nights. The narrow space between the walls constitutes the living apartments.

To a European or an American, these apartments are no more than sombre narrow corridors, despite the doorways open on the inner court. The French colonial official who finds himself forced to inhabit such a house moves into it, usually, with a heavy sense of oppression and confinement.

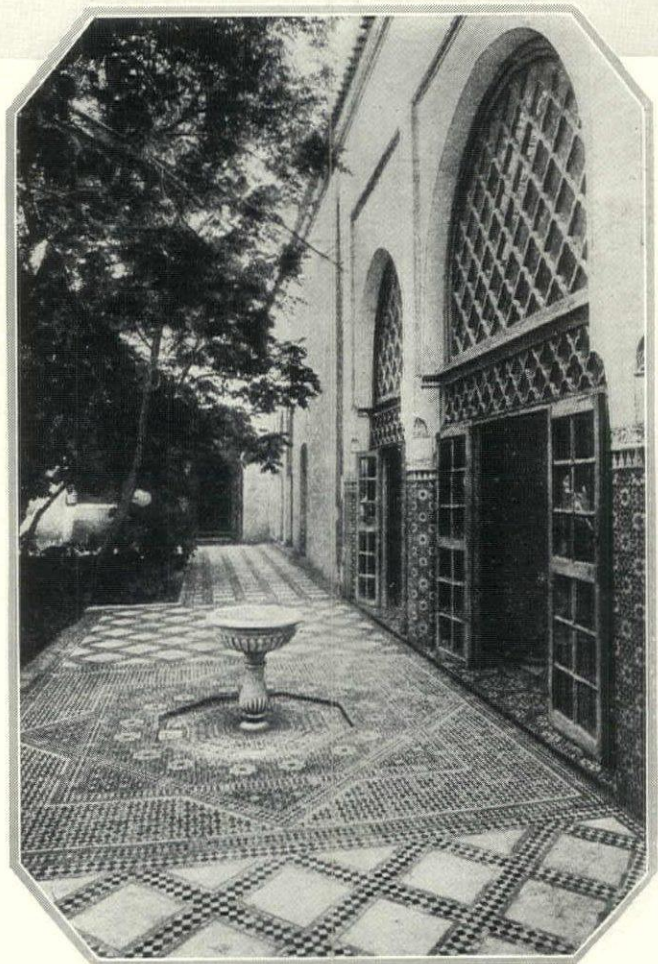


He has come from a country where sunlight is the greatest of boons, where doors and windows are thrown open to welcome it gratefully, where men spend a good share of their waking hours on the *terrasse* of cafés, and children in the Tuileries or the Luxembourg. A sidelong swipe from the Moroccan sun, a slight stroke, serves to cure him of this unreasonable prejudice.

We have, then, in the Moroccan house, a series of long, shallow rooms, all opening on a court or patio, as shown in two of the sketches accompanying this text. Once the builder has done with our northern houses, they require little time or trouble to become habitable: paint, wall paper, window glass, moldings, doors, and we are ready to move in. At this stage, the Moroccan has just begun to build. He has now to think about chiselled plaster, tiled mosaics, balconies and porticoes of carved wood, murals, and decorated ceilings. The permanent decoration of his home, before a rug has been laid or a couch placed, costs him as much thought and time as the mobiliary decoration and furnishing of our homes

An amazing amount of richly colored mosaic tile is used to pave the floor and walls of the patios in the Moroccan house. The tile is made locally, but all the marble employed is brought here from Italy

This side view of a Riad at La Bahia shows the double living room doors with the highly decorative wooden grille filling in the arch. The typical woodwork used in Morocco is fantastically decorative



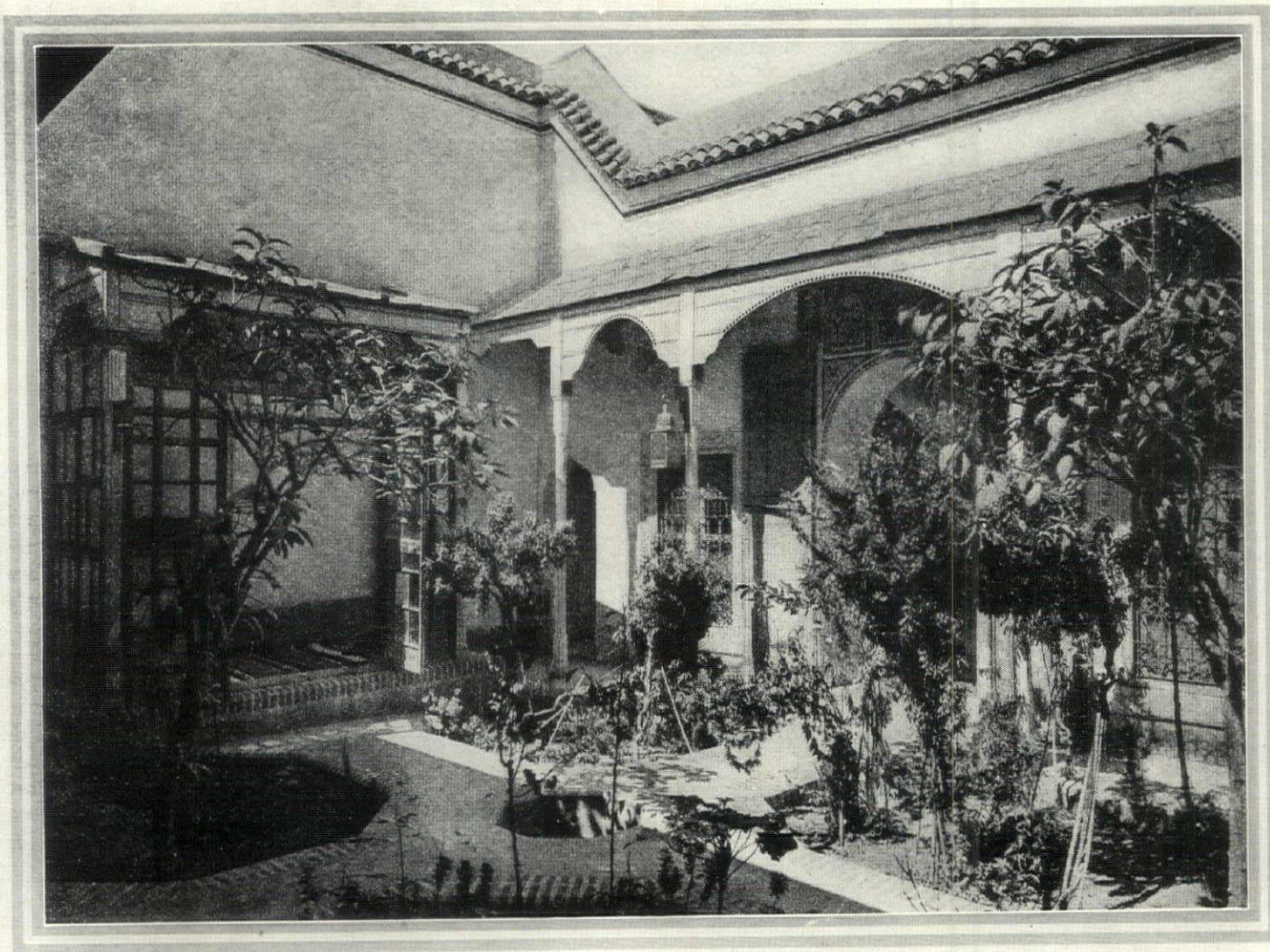


In some patios the walks are built above the level of the flower beds, so that the tops of the flowers reach only to the pavement, giving one the effect of walking between highly colorful strips of carpet

Where the Riad is large and the patio extensive it is customary to build a kiosk at the crossing of the paths above the pool or fountain. This usually has a ceiling which is decorated in rich colors

demands of us. First, every place where the foot will fall, indoors and out, must be covered with tiles of terra cotta or black and white marble. Next, the walls are seen to. As they are of lime and thus easily soiled, as well as liable to come off on one's clothes, they are covered with mosaic up to about six feet from the ground. Thereafter, the ceilings command the owner's attention. We who are habituated to a standing or sitting posture, who look either down or ahead of ourselves, find it natural to ignore what is overhead. But the Arab spends a good deal of time on his couch, with his eyes raised to his lofty ceiling. What he sees up there is not merely important to him; it is the center, the focal point, of his decorative effect. Its beams are of aromatic cedar. The flowered, multi-colored, illuminated ceiling must always be an object of pride and delight to the Arab eye.

There are two types of courtyard decoration. In the first, wood is—or rather was, for it has now grown scarce—employed for the construction of heavy lintels

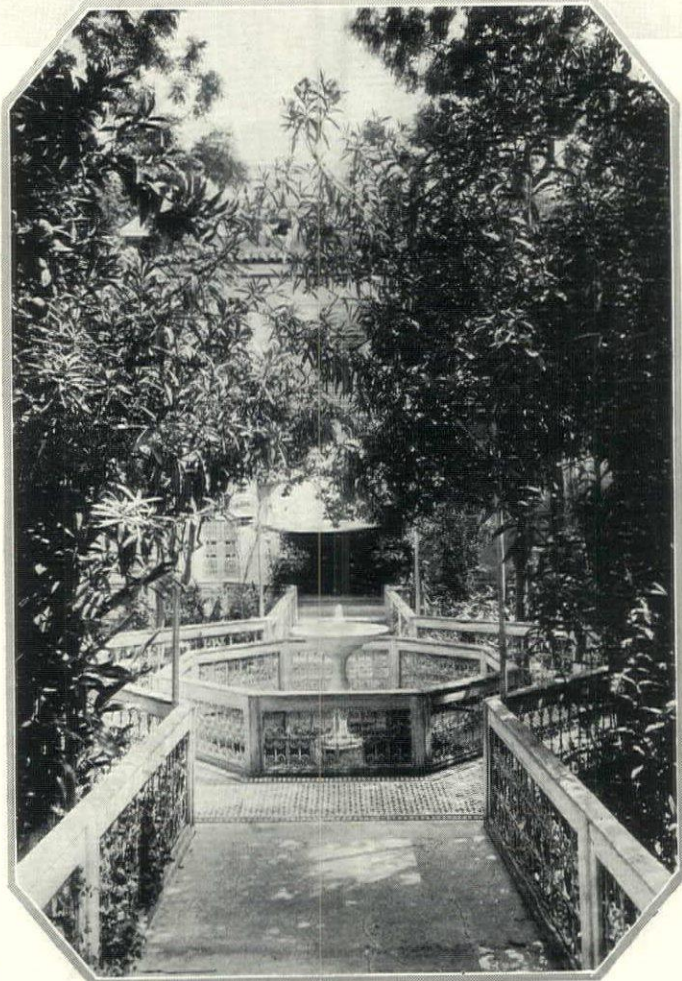


and pillars, covered with carving and completed by friezes, balustrades, and projecting over-pieces. The patio walls and loggias are further ornamented by chiselled plaster, murals, and mosaics. The second type, which is now universal in Moroccan building, is confined to the use of plaster and mosaic in profusion, painted doorways, and grilled windows. In many instances, the *oust-ed-dar*, or patio, is not left open to the sky but is covered with glass in small panes. In a house of any pretension whatever, the fountain will be found rising about a central patch of cunningly and intricately designed mosaic, always in a geometric pattern, for the *mullahs* of the Mahometan church are sternly averse to the representation of the human figure as a decorative symbol. Other fountains are frequently enshrined in a wall of the patio. The marble basins, by the way, are imported from Italy, as is all marble used in North African construction.

Some of the smaller houses depend on wooden loggias for their shadowy passageways. As in the garden shown opposite, the brick edged paths here are raised above the level made by the flower beds

To prevent visitors and children from slipping off the paths, the walks are often edged with a railing above panels of decorative cast iron or carved wood which add much to the charm of these gardens

It is, of course, the *Riad*, or house with a garden, rather than the *Dar*, that offers
 (Continued on page 150)



HOW TO BE PEACEFULLY LUXURIOUS

The Introduction of Modern Domestic Equipment Has Brought

A New Problem of Home Adjustment

IT is a commonplace among scientists that the animals which survive are those that can best adapt themselves to the various changes which take place upon the earth's surface. And to become a little more restrained about it—to bring this finding within the bounds of human experience—living conditions for people have changed in the last hundred years, in the last fifty, in the last ten. Those of us who get along most smoothly, do so because we conform to these changes. This has been rightly called the mechanistic age. We can't alter this fact by attempting to live as though it were not. We must adjust ourselves.

Save in the rarest instances, gone are the tremendous establishments, with their great corps of servants, gone is the concept of a house as a sort of factory in which countless factory hands perform—by hand—every labor. The old-fashioned mistress of a household—no matter how happy her financial circumstances—was little more than a superintendent of labor. In fact, the larger her establishment the more was this true.

The causes of this condition were many, and the causes of the change in this condition many, and both have better place in a treatise on economics than they have on this page. But the truth remains that much labor has been taken out of the household and is now performed by specialists and by machines. And within the household, tasks are done in a degree of ease and comfort unknown even in the latter half of the past century.

IT is within our own memory that electricity was rare, that houses heated by steam were rarer, and that cooking with gas was a process regarded by the average servant with suspicion. A chambermaid was not at all surprised if part of her duties lay in carrying pails of water to each bedroom for the matutinal tub. Today this seems positively medieval, and it is greatly to the credit of our adaptability that it seems so. We have progressed.

But let us not be too smug in our happy satisfaction because we have tiled bathrooms and hot and cold water and central heating, and have solved the problem of cooking fuel, and can now light a room merely by pressing a button.

These are the A B C's of civilization. The modern housekeeper should demand something more. Her servants are getting to demand, be it whispered, along with higher wages, more convenient living quarters and shorter hours. I should hate to think what would happen to the 20th Century household, if a chambermaid were requested to carry pails of water to every bedroom, a cook asked to take care of a coal stove and a parlormaid expected to clean and fill kerosene lamps. That household would become servantless in the course of a very few hours—and remain servantless, I prophesy, until the plumber and the gas man and the electrician all had been summoned!

And as for the smaller place, the apartment or cottage where perhaps one maid is kept—the imagination balks at the endless round of back-breaking tasks which would obscure the immediate horizon. Oh, yes, there are certain comforts and improvements of which we do take advantage. But there are others of which many

of us still seem curiously unaware, and we can't afford to be unaware of them—we must adjust ourselves.

So much is expected of the modern woman. So much in dress, in culture, in social life, in charm. She must go at a pace undreamt in the simpler past, when her activities were of necessity confined to her duties as a superintendent of labor—a housewife. Now she is that only incidentally. A housewife only incidentally. It's a pretty theory anyway. And true enough in a theoretical sense.

BUT I wonder how true it is in practice? How close it comes to actuality? Is it possible that there are intelligent women who spend three-quarters of their valuable time struggling with an inadequately equipped house—placating discontented employees—doing odd bits of housework that some servant has left undone? Which leaves only the one remaining quarter for compassing all the other very vital issues of life. I fear there are many such intelligent women. And, in Heaven's name, why?

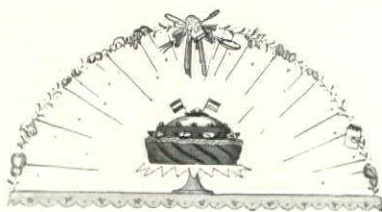
If we live in a mechanistic age, let us live in the van of it, not the rear. Let us make use of the machinery which has been devised for our convenience. Let us be a little curious concerning all this modern mechanism.

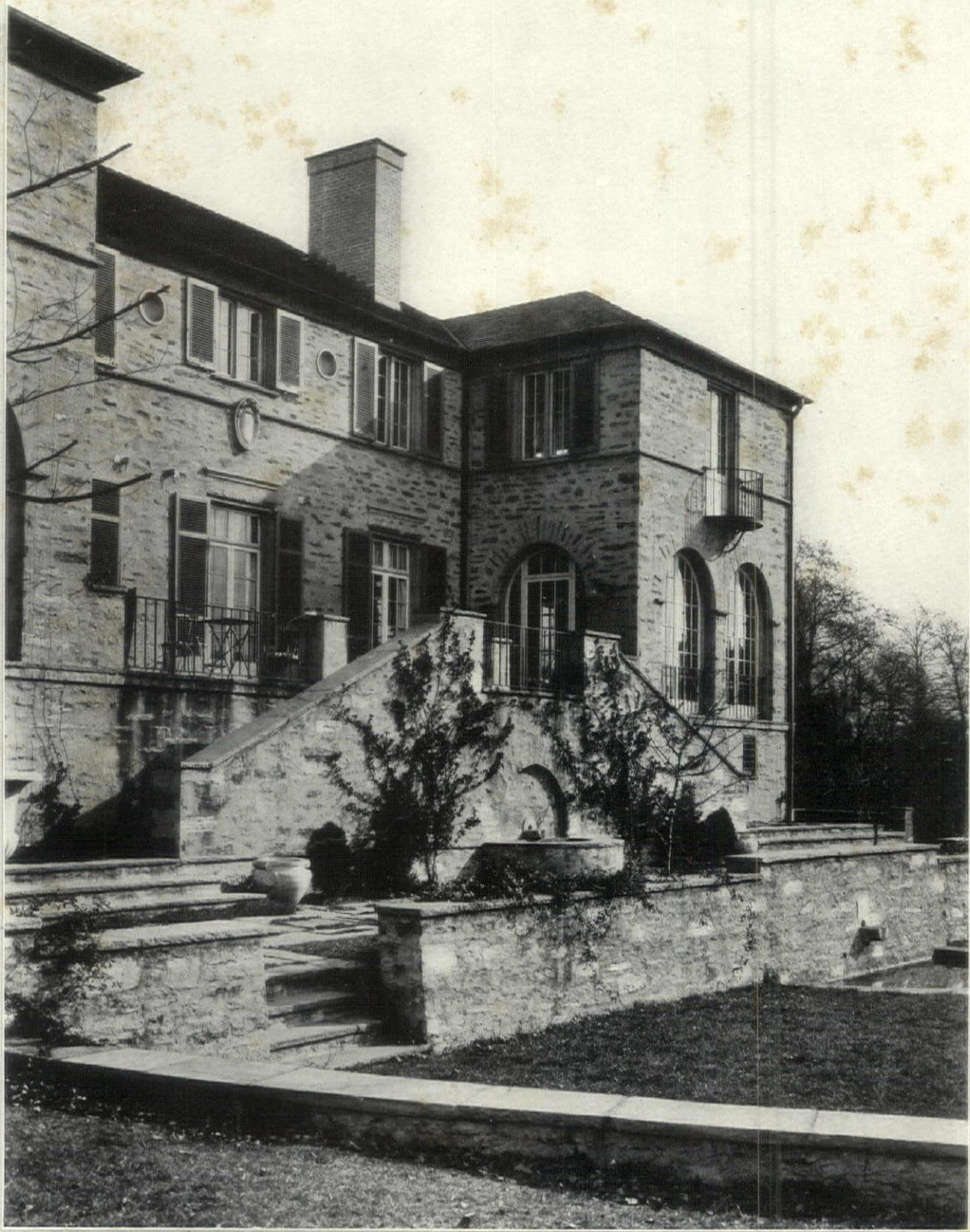
It isn't that I advocate spending our days in a study of such matters. I propose the very reverse of this. I suggest that domestic science—and all it entails—take the burden from our shoulders. I contend that really modern plumbing, the new uses of electricity, kitchens properly planned and furnished, all be drafted to our service. Just in order that we may be able to forget about that side of life to a far greater extent than most of us now can. Just for the very reason that we may thus have more time, thought and energy for the many things which—as modern women—we should be concerned about. Time for our husbands, for our children, for our friends. Time to dream a little, time to learn more about this extraordinary world. Time to stay young in.

There is a well-authenticated anecdote about a Scandinavian servant who seemed peculiarly undeft. When asked what she did know how to do, she replied—"Vell—Ay can milk reindeer—." Many of us are still milking reindeer when it comes to modernizing the intimate and practical portions of our living.

THE day is past when labor-saving devices were in the experimental stage. These matters have been tested for us, from the best height for a kitchen sink to the type of refrigeration most suited to our purpose. In every department of domestic arrangement there are experts all primed to do our bidding. Why should we be so unfair to ourselves as to turn our backs upon what they have to offer? Is it because of a queer native skepticism as to the worth of their discoveries, or is it that we hesitate to spend money on such dull kin as labor—money which otherwise might go for the gay friend, pleasure? But there's very little use in pleasure, if you haven't the time to indulge in it. And what price luxury if you're unable to be peacefully luxurious?

E. B. DEWING

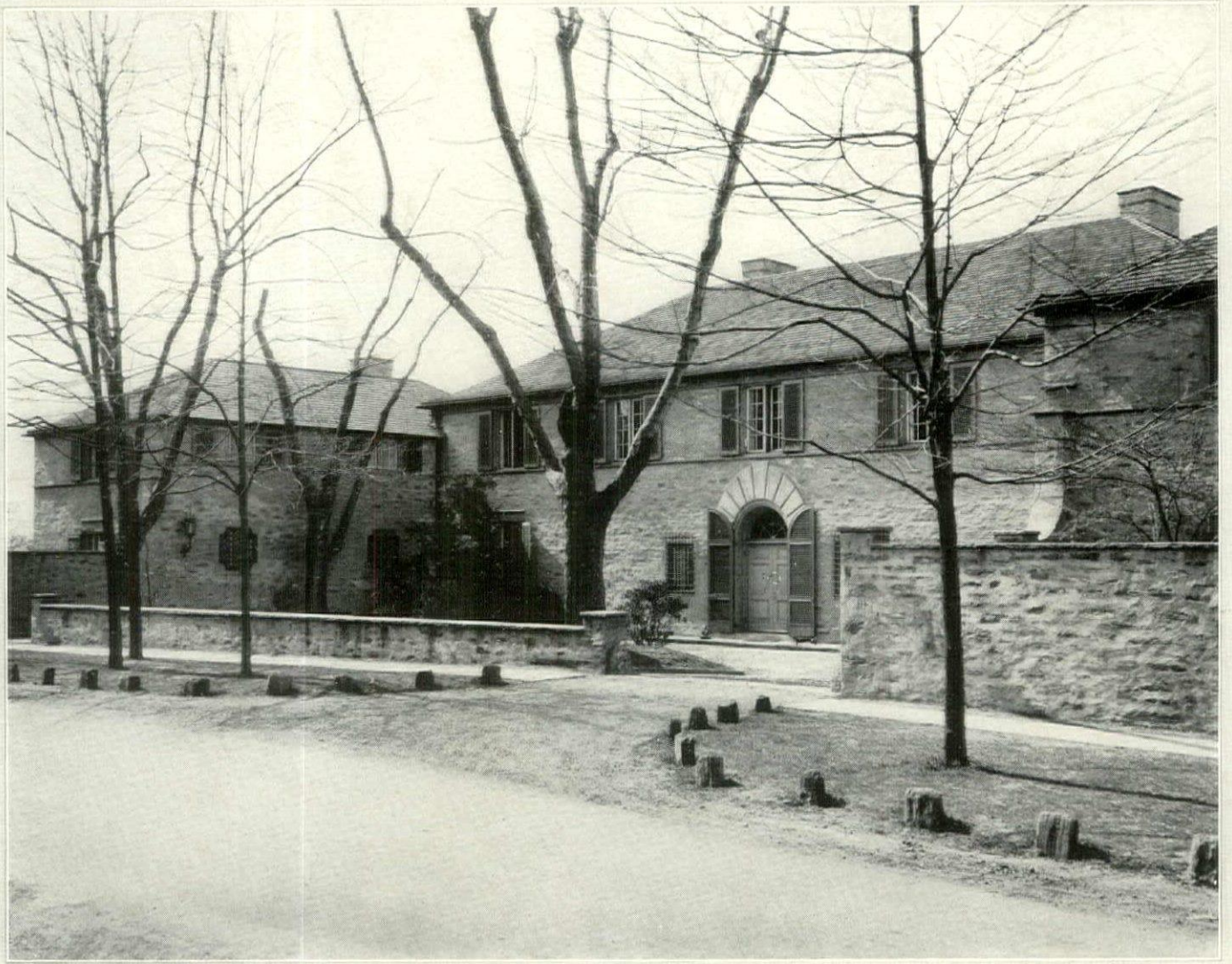




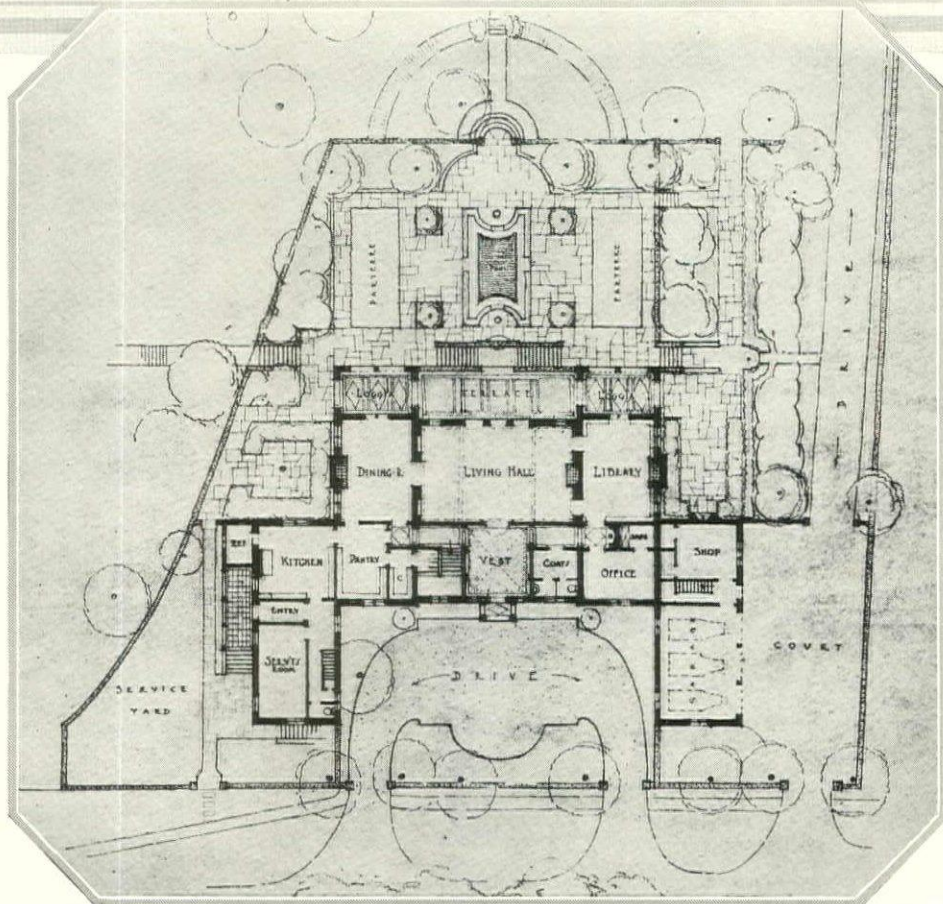
Wallace

TINCTURED WITH ITALIAN

Though planned for modern American use and built of native materials, this house is strongly imbued with Italian Renaissance feeling. This view shows an interesting arrangement of stairways and walks leading to the garden. The house is at Chestnut Hill, Philadelphia, and was designed by Robert R. McGoodwin.



The east front and forecourt, showing how the native Chestnut Hill ledge rock is laid up in a simple way. On both sides, the wrought iron of the balconies and balustrades is of the simplest possible design



A formal design characterizes the layout of the rooms, the service being in one wing, the garage in the other and the owner's part of the house occupying the middle section, with a formal garden behind



The piling up of battered walls and retaining terraces increases the Italian resemblance, but the Italian character is thoroughly assimilated. It is an American house grafted on Italian stock

The west or garden front looking up from the hillside into the walled garden. The cartouche above the middle window gives accent to this façade. Here is an interesting terrace effect



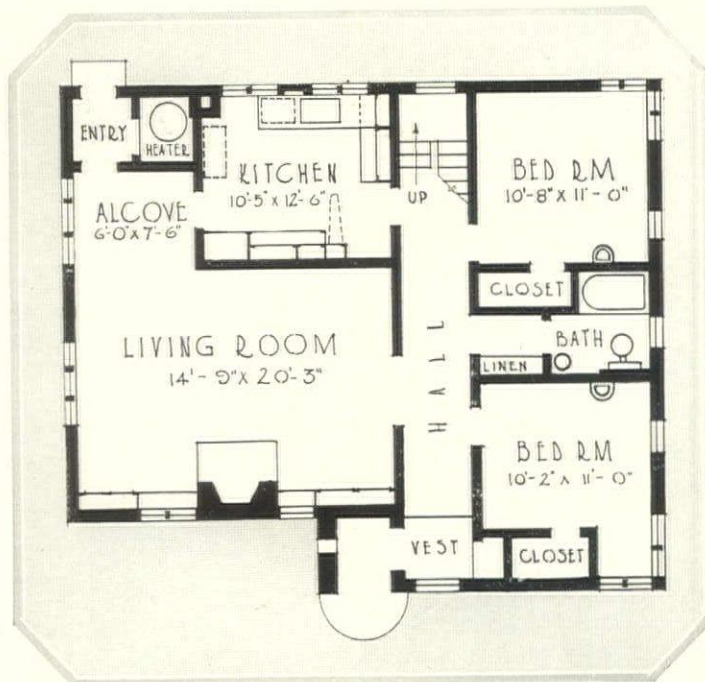
A CAST IRON PORTICO

Against the background of a white-washed brick wall, the architect of this house has set a cast iron portico which enriches the austere lines of the entrance itself. It is the home of Geoffrey Mayo at Pasadena, California, of which Roland E. Coate was architect

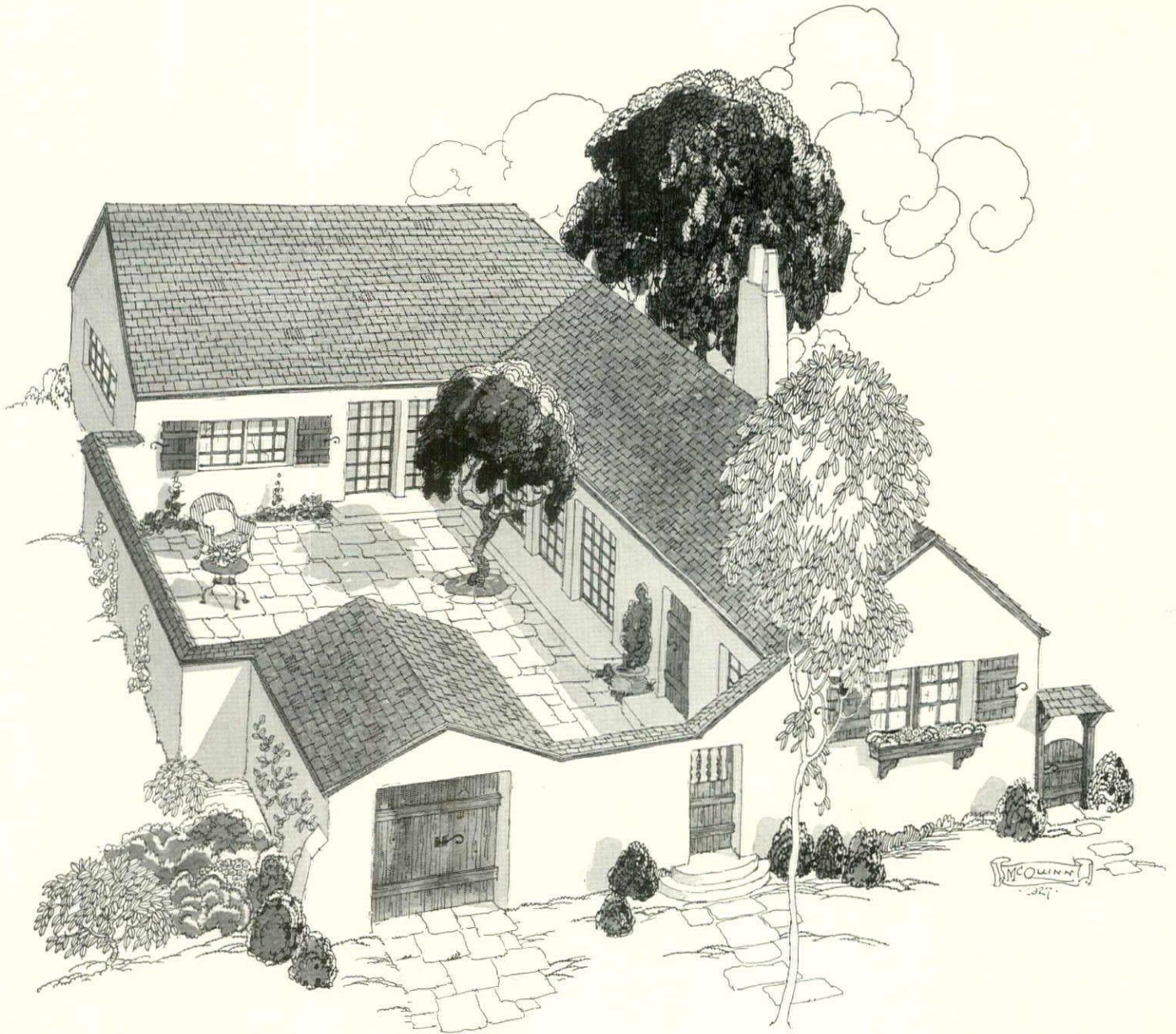


A SMALL HOUSE FOR A SMALL BUDGET

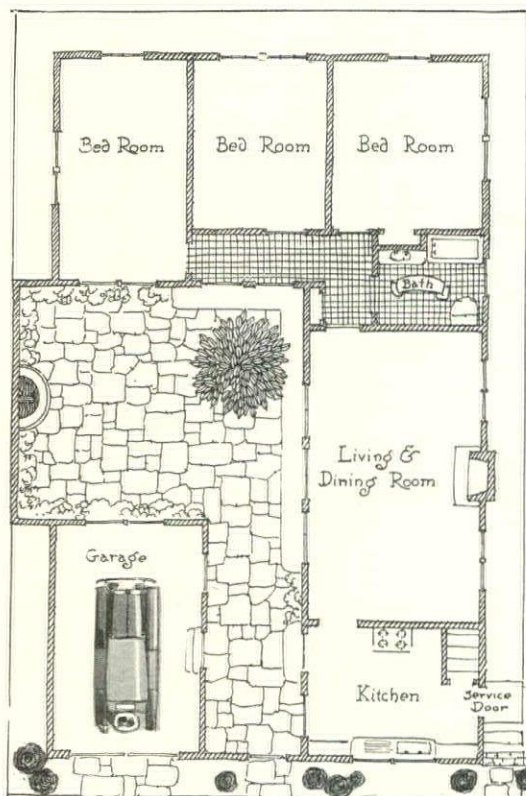
This simple little cottage at Tacoma, Washington, has an air of home-like charm and hospitality. Its walls are of white-washed brick and the roof is of hand-split cedar shingles allowed to weather. Partitions inside are of hollow tile, and the floors of wide planking laid like a ship's deck



On the first floor is a living room with a dining alcove close to the kitchen, and two bedrooms and a bath. A house-depth hallway gives access to all the rooms. Upstairs there is room for a bath and two more bedrooms. When erected in 1922 this house cost less than \$6,000. The architect was J. B. McGuire

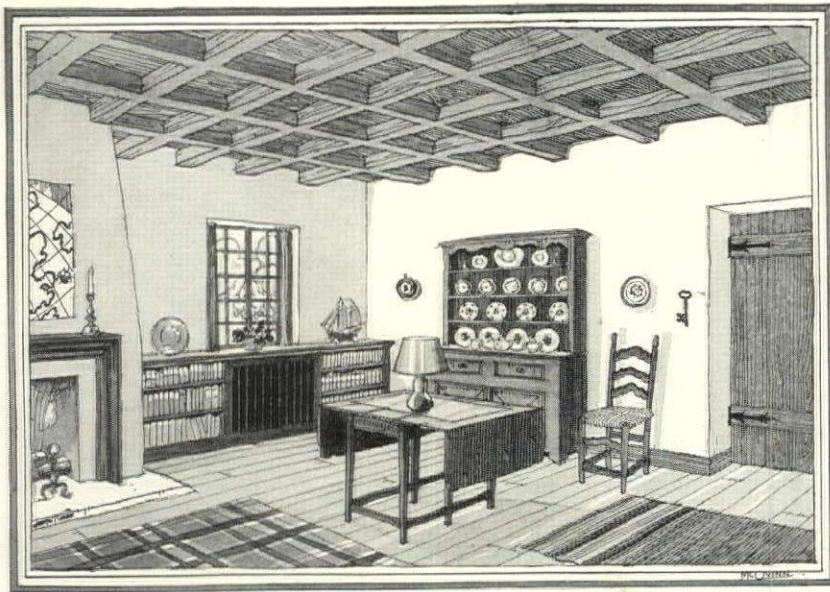


The owner who wishes privacy on a small place might consider this adaptation of the walled garden and bungalow. Two sides are occupied by the dwelling, opening directly upon an enclosed court and garden area whose charm is limited only by the owner's ingenuity



Practically the entire lot area is covered by the walls, merely enough space being left outside to accommodate the shrub and vine plantings which are needed to relieve the flatness of the stucco. The service entrance at one corner is separate and leads directly to the kitchen

Simplicity is the keynote of the combined living and dining room. All the woodwork is stained and shows its natural grain. An old map hangs across the broad chimney breast above a mantel that is fittingly conservative in treatment



A SMALL HOUSE TO FILL A LOT

THE completely self-contained home is steadily becoming more of a necessity in these days of extending real estate developments and encroaching neighbors. Where but a few years ago was open countryside, today there are too frequently busy motor routes and other sights and sounds which place a premium upon the maintenance of seclusion.

As a suggested solution of the problems which these conditions impose, the little dwelling sketched on these pages offers much that is of value. It is entirely capable of filling a fifty-foot lot and can be adapted to other areas of varying dimensions.

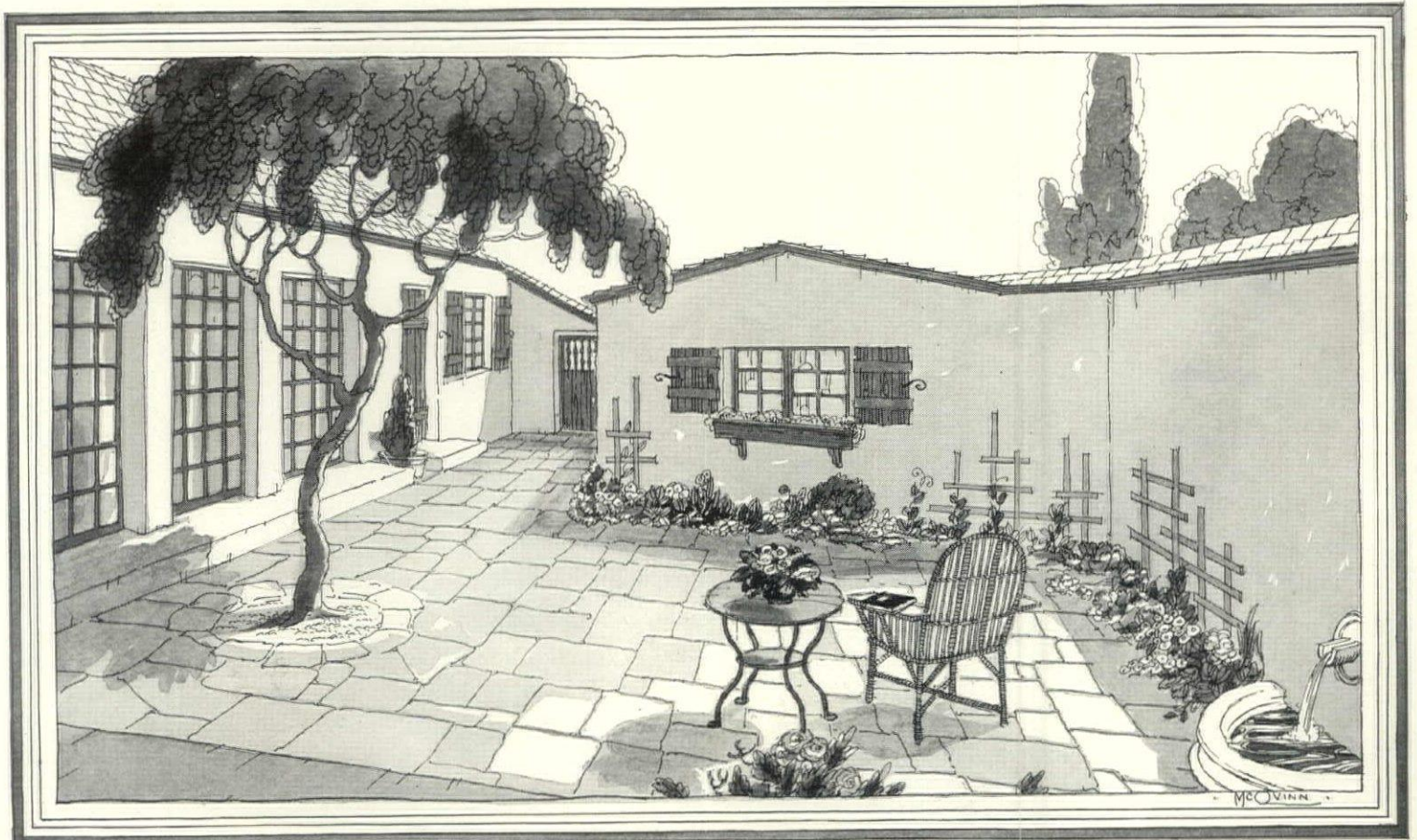
*One Way to Assure Privacy
For Those Who Dwell in a
Closely Settled Community*

Designed by

ROBERT McQUINN

The courtyard area is privacy personified. By careful selection of plant material it is given a distinct garden feeling that is enhanced by a little semi-circular wall pool. The window boxes harmonize well with the solid shutters

The arrangement of the layout provides livability and good appearance as well as privacy. The stucco surface of the house, garage and connecting walls furnishes an excellent background for simple flower, shrub and vine planting, so that there need be no lack of living color. Within the enclosure, too, espalier fruit trees could be grown, after the European manner. There is space here for a narrow border of flowers, protected alike from damaging winds and the depredations of soulless passers-by. As to the room plan, emphasis has been laid upon simplicity and convenience, both of which have been admirably served.



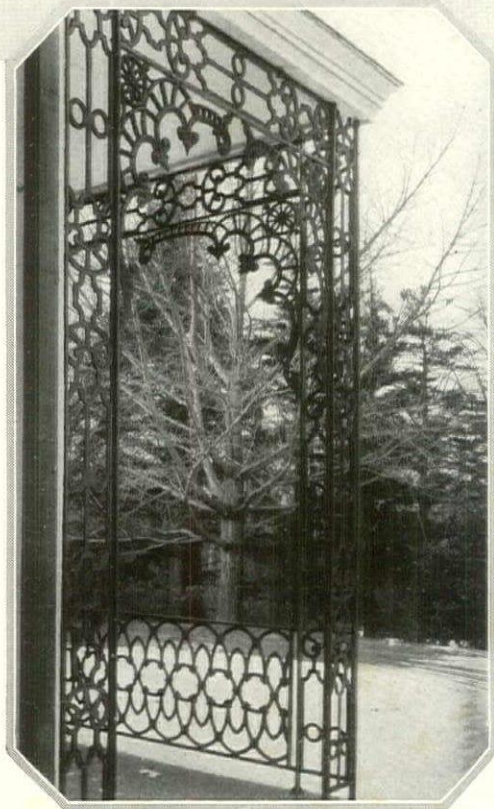
CAST IRON COMES BACK AGAIN

*The New Phase
of An Old Art*

H. D. EBERLEIN



The Waterlily and vine pattern on cast iron dates from the early 19th Century. This example, on a servants' verandah of a house at Chestnut Hill, Pa., was taken from an old residence. Edmund B. Gilchrist, architect



Chinese influence is often found in the cast iron-work of this era. This detail of an old example derived its design from that Oriental inspiration. It is used on a restored house, "Kerwood," at Bethayres, Pennsylvania

PEOPLE who keep their eyes open, and mentally make architectural notes as they go along, cannot have failed to notice time and again a conspicuous feature of many houses built in the first half of the 19th Century. Throughout the cities and towns of the Atlantic States—especially the Middle Atlantic States—and also throughout the countryside, they must have seen dozens of verandahs with ornamental cast iron supports and balconies with cast iron balustrades. Very often the verandahs have bell-flared roofs which are shaped somewhat like Chinese umbrellas.

For a long time it was customary to despise metal embellishments of the sort just mentioned as incidents remaining from the taboo Victorian age; those who did not actually despise them viewed them with indifference as negligible trifles of no moment at all. If anyone cherished a kindly feeling for the iron Grapevines or fanciful Chinese tracery, they kept a discreet silence for fear of having their good taste impugned by ever scornful purists.

Now a more liberal and inquiring spirit is abroad. A juster sense of real values opens the way to picking out from the Victorian welter what is really good in itself and saving it to incorporate in schemes of our present contriving. Cast iron is slowly coming into its own again.

Cast ironwork of the kind here illustrated is really of pre-Victorian origin and, although its popularity continued well on toward the middle of the 19th Century, its beginnings date from the Regency or Graeco-Roman episode of domestic architecture. It was a customary factor of external decoration for houses designed in the manner that was so gracefully interpreted by Henry Holland, Nash, Cockerell and their contemporaries in England, and by Latrobe, Robert Mills, Strickland and Richardson in America.

There were three causes that contributed to the vogue of cast iron for

exterior architectural ornament. When the Graeco-Roman or Regency style of building reached the peak of its development in England in the early years of the 19th Century, there was a general need for rigid economy. Thanks to the Napoleonic wars and their effect upon trade conditions, private purses as well as the Royal Exchequer felt the financial pinch and for most people it was out of the question to spend much money for building. Wrought iron decorations were expensive, and cast iron met the requirements of the blithesome verandahs and balcony balustrades that had come into favor as one of the features of the newer expression in the domestic architecture found on both sides of the Atlantic.

Just as coming events usually cast their shadows before, so the trend toward cast iron embellishments had made its influence felt in both England and America considerably prior to the end of the 18th Century. Time and again we find instances where cast iron and wrought iron were used together in the same gates, railings, balustrades or door garnishings. Likewise, there were occasionally verandahs with supports made altogether of ornamental cast iron. But the full development and popularity of the fashion were reserved for the 19th Century, especially for the twenty years between 1810 and 1830.

A second cause that aided the impulse was the liking of the age for ready-made things produced by mechanical means. The passion for the ready-made extended to the various adjuncts of decoration as well as to many objects which were purely utilitarian in character.

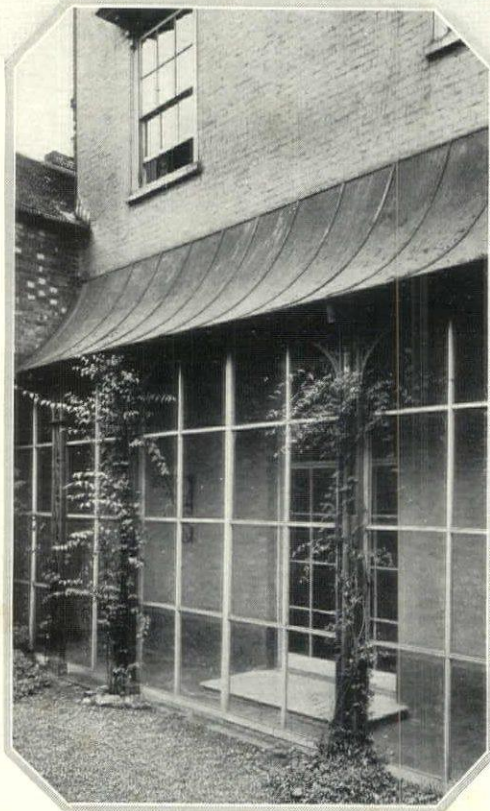
The third cause was the fact that cast iron offered a cheap and convenient medium for the embodiment of both Oriental and Gothic "conceits," besides the fanciful designs based upon naturalistic motifs. Chinese inspiration was always cropping up at one point or another in the realm of decoration and so, too, were the varied efforts to achieve a domesticated Gothic flavor. The early 19th Century was no stranger to the allurements of Cathay translated into a Western form of expression; neither was it indifferent to the lingering glamour of the ingenious but scarcely legitimate transcriptions of medievalism that had emanated from Strawberry Hill when Horace Walpole was the arbiter of public taste in the reign of the Third George. The adaptations of Chinese and Gothic motifs as they finally

(Continued on page 156)

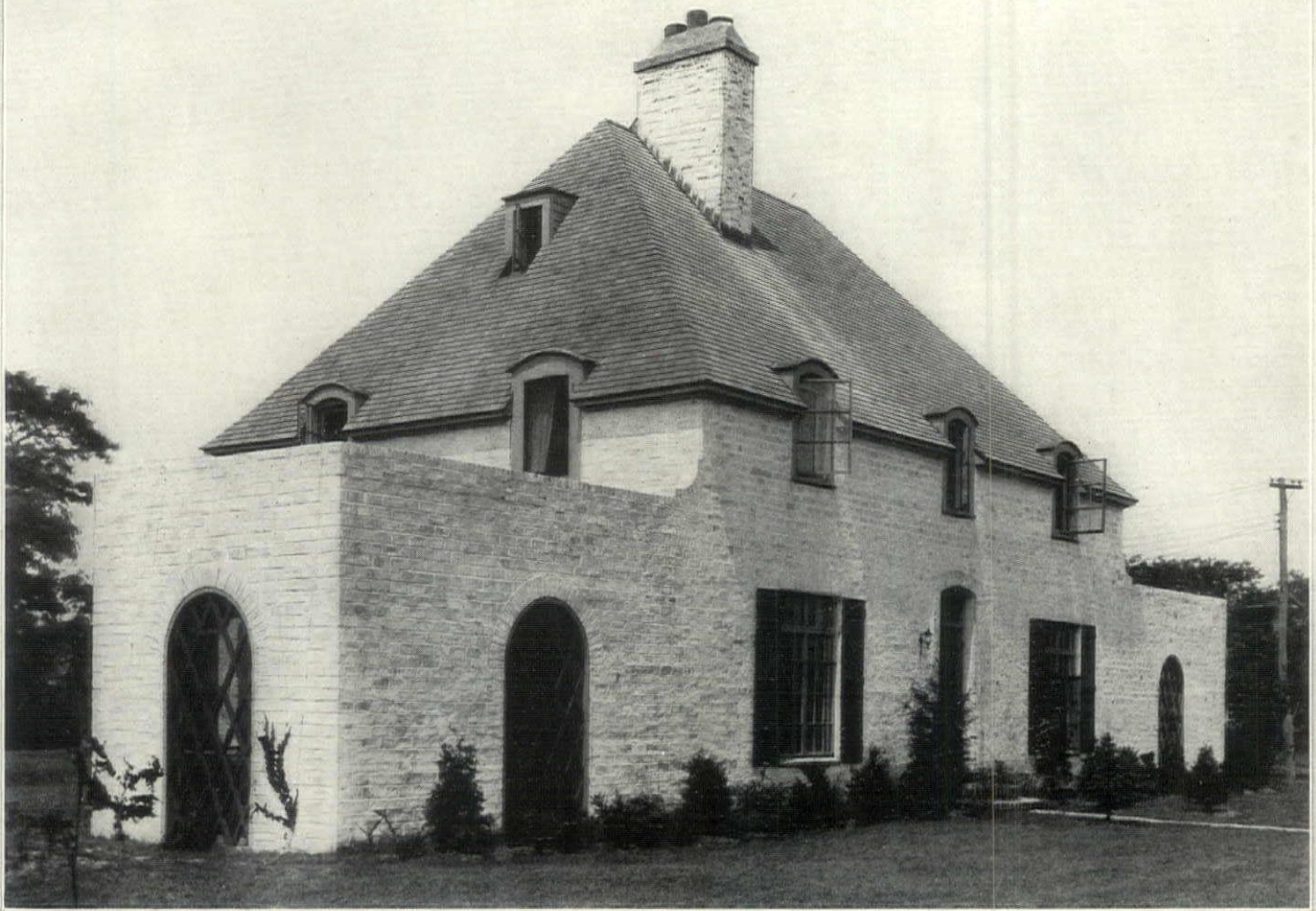


Wallace

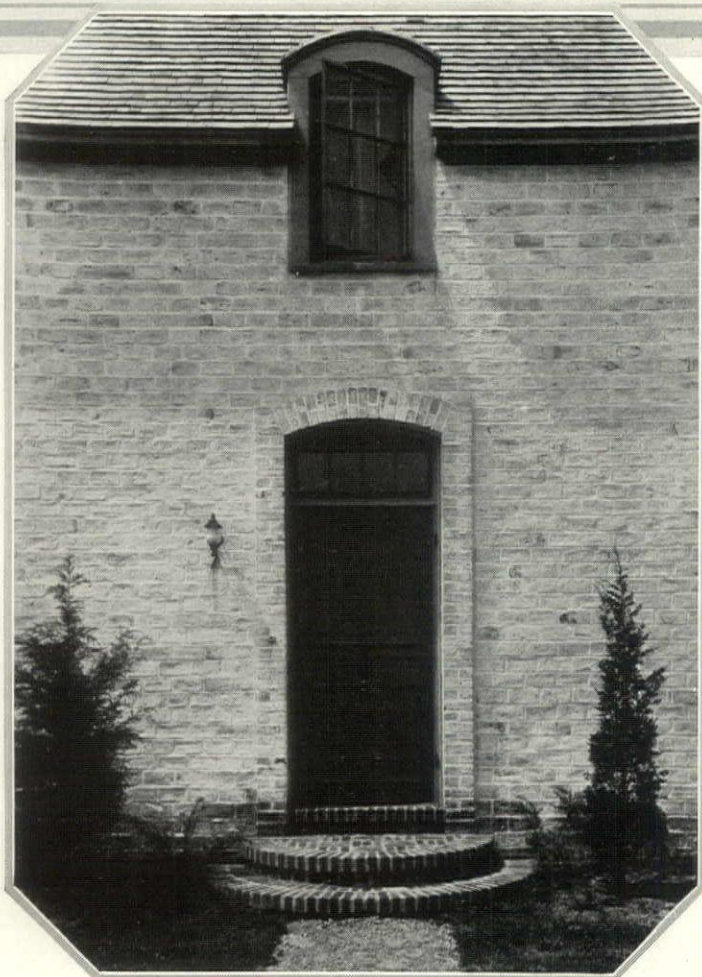
This Philadelphia house, built about 1820, has a cast iron balcony with spirited griffins, urns and pedestals that show the best stage of advance in the use of modelled cast iron as it is applied to architectural decoration



Ornamental cast iron supports are often used with tin roofs flared outward in the Chinese manner. An early example of this is found in a house at Ampthill, Bedfordshire, England, designed in 1795 by Henry Holland



A
SMALL HOUSE
SHOWING
THE FRENCH
INFLUENCE



The low south wing is a loggia; the corresponding north wing, the garage. These wings, with their lattice-filled windows, give interest and dignity to the composition and insure privacy, protect from the glare of the sun and still admit ventilation. Alfred E. Poore, architect

In the front door the moldings have profiles characteristic of 18th Century French work. The brickwork of the walls is quite unusual, the bricks being set on edge, thus exposing a larger surface than when laid flat, as is the case with the projecting trim around the doorway

THINK BEFORE YOU BUILD

*An Assemblage of the Important Points Which Should Be Settled
Before the Construction Starts*

ETHEL R. PEYSER

THE principle of the old adage about locking the door after the horse has been stolen seems often to guide the builders of new houses. Through inexperience, perhaps, these folk too frequently find that after the work has been done and the bills paid there are certain fundamental conditions which should never have arisen. Only pre-vision could have prevented them—hence this article which might appropriately have been called *Locking the Door Beforehand*.

For the most part, one usually has the land before plans are made for building. Yet we have known idealists who have made plans for houses long before the land was purchased or in some cases inherited. This has been successful sometimes and calamitous at other times.

AS TO THE LAND

The question of land is a matter of economics (costs and taxes), sociology (neighbors and habits), taste and topography mixed with matters such as accessibility to water, light, fuel, climate, roads, view, business centers, schools and even to churches. Of course, for sustenance the first four or five are essential in the extreme; the next group is important only under varying conditions. But people have bought land—and have built their houses—only to realize that water was almost impossible to procure, or that central lighting was well-nigh impossible save at too large an expenditure of effort as well as money. They bought the land to an accompaniment of the 1001st Rhapsody of the Real Estate agent only to be unhappy in the new home which should have been a joy. There have been folk, too, who craved gardens or orchards and instead of having a soil test before settling, have done nothing. Dire disappointment plus later expense has been suffered, because it has not been simple enough to grow what was most deeply desired. State and Federal experiment stations are always ready to make soil tests and advise with you as to produce and garden possibilities in your vicinity. There are bulletins, too, which you can procure from these agencies, generally at no cost.

With the land bought in a favorable place, with the water having been tested by the State or private laboratory, with the assurance that the sort of illuminating media you require is available and that roads, fuel and food routes are open all year, it is time to think of house plans,

which must be accommodated to the land plot according to the compass itself, meteorological habits (wind exposures, prevailing winds, storm directions and sunlight), and present or possible neighbors. Too many times the house is planned with the prevailing idea that it, like Kipling's cat, stands or walks by itself. Such a belief is indeed untrue—a house is a companion or ought to be, with the elements and with all the fine or less fine emanations from the surrounding terrain. It takes but little companionship with houses to feel this. Yet people build houses as if they were empty shells to be filled with seaside sand.

It would be banal to say that in every case the purse is a high element to be regarded. It is. But this consideration is usually never forgotten, so let us leave it to the home owner and go on with things he may and does forget.

To take up the thread again: We know a house intimately which is set among complicating though lovable trees, but it is so fixed on the plot that the porch outside the drawing room maintains, with the trees, the most confounding darkness, admitting neither eastern nor western sun, while the other side of the house where there is sun is the back where no terrace or porch has been built. Here there is no chance for a sun bath unless one would like to sit on the refrigerator in the kitchen vestibule. This is what we mean by considering plans for the house with regard to the terrain and meteorological consequences, which admit to comfort or to confusion. In fact, there has been too much homage paid to the facial appearance of houses, rather than to comfort. The English are aware of this problem and build the front where it is comfortable on all counts.

THE HOUSE PLAN

"We have to move, the family has grown so large." In many cases this statement is understandable, for often at first building the purse has not permitted extensive size. Yet the way out, here, is to plan so that an extra addition can be built without turning beauty into horror. Such a consideration is worthy of thought in the pre-sentiment period of building. There is nothing more extravagant than the infinitesimal amount of thought that is put on plans before building in comparison to the outlay of time put into plans after the house is built. Expense is great when, after the house is built, it has to be ripped raw

for a lift, extra wiring, vacuum cleaning plants, adequate heating, new system of heating, insulation, drainage system, water system, extra bathrooms, adequate closet room, laundry facilities, or more enduring floors or partitions. Many of these things can be considered in the hatching plan as long as they are inevitably thought of after its birth. "Why didn't some one advise us?" Why? Because you probably asked no one. Because, too, in many cases the architect who wants the job is afraid of seeming to run into high initial cost and, more often than not, cannot with all the persuasion in the world convince a client of what his experience has taught him. His client usually thinks he knows best. "Doesn't this house belong to me?" is the gist of his spoken or unspoken opinion. Sometimes, too, when the architect would save expense by preparedness, a client feels as if he were being run unduly into fripperies. One of the most patent results is houses inadequately wired with the consequent lack of calm brought about by excessive discomfort in reading, heating and use of the radio (a considerable item today), electric cookery unprovided with a proper circuit, and so on.

PLACING THE FIXTURES

The question of adequate and not over-electrification of a home should be gone into during plan building in order to know from the beginning the proper position of convenience outlets, fixtures, fuse boxes, meters and appliances. The planning of kitchens is another thing that should be well thought out from the start of the plan if culinary comfort is to be had. It is no easy matter to place a refrigerator in a plan in which it has been forgotten. A refrigerator miles away from the center of activity makes a difficult kitchen and results in fatigue, involved servant relations and extravagance. The question of adequate windows, light, convenient delivery of food stuffs and service of foods should be understood in the plans and be decided only after consultation with some one who knows kitchen usage, if one is to have kitchen comfort and actually save costs in purse and of the spirit later on. A kitchen need not be large, but it must be light and it must have complete convenience. Too often it is the last thing planned and makes trouble ever after.

The placing of fireplaces is another fine point; this is tied up with the position of the

(Continued on page 148)

A LITTLE PORTFOLIO *of* GOOD INTERIORS



Hewitt

The outstanding feature of the Spanish entrance hall in the residence of F. S. Salmon, Redbank, N. J., is the tall window hung in old crimson brocatelle. The plaster walls are a warm sand tone and the ceiling beams are walnut with polychrome decorations. Barton, Price & Willson were the decorators





On the opposite page is a view of a living room in the residence of Mrs. Robert A. Scott, in New York City. Here the walls are yellowish pink and the furniture is of French, English and Italian 18th Century pieces. Tate & Hall were the decorators

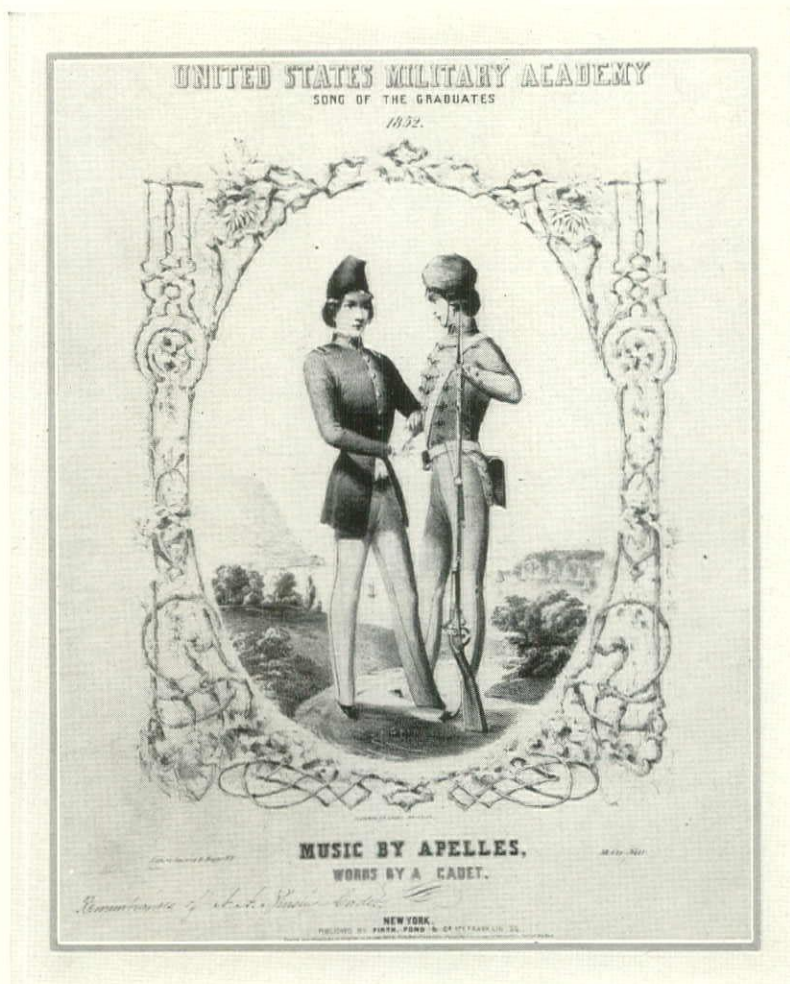


The Jacobean library shown opposite has a background of oak paneling. In keeping with this period are the crewel embroidered curtains and the Feraghan rug. In the residence of F. S. Salmon, Redbank, N. J. Barton, Price & Willson, decorators

A charming color scheme distinguishes the living room above, another view of which is shown opposite. The curtains are pink and yellow striped moiré; copper colored damask covers the armchair and the barrel chair is in chintz with a salmon ground

Directoire paper in yellow and sepia makes a gay background in this small hall. The rubberized flooring is brown with a conventionalized design in green and yellow. This room also is in the home of Mrs. Scott. Tate & Hall, decorators

Before Whistler was flunked out of West Point for deficiency in chemistry, he is said to have designed this music-title for the "Song of the Graduates" in 1852. The figure to the right bears a resemblance to him



M E L O D Y ' S A D O R N M E N T S

The Collecting of Decorative Music-Titles Is a Good Field for the Discerning Student of Curios and Beauty

GARDNER TEALL

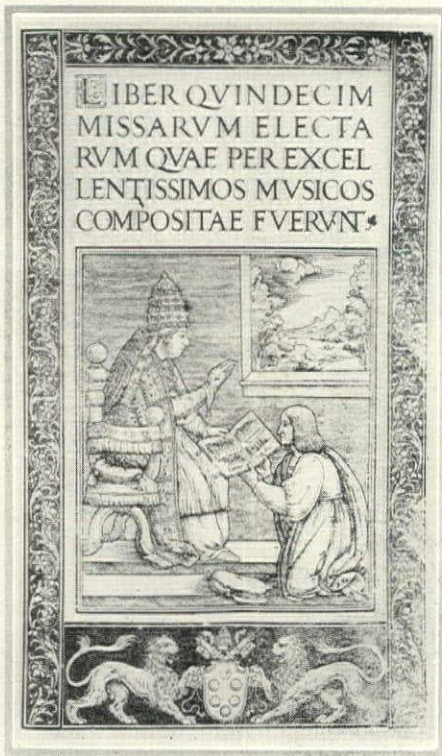
THE printed music of the 16th, 17th and 18th Centuries is of great interest, and has an attraction for collectors, even if they are not themselves musicians. Its quaint title-pages, its notation of ancient design and the words of its songs all make a strong appeal to the bookish person who is interested in the things of yesterday. Then there is the music of the first three-quarters of the 19th Century—how this decade has already been turning those years into a collectors' century!—whose interest is not, as in the case of the earlier music, typographical, but pictorial. The pictorial music-title appeared in the earlier centuries, it is true, but the 19th found it in its full pictorial glory, made possible by the development of lithography.

Often there turn up in an unexpected corner of some likely or unlikely old bookshop examples of title-pages from old music, delectable morsels in the sight of the collector of unconsidered trifles, who finds them not to be such mere trifles after all, but really having



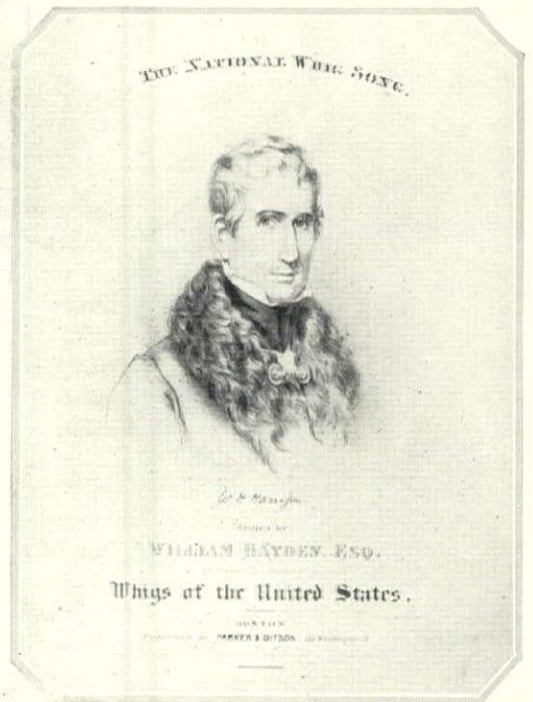
particular interest as connected with the history of printed music. Several collectors in years past have made important collections of these old music-titles, and even if one does not set about to collect them, occasional examples framed and properly labeled will, when hung upon a wall, lend much interest to a music room or to the library of a music-lover. What, for instance, could more delight a lover of music and of old books, than the stray title—I remember once finding one—of the "Liber quindecim messarum electarum" of J. Antiquus printed at Rome in 1516, which pictures Pope Leo X. receiving a copy of the book from the composer? What a choice treasure for his portfolio or to adorn his library wall. The same might be said of the music-title of the "Missæ"

The music-title of "Six Quartetto" by C. F. Abel, designed by G. B. Cipriani, engraved by Francesco Bartolozzi and printed in London by R. Bremmer in the 18th Century



On this music-title Pope Leo X is represented receiving a copy of the music from the composer. It was printed in Rome in the year 1516. From the author's collection

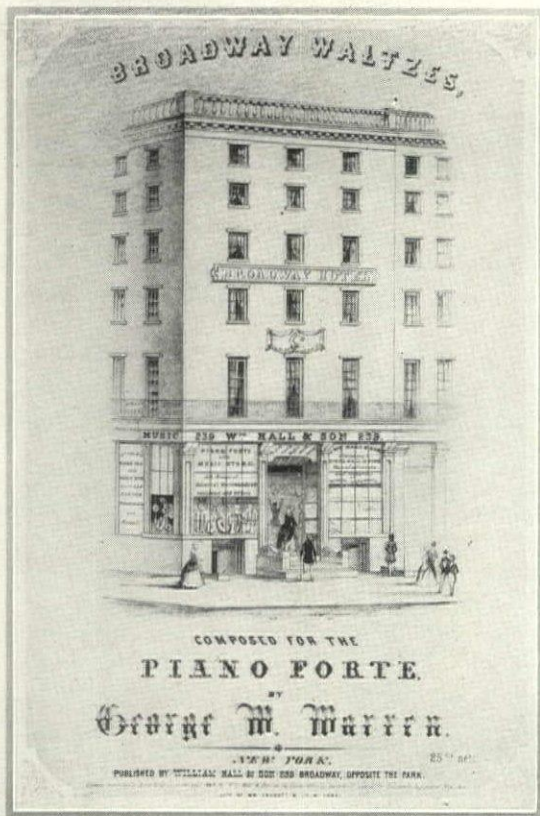
The Broadway Waltzes by George Warren shows a view of the old Broadway Hotel as it existed in 1849. It was lithographed by William Endicott & Son of New York City



Political and patriotic songs were adorned with pictures of national heroes. "The National Whig Song" shows William H. Harrison, a portrait lithographed by B. W. Thayer of Boston



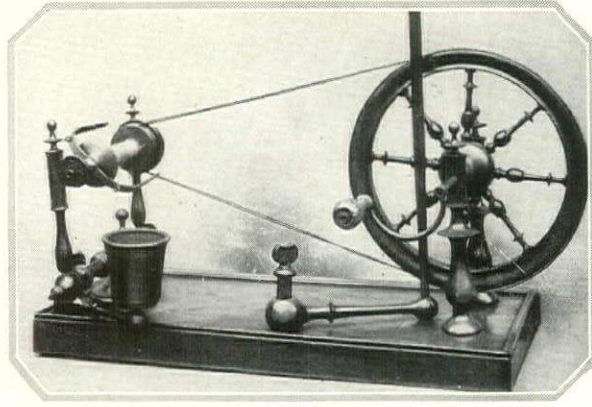
Jenny Lind was a favorite subject for the adornment of music-titles in the last century. This example was lithographed by Sarony in 1850 and published by William Hall & Sons



anxiety of the gentle reader who might be led to think that I advocate any such culpable vandalism as removing for decorative or portfolio purposes the pictorial titles of old music, by declaring that such a practice is to be decried, although much of the 19th Century music having pictorial covers might not be missed. But I have found, when browsing at home and abroad in old bookshops and in old printshops, and occasionally in the literary material being sold at book and at print auctions, stray pictorial music-titles of particular interest, which, in some manner, long ago had become separated from the music they adorned, and to some of these I have given shelter, putting them to such uses as I have already

(Continued on page 136)

by Orlando di Lasso, printed by Adrian Le Roy and Robert Ballard at Paris during the 16th Century, or of the pictorial music-title of the "Canticum B. Mariæ Virginis" by J. Animuccia, of 1568. Another interesting 16th Century music-title is that of the lute pieces published at Louvain by Pierre de Phaleys (Phalèse) in the same year: "Des Châsons Reduictz du Tablature de Lut a Deux, Trois, et Quatre Parties." (I wonder if Sir Samuel Morley had this in his hopper!) At a later day, the 18th Century, we find such pictorial music-titles as that designed by G. B. Cipriani and engraved by Francesco Bartolozzi for C. F. Abel's "Six Quartetto," printed in London by R. Bremmer. Just here I would relieve the



Collectors interested in the domestic industries of earlier times might well enthuse over this 17th Century spinning wheel. Its restorations are modern, however; only a small part of the original remains

MAKING AND LAUNCHING FRAUDS

Some Phases of the Industry That Keeps the World Supplied With Interesting and Expensive Antiques

EDMOND HARAUCOURT

IN those good old times when connoisseurs of antique furniture and ancient trinkets were comparatively few in number, the industry of "fakers" was generally limited to simple repairs. Accidents were carefully mended, amputations completed, decrepitude in general neatly restored. Yet at the base of all this there usually remained something authentic.

But the day that fashion entered the field, when the *bon ton* made it necessary that everyone possess at least one set of antique drawing room furniture, the supply soon no longer sufficed the demand, and the dealer unable to satisfy his customers began to turn his thoughts towards fabrication.

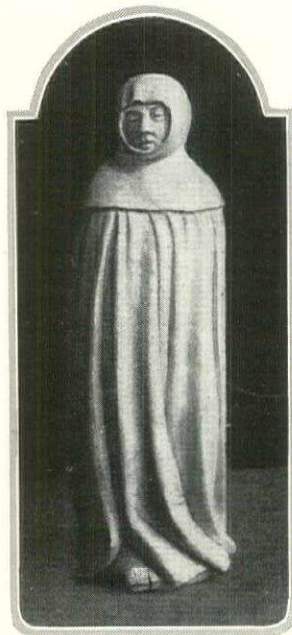
Things grew even worse when America came onto the market. For the customs law exonerating from all duty goods over one hundred years old, together with the low rate of exchange since the war, raised prices beyond belief. The manufacture

of fakes became a veritable industry. Certain cities had their specialties—their studios, their factories—even their schools of "fakes." Italy exported her Roman stones and mantels; Germany her pewter; Spain her Champlévé enamels and historic lead

objects; Paris her 18th Century furniture; Egypt her scarabs and her mummies; Sicily her clay lamps and her figurines, etc., etc. Naturally each country chose the trade for which it had been celebrated in times gone by, thus rendering detection difficult.

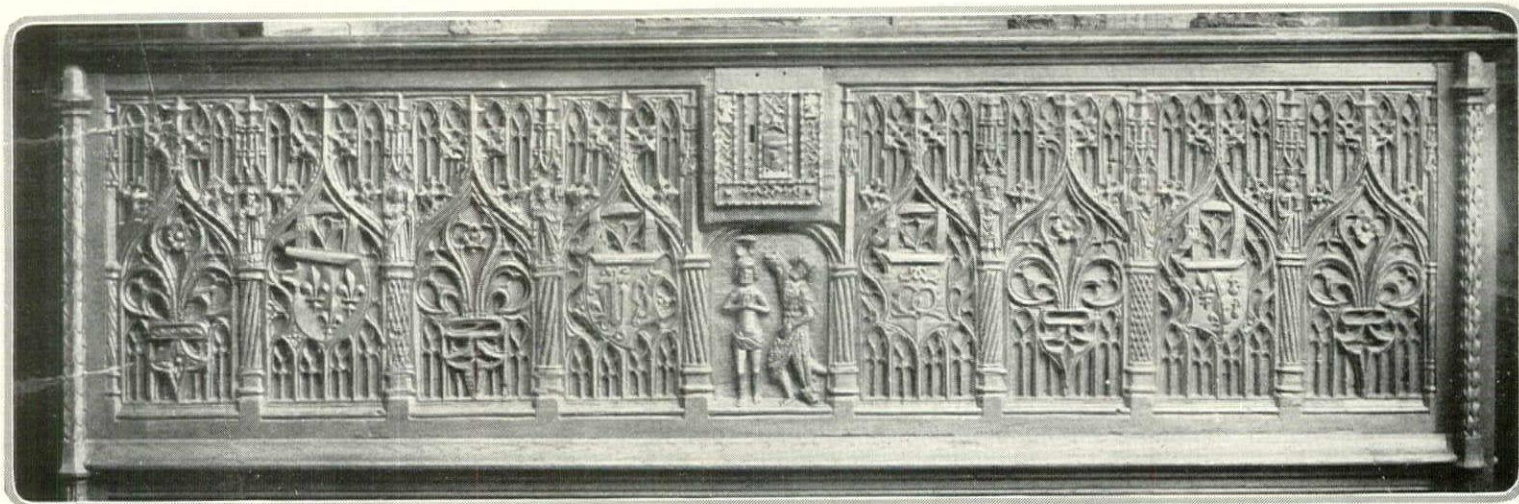
For example, when a Sicilian ceramist makes a cast of an antique funeral lamp or a Tanagra dancer, and does it with the same clay, coming from the identical spot as that employed by the Greek potters two thousand years ago, no chemical difference exists between the antique and the more recently made object. The fraud is only revealed by the quality of the *patine*, the weakness of the models and most of all by the breaks found thereon.

The same thing is true of the glazed pottery or faience; the modern turners have no difficulty in finding all the clay they need in the soil where the ware originated; but the quality of their enamel is not always



A "Weeper", like the ones from the tomb of the Dukes of Burgundy, and belonging to the period of the 15th Century. It is a figure commonly copied by "fakers"

Old fragments introduced into new work often give the whole object an authentic air. This front of a 16th Century chest served to build up a real 15th Century piece



identical, and still more often they commit the error of not utilizing in their decoration the same metallic oxides that were employed by their predecessors. The result is an almost imperceptible difference in the colors, which permits detection of the fake.

Ivories of the Middle Ages, and chief amongst them Virgins of the 14th Century, become more and more numerous every day; they spring up as if by magic, seem to be found almost everywhere and all obtain purchasers even though they are easily recognizable as frauds on account of their absolute lack of style and the crudeness of their imitation. Most of them have been baked in hot ovens so as to obtain plausible cracks in the ivory: then a *patine* of tobacco juice or resin has been applied, after which they are ready for sale. And, strange as it may seem, they are snapped up in no time at all.

Gold being unalterable and precious stones suffering no chemical decomposition through the effect of time, faults in style, technique and setting are the only possible means of detecting whether or not a certain jewel is old or new.

But the purchasers of today do not usually go so deeply into the matter. As long as their eyes are dazzled by the splendor of a brooch, or the brilliancy of a ring, ladies of our time would seem to ask for no other proof of antiquity than the yarns spun by the dealer, who is perfectly safe in stating that such and such a bauble was worn at the Court of Louis XV, or even by the DuBarry herself! What does he risk?



The Coronation of the Virgin, an English alabaster of the 16th Century, the type often reproduced or falsified

Queerly enough, as soon as a would-be acquirer becomes enamoured of a bibelot he is instantly ready to believe anything he is told concerning it, in order to give added interest to the object which in itself is already so tempting. Human imagination is always tickled by fabulous anecdotes and

the complacency lent by the average customer to such fairy tales is almost inconceivable. Furthermore, many collectors are superstitious. Like hunters they believe in their "scent": like gamblers they have faith in their "luck". How many times have I heard intelligent men speak thus: "I? Why I trust my intuition; I can 'smell' a good piece a mile distant. I never make a mistake!" Or again; "I—I'm lucky! My star has never deserted me. But, of course, one must know how to grasp the occasion readily when it turns up."

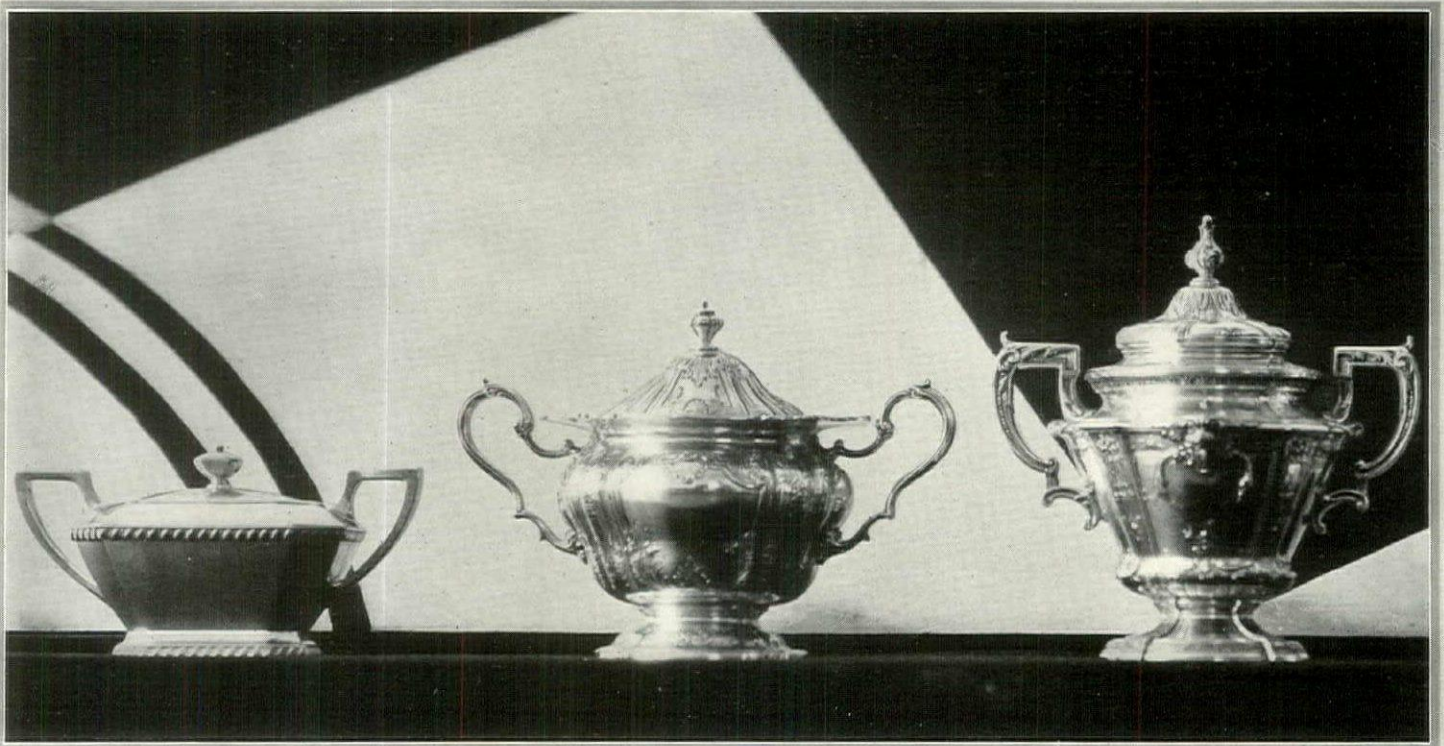
This double conviction of the purchasers is a God-send to the manufacturers of false antiques. They exploit it with profit and cunningly prepare the trap into which their dupe hardly ever fails to fall.

The means most frequently employed is the *mise en depot*. Warned by the stories that, of course, reached their ears, there was a time when collectors became very wary of goods to be found in antique shops; the mere fact that an art object is put up for barter can create a suspicion either legitimate or illegitimate. But the bibelot that is not for sale, which one discovers in a private residence, or in the home of a collector who has "kept that piece for himself", who would not part with it for love or money; the *objet d'art* treasured by an artist in his studio, and which is the apple of his eye; or again the piece unearthed in a peasant's hut, that bauble which is "as old as the hills", and which the owner refuses to consider of value when offered

(Continued on page 140)

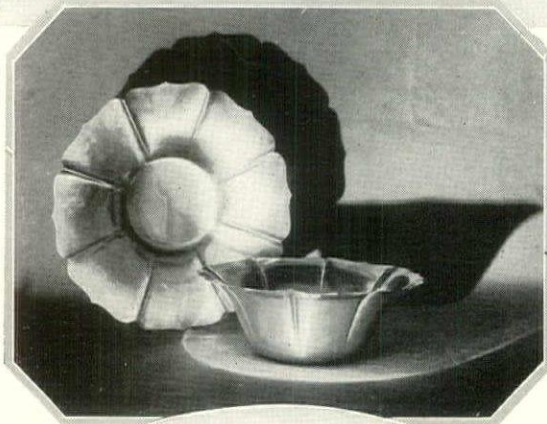


Ivories lend themselves to the skill of the antique-maker. This type of ivory triptych—a grossly executed copy—is after a 14th Century model



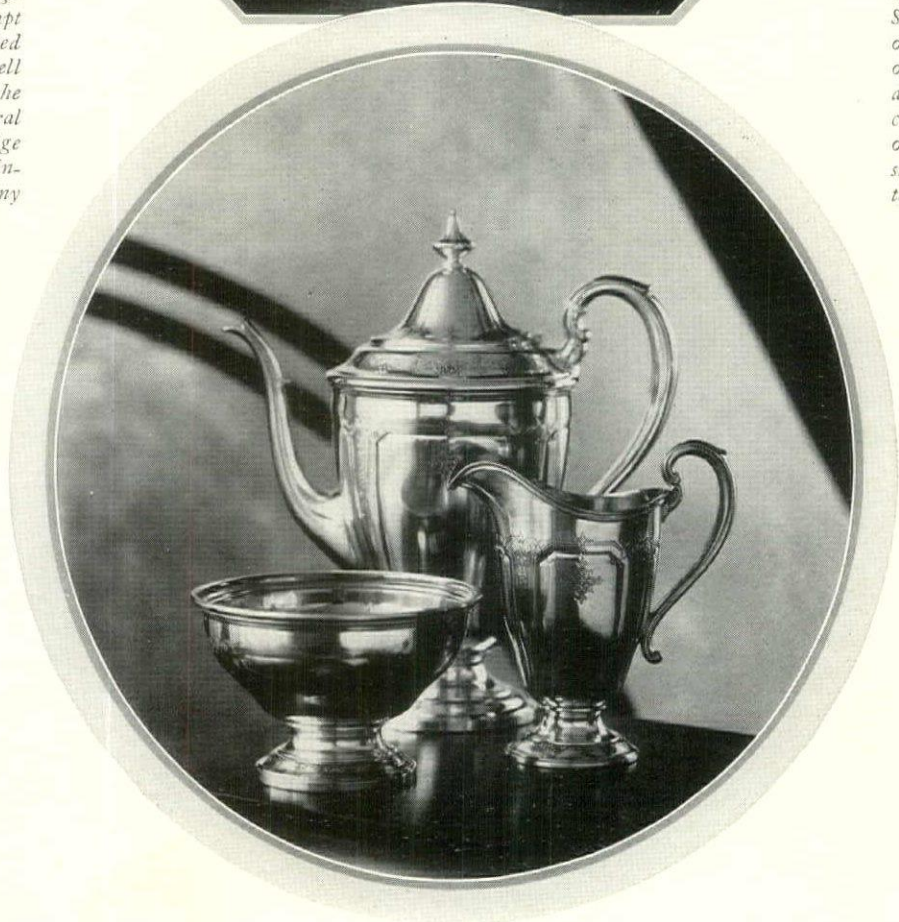
White

The silver shown on these two pages is in authentic period styles. In shape and ornamental detail, the sugar bowls above and on the opposite page are typical of six different eras in decoration. From Gorham

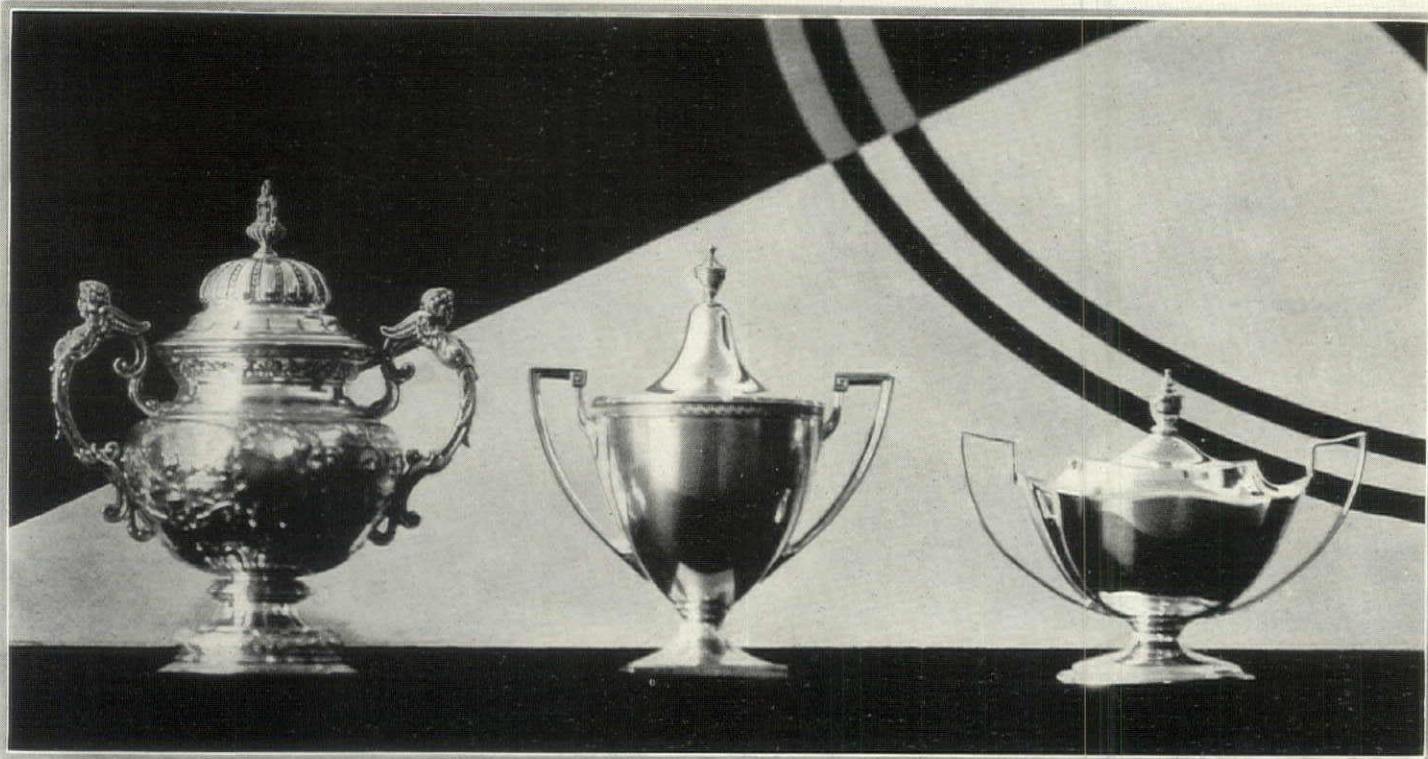


(Above) The sugar bowl at the extreme left shows characteristic Jacobean details. In the center is a more sophisticated shape typical of the Georgian era. The third bowl is an 18th Century French pattern

The grace and simplicity of the 18th Century design shown in the center adapt it to dining rooms furnished with Georgian pieces as well as to interiors done in the early American and Federal manner. The scalloped edge is particularly effective. International Silver Company



The silver shown at the left below is suggested for a Spanish dining room because of the character of its decoration. The delicate chased design was inspired by carved motifs found on an old Spanish *vargueño*. Flat silver is available in this pattern. Black, Starr & Frost



White

Adapted to either a Spanish or Italian room is the Renaissance bowl above. Tea and coffee services, candlesticks, bowls and compots are available in these various period patterns. Gorham

SEEN *in the* SILVER SHOPS

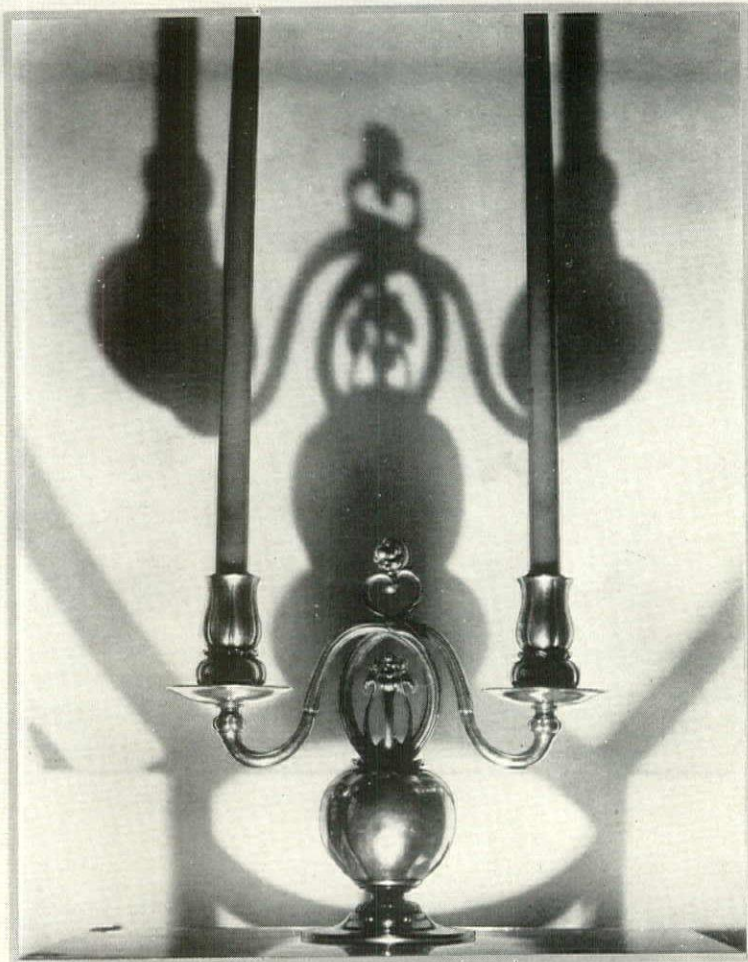
(Above) Classic simplicity of both shape and ornament is the outstanding feature of the sugar bowl in the center. At the right is an early American design devoid of decoration. Gorham



The silver at the right combines beauty of workmanship with a charmingly simple design adaptable to dining rooms furnished with early American maple or the more sophisticated mahogany pieces of the Federal era. The shapes are delightful and the ivory finials afford a pleasing contrast to the silver. From Ovington

Merrill

SILVER IN
MODERN
DESIGNS



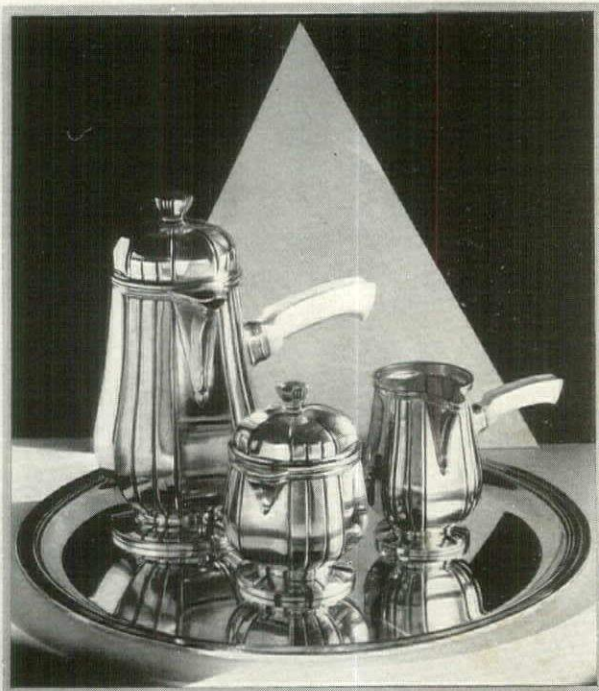
In contrast to the period styles shown on the preceding pages, the silver on this and the opposite page is in modern designs. At the right is a candelabra of unusual form, ornamented with graceful grape finials. Georg Jensen

At the left in the group shown in the center of the page is a fruit bowl, the cover of which may be used as a separate dish. It is ornamented with fruit and radiating ridges. The compots have ivory standards. Gorham

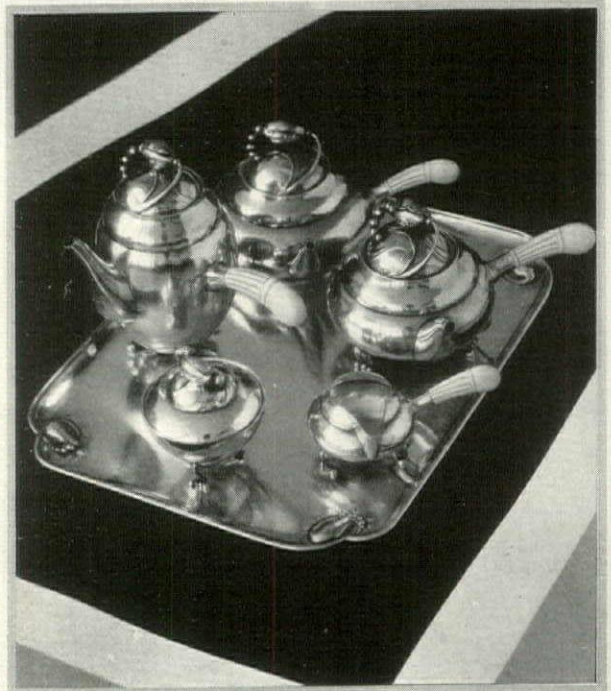


From France comes the smart after dinner coffee service shown in the photograph below. The simple decoration, consisting of deep ridges running vertically, is unusually effective, as are the placing and shape of the ivory handles. Black, Starr & Frost

Original in line and with a notable lack of chased ornament, the pieces below are a delightful illustration of the new trends in silver design. The decoration consisting of fruit and blossoms occurs only on the covers. Handles are carved ivory. Georg Jensen

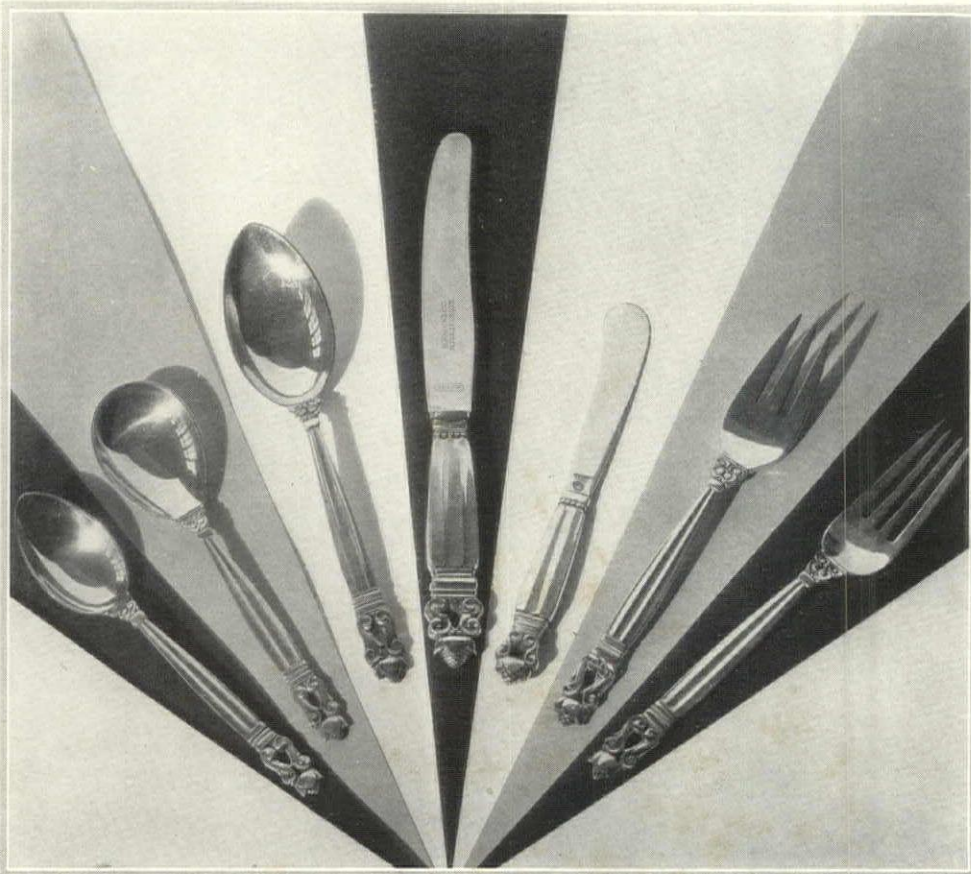


White





Although modern in feeling, the design of the hand-made silver at the left shows a pleasing restraint in both line and ornament. The decoration is exquisitely simple, consisting of a raised fluted band on the sides and cover. The handles are of ebony



Handles deeply fluted and finished at the ends with scroll motifs topped by acorns are a daring and decorative departure from the conventional "flat silver" designs. The silver in both photographs on this page is shown by courtesy of Georg Jensen



Harting

The dining room shown on these pages is in the residence of Mrs. Whitney Miller, at Roslyn, L. I. The color scheme, inspired by antique oak chairs covered in cream leather, is in varying shades of white



The sideboard with its mirror top and plate glass shelves is the color of deep ivory and finished to resemble old lacquer. The legs and trimmings are done in silver leaf. Decorations by the Frankl Galleries.



THE
DINING ROOM
DONE IN
WHITE



White walls in eggshell finish, a composition rubber floor in two shades of cream, cream damask curtains trimmed with white monkey fur and a modernist mirror top table painted ivory spell distinction

The modernist overmantel mirror, the novel lighting fixtures and the shell motifs and rope molding around the fireplace are in silver leaf. Delano & Aldrich, architects; Frankl Galleries, decorators

Harting



Fischer

BRICK FOR THE GEORGIAN STYLE

The dignified late Colonial or Georgian style of house is most distinguished and authentic when built of brick. Here, in the home of John H. Eden at Great Neck, N. Y., it is combined with such features as a shallow bay window and classic garden door. Greville Rickard, architect

THE ETERNAL TRIANGLE OF ARCHITECTURE

Thoughtful Coöperation Between Architect, Owner and Builder Is Necessary

For the Erection of Good Houses

HARVEY W. CORBETT and H. L. VAN DORAN

IF property owners don't stop interfering with the building of houses, something will have to be done about it, and quickly too. Perhaps a nice pogrom could be arranged, or a Massacre of St. Bartholomew, or a Salem witch-burning—something really drastic.

Just as soon as the architect is fairly started on his work, the prospective homeowner comes along and spoils everything.

It is difficult to understand how the situation could have become so intolerable without any definite measures having been taken. Perhaps a Nineteenth Amendment might be arranged. But come to think of it, we had better wait until the Eighteenth Amendment gets a start.

Who is this fellow called the owner anyway? Where did he get the idea that he has any rights in the building of a house? Hasn't he engaged an architect? What more does he want? With all the necessary data in hand—number of children, number and make of cars, amount of wife's allowance, amount of money the owner can borrow—no architect wants the fellow around any more. He ought to go off to Palm Beach or Deauville where he belongs.

YOUTH'S FOND DREAMS

Thus the young architect, just back from the Beaux Arts, thinks in his own heart. Hasn't he spent five glorious years in the Latin Quarter learning all about moldings and cornices and hot rum punch and 11 a. m. headaches and such important details of an architectural education? Then some mere owner—some sordid banker or low insurance company president—has the temerity to suggest that he'd rather *not* have cupids on the chimney, if it's just the same to the architect. Fancy!

Another fellow our young architect could get along without is the builder. Such an unimaginative chap! Always bringing up some mean detail of plumbing to spoil the fun. Or finding quicksand in the excavation! In fact, without the owner and the builder, architecture would be pure, unadulterated joy.

It must have been a joy back in the eighties—in the good old days of wedding-cake homes. That was the era of pure invention, when the architect sat in his ivory tower and let his imagination have full rein. Do you remember those houses he designed—with little turrets and domes all over the roof, and jig-saw fret-work, like animated lace, running sportively around

the "front stoop," or coyly nestling in odd corners or gables? And the fan of delicate spindles in the doorway of the "vestibule"? Ah, those were the days! What booted it if there happened to be a couple of hexagonal rooms in the cupola into which you couldn't have introduced a maid's bed even with the aid of a derrick? What was the difference if a few odd spaces were left over on the ground floor? They were labelled "ingle nooks", if memory serves, and nothing more was said.

Fortunately for the appearance of our suburbs and our real estate developments, the eighties are gone forever. Atrocities committed in the present day or which may be committed in the future will never hold a candle to the best of the gingerbread era.

But that is beside the point. When an architect gets along in his profession he learns the truth about building a house: *i. e.* that it takes two to make a contract. Instead of consigning the owner and the builder to the devil, he becomes a diplomat, conceding a little here, gaining a point there, until the plan is as near to his first conception as it has any right to be. He even becomes willing to learn something from the owner (for owners frequently have excellent ideas, strange as that may seem), and he learns how to "let him down" with a show of tact when he is wrong. For, after all, it is the owner who is spending the money.

On the other hand, the owner, once he has put his name on the dotted line, must have confidence in his architect. For in any building operation, the architect should occupy much the same position as a doctor or a lawyer. He should be accepted as an artistic advisor who happens to have a technical training and, frequently, no little business acumen.

EXPENSIVE ECONOMY

It is the greatest mistake in the world for a prospective home builder to plan out a house and then ask an architect to put on the trimmings. Such a relationship is false from the start, and the architect rightly resents it. Let the owner play all he wants with plans in the beginning. Let him try to think of everything he ever wanted in a house—and then let the architect at it. He soon knows what the owner wants better than the owner himself.

Nor is it fair to the architect to ask him to do a few sketches and then turn the job over to a builder. Such a procedure is expensive economy in almost every case. A

good architect will get his client the maximum for his money and earn every cent of his fee. That's his business. Furthermore, no honest architect wants his name connected with a job he cannot supervise. If it blows down in the first breeze he is sure to get all the blame.

The secret of building a satisfactory home, with the greatest permanency and beauty for the least money, is simply intelligent coöperation. A successful home is the work of a great trilogy: Owner, Architect and Builder. Subtract any of the three and something—usually everything—goes wrong. As well expect the rear-end and the transmission of a car to run without the engine—except downhill.

The vast improvement in domestic architecture in the United States is due in part to this better understanding. That, and the general advancement in taste. Whether the architects have educated the owners or the owners the architects would be difficult to determine. Doubtless a little of both. It doesn't make much difference which end of the cart the horse is on as long as the cart arrives.

BUILDING COSTS

But that does not mean there is not still room for improvement in their relationship. The fundamental matter of cost is one of the first considerations. It should be threshed out carefully at the outset to avoid trouble later. It may not be entirely ethical to ask a doctor what he is going to charge for a series of treatments, because results are not always predictable, and besides, patients do not always obey doctors' orders.

But building costs are known factors, and the architect's fee should be settled at the beginning, never allowing friendship to becloud the issue. The method of payment—usually one-fifth when the sketches are prepared, one-fifth when the plans and specifications are finished, and the balance during the progress of the work—should also be thoroughly understood by both contracting parties.

But there are further considerations which enter into the agreement between owner and architect which cannot so easily be decided in advance. With the work already in progress, if the owner decides to add further detail, or alter the plans in such a radical way that additional drawings are required, he has no right to expect that the architect will perform these services

(Continued on page 130)

THE MIGRATION OF AN ANCESTRAL HOUSE

How A New Jersey Dutch Colonial House Was Moved

Stick by Stone and Ultimately Preserved

HIRAM BLAUVELT

IT seems to have become quite a custom for Americans to journey abroad, buy old houses there, and transport them home to be re-erected exactly as they originally stood. It appears never to have occurred to us, however, that there are possibly old houses in our own country worthy of similar treatment. The process of moving one of our own old family homes is decidedly worth while just as an interesting building experience, to say nothing of being a unique

feat of modern architectural practice.

Among the most original and attractive contributions of Colonial times to American architecture is the Jersey Dutch Colonial. I say "Jersey Dutch", because these beautiful red sandstone farm mansions with their exquisitely sloping gambrel roofs are found practically nowhere except in the Hackensack Valley as a distinct and exclusive type of architecture, without parentage in Holland, England, or any other known

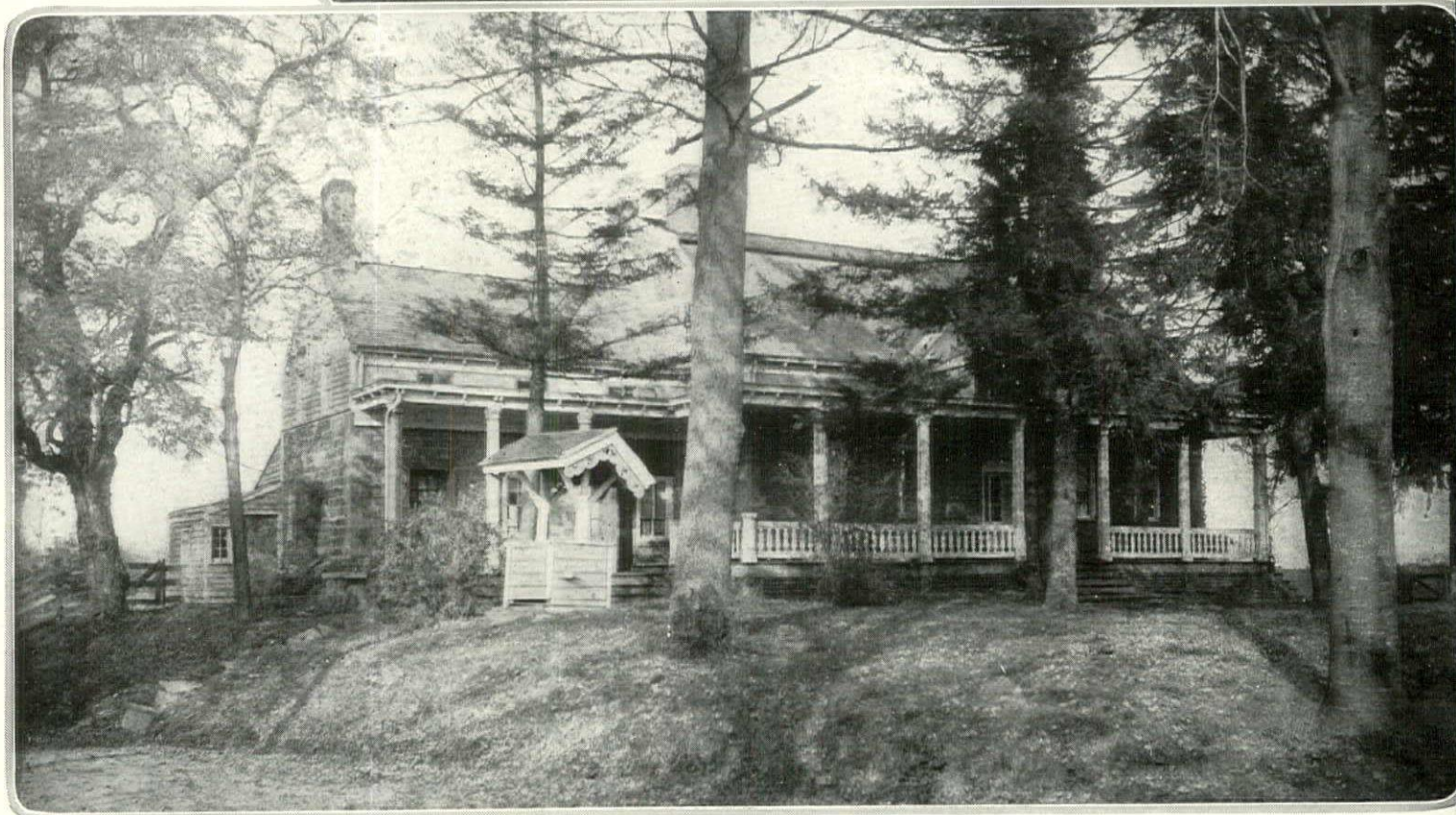
traceable architectural origin. They are simply an indigenous development on and of the soil itself. John T. Boyd, Jr., an authority on this individual and distinctive type of architecture, says:

"Unfortunately much of the early work has disappeared, especially in the immediate neighborhood of New York, though a few fine examples of wooden architecture are left in Eastern Long Island. It is in a district beginning some 15 miles northwest of

An early type of Jersey Dutch farmstead, built prior to 1750, served as model for the garage of the mansion that was moved and re-erected



The old Demarest homestead in its second period is shown below. Porches were added by a later generation. This house was moved several miles





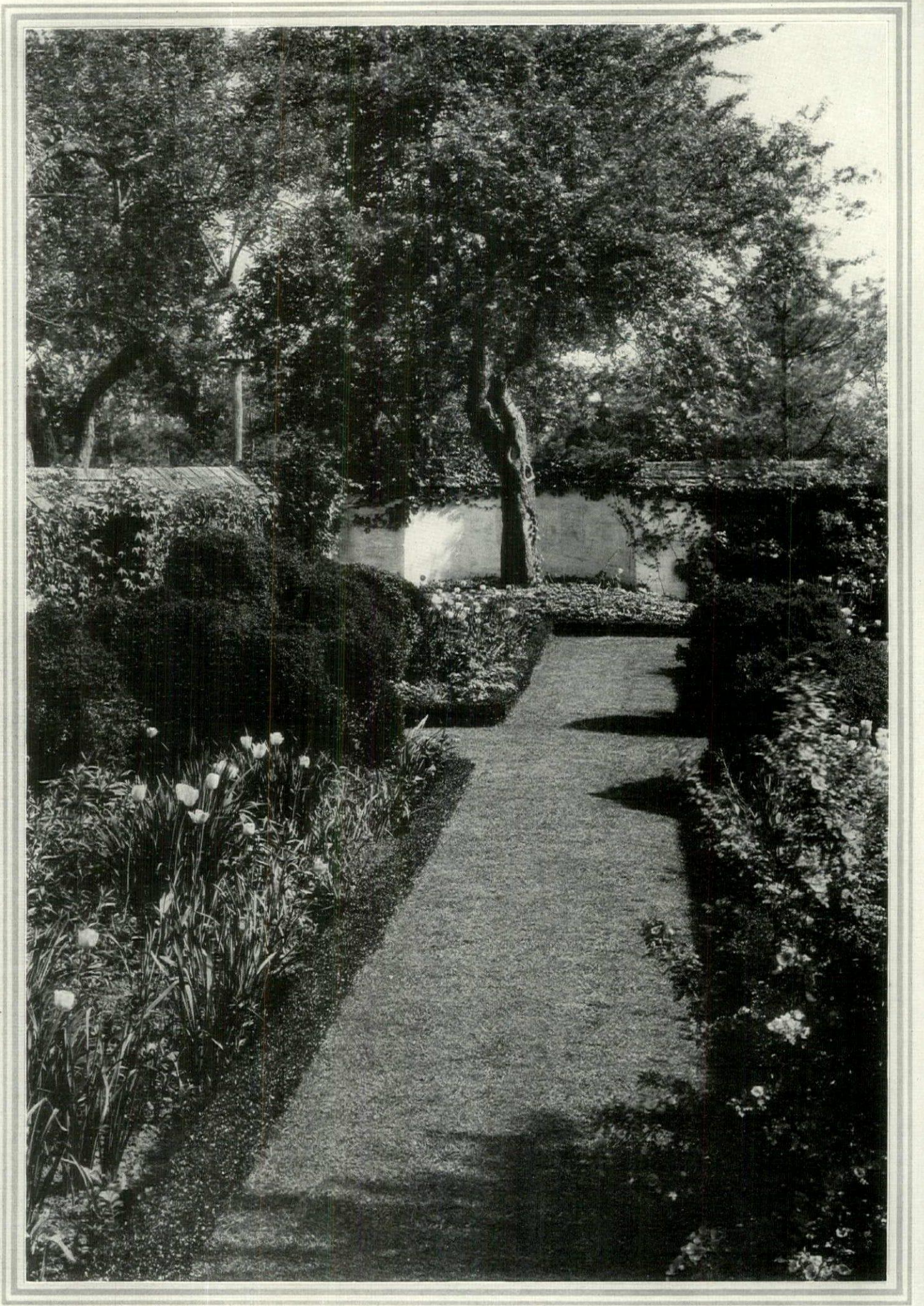
Having been moved stick by stone several miles, the old Demarest house was re-erected and a new addition added in order to balance the old slave wing

The rear of the Demarest house, showing how carefully the stonework of the new kitchen wing follows the style adopted in the construction of original house

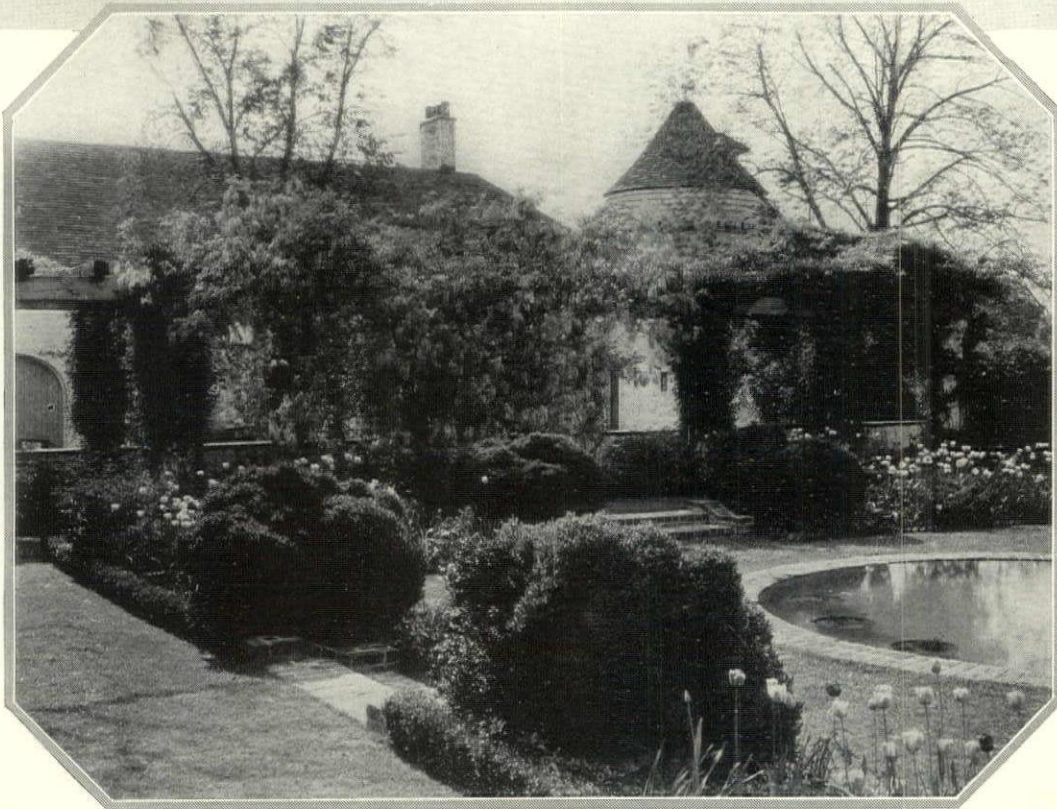
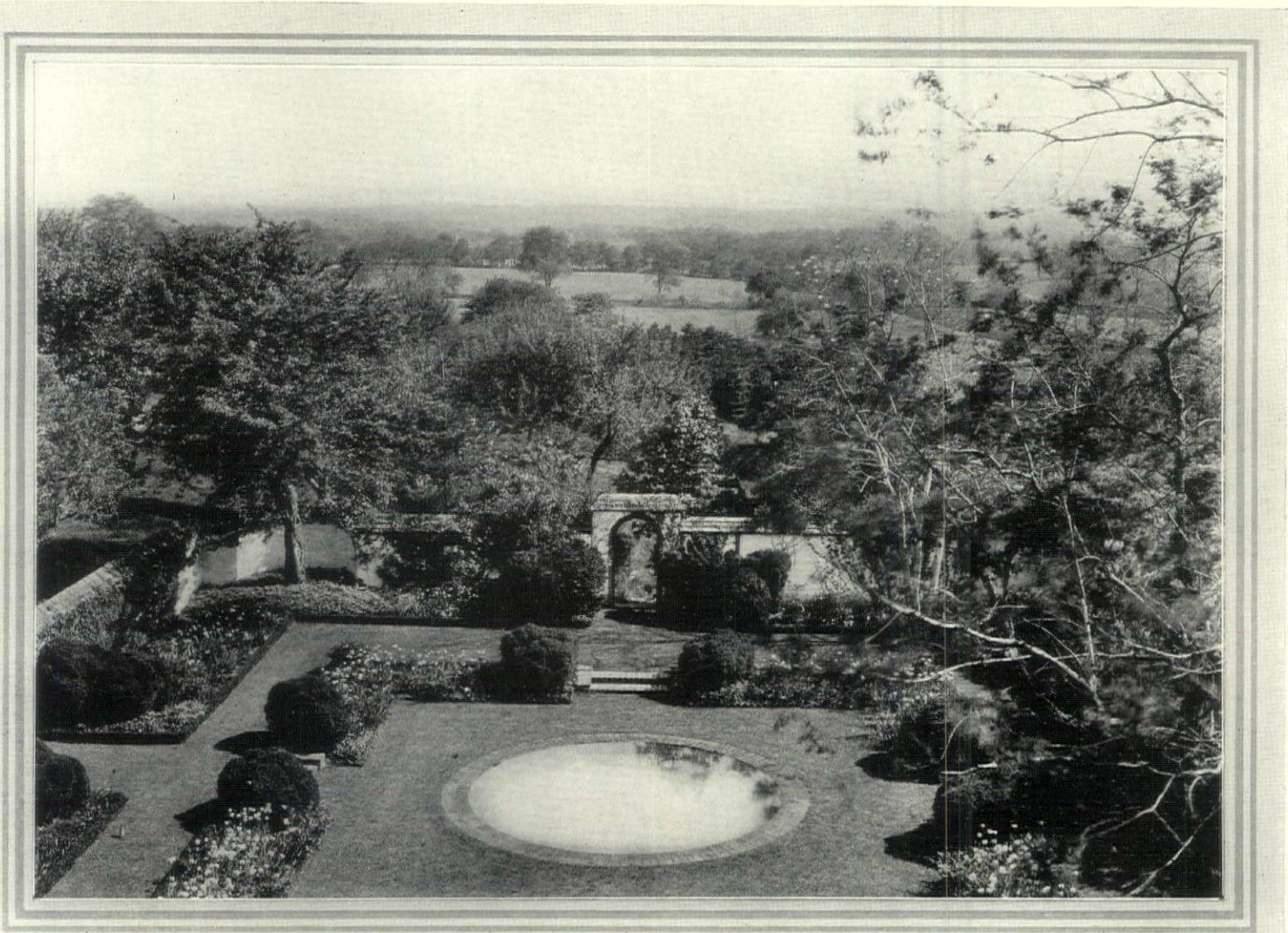
march of progress. Others have been altered and reconstructed beyond recognition, and still others uninhabited are silently falling to rack and ruin, so that another quarter century may see this highly individual American style of architecture obliterated or utterly decimated. It is so distinctively beautiful that this would be a great historic as well as architectural loss to our country. The State of New Jersey recently did a highly commendable act when it purchased
(Continued on page 162)

lower New York, in Bergen County, New Jersey, and stretching north along the valley of the winding Hackensack River, from the town of Hackensack to the New York State line, that we find the most important groups of Dutch houses remaining. Some two hundred of them, there are, many alas, much damaged and altered." Unfortunately, since Mr. Boyd wrote this, greater havoc has been wrought among these old Colonial homesteads. Some have been torn down altogether before the





Healy



The garden of E. Mortimer Barnes at Glen Head, L. I. owes its privacy to a vine-covered wall. It is laid out around a central panel of turf with a pool set in its center like a precious stone

In the Spring Darwin Tulips and Mertensia fill the beds, followed by Heliotrope and perennials in blue, purple and yellow. The landscape architect was Annette Hoyt Flanders

Box-edged flower beds line the paths. Masses of Box crop up into accents. Old Apple trees lend their shadow. This is the view when Wisteria and Tulip are in their fullest Spring glory

IN THE TIME OF TULIPS

SPRING BLOOMS IN A WALLED BOXWOOD GARDEN

T R E E S O F U P R I G H T H A B I T

*These Great Green Columns Play an Important Part in the
Architecture of Well-Designed Gardens*

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

TREES of upright habit have a decided value in the garden landscape. They relieve low monotonous lines of vegetation and enhance by contrast the beauty and characteristics of other and different types of growth. They add grace and lightness when sparsely associated with round-topped trees and they may be associated to advantage with buildings. Some, like the Lombardy Poplar, are well adapted for planting in narrow streets or by bridges, or walls where they tower to excellent advantage. There may be an air of austerity or even rigid sternness about them, but an upright branched tree stirs the emotions much in the same manner as does a fine church spire. Rightly placed and rightly used, they are among the most useful trees for use in garden art.

These upright branched forms of tree-life are known as fastigiate trees and the best known example is the Lombardy Poplar so widely planted and so familiar as to need no further comment. But although it is the oldest authentically known deciduous-leaved tree of this class, the Lombardy Poplar is by no means unique. Even among the Poplars there are two others which have erect branches. One of these is *Populus alba* var. *pyramidalis*, better known as *P. Bolleana*, a form of the White Poplar, native of Central Asia and introduced into Europe and this country some forty years ago. In habit it is as fastigiate as the Lombardy Poplar, and it exhibits much variation in the shape of the leaves which are white on the underside. The second Poplar is known as *P. thevestiana*, which in habit and foliage is similar to the Lombardy but its bark is nearly white. This tree grows in Serbia, in the Crimea, and in Algiers. In the Arnold Arboretum it

has made rapid growth and has proved quite hardy; it ought to be a most useful tree throughout the Middle West.

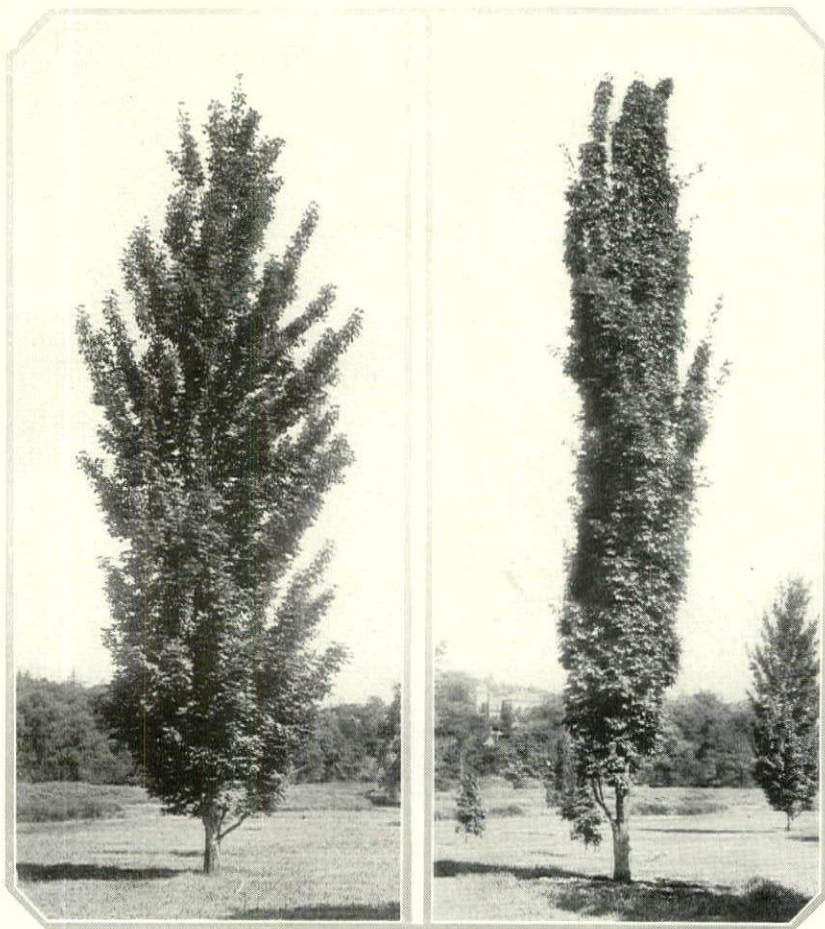
In all there are quite a number of fastigiate trees that are hardy in the colder parts of this country. They belong to widely separated families and their number is constantly being added to. Probably all known are seminal variations of spontaneous origin, and owe their preservation to man who has propagated them vegetatively by cuttings or graftings.

It is in countries where raising trees from seeds has long been practised that most of these fastigiate trees have been detected. Among American species five only (Silver, Sugar and Red Maples, Tulip-tree and White Pine) have given rise to fastigiate trees. Of these that of the Tulip-tree and of the Silver Maple originated in Europe and probably that of the Red Maple also. The other two owe their preservation to the Arnold Arboretum, and they rank among the best of their class. The fastigiate Sugar Maple (*Acer saccharum* var. *monumentale*) is one of the narrowest

of all trees and is strikingly distinct in appearance. The branches are comparatively few and quite erect, and the tree is well adapted for planting by the side of narrow roads. The parent tree was discovered in 1885 growing in an old cemetery in Newton, Massachusetts. The specimen in the Arboretum collection is 50' tall and is a graft from the original tree. The upright form of the Red Maple (*A. rubrum* var. *columnare*) was found growing in 1889 in the old Parsons' Nursery, Flushing, New York, but nothing is known of its history. It is rather broader in outline than the fastigiate Sugar Maple and is most decidedly a valuable tree. The form of the Silver Maple (*A. saccharinum* var. *pyramidale*) originated in Spaeth's Nursery in Germany. As its name suggests it is pyramidal in outline but is not so striking in appearance as the two trees already described. Of the many species of Maple native of the Old World only the Norway Maple has sported into an upright form. It is known as *Acer platanoides* var. *columnare* but is really pyramidal in habit.

A very distinct tree is *Liriodendron Tulipifera* var. *pyramidale*, the fastigiate Tulip-tree, which has been growing in the Arnold Arboretum since 1888. It has the familiar, large leaves of the type but the branches are quite upright. Like the parent it is not attacked by pests of any sort and it deserves to be much more widely known.

One of the narrowest of trees is *Ulmus glabra* var. *fastigiata*, the Exeter Elm, a form of the Scotch Elm which originated in a nursery in Exeter, Devonshire, nearly a century ago. Truth to tell it is a rather ugly tree of little merit save that it is curious. On the other hand the Cornish Elm (*U. nitens*



The Upright Red Maple, Acer rubrum columnare, was first found growing in the old Parsons' Nursery at Flushing, L. I. Its previous history is unknown. It has a fairly broad outline

The Upright Sugar Maple, Acer saccharum monumentale, is one of the narrowest of all trees and is adapted for planting beside narrow roads. It was discovered in 1885 in Massachusetts



Among hardy Conifers the Upright White Pine, *Pinus strobus fastigiata*, promises to be of great importance for its conical crown. It was discovered in 1895

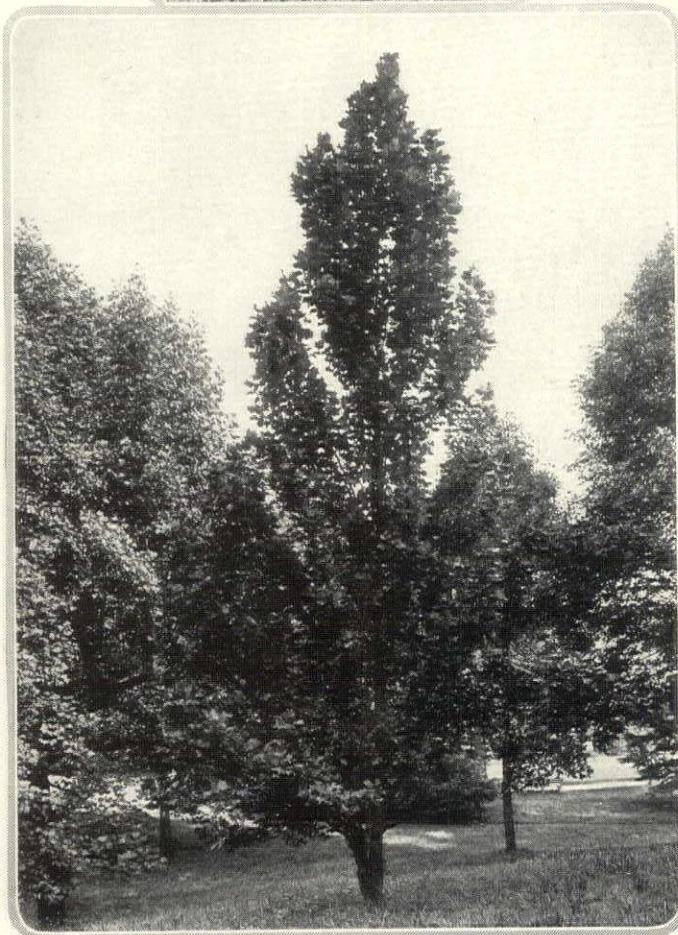
Among the Hornbeams is this upright type—*Carpinus betulus globosa*, a compact dwarf. Another type, of which the name describes it, is *C. b. pyramidalis*

(Below) Like its parent, the Upright Tulip Tree is free from pests. This and its shape recommend it for more extensive cultivation by nurserymen

(Left) The Upright hybrid Yew, *Taxus media* var. *Hicksii*, a seedling of *Texas cuspidata*, appeared in the nursery of I. Hicks & Sons, Westbury, L. I.

var. *stricta*) is beautiful. This is the common Elm in Cornwall and parts of Devonshire, and at its best is a tree 80' tall and 15' in girth of trunk. The lower branches curve outward and upward while the upper ones are short and ascending, and the symmetry of the tree is graceful and pleasing. Very similar in habit is the Guernsey Elm (*U. nitens* var. *Wheatleyi*) which appears in some nurserymen's catalogs under the impressive name of *Ulmus campestris monumentalis*.

Fairly well known is *Quercus pedunculata* var. *fastigiata*, the Cypress Oak, a variety of the English Oak and very variable in foliage. In western Europe it grows to a large tree but in this country, although it is quite hardy, it is short-lived. It grows rapidly here but rarely lives more than thirty or forty years. The same is true of the fastigiata Birch (*Betula pendula* var. *fastigiata*), which has a narrow crown of erect branches. It is strange that among such a large tribe as the Birches the com-



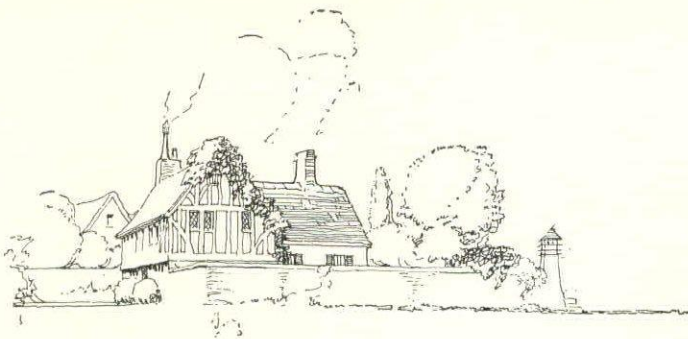
mon White Birch of Europe alone has sported distinct forms.

Among that summer-flowering group of trees, the Lindens, there is but one with upright branches. This is *Tilia platyphyllos* var. *pyramidalis*, a European tree whose branches taper from a broad base to a pointed apex. It is pyramidal rather than erect in habit. The European Hornbeam (*Carpinus Betulus*) has given rise to two forms of upright habit. One (var. *globosa*), in spite of its name, is a dwarf, very compact, fastigiata plant; the other (var. *pyramidalis*) is very well described by its varietal name.

One of the most interesting of all fastigiata trees is the Dawyck Beech (*Fagus sylvatica* var. *fastigiata*). This remarkable form of the European Beech originated on an estate at Dawyck, Peebleshire, Scotland, and is now 50' tall. It is an odd tree with dense, quite upright branches in striking contrast to those of the type. The propagation of this fastigiata Beech

(Continued on page 190)

An English cottage with its garden walled in to give privacy is often desirable for a thickly settled suburb, a small town or village.



S I T E S A N D S I L H O U E T T E S

A Well Designed Residence in a Fitting Situation Should

Be the Aim of Those Who Build

J. F. HIGGINS

WHETHER a house is to be built upon a city street, a suburban plot or a country estate, the question of its appropriateness to the surroundings, whatever they are to be, is indeed important. No matter how well designed a house itself may be, unless it appears to bear an established relationship to its environment it is sure to convey the idea of a composition which is obviously lacking in some essential.

Not alone to the trained eye of artist or architect does the appeal of a residence in perfect harmony with its site make itself felt. Any discriminating individual who has no more than the usual appreciation of beauty in form and color will readily recognize the merit of a happy union between Nature's art and man's artifice. And just as easily will he recognize the fact that another house has been erected with little or no consideration given to its fitness for the setting.

Too often do those who are about to build decide upon every detail and line of the house they will occupy before so much as hazarding a thought in the direction of the plot on which this house is to be built. Good relationship between house and site does not come ready-made, but as a final result of much careful planning on the part of owner, architect and landscape architect, if one is called upon. A careful survey of the site not only by means of transit and level, but also with an eye to its relation to a particular type of house, should be made before anything else in the

nature of design or planning is done.

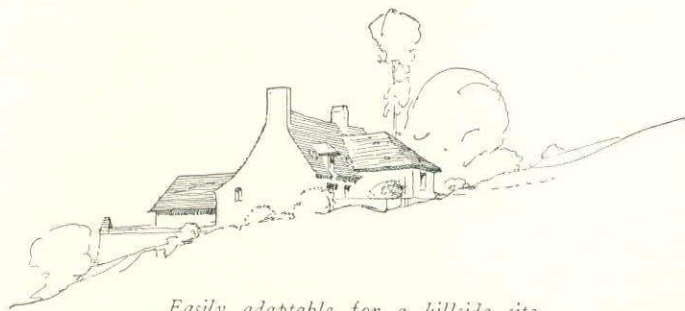
We certainly should never consider building a tall, narrow house surmounted by a high, peaked roof upon a plateau thickly dotted with low-lying shrubs and where nothing else within sight approxi-

mates the residence in size or mass. Neither should we think of erecting a low, one-story structure, flanked by far reaching wings, in a place where tall trees will make it seem lower than it really is, and a background of majestic mountains reduce it in prospect to Lilliputian size. Although such matters as these are elementary, they and their logical corollaries are often lost sight of in the rush of present-day building.

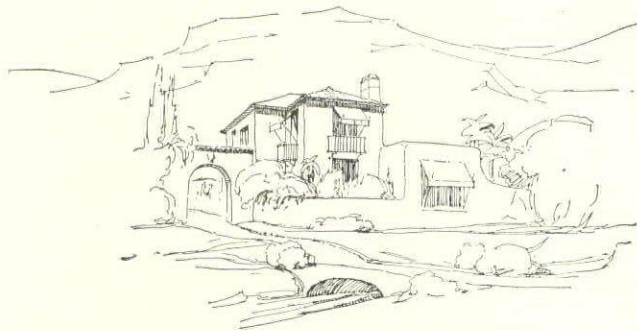
In scale, outline, wall textures and color schemes, definite relationships may be established. Of these, the matter of scale is probably the most important. Scale, of course, has to do in this connection with relative sizes and masses, and its importance is easily understood. The silhouette or outline of a residence has much importance in making it appear a definite, fixed entity of the locale in which it is found. If the house to be erected is a formal type and is, as most of this character are, symmetrical in outline, the surroundings should also be formal in character. If the house is irregular in outline an informal setting is correct.

Various exterior building materials and ways of using them produce decidedly individual textures among which can be found, by a facile architect, the ones best applicable not only for a particular residence, but

(Continued on page 146)



Easily adaptable for a hillside site are the Norman English houses. Simplicity and unstudied grace characterize their exterior lines and details



The Mediterranean architecture as adapted by Florida and California is excellent in such situations as above. It is at its best in a warm climate



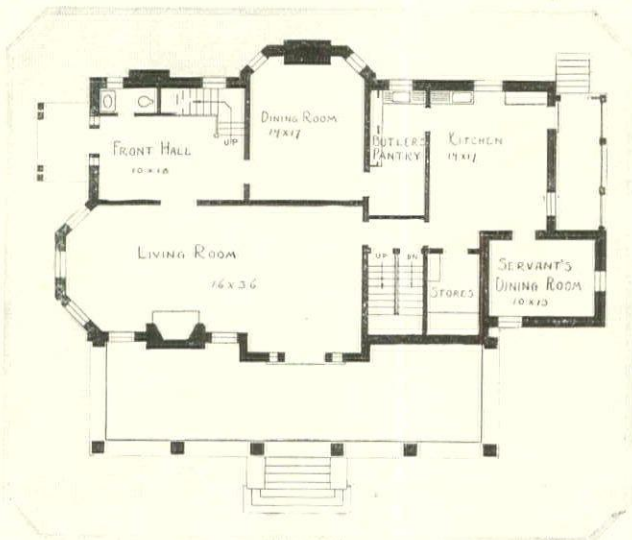
Dignity and hospitality seem to be reflected by this house, which is designed in the manner of the 18th Century southern Colonial homes



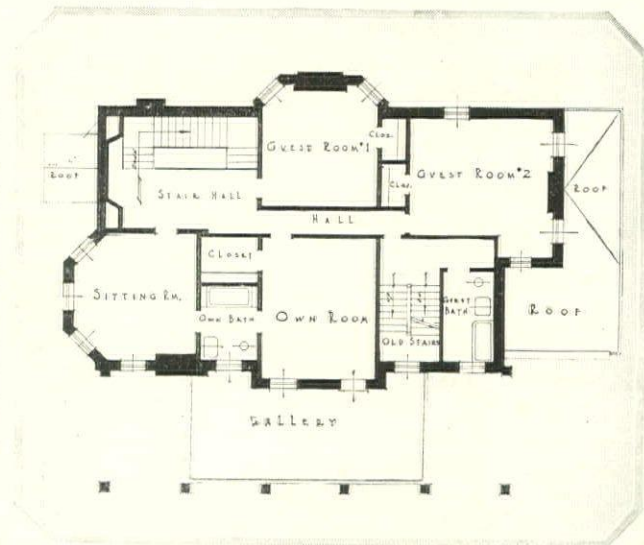
Gillies

THE SKYLINE OF A HOUSE

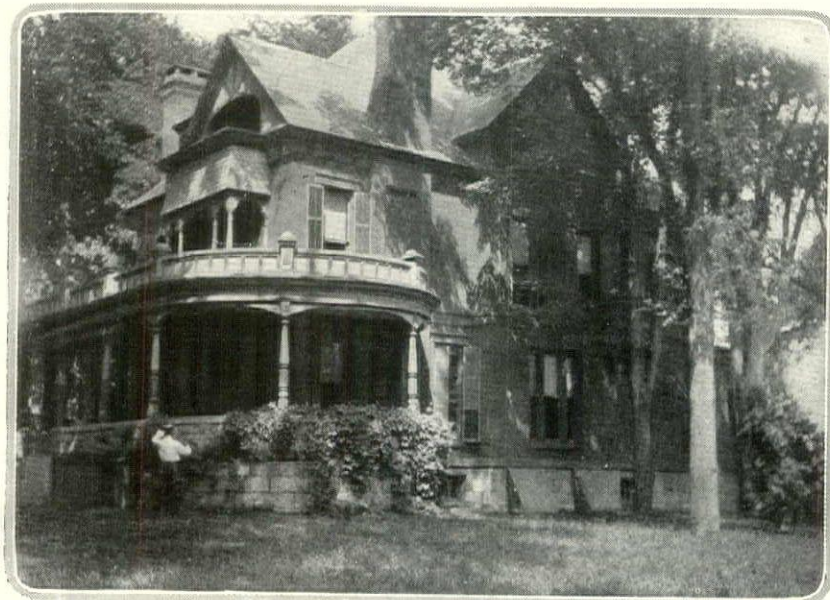
Extremely important in the general effect of a house upon the beholder is the outline made by that part which is seen silhouetted against the sky. In designing the residence of George Rapsey at Larchmont, N. Y., Clement Sweaterman, architect, has treated the outline with due attention



Below is shown a typical late 19th Century house whose construction was splendid, although in appearance it left much to be desired. Above is the same house after remodeling. The residence is located at Saratoga Springs, N. Y., and is the home of C. C. Van Duesen



Some changes were made in the interior. The lower floor now consists of stair hall, dining room, living room, kitchen, butler's pantry and a servant's dining room



On the second floor is an owner's suite, and two guest rooms and bath. The third floor has four bedrooms and a bath. Alfred Hopkins, architect, directed the remodeling

A HOUSE
HAS
ITS FACE
LIFTED

DECORATING WITH PLASTIC PAINT

*This New Material Offers Many Good Opportunities for the
Achievement of Distinctive Effects*

BERTON ELLIOT

THERE is always something new for the inside of the house. Just now the latest note in interior wall decoration is the textured relief finish produced through the use of what is known as plastic paint.

The possibilities which this new material has opened up for those who want things out of the commonplace are practically unlimited. Desired requirements of architectural design or period decoration may be carried out, as well as the individual ideas of the home owner or decorator.

Some information on this up-to-the-minute craftsmanship and its effective use will be of especial interest to all who are building new homes or redecorating at this time, for in these days of rapid changes only the latest in architectural and building practice should be used to keep the value of property up for the maximum length of time. A brief outline of the mechanics of plastic paint work will also be of interest to the many amateur painters who love creative handiwork, for this rough textured wall decoration is fully as simple to produce as Tiffany, stippling, polychroming and other forms of decorative work that are being successfully done by a great many amateurs.

WHAT PLASTIC PAINTS ARE

To start with, plastic paint decoration is a definite step in advance of rough or sand finish plaster, which has been the accepted mode for dwellings of the better class for a decade or more. With sand finish plaster which is of a uniform evenness of tone, it is necessary, where textured effects are desired, to simulate depths and highlights through color treatment. With plastic paint decoration the texture itself is built up in relief, and color is then added, if desired, to give additional tone and interest to the finished effect.

As with everything else that is worthy, plastic decoration is not good for all things and in all places. It is an accepted standard medium of wall decoration, and is available for use wherever it is suitable for the particular purpose in mind.

Some plastic paint materials come in powder form to be mixed with water; some come in ready prepared form; and sometimes flat wall paint is used mixed with stiffeners such as whiting and plaster of paris to a plastic consistency.

The material is usually brushed onto the surface with a large wall brush, piling it on in a film about $\frac{1}{8}$ " thick, or as much thicker

as desired according to the effect. Often it is spread on with a broad knife or spatula.

After it has set a few minutes, the texture is developed. This is done in various ways—a brush, spoon, spatula, flexible putty knife, sponge and wad of cloth being some of the implements used, according to the effect desired. Some effects are produced with the fingers. With scrolls and twisting, sweeping movements, swirl and sunburst effects may be developed. Spanish, Italian and English textures may be produced; finishes found in old Roman and Greek cities copied; travertine work imitated, and delightful original textures expressing the individuality, tastes and ideas of the owner may be wrought out.

OBTAINING TEXTURES

One of the methods by which Spanish texture is produced is by moving the back of a spoon across the plastic material with short curved strokes. English texture may be developed with a 4" semi-flexible putty knife, drawing the knife over the material in such a way that welts are formed on either side of the knife in effects of about an eighth circle. Italian texture may be produced by leaving large brush marks when applying the material, and then smoothing down with the palm of the hand.

The sand swirl finish is developed by stippling, usually with a brush or sponge, to a decidedly rough texture; colored sand is then blown onto the surface as will be described farther on; and finally, while the material is still wet, a long palette knife or celluloid draftsman's triangle is drawn across the surface in first one direction and then another, varying the pressure and wiggling the instrument while pulling it over the paint, producing fanciful and unusually beautiful swirls in all directions. After the plastic texture has been developed and while the material is still wet, colored sand is blown onto the surface.

A monastic texture such as is found in old monasteries, very suitable for ceilings, may be reproduced by applying the paint with a regular wall brush using short semi-circular strokes so that one brush stroke crosses or starts out from another, the brush marks remaining in the plastic material and showing in the finished effect.

A Colonial stipple finish, suitable for use wherever a very conservative effect is desired, may be produced by pouncing with an ordinary painter's stippling brush.

If a very rough brush-stippled effect is

desired, allow the material to set a little, and take extreme care to pull the brush straight out in order to draw the plastic material out to quite sharp points.

After the stippling has been completed, the primary roughness of the effect is taken away, either by pressing the plastic material with a board before it is thoroughly dry, or else by knocking off the rough edges and nibs with a board, or by sandpapering.

The plastic material may be tinted to any desired shade before application with dry or oil colors, using care to see that the coloring material is well distributed throughout the mixture to avoid objectionable streaking due to undissolved lumps of color.

If dry powder plastic material mixed with water is used, tinting should be with dry colors mixed with a small amount of water, or with distemper colors, incorporated with the wet mixture just before using. If an oil paint plastic composition is used tinting should be with oil colors reduced with turpentine.

FOR COLOR EFFECTS

In many cases, additional coloring is done by blowing coloring material onto the surface from a piece of paper held about a foot away from the wall, before the plastic paint has entirely set. For instance, with the sand-swirl finish a certain sand from Florida's beach, or white sand colored to suit with dry colors or bronze powders, is blown onto the wet surface. If two or more colors are used the sand should be colored separately and blown on separately.

Coloring is also extensively done by glazing with oil colors reduced with turpentine or glazing liquid and partially wiped from the high spots after the plastic composition has become thoroughly dry, or with gold and various shades of bronze applied and wiped off as in polychroming.

Beautiful stenciled effects may also be produced by applying the plastic paint through stencils, preferably cut in extra heavy paper so as to permit piling up a heavy relief. The stencil is tacked to the wall, and the paint applied with a brush and smoothed down with a broad knife. When properly used, stencils add greatly to the richness of the decorative effect.

After the finish is entirely completed and colored, the surface is often coated with a size designed especially for the purpose which works itself into the pits and pores, making the finish more durable and

(Continued on page 188)

LIGHTING FIXTURES OF COLONIAL AMERICA

Primitive Lights of Early Days Were Gradually Supplanted

By Fixtures of Better Workmanship

MR. and MRS. G. GLEN GOULD

LIGHTING fixtures used in America in Colonial days were very provincial. Few master craftsmen left their European workshops to hazard life in the wilderness. What was fine was imported until, after a century and a half of semi-separation from Europe, this country became both independent and self-reliant with the establishment of its own Federal Government. Then the work of our craftsmen took on a truly American character.

But Colonial fixtures have that simplicity and naïveté often found in an untutored effort to fit the thing to the need, and their very simplicity is their charm. The subject is broad and touches many lands in the 17th and 18th Centuries: England foremost in Virginia and New England, and later in New York; Holland in New York, New Jersey, and Pennsylvania; Spain in Florida and California; and France in Louisiana. So England, Holland, Spain, and France add their quotas. So thoroughly did the influence of

the Italian Renaissance spread throughout Europe, however, that there is perhaps as much similarity as difference between European objects of any art pretension made in the 17th Century. But art had little influence on European cottage furnishings or those of America, and the open oil lamp and the rush-light holder were similar on

both continents during the 17th and the 18th Centuries.

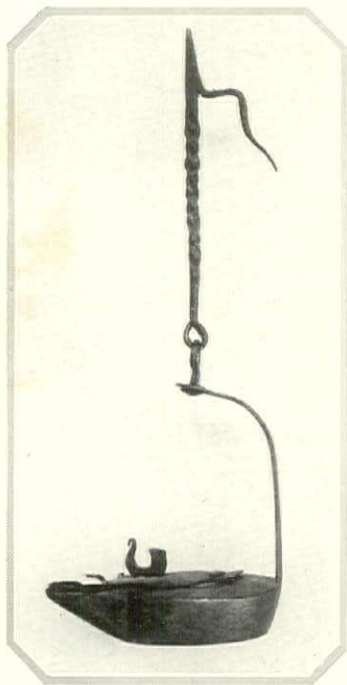
Candles were luxuries here, and candlesticks, if beautiful, belonged to the homes of the rich. In the 17th Century fine Colonial houses were supplied with imported silver and brass candlesticks, and with sconces of various kinds in the late 17th Century. In the 18th Century, candelabra, sconces, chandeliers, and lanterns of different materials were imported from England and the Continent. But America was distinctly and still is the home of the lamp. Although kerosene replaced fish oil, lard oil and grease, as well as sperm oil and camphene, only to be replaced by gas and electricity, still the lamp form has never been abandoned and today has multiplied.

The primitive open oil pan for a floating wick was the lamp common to Italy, Spain, France and America. At some point in its use here it was called a Betty lamp, possibly as is claimed by corrupting the German word *besser* meaning *better*, as applied to

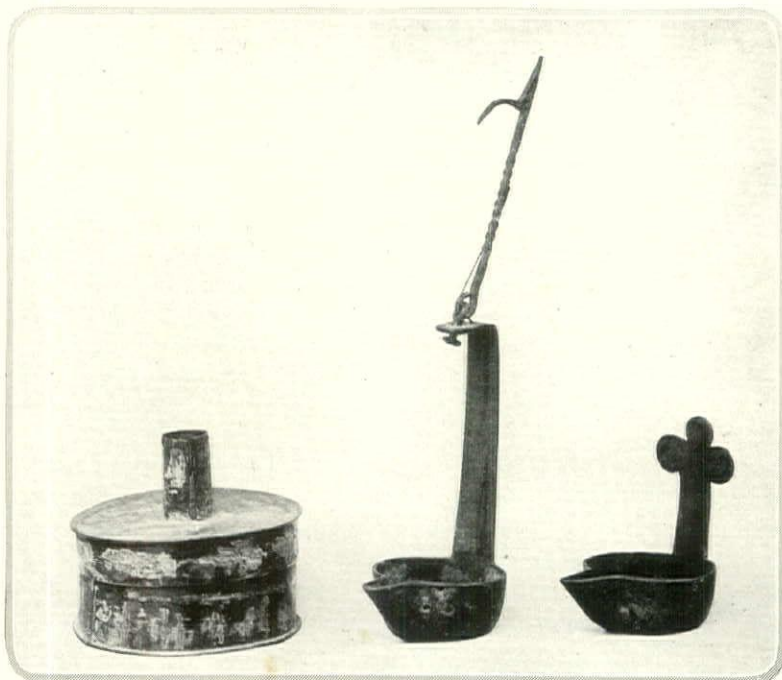


This 18th Century lantern is a highly provincial rendering of a Renaissance type, with a crude oil and wick cup to furnish the light, and stars and a fanciful Lily-crowned turret used for decoration

In the early 17th Century the Colonists used open iron oil cups such as the two shown below, or else a closed cup with a wick tube. The photographs shown here are from The Metropolitan Museum of Art

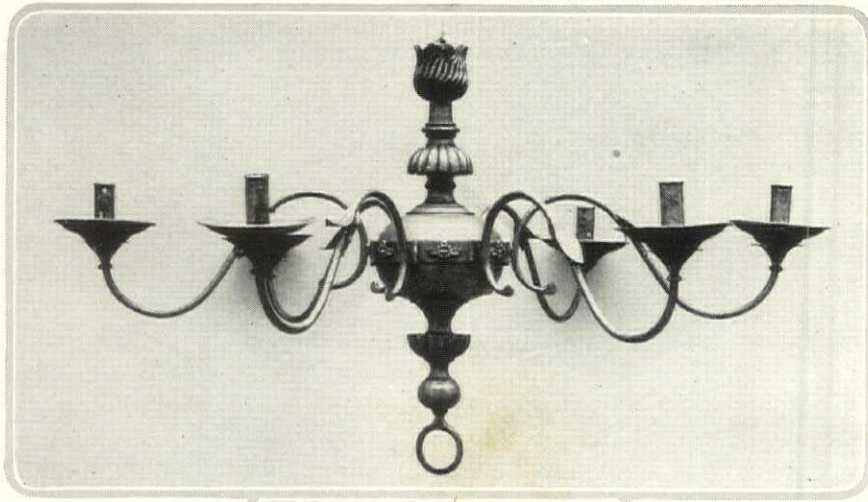


This is a very good example of a 17th Century covered iron Betty lamp, with a combination spike and hook for convenient hanging on the wall or a chair back



Rush light holders were similar in the 17th and 18th Centuries on both sides of the Atlantic. This 18th Century example made of iron has a solid wooden base

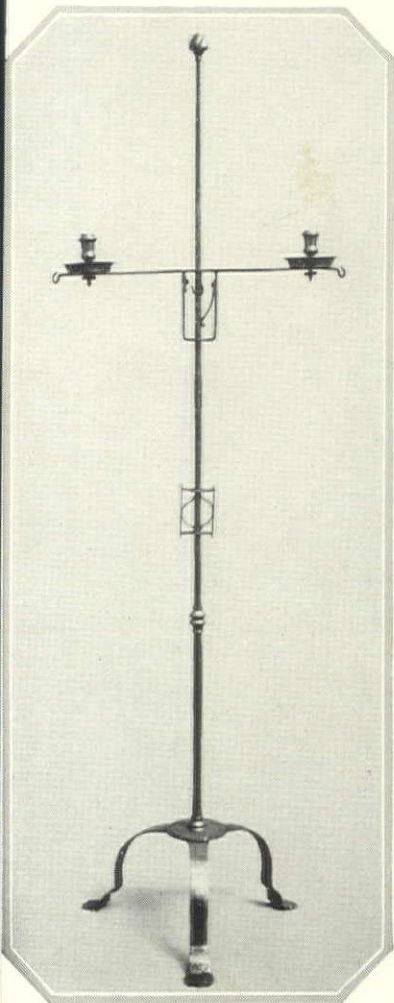
The central member of this chandelier is a decorated and gilded wood baluster with the candle arms attached. It was made between 1750 and 1775



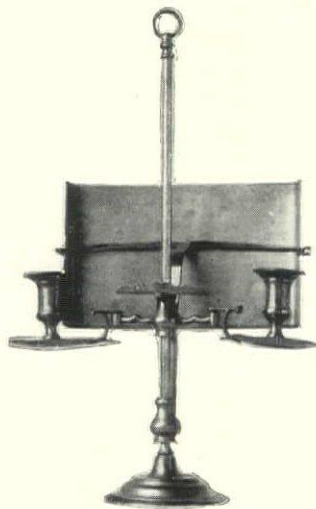
Although much labor was spent on their pierced designs, the lanterns of the 18th Century were purely utilitarian. These were to hold candles

hole in the top. Those with a double oil pan, one placed below to catch drippings, are the Phoebe lamps. The covers were hinged or sliding. A lamp used in the late 17th Century, about 1692 in Salem, was whimsically shaped like a cup and saucer with spouts projecting from both. The striking point in examining any great number of these early lamps is their variety and ingenuity, two distinctively American traits early evident in American workmanship. Earliest examples were of iron, then of tin—and these were used well into the 19th Century, later of pewter, copper, brass, earthenware—though rarely of earthenware. The tin Betty lamp might set in a tray of sand called a "Tidy-top," designed to catch the dripping oil. To raise

(Continued on page 174)

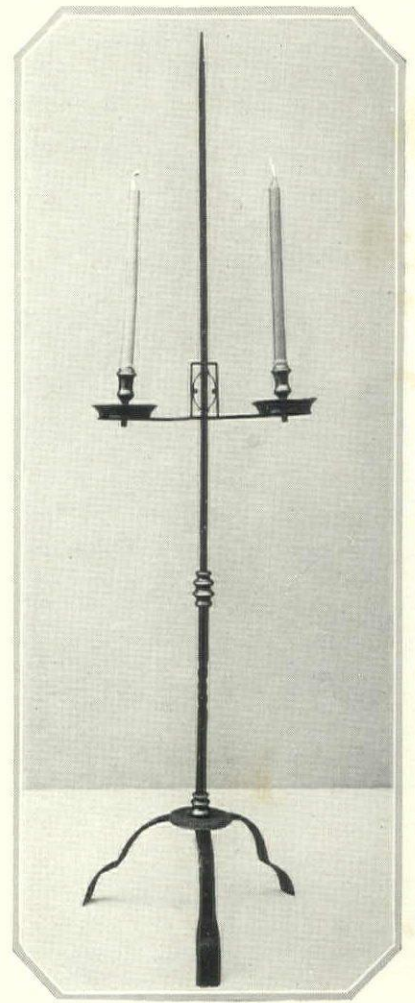


Brass knobs, candle sockets and grease pans often ornament the 18th Century iron candlesticks of the standing type that is shown to the left



Washington used this brass candelabrum with a reflector during the Revolution, in the Philadelphia house of the President, and later at Mount Vernon. The sockets are adjustable. United States National Museum

The 18th Century iron candlestand is a delightful contrivance with its adjustable horizontal bar to raise or lower the lights along the vertical center rod



ACCESSORIES OF THE FEDERAL ERA

*Mirrors, Pictures, Clocks and Curtains All Entered Into The
Scheme of A Well-Furnished Federal Room*

EDWARD STRATTON HOLLOWAY

SINCE in England itself the extremely Rococo Chippendale mirror persisted in use with classic interiors and furniture in many fine houses till well on to the 19th Century, it is clear that too rigid a view regarding the use of accessories in the Federal Era is not necessary. But as it is better that such things should generally be in harmony, the main associations will be indicated here.

Accessories follow the characteristics of each period—which we have already seen in furniture and architecture—and are therefore not difficult to classify. Mirrors and clock-cases, which especially may be considered as furniture, are particularly close.

Although some items to be mentioned as we proceed are of quite later times, the room from the Pennsylvania Museum illustrated here, with its magnificent original Chippendale furniture, gives an excellent idea of

18th Century furnishings. The mantel is a beautiful exemplar of the Adam style as described in the article on Interior Architecture in the October House & Garden.

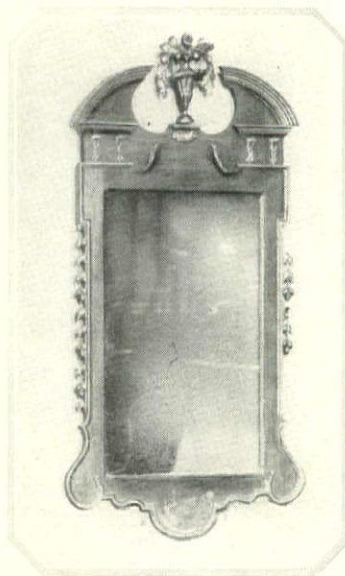
As mirrors are of decorative importance, we can follow them through the various periods. Both of those in the Philadelphia

Room are of the Georgian style current from 1750 to 1775 and frequently appearing even later. The scroll pediment and dog-ears characteristic of these years will at once be observed. Another mirror from the Pennsylvania Museum, appearing separately, has a rounded pediment and shows a rather more classic tendency.

It will be remembered that the illustration of the Captain Cook room in the last article included an English Adam mirror with accompanying sconces. Many American derivations of these were made through the Hepplewhite-Sheraton régime of 1785-1810 and one of them appears here. The ornament of all these mirrors was delicate and of gilded composition, over wire, and hence they are often spoken of as filigree mirrors.

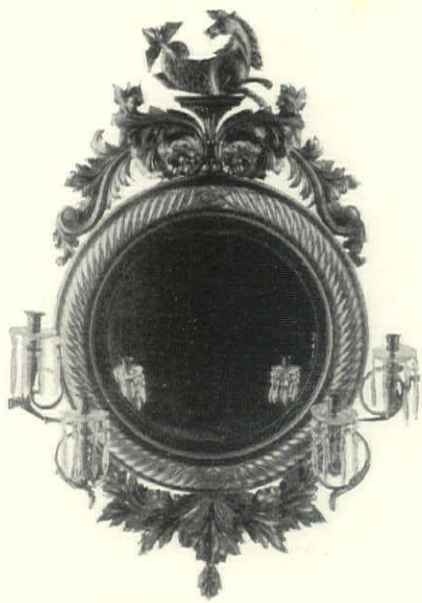
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(Right) A Georgian mirror made in America about the time of the Revolution. It has architectural dignity. From the Pennsylvania Museum



The Philadelphia Room in the Pennsylvania Museum shows many accessories of the Federal Era—fire-screen, wall brackets, mirrors and lustres

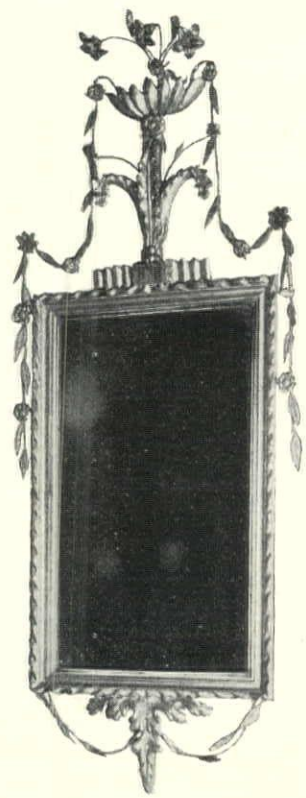
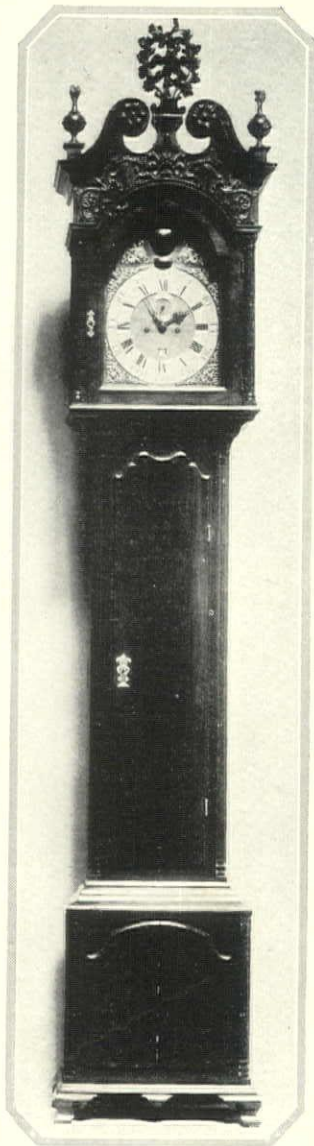




Circular fixtures such as the above came to be called girandoles. This example with four lights dates from about 1800. It is shown here by courtesy of Howard Reifsnyder

Duffield, the executor of Benjamin Franklin, made this clock and its case is by one of the famous group of Philadelphia cabinet-makers of the Chippendale period

Two accessories are pronounced in the group below—the Chippendale Rococo brackets, probably of English origin, and the late scroll-pediment mirror of 1790-1800



When the mirrors of this period were delicate and ornamented with gilded composition on wire, such as the example above, they were called filigree mirrors. 1785 to 1800

Wall brackets of classical design, originally in the Burd House in Philadelphia, are hung each side of a late Sheraton dressing table below. By courtesy of Howard Reifsnyder



The joy of a cooked meal in rustic surroundings is afforded by this field oven alongside one of the trails in Chestnut Ridge Park, Erie County, N. Y.



This is House & Garden's 30th article on Town Betterment. A complete list of articles in this series published heretofore will be found on page 172

THE PARKS OF ERIE COUNTY

In This Section of New York State the Commissioners Have Chosen

And Developed Four Accessible Sites

SURROUNDING every community are areas of land that may well be developed into public parks. Often tracts of comparatively little value otherwise may be so developed and not only greatly increase their own value but multiply that of the adjacent acres. Notable among examples of this are the splendid results which have been accomplished by the Westchester County Park Commission in opening up a high class of development land that was formerly lying idle and apparently undesirable.

Parks are no longer considered an expense, but rather an asset. In many

instances, through wisely restricted concessions and privileges, they are made self supporting. Consider, by way of an interesting example of such development in a comparatively short space of time, the territory controlled by the Erie County Park Commission, with the city of Buffalo, N. Y., as its axis. Funds for these parks were appropriated by the Park Commission from County funds, and suitable sites, when finally passed on and approved, were purchased or acquired by gift, as shown in the following illustration of their work.

Organized in 1924, this Commission spent the greater part of its first year in

organization, acquiring equipment for the furtherance of its projects and gaining options on desirable sites for parks, considering their beauty, suitability to the purpose and accessibility to the people of Erie County. Within a radius of twenty-two miles of the city of Buffalo there are now four fully developed and distinct parks, comprising 814 acres of land in whose development has been preserved their natural beauty, to which has been added the highest type of equipment. The parcels of land which compose them were acquired in May of 1925, just two and one-half years ago. They lie respectively in the



An Adirondack shelter in a shady spot, an open grill and neat piles of firewood cut ready for use attract travelers to prepare the noonday repast with a minimum of effort

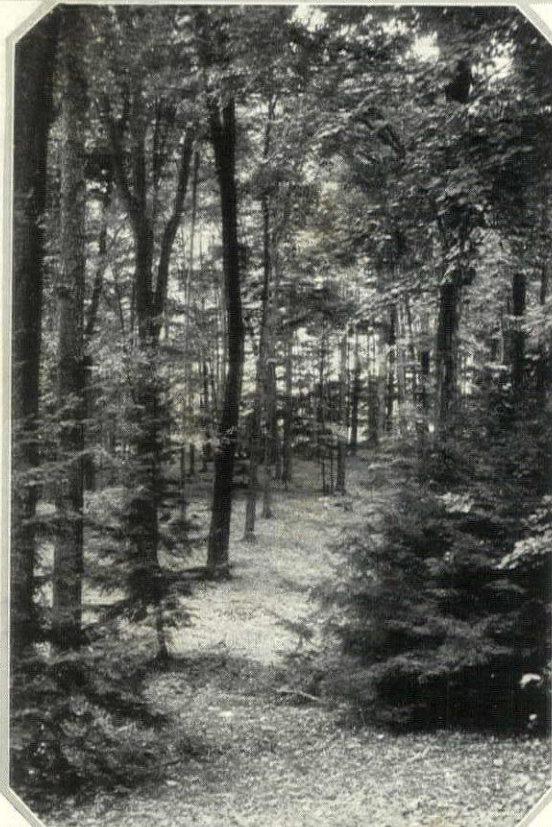


This rustic bridge, framed by a natural forest background, invites one to continue over into the woods beyond to seek Nature's shady, hidden beauty spots

towns of Lancaster, Aurora, East Hamburg and Tonawanda.

Chestnut Ridge, the largest of these park areas, is located about thirty minutes' drive from Buffalo. Originally 320 acres purchased at a cost of \$24,050, it has been increased to 404 acres. This park is located on a ridge of a height of land 1200 feet above sea level on a link in the Appalachian mountain chain, and commands a sweeping view of the vari-colored valley from its pavilion, erected at a strategic point in the landscape.

Nearly half of the whole area is in natural forest, much of it virgin timber carefully preserved in all its natural beauty. Rustic bridges, melting into their woody background, span ravines and gullies of rare charm. Stepping stones project invitingly from rippling waters or limpid pools and wandering paths invite the visitor to delve more deeply into the mysteries



of this northern woodland. In these streams dams have been constructed which provide water for sanitary purposes through the entire park area, and wells have been sunk for drinking water.

Since play spaces are seriously lacking in the nearby city, special acres have been set aside for them here. There are fields for ball games and the more active sports, and a well located spot for the children's entertainment.

Through this park there may be found in rustic design two modern comfort stations, five picnic shelters providing for the sudden shower, a double field oven, five single field ovens, a colony oven and twenty-two open grills, seventeen Adirondack shelters, abundant tables and benches and many pumps with shelters, providing pure drinking water.

(Continued on page 170)



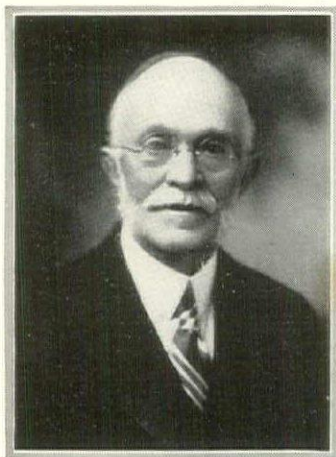
Much primeval forest land such as shown above has been left intact in its natural beauty to delight the true lover of the out-of-doors in the Erie County Parks

In Emery Park near Buffalo a large space has been set aside for children's play. Here many swings, slides and seesaws add to their wholesome exercise and enjoyment

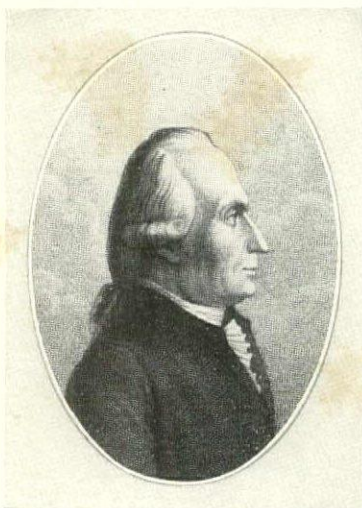
The GARDENER'S CALENDAR for NOVEMBER

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

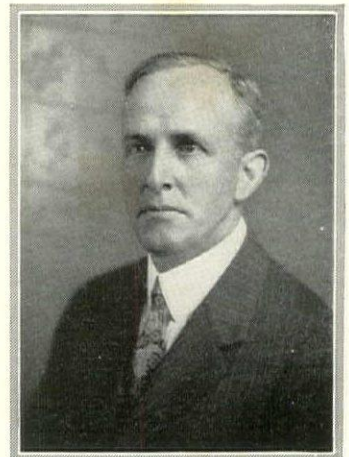
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>And there were gardens bright with sinuous rills Where blossom'd many an incense-bearing tree; And here were forests ancient as the hills, Enfolding sunny spots of greenery.</i> —Coleridge</p>		<p>1 The early days of November are the last call for the transplanting of herbaceous perennials, if one wants to be sure on the safe side. Firm the clumps well after watering them.</p>	<p>2 Unless the place where the Lily bulbs are to be planted is very thoroughly drained it will be advisable to set each bulb in a little separate bed of sand to forestall any rotting.</p>	<p>3 Dead leaves of the quickly decaying sorts, such as the Maples, will turn into humus by spring if dug into the garden now. Spread them thickly and spade them entirely under.</p>	<p>4 Nothing is to be gained by leaving the stumps of the Corn in the garden over the winter. It is much better to get them all out now, including the roots, and burn them when dry.</p>	<p>5 The ideal storage place for Gladiolus bulbs is a dark cellar corner where the air is neither noticeably dry nor damp. A medium temperature is best in order to avoid premature growth.</p>
<p>6 Where circumstances are such as to necessitate very late planting of trees or shrubs, it is well to remember that heavy mulching will keep frost out of the ground.</p>	<p>7 Dwarf fruit trees are ornamental as well as utilitarian. Early November is a good time to plant most of them, especially if a light protecting mulch is applied to the roots.</p>	<p>8 The mere cutting down of trees is not enough to eliminate them entirely, as shoots will spring up from the stumps. For a thorough job, roots and all must be grubbed out.</p>	<p>9 During heavy fall and winter rains the roots of the house foundation plantings may be injured by the discharge from leader pipes unless flat stones are placed to check the rush.</p>	<p>10 The Hazels deserve much more attention than they usually receive from landscape planters. These shrubs make a pleasing appearance as backgrounds and edgings.</p>	<p>11 Spading up new ground and letting it lie rough through the winter will decidedly improve it for next year's planting. Both physical and chemical conditions will be benefited.</p>	<p>12 Deciduous tree, shrub and vine pruning can begin as soon as the last leaves fall and continue until the latter part of February. In other words, while the sap is in the roots.</p>
<p>13 Heavy mulching of Peonies is not to be desired. Winter protection is seldom needful after the first year, and when too thick a layer is applied the result is flowerless stalks.</p>	<p>14 Newly planted trees—even small ones—require some sort of steady support against wind and storm. Stakes or guy wires are effective, depending on the tree size.</p>	<p>15 Unless fallen leaves, twigs and such rubbish are kept cleaned out of the drains the latter are likely to clog and freeze, thereby often resulting in destructive garden floods.</p>	<p>16 Shrubs which have been transplanted from the wild will come up much more compactly if they are cut down to the ground and thereby forced to send up new growth.</p>	<p>17 Sorting over the Apples and other stored fruit is advisable every few weeks in order to detect and discard any that are spoiling. Remember that otherwise rot will spread rapidly.</p>	<p>18 Late fall planting of evergreens is risky. This class of plant should always be given plenty of time to re-establish its roots before the advent of really cold weather stops growth.</p>	<p>19 Poison Ivy, that gardener's bane, is relatively harmless at this season and by many can now be handled with impunity. The surest way to banish it is to grub out every root.</p>
<p>20 Winter protection of the deep pool containing hardy Waterlilies consists of a covering of boards, dead leaves and then more boards. This will keep the roots from freezing.</p>	<p>21 If any outdoor bulb planting remains to be done, do not forget to apply a mulch that will exclude the frost for five or six weeks, so that proper roots can form.</p>	<p>22 Winter house plants need particular care to help them weather the generally adverse conditions. Feeding every month with concentrated plant food will help them.</p>	<p>23 Coldframes in which the more hardy vegetables are being grown will produce maximum results if they are covered with straw mats at night to conserve the day's warmth.</p>	<p>24 If you have planted bulbs in pots outdoors for winter bloom in the house, bring them in a few at a time for forcing, in order to keep up a continued succession of flowers.</p>	<p>25 Winter damage of young or dwarf fruit trees by rabbits can be averted by encircling each tree with wire mesh cylinders 3' high and wide enough to enclose the twig tips.</p>	<p>26 A secluded fence corner facing south will make a good feeding station for the winter birds. A shelter made of piled Pine boughs will help keep the ground clear of snow.</p>
<p>27 Hilling and packing the earth well up around the Rose bushes is a protection against winter-killing, partly because it lessens the danger of water setting and freezing.</p>	<p>28 The reason that sprays sufficiently strong to kill scale on shrubs and trees can be applied only from now until March is that at any other time they would injure buds or bark.</p>	<p>29 House plants benefit by moist air. To secure it indoors, try setting each pot in a tray of pebbles which is kept filled with water almost to the top level of the stones.</p>	<p>30 The time to put on the perennial border mulch is when the ground first freezes a couple of inches deep. Applying it earlier means the chance of harboring destructive field mice.</p>	<p><i>Swiftly walk over the western wave, Spirit of Night! Out of the misty eastern cave,— Where, all the long and lone daylight,</i></p>		<p><i>Thou wovest dreams of joy and fear Which make thee terrible and dear,— Swift be thy flight!</i> —Shelley</p>



EDWARD GILLETT
The master wildflower specialist of New England who, in 1928, will complete a half-century in the nursery business



ANTOINE GUAU
At the close of the 18th Century this French botanist and physician was a member of the faculty of Montpellier. He died in 1821



W. L. CRISSEY
Prominent grower of hardy perennials on the northern Pacific Coast and, within recent years, a specialist in Alpines

PURÉE OF SNOW-WHITE CELERY

*Delicate and delicious in flavor
Rich in vegetable nutriment*



When choosing your soups from day to day, Campbell's Celery Soup is certain to appeal to you as an ideal family dish . . . It is the rich, smooth puree of selected celery . . . crisp, snow-white and inviting.

With it are blended golden, fresh country butter and the most delicate and appetizing of seasoning, "touched in" by the left hands of Campbell's French chefs.

The result is such a soup as you like to linger over . . . so perfect is its flavor, so

satisfying is its generous vegetable nourishment.

And if this Celery Soup is a treat to your appetite . . . as it surely is . . . think of the extra enjoyment you get eating it as a Cream of Celery Soup!

For the family this provides wholesome food in even greater store. And when you entertain, it is the happiest of selections for your luncheon or dinner party. So easily and quickly prepared, according to the simple directions on the label. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET

THE TRIANGLE of ARCHITECTURE

(Continued from page 111)

WHETHER you come to us for a single object or for the entire decoration of your home, you will obtain not "about what you had in mind" but *precisely* the effect desired—even if it requires designing and weaving a new fabric for a single chair. That is because you will meet and deal, at these Studios, not with mere salesmen but with artists, connoisseurs and trained craftsmen.

The RORIMER ~
BROOKS Studios

2232 EUCLID AVENUE CLEVELAND, OHIO

gratis, even though the additional building cost increases the amount the architect receives on his percentage. If these matters are stated in the contract, much trouble can easily be avoided and the danger of misunderstandings obviated.

To the casual observer it might appear that the great improvement in American domestic architecture was due to a greater percentage of architect-designed houses. It is somewhat doubtful whether this is really the case, although figures may be available to prove it so. But there are still plenty of contractors, persuasive chaps, still up to the old game of offering to build houses "just as well" without the aid of an architect. An apparent reduction of cost is a splendid selling point, and it works like a charm in all too many cases. Whether the builder re-vamps an old set of plans to suit a different terrain or locality, or just builds from the owner's crude sketches, he nearly always adds the architect's fee to his own profits, or else the owner loses from the standpoint of beauty and distinction.

Choosing an architect is, therefore, the all-important step for the home-builder. And let him remember that a good game of golf and a rollicking

demeanor at the nineteenth hole are the best recommendation in the world of an architect's prowess with the ruling-pen and the triangle. He runs may read, and the best advertisement for the architect is his finished work. The more of it the owner can find time to inspect, the surer he will be of making a satisfactory choice.

The architect should be the only agent in the whole procedure of building. He protects the owner in a hundred ways. If he has worked for a length of time in one city, he knows the local building business top to bottom. He not only knows the reliable firms, but the temperaments of their executives, their idiosyncrasies, their failings as well as their accomplishments. When an architect has experience, he can do more than any owner in getting matters down to a reasonable basis and keeping them there.

When the builder, too, can be brought into one's confidence, then the situation exists, and the owner has the greatest chance of getting the most money's worth. If a contractor is chosen, the owner and his architect friend will often make minor concessions which will give just the added distinction which spells the difference between the commonplace and the distinguished.

IN THE BUILDING FIELD

MANY are the various types of walls which have through the ages been used for building purposes. Such a great number have been tried, and they have been devised with so much ingenuity, that until quite recently it almost seemed as though no possible sort of wall could have escaped use. Lately, however, an altogether new, somewhat novel, and surprisingly logical order of wall has received much thought and consideration from architects and builders.

Not only in the way by which it is built up and made rigid, but in the material of which the individual units are made, this wall differs quite radically from any heretofore known. The units, blocks or biscuits, as they are variously known, are composed of masses of fire-resisting fibre shavings pressed into compact form. Each block contains, through its thickness, circular holes in such a position that when a wall is laid up in an ordinary bond the spaces in each block are directly over identical holes in the two blocks immediately below. These in turn communicate with the blocks below them, and so through the entire height of wall.

The next step in creating a rigid wall is the dropping of heavy reinforcing wire through each of the apertures made in the fashion described above. Concrete is then poured

into these spaces where it sets and holds the wires, thus forming a series of reinforced concrete columns which are located at equidistant intervals throughout the length of the wall.

Some of the advantages of this order of wall are quite obvious. One of them which endears it to architects is that it makes for extreme thickness which, naturally, deep window sills and door reveals are easily obtainable. The concrete columns rigidity of the structure is assured. The most important point, however, is the excellent insulation which this wall is capable of giving. The compressed mass of fibre shavings hold an infinite number of tiny air spaces, and dead air is known to be one of the best, if not the best, of all insulators. While the face of this wall is probably not adapted for stucco, other exterior finishes as well may be quite easily applied.

Especially for the so-called Mediterranean architecture of Florida and the Southwest does a building material of this nature seem well adapted. These houses are mostly covered with stucco and are at their best with thick walls. In those parts the value of good insulation is singularly recognized on account of the tropical climate, and materials which make for good insulation are quickly noted and tried out.



It gives you Everything!

*Victor's latest achievement
combines all the advantages of
the Electrola —
the Radiola —
and the Automatic Victrola*

THIS is the most luxurious and complete reproducing instrument ever made. It provides every sort of music for the home—both from records and from the air. And it provides it soft as a whisper, or in full orchestra volume—for a single minute, or for hours on end!

The new Automatic Electrola with Radiola is electrical throughout. It operates from an electric-light socket. Its music is reproduced and amplified electrically. Its turntable, its record-changing mechanism (an exclusive Victor feature), its powerful 8-tube Radiola—all are electrical. It is the highest development of the electrical principle in music. It is the last word.

Because the Automatic Electrola with Radiola changes its own records, it is the ideal instrument for dance and dinner music, or the rendition of complete symphonic works. For those really discriminating people whom Fortune has endowed with exacting tastes, and the means to gratify them, this superb instrument has been created. There is no other musical instrument like this . . . anywhere! See it at your dealer's—today!



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*Victor's newest and most complete instrument gives you everything
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controlled. Operates entirely
from electric-light socket, at
very low cost.*

The New
Automatic

Electrola

with Radiola



A fine antique kneehole desk in the Colby collection



ANTIQUES of Assured Authenticity

IN extent and in the character of the pieces shown, the Colby collection of antiques is one of the finest in America.

It is indicative of the care and thoroughness used in assembling this collection, that our English antiques are now being personally procured for us by Mr. Herbert Cescinsky. Mr. Cescinsky is widely known in America and in Europe as a lecturer and writer upon the subject of English furniture and woodwork. It is not overstating to say that he is one of the greatest living authorities on English antiques.

We cordially invite you to visit our galleries and our antique collection. If this is not convenient we shall be glad to write you in detail about any pieces in which you are interested.

John A. COLBY and Sons
Interior Decorators-Importers-Designers
129 North Wabash Avenue
CHICAGO



Rich fabrics often used to Federal chairs for example 18th Century on a period of Courtesy W. Helburn, I

ACCESSORIES of the FEDERAL PERIOD

(Continued from page 124)

From about 1800 on we find the girandole or circular mirror with lights, to which are often added glass pendants. These are exceedingly decorative. The dolphin or else the sea-horse, as in the example at the top of page 125, were favorite ornaments.

The tall clock on page 125 was made by Duffield, the executor of Benjamin Franklin, and its case by some one of the famous group of Philadelphia cabinetmakers of the Chippendale period. Here again we have the characteristic details of the highboys—scrolled pediment with flower rosettes and carved rococo central ornament. The quarter-section corner-columns and ogee bracket-feet appear as well. Later cases naturally followed the Hepplewhite-Sheraton style. In the Philadelphia Room will be seen examples of the mantel and "banjo" clocks. Small portable or table clocks were made very early—by about the beginning of the 18th Century—but most of these attractive mantel clocks and also the banjo style are early 19th Century—after the war of 1812.

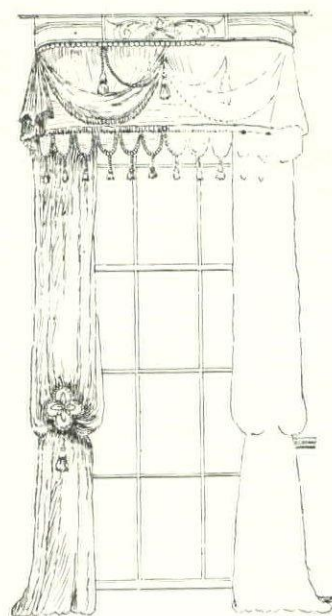
A fire-screen with fine and unusual

base will be seen in the Philadelphia Room, and attention may be directed a moment to observe the striking American development of the tremendous shell ornament of the Chippendale arm-chair standing to right of the fireplace.

In this picture also appears a decorative feature so commonly selected that I am giving two illustrations—the wall-bracket. A pair in the Philadelphia Room are of shell pattern and Chippendale period. Those with the lowboy and mirror 1790-1800 are Chippendale rockers while two of varying size and pattern but both classic, accompany the superb late Sheraton dressing-table. The latter came from the celebrated Burdett house in Philadelphia, long since demolished. The Chippendale brackets were bought from a previous American possessor but are believed to be of English manufacture.

Our forefathers must have found illumination for social functions an expensive business, for we read of drawing rooms ablaze with candlelight. There were brass or crystal

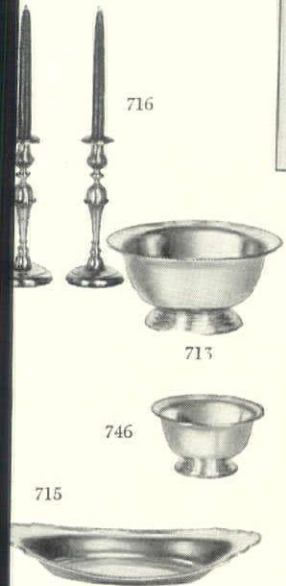
(Continued on page 134)



From Sheraton's "Drawing Book" of 1792-3, were taken these designs for curtains which were used in this period. It was decidedly an age of festoons



Treasure™
Solid Silver



«Now, let's see. Connie has William & Mary, Leila has Mary II and both Janet and Ann have the Early American. . . »

«Will you tell me what these cryptic sounds mean?»

«Christmas, my love. All the young people I know have gone crazy over TREASURE silver. It is smart, you know. . . and a dozen bouillon spoons or oyster forks or a gravy ladle is just exactly what they're writing Santa Claus for.»

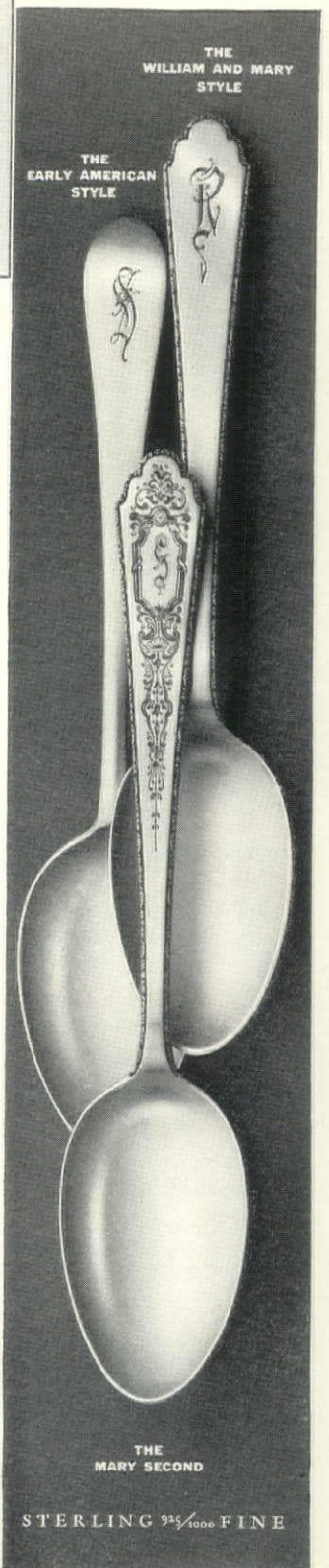
There are probably more than a few names on your Christmas list against which «—Treasure» will fit very happily. It needn't be an elaborate gift or an expensive gift, but whatever you choose in «Treasure» will be right—and charming.

For there's a real feeling for style in, let us say, a «Treasure» Berry Bowl, a Sandwich Plate, a Tomato Server—an expected beauty and delicacy of design that has given to «Treasure» its somewhat remarkable vogue.

STERLING, of course, for one hardly cares to think of gift silver in any other terms. . . And what woman is there who doesn't take genuine delight in fine silver?

At any of the better jeweler's you'll find many interesting gift suggestions in «Treasure»—a variety of lovely designs in both flat ware and hollow-ware. . . Or we shall be glad to send you booklets describing any of the designs which may especially appeal to you.

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WILLIAM & MARY STYLE

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	Water Pitcher	85.00
4	Salt and Pepper Shakers, pair	21.00
	Mayonnaise Bowl	10.00
	Coffee Cups with Saucers, doz.	195.00
	Sherbet Cups, doz.	165.00
	Salt and Pepper Shakers (Individual) pair	5.00
	Goblets, each	20.00

Prices vary slightly in the different patterns. Complete Price Lists of any pattern will be promptly sent at your request.



THE MARY SECOND
STERLING 925/1000 FINE

ACCESSORIES of the FEDERAL ERA

(Continued from page 132)

chandeliers such as that in the illustration of "Kenmore" in the last article, side lights and cut glass lustre candelabra. Several of the illustrations show lamps for the burning of fluid. Floor standards holding several candles were occasionally used. Sheffield and brass candlesticks were, of course, common.

Except for the modern cheap reproductive processes we possess no advantage over our ancestors in providing pictures for our walls, and these facilities were far outweighed by conditions obtaining in the 18th and early 19th Centuries. The now practically discontinued arts of steel and copper engraving, mezzotint, and color-printing were then at their highest development, and prints for which we would now pay hundreds and sometimes thousands of dollars were then obtainable at reasonable figures. All these, including the lovely color-prints after paintings by Gainsborough, Reynolds, and Romney of England and such masters of *genre* as Fragonard, Boucher, Huet, and Lavreince of France, were then accessible through importation by enterprising dealers here. The writer himself possesses a fine impression of John Browne's engraving of Claude Lorrain's "Cephalus and Procris," 1779, which formerly hung in an old house in Germantown. Such classical subjects were naturally favorites all through the early years of our independence.

In painting, the family portrait was, of course, prominent. It was not every house that could boast a Stuart, a Trumbull, or a Copley, but there were other capable men, and many whose work can only, at the best, be considered "quaint."

PAINTINGS

The popularity of the St. Memin portraits may be judged from the number that still remain. Some portraits were painted in water-colors and there were several excellent miniaturists of American birth.

Americans travelling abroad frequently brought home with them foreign paintings, especially copies of the work of the old masters. But rampant above all upon the walls of the early 19th Century was the patriotic print. They must have extended into hundreds of subjects.

There are indications that modern Americans are at last overcoming their timidity in the use of color. Certainly the interpretation given by the usual householder to his so-called "Colonial" home has been totally wrong in this respect: our forebears, and particularly those of cultivated tastes, knew no such fear, though probably strict Puritans and Quakers were conservative in its use. Every opportunity occurred for the employment of color—furniture-coverings, curtains, rugs, bed-draperies and coverlets, often in wall paper; in fire screens and other embroideries, pictures, framed samplers, pottery, and the like; while the sheen of metal and of glass gleamed from polished silver and brassware, from copper and pewter, from candlesticks, andirons, mirrors, and frames.

Decorative textiles afford the largest

surfaces of color; and for America drew upon the resources of the world. This says it all: for whatever was used in England, France, Italy, or China was quite sure to find its echo here. Probably the number of historic tapestries was small, but needlework was employed to some extent at least, and richness was obtained by the use of silks, satins, brocades, damasks, brocatelles, Gobelins, velvets, and leather. Printed fabrics were much in vogue, including the famous *toile de Jouy*; and it is interesting to note that an exhibition of these historic prints has just been held at the Metropolitan Museum. All these fabrics recur in profusion in interior decorations, letters, descriptions, and advertisements that still survive. Cottons, flowered satins, yellow damask, brocades or brocatelles, crimson and yellow or blue and silver silks—these were a few of the materials in vogue. Italy was famous for its velvets, France for its silks, and one of the most elaborate patterns of the late 18th Century is shown on page 132. The contemporary silk covering of a French Directoire chair. But small figures, and self-colored masks and brocades were in use as well. Horsehair, often patterned, was a favorite covering, as we who in childhood have slipped off and bumped our heads on family sofas and bumped our heads can very well remember.

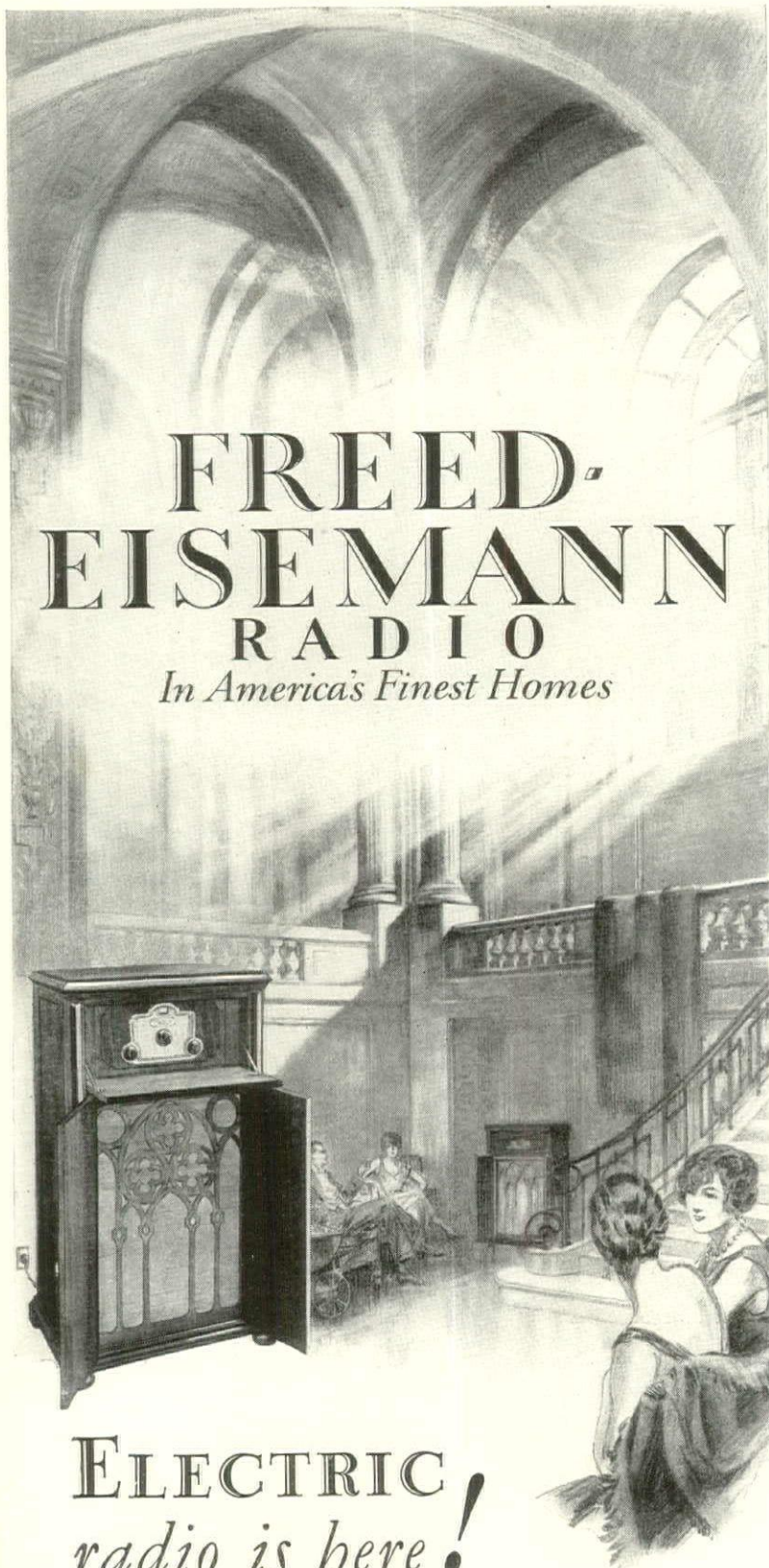
PATRIOTIC MOTIFS

European manufacturers were especially prising in seizing upon the opportunity offered by our patriotism, and they not only furnished us with drapery bearing such motifs but with furniture, pictures, busts, mirrors, and vases of like character.

In our later period, when the influence of the Napoleonic decorations of the Consulate and Empire had effect upon our decoration, colors often became less harmonious. The water color drawing of the Stevens interior illustrated in the last article is as follows: walls grey; the carpet, a strong green; the furniture coverings and pillows, blue. The curtains of the cabinet in the further room are rose and it would have been well to have imported a little of that hue into the nearer room. The ugly Pompeian brickish yellow was a favorite under the French Empire and we may be thankful that it was not used in this interior. In the water color drawing the lattice windows are uncurtained.

A thorough combing of library sources has not yet brought to light contemporary illustrations of much value showing the curtain arrangements of our earlier years, and so we are forced to rely upon descriptions of our knowledge of the originals of these styles. These were Ackermann's *Repository*, the furniture books, such volumes as George D. Smith's *Cabinet-Maker and Upholsterer's Guide*, which sums up the modes that had been using. All these were English, all frankly followed the French fashion, and all were highly elaborated. I give two tracings from Sheraton's "Drawing-Book," the plates be-

(Continued on page 158)



FREED- EISEMANN RADIO

In America's Finest Homes

ELECTRIC radio is here!

The scientific acclaim that has greeted the new Freed-Eisemann Electric has created a new era in radio! Flawless reception at the snap of a switch! No batteries, no chemicals, no chargers, no dry cell tubes. *Truly electric radio.* It pays to spend just a few dollars more and have the assurance of satisfaction that goes with the greatest name for quality in radio.

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Slightly Higher West of the Rockies

Console Cabinets by
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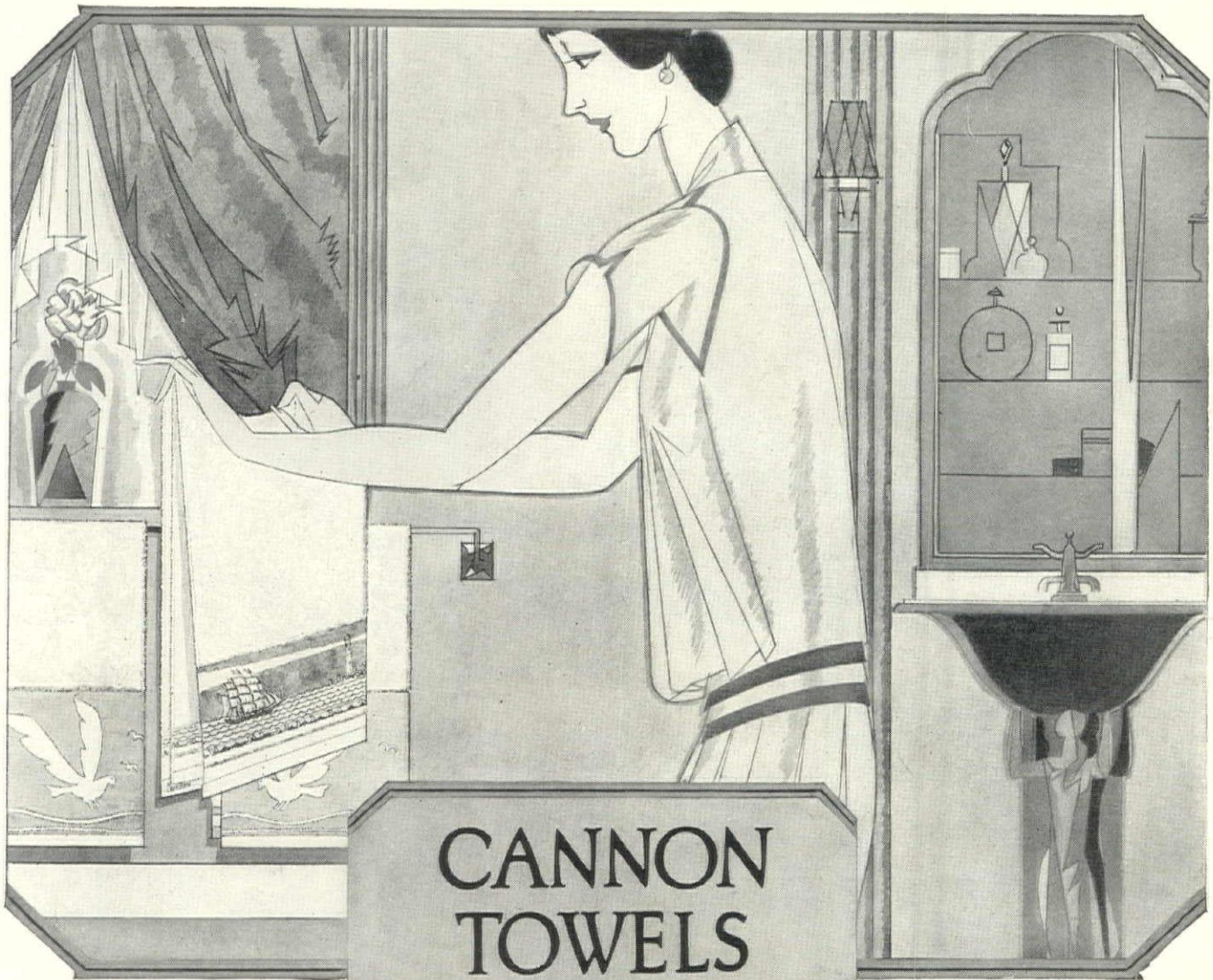
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In addition to quality radio apparatus, Freed-Eisemann acoustical engineers have developed a new device which will convert your old phonograph into the new phonic type. Simply replace old mica sound box with new Freed-Eisemann reproducer. The results will amaze you. Fits any make. If your dealer cannot supply you, send us your check or money order and his name. Price \$7.50



With Cannon Towels You can Redecorate your Bathroom every Week



CANNON TOWELS

Absorb quickly-Wear well-Cost less



Give a new look at your bathroom every day. Consider it with the eye of a decorator. How can you make it more cheerful? more colorful? more characteristic? . . . You will find bathrooms the simplest, the most inexpensive, and the most delightful rooms to do over, these days.

Introduce some new towels. Cannon towels are so luxurious, wear so well and are so reasonable in cost that it is the part of wisdom and economy to build your plans around the towels. . . *Color comes first. It is amusing to vary the scheme each week; first, blue or green, with gulls, or whales, or dolphins, or lighthouses in the marine manner. Then for a change—red-colored flamingos or merry orange marmosets, the tropical trend!

If you have children to consider, it is helpful to choose a special color for each child's towels. Some gay, new animal towels are especially made for children.) And if the youngsters, or someone else in the family, or the laundry, are

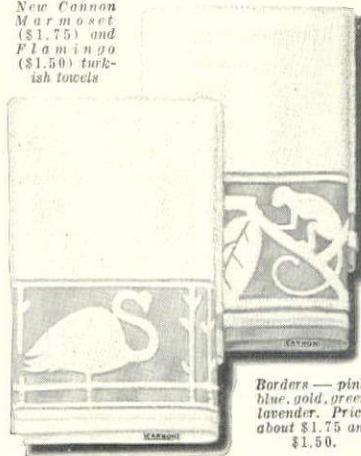
apt to be hard on towels, you will be glad to know that Cannon towels are used by most of the large hotels in the country because they combine quality and good looks with the ability to give excellent service and withstand continual laundering.

This is a very sensible time of year to invest in Cannon towels and to brighten up the bathroom a bit. Every sort of Cannon towel at extremely reasonable prices in dry-goods and department stores everywhere.

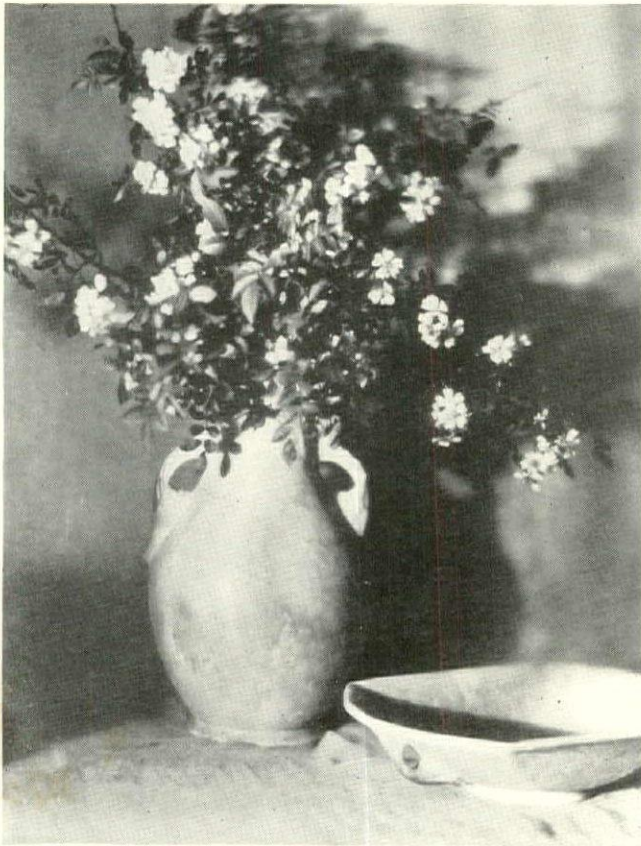
Huck and turkish—all sizes. Face cloths, bath mats and bath sheets too. Prices range from 25c to \$3.50. Ask to see these newest Cannon bath towels with their gay modern designs. (The Flamingo and Marmoset designs are illustrated at the left, the Lighthouse and Seagull are shown above.) Priced from \$1.50 to \$2 each. Cannon Mills, Inc., 70 Worth St., New York City.

**Cannon towels are guaranteed absolutely color-fast.*

New Cannon Marmoset (\$1.75) and Flamingo (\$1.50) turkish towels



Borders — pink, blue, gold, green, lavender. Prices about \$1.75 and \$1.50.



"Next to excellence
is the appreciation of it."—THACKERAY

FASCINATING creations shape themselves under the skillful touch of master potters at Roseville. Gentle curves and graceful lines merge to form things of beauty that live in your heart from one year to another.

There is infinite charm in Roseville Pottery . . . a charm that grows upon you. These exquisite pieces have been the delight of the finest homes for more than a generation.

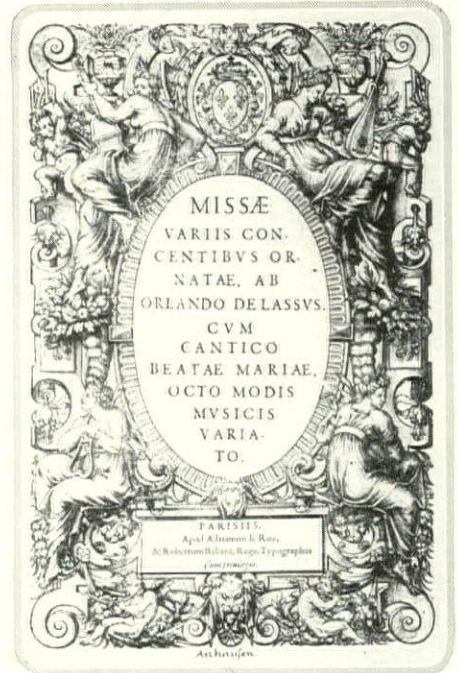
A bowl of Roseville, with a few flowers in it, is wonderfully effective in any room. A vase here, a jar there, an ornamental pitcher in some odd corner . . . what distinction they give to your home!

There is a wealth of entrancing designs in Roseville Pottery. For gifts nothing could be more in taste. You will find it most interesting to visit the attractive Roseville displays at leading stores.

*Our handsomely illustrated new booklet,
"Pottery," will gladly be sent free on request*

THE ROSEVILLE POTTERY CO., Zanesville, Ohio

**ROSEVILLE
POTTERY**



An example of 16th Century music-titles is found in this "Missa" by Orlando di Lasso and printed by Adrian le Roy and Robert Ballard

MELODY'S ADORNMENT

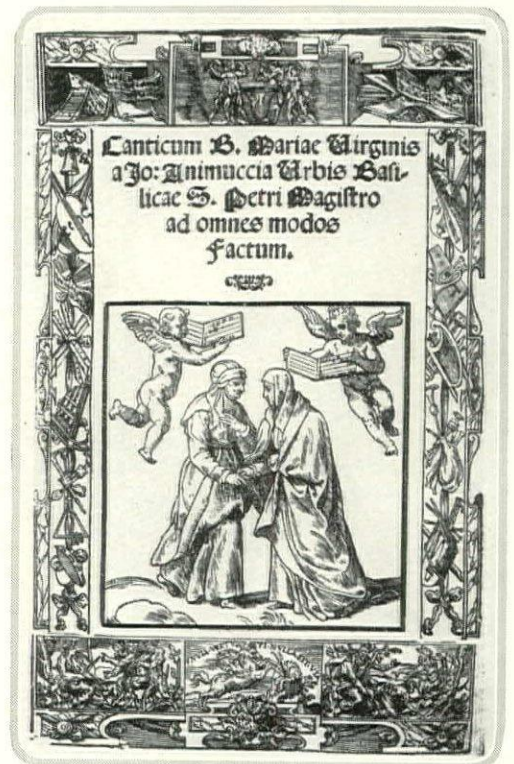
(Continued from page 101)

suggested. Let me confess, however, that I have never come across the stray title of such a bit of music as that of George Kirbye's "The First Set of English Madrigalls," although I did come upon the six parts, complete with the various title-pages, at the very fair asking price of \$650. It is, of course, one of the rarest volumes of Elizabethan music. However, it is more typographical than pictorial.

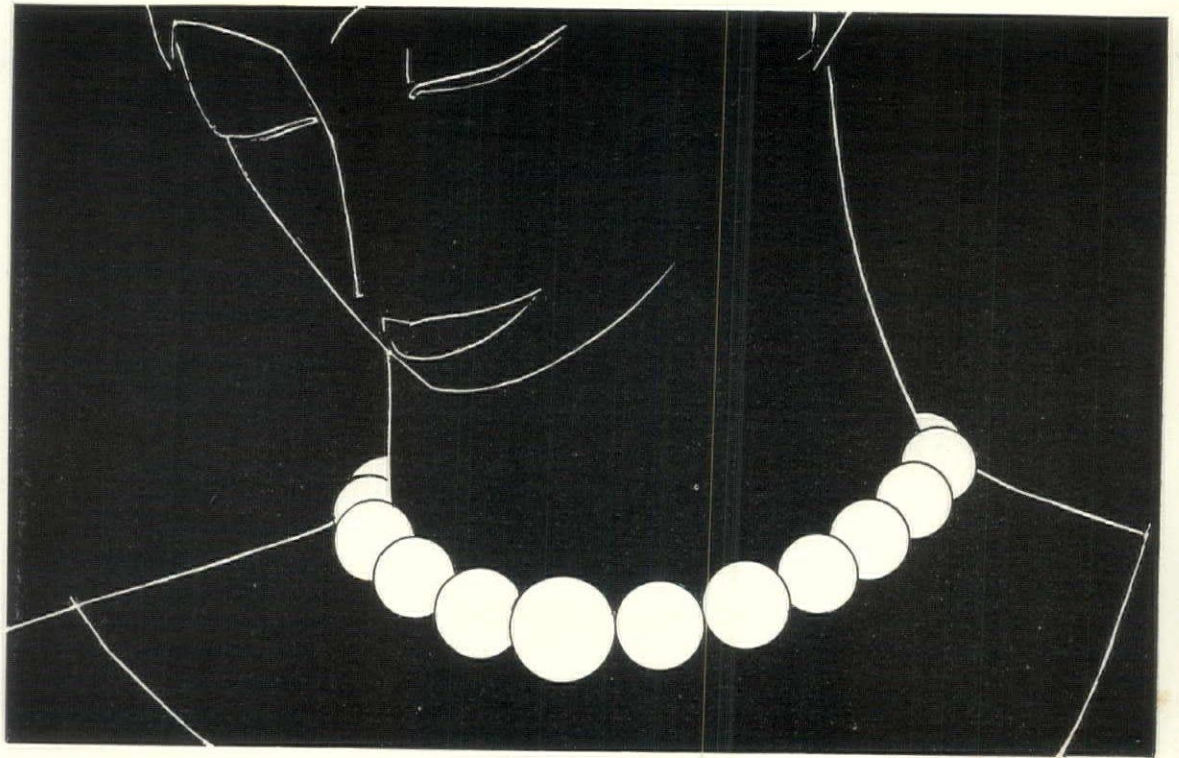
America is a particularly rich field for the picking up in old bookshops of quartos of bound pieces of music. In

these old quartos one almost always comes across one or more interesting pictorial music-titles. The young stress of 1850 showed great partiality for volumes of bound music. In mid-19th Century she would, I fancy, have felt mortified, when called upon "to oblige," if she had only music in sheets to hand to her accompanist. Bound music in that day was, with elegant, almost *de rigueur*. So that many of the pictorial music-titles of the day have come to be

(Continued on page 133)



In 1568 this decorative music title was printed for "Canticum B. Mariae Virginis" by J. Animuccia. From the collection of the Musikbibliothek Peters, Leipzig



© B. S. & F. '27

There is enduring satisfaction in the possession of a pearl necklace. No piece of jewelry is more beautiful, none more correct for both elaborate and simple occasions.

Our collection, selected from the finest offerings of the Orient, assures perfect matching and affords the widest scope for improving pearl necklaces.

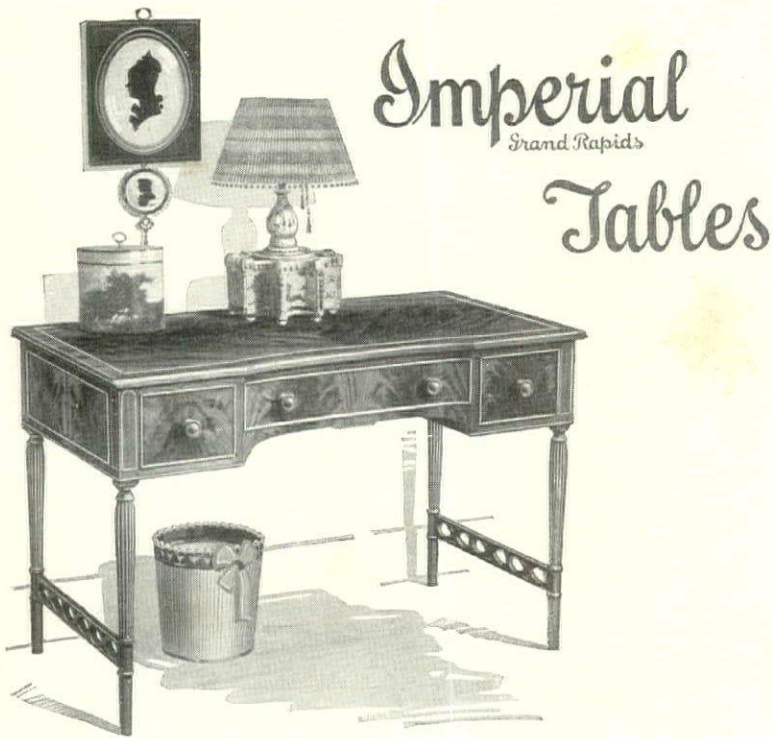
Those who contemplate a Christmas purchase are invited to make an early inspection of our stock.

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Gifts That Suit The Needs of Every Taste and Purse

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Lovely new tables
to make the home charming

Do you seek individuality in your living room? Do you strive for unusual taste and charm?

Tables can help wonderfully in achieving smart effects—the clever new tables in beautiful woods you will find in the stores.

There are lovely tables for every occasion and every taste—novel tables ultra-modern for new uses—curious little tables resembling antiques—rare tables for the hostess—designs of alluring grace, exquisite figures and colorings.

By all means see the new groups by Imperial craftsmen. The variety is delightful. They will suggest numerous ideas to you for making your home different. The Imperial craftsman is a table specialist. His fine workmanship will appeal. Proud of his handiwork, he identifies each table with the Imperial craftmark, the crown and green shield.

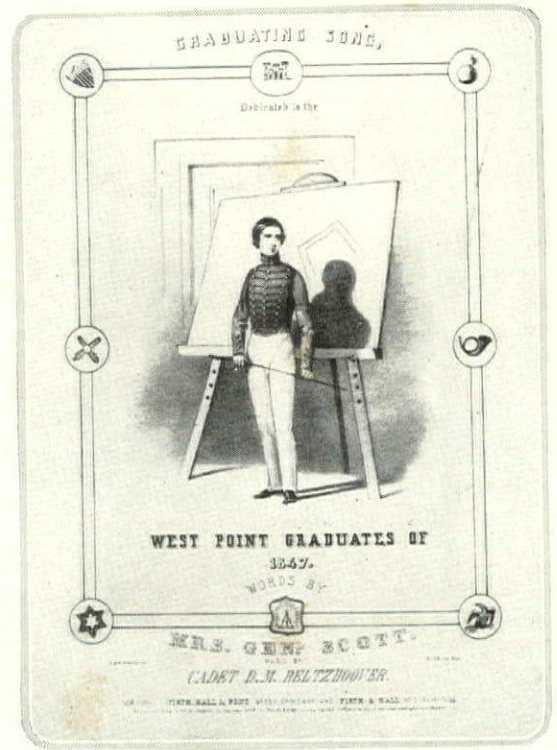


A Book of Ideas for the Home
"Inside the Door" will be sent free on request to Dept. E.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN



World's Greatest
Table Makers



A West Point "Graduating Song" with words by Mrs. General Scott and published for the class of 1847. The cadet is shown in dress uniform

MELODY'S ADORNMENT

(Continued from page 136)

served, and many a collector's treasure has been rescued from the oblivion of such tomes. I have known of pictorial music-titles of even as early as the 18th Century being found in bound volumes of the sort, such as those which were designed by Daniel Chodowiecki (1726-1810), Polish painter and engraver at Dantzig; Hurbert Gravelot (1699-1773), French designer and engraver; Cipriani and Bartolozzi, Italians living in London and whom I have already mentioned; and of the later French artists: Horace Vernet (1789-1863), Nicolas Charlet (1792-1845) and Auguste Raffet (1804-1860), whose designs were reproduced by lithography. Then one must not overlook the pictorial music-titles designed by Adolf von Menzel (1815-1905), noted German painter and wood-engraver, and the rare and much sought pictorial music-title designed by the German etcher, Max Klinger, for Brahms's "Phantasie."

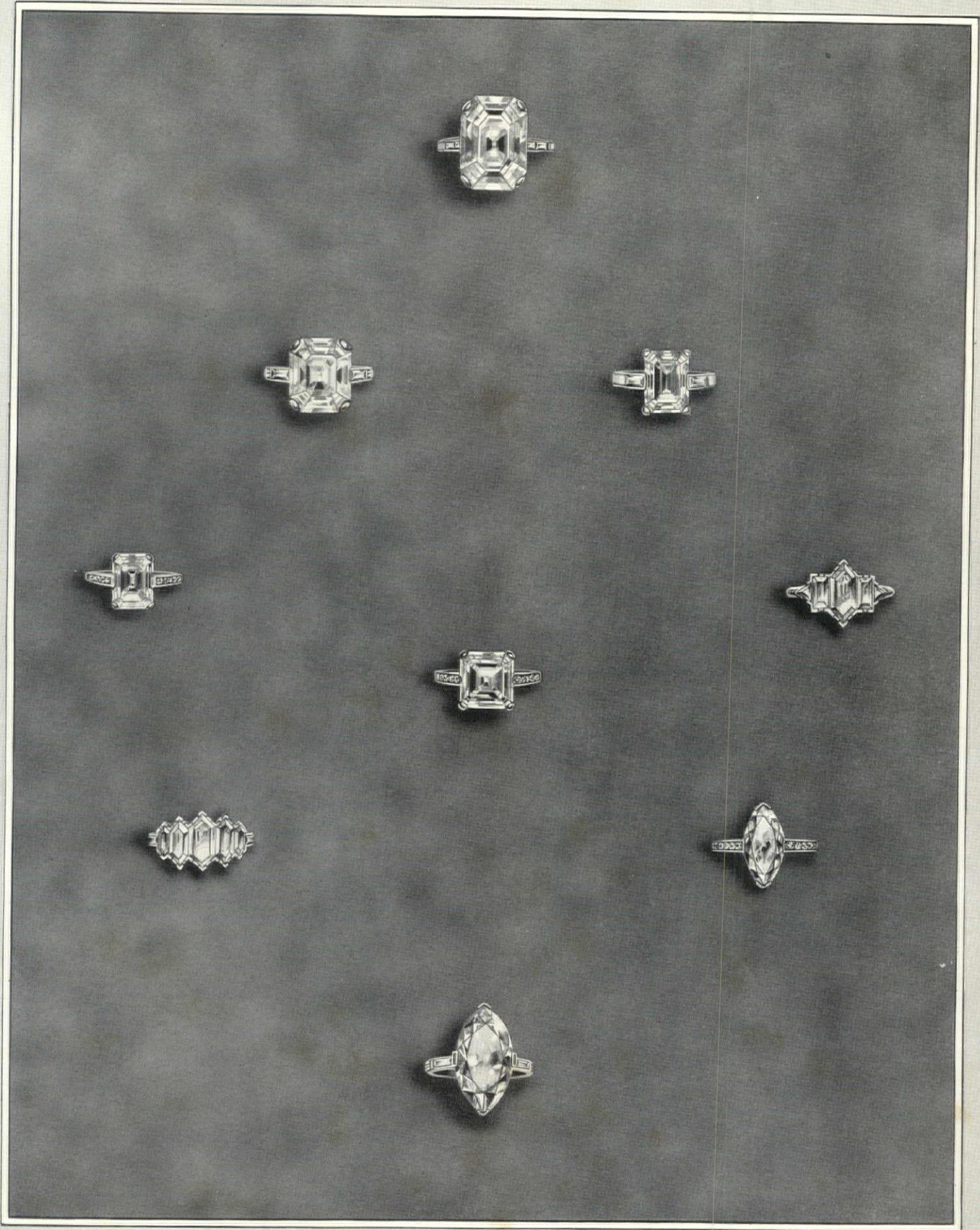
Perhaps the most interesting (and certainly one of the rarest) American music-titles is that attributed to Whistler. This, here reproduced by courtesy of Mr. William B. Osgood Field of New York, owner of a particularly fine copy (I know of but one other copy of this piece), was designed for the "Song of the Graduates," Class of 1852 of the United States Military Academy, West Point. It was lithographed by Sarony and Major, New York, and below the landscape with the two large figures of a cadet and a young officer in the foreground, all within a border, appears the legend in lithographed letters: "Designed by Cadet Whistler." The figure of the Cadet to the right might well be a portrait of the young Whistler himself; it bears no slight resemblance in its features to the portrait of Whist-

ler as a boy, painted by Sir William Boxall and exhibited at the Royal Academy in 1849 when the Whistlers were in London. This Boxall portrait is reproduced in "The Life of James McNeill Whistler" by E. R. and Pennell (Philadelphia, 1911). Whistler made a number of sketches during his days at West Point and some of these have been preserved, although none of them appear to be studies for this music-title.

Whistler, it will be remembered, entered West Point in 1851, just before his seventeenth birthday. General Robert E. Lee was then Commandant. By temperament Whistler was ill-fitted for a soldier's career and his sojourn at West Point lasted but three years. He was discharged for deficiency in study of chemistry. Out of a class numbering forty-three he stood first in drawing and thirty-ninth in philosophy. But I do not suppose that a little less drawing and a little more philosophy would have carried him through his chemical flunk. In probability Whistler's design for "Song of the Graduates" received some touching-up at the hands of lithographic artists in the Sarony establishment. At any rate, as we have seen, it bears the printed attribution "Designed by Cadet Whistler," and was so published. Therefore we must credit his hand in it.

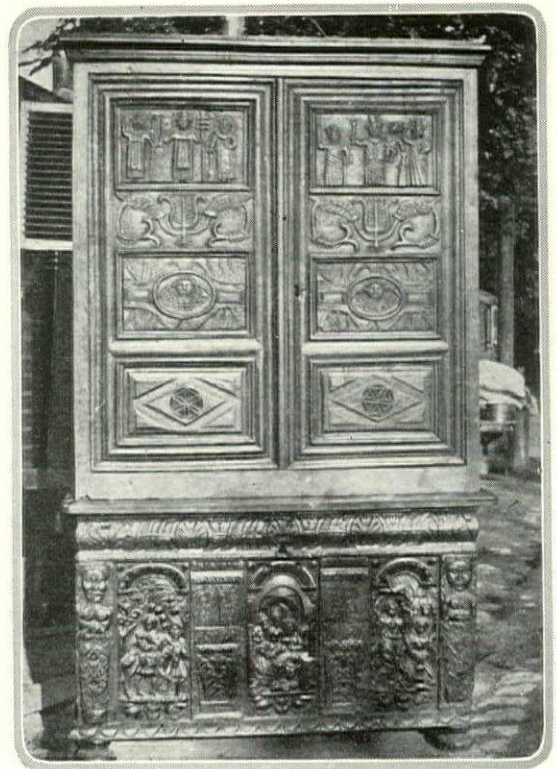
It is interesting to compare with this Whistler music-title the lithographed one of the "Graduating Song" of the West Point Class of 1847, the words to which were written by Mrs. General Scott and the music by Cadet D. M. Beltzhoover. This "Graduating Song" does not bear any design name, but it was lithographed by Sarony and D. Endicott of New York.

(Continued on page 172)



Part of the Caldwell collection of diamonds in modern cuttings. A degree of quality, beauty and importance, rarely obtainable. Gifts of notable distinction.

By
J. E. CALDWELL & CO.
Philadelphia



A composite piece of furniture, this, and claimed to be of the 16th Century. Only the lower part or chest is authentic; the rest is modern

THE LAUNCHING OF FRAUD

(Continued from page 103)

a nice fat sum; there lies the danger! there lies the trap!

It is well worth noting however that the person who houses the goods is not always an accomplice. It may happen that through lack of knowledge he is himself a dupe, and unwittingly serves as intermediary. I once saw in the home of a celebrated painter, member of the Institute, and renowned for his historical pictures, a whole series of ancient armor which served to costume the models for his compositions. Almost all the pieces were false. Some of them he had purchased; the rest were obligingly loaned by a dealer in antiques, who assured my friend that he was much flattered by the honor done him and thus procured a second show room frequented by wealthy connoisseurs. The grateful painter never failed to draw attention to the presumed splendor of the "fakes". Among the marvels was an extremely rare piece; a steel shoe with articulated blades and pointed toe, a "soleret" from the 15th Century. "What superb workmanship—what exquisite shape—just look at the curve! It's a real treasure!" Thus raved the innocent enthusiast. The real treasure was false, although graceful in line and pleasing to the eye. But the humblest armorer might have detected in an instant that the articulated blades could never have worked, and that no human foot had ever entered such a shoe! but what did that matter? The fanatics continued to admire and my friend to explain the hidden beauties of a *chaussure à la poulaine* whose long point turned up like an elephant's trunk and whose leather had remained surprisingly supple, although that style of foot-

wear was in vogue at the time of Isabeau de Bavière, that is to say, during the 14th Century. "What a wonderful state of preservation!" was the general comment on this piece. Fortunately the shoe in question was not even a fake or a reproduction; it happened to be "left-over" from a costume ball. It might have been worn one evening, some thirty or forty years ago! Today the grateful painter is dead, but thanks to naïve enthusiasm, the steel *soleret* passed on into a celebrated collection and the leather *Chaussure à la poulaine*, which fetched immense bids, it went under the hammer, now peacefully reposes in the glass case of a museum. Both are officially consecrated and perhaps forever; unless some trepid fake hunter is willing to take the brunt of his discovery, and to show the impossibility that such playthings are authentic antiques.

The category of innocent accomplices just mentioned is more numerous than one would suspect; treacherous ignorance is abundantly exploited by all dealers in "fakes." I once came in contact with one of the latter whose cleverness and guile went beyond belief. He had a venerable long white beard and candid eyes like those of a child. His innocent expression was one of his chief assets in his commerce, and thanks to it alone, he managed to put away a very tidy little fortune.

He lived in Burgundy, not far from Dijon, and employed a stone carver of his native village, who himself would have been incapable of composing the most modest bit of sculpture, but who reproduced with n-

(Continued on page 142)

IN THE reception room of a New York office hangs a lovely panel, easily the keynote of a well-planned decorative scheme.

The owner is a man of exceptionally good taste, with something more than the amateur's knowledge of furniture, rugs and textiles.

When asked a short time ago about the panel, he replied: "Why that's an old fabric a friend brought me from abroad. Italian, 16th century, I should say!"

That was the most sincere tribute to the art of Mariano Fortuny of Venice. For the panel was actually made of one of the Fortuny Fabrics.

Although they are hand-made and imported from Venice, you can obtain Fortuny Fabrics at moderate cost from your decorator.

FORTUNY
of VENICE



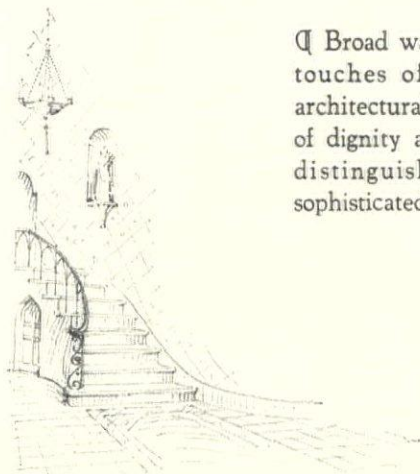
New York Galleries, Inc., Decorators

IN this lofty interior the sympathetic influence of the Italian Renaissance contributes charm and interest to a Mediterranean setting of rare distinction.

Q Broad wall spaces in gesso, relieved by touches of brilliant color and rich architectural detail, create an atmosphere of dignity and accustomed luxury . . . a distinguished background for the sophisticated *chatelaine* during any season

of the year — in her town apartment, southland villa or northern country house.

Q A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries . . . where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

CABINETMAKERS DECORATORS ANTIQUARIANS

© 1927, N. Y. G.



Model 2500-R-1 With new built-in Pooley double horn (patented) and special Atwater Kent reproducing unit.....\$125
 With Atwater Kent Model 30 Receiver.....\$ 95
 With Atwater Kent Model 33 Receiver.....\$205
 With Atwater Kent Model 32 Receiver.....\$235
 With Atwater Kent Model 50 Receiver.....\$275

POOLEY
 RADIO CABINETS
for
ATWATER KENT
 RADIO

Have you heard the new POOLEY?

In this Pooley Radio Cabinet you hear the new Pooley double horn speaker. It has two amplifying chambers; one builds up the deep bass notes, the other brings out the highest treble.

Definite acoustic laws, applied in exacting laboratory studies, produced this new speaker. The result is a volume, clarity and truth of tone surpassing anything radio science has yet developed.

Such thrilling tone as this, with cabinets of classic design, superb craftsmanship, and lustrous finish—cabinets created expressly for Atwater Kent Radio—what more could you ask in adornment or in enjoyment? See them—hear them—at the Pooley dealer's near you.

Send for folder picturing the complete line of Pooley Radio Cabinets of quality.

THE POOLEY COMPANY

1640 Indiana Avenue

Philadelphia, U. S. A.

Beware of imitations—look for the POOLEY name-plate before you buy
 Prices quoted are less tubes and power equipment. Prices are slightly higher west of the Rockies, in Inter-Mountain States and Canada. Canadian Pooley Radio Cabinets are manufactured by Malcolm & Hill, Ltd., Kitchener, Canada.

Mr. Atwater Kent says:

"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

THE LAUNCHING OF FRAU

(Continued from page 140)

velous faithfulness any model one might supply. From him our dealer ordered copies of the "Weepers" that surround the Tombs of the Dukes of Burgundy. He paid for each of them three hundred francs. The workman was delighted and became prosperous. The statuettes thus obtained were made of truly authentic stone *du pays* which gave them a semblance of veracity and which cost but the trouble of purchasing on the spot. Now the real Weepers that ornament the Tombs of the Dukes are in marble, and the copies were carved out of stone; but for those who were ignorant of the fact concerning the originals, the figures made of stone had every appearance of being authentic. It sufficed then to damage each statue a trifle with a few blows of a hammer, and cover it with a grayish *patine*. Thus prepared, the young Weeper was sent on to Paris where sometimes an artist enamoured of times gone by would purchase it for his studio: or again it was put up for sale in a well-known auction room where the salesman himself having paid three hundred francs for it would knock it down for three thousand. It is evident that the object was expensive at such a price, but it was well worth the money, since having appeared in a sale of authentic art objects it thus obtained a pedigree; became catalogued, classified! It was now the simplest thing in the world to ask ten thousand francs for it! In my time I have seen eighteen or twenty of these figurines make their appearance and pass on into the museums of Europe and America. Just take the trouble to look for them—there is no doubt but that you will find them.

Far better as intermediaries than guileless artists, are the peasants. The humble rural dwelling is the ideal spot for depositing fakes of all kinds. The rusticity of the abode, the innocent face of the proprietor, both inspire confidence. The passer-by happens in, quite by accident, and leaves convinced that he has fallen on a "find." "I'm always lucky. I seem to go towards a good thing intuitively."

"HISTORIC" SOUVENIRS

There exists at Barcelona in Spain a manufactory of toys—toys of the Middle Ages! Here are produced thousands of little tin soldiers costumed after the fashion of the 16th Century, thus commemorating the wars of the religious between the Huguenots and the Papists. With the aid of an acid these toys are corroded so as to look "of the period", after which agents deposit them with lock-keepers along the banks of the Loire, the Seine or the Marne. When the innocent tourist passes there, imagine his surprise at finding the lock-keeper's son playing on the threshold with such archaic wonders! "Where did you get those, youngster?" "My papa found them in the mud when he dragged the lock!" What a windfall! What an historic souvenir! Five francs a piece, they are for nothing! The happy tourist departs carrying away with him four of the trophies, while the lock-keeper's innocent

darling makes haste to open a drawer where his mother keeps a key ready for the next passerby.

These latter have become numerous since the invention of the automobile. Motoring has been a precious aid to the sale of antiques. When crossing a village the tourist halts at the blacksmith's to have a wheel or a bolt repaired, to get help mount a tire. In the corner of the shop his eye lights on an old wrought-iron chandelier, rusted and covered with dust. Or it may be a pair of antique fire-dogs; a Gothic chandelier roughly carved with antique figures; a Louis XV armchair, or the post of a Renaissance bed that attracts attention. The unsuspecting tourist, while the repairs are being made—they seem interminable. At last the blacksmith wipes his brow and is receptive of being addressed.

"That old chandelier? Why, I always saw it in my grandfather's house. It came to him from the Chateau at the time of the Revolution."

AN ACQUISITION

A bargain is quickly reached. The blacksmith is not too exacting, and the happy collector goes his way, rayed with his acquisition. He may pass through that village again, and the newly made antique, furbished and polished, proudly takes on years in the confines of its possessor's domain.

This sort of commerce is particularly flourishing in the suburban fashionable watering places and terminal stations. Hired motors make a specialty of breaking down at certain determined spots: it becomes impossible to stop for a quarter of an hour. A farmhouse happens to be at an inconvenient distance on foot.

"Let's go and drink a bowl of milk."

The gracious farmer's wife receives the requested beverage in a delightful old jug. When empty she turns it up. Rouen! Real Rouen, Cornes! The woman apologizes for her cups—all different but what does it matter since at least two of them are of Delft? On the sideboard a yellow soup tureen, which has a nick in its handle, is surely old Monstiers pot.

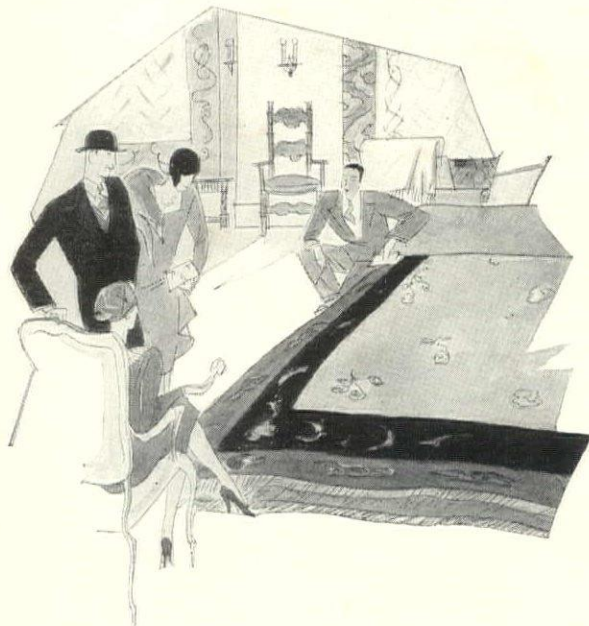
"You wouldn't think of parting with your tureen, Madame, would you?"

The farmer's wife resists a temptation. She is afraid of being scolded by her husband who loves his old china as a family heirloom handed down from father to son. There is not much left of it. She finishes, of course, giving her consent, when the proffered becomes sufficiently tempting after each successive offer. The tureens are packed into the cart. The dealer in "fakes" will call the following week, to replace the outfit.

It may be well worth noting that pieces that are thus acquired may always be reproductions. Among a number one may find an authentic one, but it costs dearer than in any renowned shop.

There seems to be no limit to what the dealer in fakes will not go in for.

(Continued on page 158)



Here on the Rug Mezzanine are rugs of every size and for every use—rugs and carpets in the gorgeous patterns and brilliant colors of the Oriental weavers and of our finer domestic looms.

On the Rug Mezzanine you find space and quiet—expert and unobtrusive counsel. And whatever your final choice, you have Flint & Horner's good name as guarantee of fair price and sound value.



ORIENTAL rugs are bought, not for a day or a decade, but to serve for a long, long time.

Yet there is no purchase made for the home that is fraught with such uncertainty as the purchase of an Oriental rug. Price is too often a poor guide. Two rugs similar in appearance may be miles apart in value, and only the eye of an expert can detect the flaws of the one and the perfection of the other.

For the layman there is no guarantee so sure as the reputation and good name of the dealer.

At Flint & Horner's we select our rugs under an exacting system of careful scrutiny. Each new recruit to our beautiful collections must pass rigid tests as to its fibre, its craftsmanship and its design. Each must have some special attribute of pattern or color to commend its choice.

And we sell our rugs upon the same principles laid down for our furniture—observing a strict code of truth in description, and pricing them, not in accordance with "what the traffic will bear," but in harmony

with their cost and their worth.

As we are specialists in furniture, so, too, are we in rugs. Here on our spacious Rug Mezzanine you can choose from one of the town's finest collections of Oriental and domestic rugs. Here, with the aid of expert counsel, you can choose from values which have won the confidence of the layman—and the respect of the connoisseur.

FLINT & HORNER CO., INC.

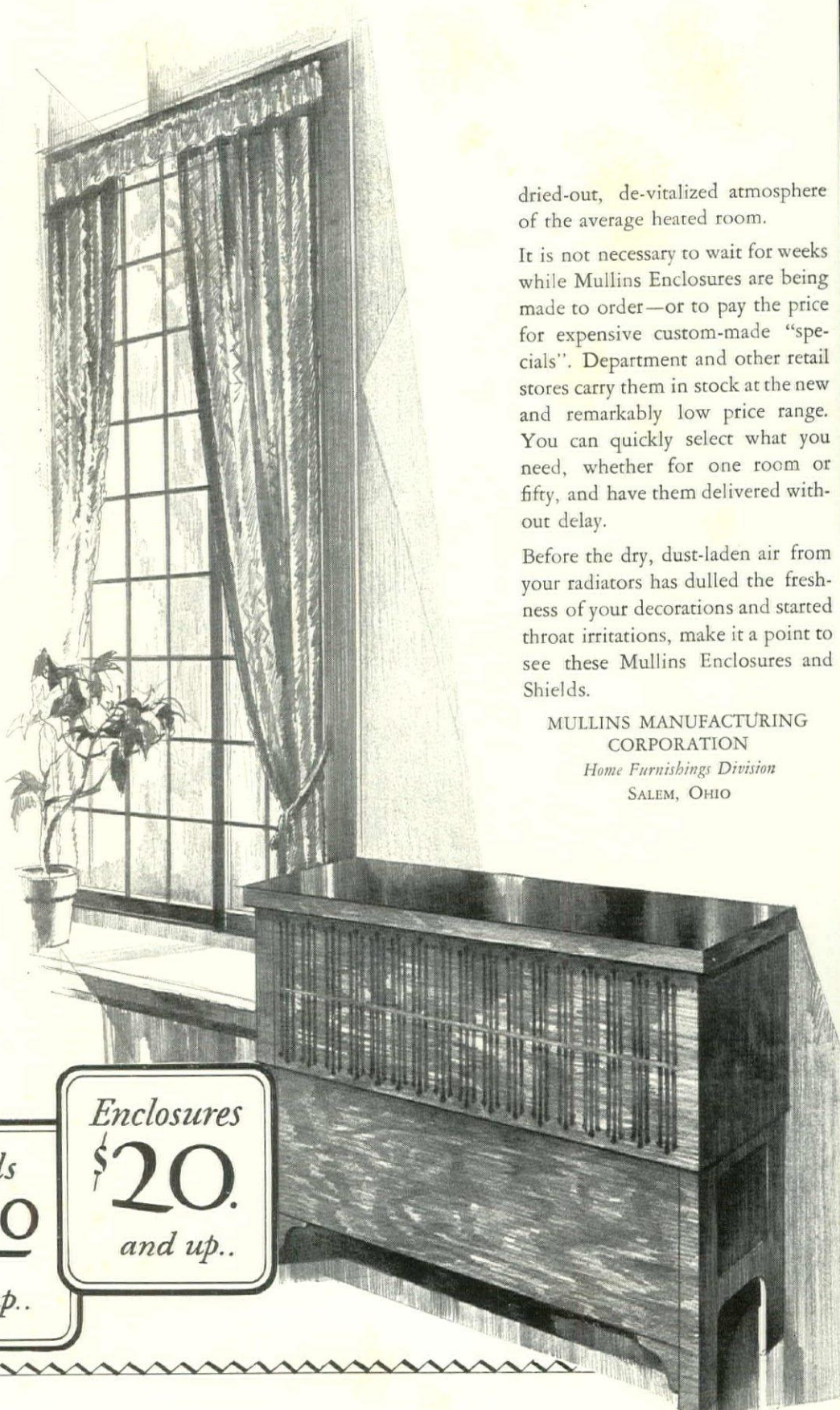
66 West 47th Street
New York City

WALL PROTECTION DRAPERY PROTECTION HEALTH PROTECTION

*C*LEAN walls . . . draperies undimmed by ascending particles of dust and grime . . . an atmosphere made healthful with life-giving moisture . . . these are the results of protecting radiators with Mullins Radiator Enclosures and Shields.

An amazing departure from former practice has made it possible to provide these beautiful Enclosures at prices scarcely more than half formerly accepted price-ranges.

Mullins Enclosures are made in standard sizes to fit practically all radiators. They are in three perfectly stunning finishes: Walnut, Mahogany and Old Ivory. Each Enclosure and Shield has a large pan under the metal lid which holds sufficient water to humidify the



dried-out, de-vitalized atmosphere of the average heated room.

It is not necessary to wait for weeks while Mullins Enclosures are being made to order—or to pay the price for expensive custom-made “specials”. Department and other retail stores carry them in stock at the new and remarkably low price range. You can quickly select what you need, whether for one room or fifty, and have them delivered without delay.

Before the dry, dust-laden air from your radiators has dulled the freshness of your decorations and started throat irritations, make it a point to see these Mullins Enclosures and Shields.

MULLINS MANUFACTURING CORPORATION
Home Furnishings Division
SALEM, OHIO

MULLINS RADIATOR ENCLOSURES AND SHIELDS



<p><i>Shields</i> \$750 and up..</p>	<p><i>Enclosures</i> \$20. and up..</p>
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Home Furnishings Division

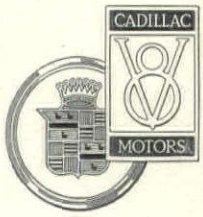
MULLINS MANUFACTURING CORPORATION, Salem, Ohio

Please send information and prices of Mullins Radiator Enclosures and Shields.

Name
Address

CADILLAC

*Creates a New
Luxury in Motoring*



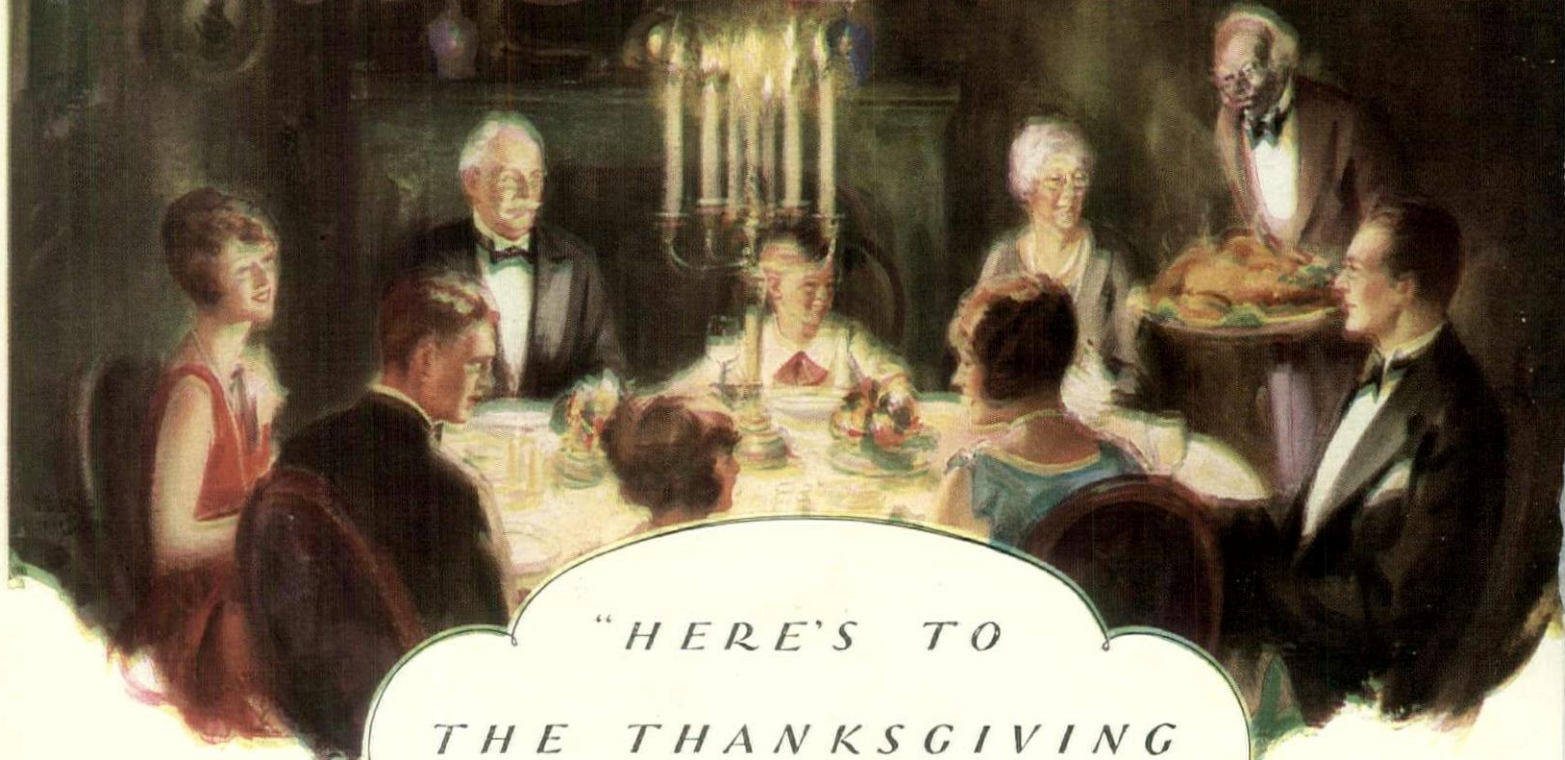
ALL discussions end the moment the exquisite design and lavish luxury of the new Cadillac are revealed—to be obliterated forever when the power of its 90-degree, V-type, eight cylinder motor begins to manifest itself. As this car is acclaimed first among the fine automobiles of America and Europe in newly created beauty of design—so the immensely advanced V-type engine records itself as the most perfect performance factor in the world today.

More than 50 exclusive body styles by Fisher and Fisher-Fleetwood

CADILLAC

A Notable Product of General Motors

FRIGIDAIRE

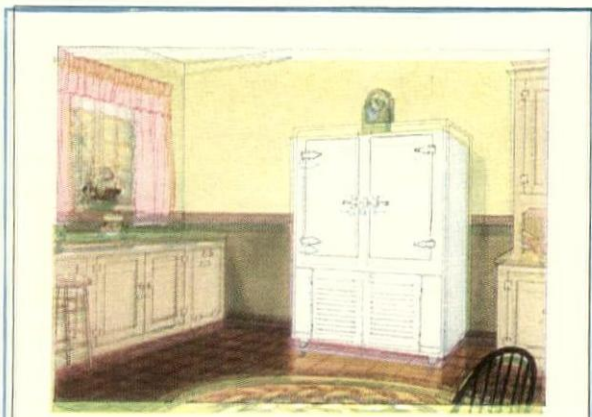


"HERE'S TO
THE THANKSGIVING
DINNER"

What you spend for one or two of them will put a FRIGIDAIRE in your home!

+ + + +

*M*ANY still believe that electric refrigeration is expensive. This is not true of Frigidaire, the General Motors electric refrigerator. We asked 10,000 users for their experiences. The answers were startling. Frigidaire saves them an average of \$105.36 per year over and above all operating costs—savings of ice bills and



PRICES
NOW AS LOW AS \$180

f. o. b. Dayton Ohio

A complete Frigidaire unit, with Duco-finished, enamel-lined steel cabinet—all ready to attach and operate from any convenient electric outlet—for the amazing factory price of only \$180! Also new, reduced prices on complete line of porcelain-lined Frigidaires in large and small sizes. A model that suits your requirements to the letter is now on display at the nearest Frigidaire Sales Room.



food waste alone. So, with all its advantages—its cleanliness, its conveniences, its protection to health, its ice-freezing and dessert-making service—Frigidaire *saves more* far beyond the cost of operation.

Best of all, an amount no greater than you spend for a Thanksgiving dinner or two is enough to put a Frigidaire in your home.

Then charge off the balance with a few monthly payments.

Visit the nearest display room today, or write for a free booklet.

FRIGIDAIRE CORPORATION
Subsidiary of General Motors Corporation
Dept. Y-49, Dayton, Ohio

A product of
GENERAL MOTORS



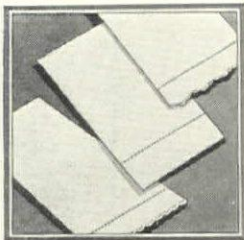
WAMSUTTA PERCALE

PILLOW CASES

A beautiful gift

How many people there are on your Christmas list to whom you want to give something that will be "nice, but not too expensive"! And what a relief it is to find some one gift that is really nice enough to send to all of them.

Here is a gift that seems just made to fill these requirements . . . a pair of pillow cases of Wamsutta Percale—always a welcome addition to any linen closet—prettily hemstitched and specially



WAMSUTTA PERCALE PILLOW CASES are made in several sizes . . . and in many styles of hemstitching and embroidery

For only \$2.50

packed in this new Gift Box. (Torn size 45 x 38½ before hemming.)

For a very little more, you can select other styles with several rows of hemstitching, or in scalloped and embroidered designs . . . all of the same delicate textured, sleepy-smooth Wamsutta Percale that every housewife counts herself lucky to own.

The best-known stores in the country are showing this new Wamsutta Gift Box this Christmas.



WAMSUTTA PERCALE SHEETS come in all sizes . . . for tiny cribs as well as for single, three-quarter and double beds

WAMSUTTA MILLS, *Founded 1846*, New Bedford, Mass.
 RIDLEY WATTS & CO., *Selling Agents*, 44 Leonard Street, New York City

WAMSUTTA
 PERCALE SHEETS
 AND PILLOW CASES
 THE FINEST OF COTTONS

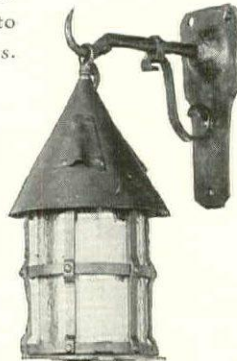
FLORENTINE CRAFTSMEN



WE create and reproduce gates and railings, in hand wrought metal, from your own sketches or from designs prepared by our architectural department. We will be pleased to quote prices upon submitting sketches.



This delightful hand wrought swinging basket (No. 2157) projects ten inches from the wall. The flower container is of rare Italian pottery. Only \$7.50.



Outside Lantern (No. 111A) complete, eleven inches high . . . \$17.50.

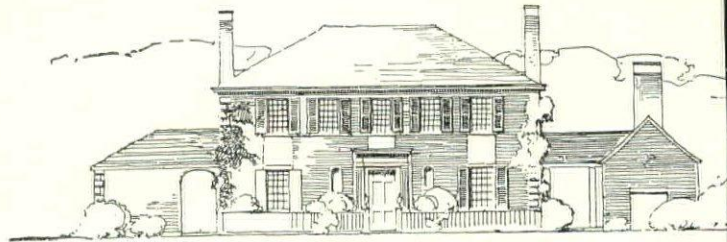


Candlestick (No. 312) twelve inches high—antique brown with touch of gold . . . \$9.50.

THE workshop of The Florentine Craftsmen is decidedly reminiscent of the ateliers of the Old World in the days when every artisan was an artist. Here one finds skill, ingenuity, and individuality applied to the making of reproductions and new designs in lanterns, lighting fixtures, candlesticks, flower stands, lamps, hardware, and a host of other interesting and beautiful things in hand wrought metal. You are cordially invited to call at our showrooms, or to send for our complete catalogue.

THE FLORENTINE CRAFTSMEN
Masters of the Metal Arts
45 East 22nd Street, New York City

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



Simple lines and a dignified mien are the outstanding qualities of the Georgian residences. Many quite similar to the one above are to be found in New York and New England

SITES AND SILHOUETTES

(Continued from page 118)

to its location as well. The very simple expedient of laying roofing shingles in a slightly haphazard manner instead of in the usual meticulously even fashion is only one of the many architect's devices which come under this heading. By laying shingles unevenly an effect of informality is enhanced, making for closer touch with a naturalistic setting. Considerable discretion should be used, however, in order that too fanciful textures may be avoided.

In any case the colors in which a house is painted should rather be dull than too bright and garish. A clapboard house painted white with trim in dark green; a shingled house in gray; stucco in buff or cream—such conservative tones as these are much to be preferred and they will blend the best with any background. In the south, where bright sunlight is assured throughout the year, more brilliant colors, such as reds and oranges, may be successfully used. Even there, however, brilliant colorings should not predominate, but should mostly be employed for roofs, door and window trim, chimneys, etc., to add tone to the more subdued color of the body of the house.

Except when a home is to be built upon a decided slope or atop a hill, the proper relation of its individual masses to the surroundings does not call for much consideration so long as they relate well to one another. However, when these sites are to be used the proper distribution of masses is of great importance. Outlines or silhouettes created by these masses should conform easily to the general contour of the landscape in such a way that there is no abrupt visible transition from landscape to structure. If the hillside site be a gentle rise, the outline of the house should accomplish the same effect by means of slightly varying roof heights. If the slope of the land is jagged in outline there may be allowed greater variation in the height of the roofs. In the first instance the eye will travel up the hill to the residence and continue to note the same harmonious sweep. In the second, the eye after noting the rugged contours of the landscape will gather the same effect by observing the house.

Different sections of Europe have developed their own individual styles of building, most of which are easily applicable to the parts of this country which approximate the same climatic and physical conditions. Many localities here have, in the comparatively brief period of time since they were first settled, developed architectural manners peculiar to them, and which

in their respective settings seem natural and appropriate. As we are a comparatively new country it is natural that our architectural style should be adapted from older but much judgment should be used in deciding just what style should be adopted for each section.

An example of a fitting type of architecture transported to a new country is afforded by the use in Florida and Italian styles. Such homes as seem quite adapted to their new environment; but if you will compare a picture of one of them set in the midst of a typical old-fashioned New England winter scene it will be difficult to perceive why a perfectly suited to one location be utterly out of place in another.

As an illustration of the influence which environment has upon architecture let us consider the difference between the 18th Century Colonial residences built in the northern Colonies and those of the southern Colonies. The styles originated from much the same sources and in ornament and detail greatly resemble each other. In adaptation to setting, however, each supposes something entirely different. The southern houses were mostly large, spacious affairs with many dependencies: servant's quarters, kitchen and the like. They seem to demand broad acres about them. The northern houses are much smaller in scale, most were more informal in tone, suited a race of people who were occupied with the essentials of life, both with formalities and luxuries. They were smaller houses and upon small plots, and their modern replicas should be the same.

One of the greatest evils which have arisen in the path of good residential architecture in this country is the momentary enthusiasm for a certain style for a short space of time after which the tide of public approval swings to another style for another relatively short period. Architecture should not vary from year to year, do styles in women's dress and automobiles; yet even now as we walk down the residential streets of our towns we see French *manoirs*, English cottages, Italian villas and even Swiss *chalets* hobnobbing together in the most cosmopolitan fashion.

If we come to the time when each year brings a different brand of architecture into vogue, so that who builds in that year does so in the current style regardless of site or silhouette, residential architecture in America will have come to a pass indeed. And this at present seems to be the way we are heading.



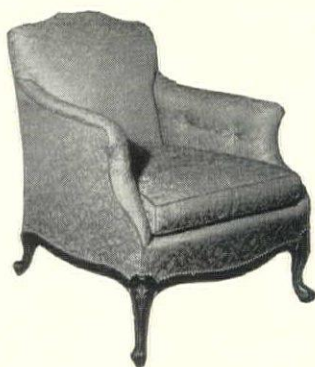
HEPPLEWHITE COUCH, based on an antique frame purchased in England. Hepplewhite was called "The Frenchman of England" in his day, because of his penchant for French design

A GIFT OF DANERSK FURNITURE *will be treasured years to come*

BEFORE long sons and daughters will be coming home for the holidays. What more delightful and appropriate gift can a parent give than a room furnished with Danersk Furniture! For the daughter's room a graceful, feminine group based on old French Provincial lines will make a token of your affection that she will treasure always.

Your son will show genuine enthusiasm for those sturdy forms of Danersk Early American Furniture that are more and more in use in school and college rooms. A complete group of our Pilgrim pieces can be obtained for only \$400.

Of course, there are others, too, who will find Danersk



Furniture the ideal gift. The man of the house will appreciate a comfortable chair. A luxurious davenport for the living room will please the whole family. And there are innumerable interesting little tables and chairs from \$19 up, each piece bearing the earmarks of good pedigree of design—subtle marks of value far beyond mere utility.

We make this suggestion about gifts at this time, because custom built furniture covered in fabrics appropriate for a given room cannot be plucked from stock. And we urgently request that you plan well in advance of your needs, not only about furniture for gifts but for any of the rooms of your house.

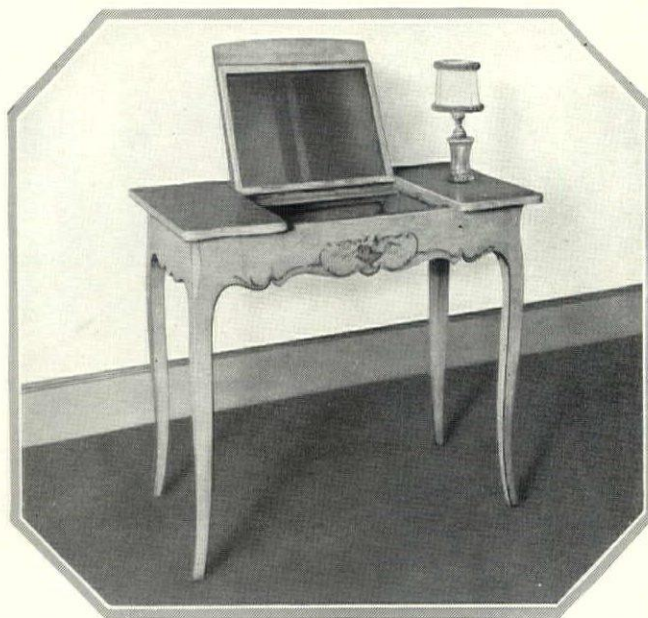
You are cordially welcome in our New York and Chicago showrooms whether you wish to purchase or not.

(Above) HEPPLEWHITE UPHOLSTERED Arm Chair, designed from a famous English original of French influence. Its subtle curves contribute the utmost comfort

(Below) A FRENCH PROVINCIAL "POUDREUSE" for the daughter's room, part of a large group of dainty pieces finished in old beechwood tones with 18th Century decorations in color



COBURN DESK of curly maple. A careful reproduction of one of the most interesting early desks that has come to our attention. Especially suitable for a boy's room, with other pieces of the Pilgrim Century



AN EARLY AMERICAN INSTEP Table with book shelf, priced at \$19.00. Interesting elements of design and a mellow beauty of finish make it appropriate for use with antique or modern pieces

ERSKINE-DANFORTH CORPORATION

383 MADISON AVENUE, NEW YORK CITY

At 46th Street—First Floor

Chicago Salesrooms

315 NORTH MICHIGAN AVENUE

FACTORIES IN NEW ENGLAND

Los Angeles Distributor

2869 WEST SEVENTH STREET

Furniture Shops Individual Tea Tables



DISTINCTIVE design is characteristic of all Furniture Shops Tea Tables. No other Tea Tables have the graceful appearance made possible by use of the small disc wheel casters. With the awkward, old style wagon wheels out of the way, free, beautiful lines can be used. All of our various period motifs are the creations of The Furniture Shops own designers.

The group illustrated here discloses the unusual variety of choice, every one individual and correct. Your furniture dealer has them. Ask him to show them.

The Furniture Shops
Division of The Luce Furniture Shops
840 MONROE AVE. GRAND RAPIDS, MICH.

CLIP AND MAIL THIS

Please Send Me Your
New Tea Table Booklet

Name _____

Street _____

City _____

THINK BEFORE YOU BUILD

(Continued from page 96)

house on the plot. It is intimately connected, too, with chimney structure, and merits expert opinion if the tangible soul of the house is to be what life and tradition have ordained it to be. The fireplaces that do not work are vain extravagances and constant irritations. Furthermore, after the house is built it is very costly to re-build them. Therefore, flues, chimneys and their inner construction should be considered very early because, as we have inferred, if the chimneys are uncongenial to prevailing winds there will be a sacrifice of comfort.

Bathrooms are usually equipped generously and a certain standard of furnishings seems to prevail. Yet the electric equipment of a house is still hit-or-miss—mostly miss! The owner of the house about to be built ought to know quite definitely what furniture he will have, where it is to be placed, where windows, partitions and mantels are to be built. With this data in mind, little cardboard models can be cut, placed in an enlarged plan and the positions of these can then dictate the locations for electric outlets, lamps and fixtures. We have visited homes where a bed is leagues away from the light, where electric light sockets are execrably placed or are so inadequate that we are continually hanging ourselves on wires attached to already overloaded lamp sockets, and where consequent discomfort to the eye and blowouts are unhappily in vogue. This applies particularly to kitchen, laundry, library and living room. More times than we contemplate pleasantly, dining rooms are under-wired and table cookery is impossible unless with oft-recurring overloading of circuits and swift and sure dissatisfaction.

Remember, too, the wiring of hallways, cellar, attic and garage. This subject is tremendous but it need not be complicated or confusing, for the utilities and electric companies in large centers have booklets of information, and experts and magazines are ready to help you.

HEATING

The main thing about heating is to decide in the beginning what is the best type of system for your type of home and what fuel is easier to procure in your vicinity. People plan for coal fuel when oil is more available and *vice versa*. Naturally the tug-of-war is constant. New things are good for homes only when they are easily available; this is a fundamental truth about equipment. Remember, too, that one type of house can be better heated with one thing, while another type of house will call for a different system.

Ventilating and humidifying systems should be considered. These are many and varied and may help to make a pleasant climate out of an unpleasant climate, in which you may be forced to live.

The question of floors must be considered in regard to the construction of the house. If you use carpets you may have one type of floors—if you do not, you will have another. Cement or concrete calls for different carrying power in the structure of the house

than ordinary wood floors, and so

On the whole, building materials a matter of individual discretion though it is often wise to find what wears better in your vicinity. It is wise, too, to know what certain types of construction entail. For example: if you decide to insulate your house, your walls need not be built to the usual thickness, or you can, if you desire, use gas for heating economically. If you use gas, then your heating system can be planned accordingly. If you plan to use gas, you must find out whether you can get it in your vicinity. This illustrates how far back the construction and equipment of the home goes—not only the plan, but to the purchase of materials and of the lot.

ROOFS AND PLUMBING

The roofing of houses is often dictated by the community in which the house is built, for general effect and fire prevention. So, here is a fact when planning the crown of your home. Many of the materials for roofings today are enduring, beautiful and their variety is great.

In no place is the home owner more often fooled than in the plumbing equipment. Pipes that are too large or too little cause great inconvenience where brass pipe is indicated you get other varieties. These things bring watching and the collecting of knowledge on the part of the prospective house builder. We have seen houses played with plumbing in the courtyard by pipes being laid within restraining distance of trees. Of course it is hard to be compelled to remove shade trees. Yet, if the house is built too near them, pipes will be strangled and the water will be cut off, not to speak of a very disconcerting scar being left on the lawn or walk where the pipes must needs be reached to be replaced. It is just such seemingly slight things that are not worked out before building, which rise to meet you afterwards. Fill-pipes, too, for oil heated furnaces should be placed in the gutter or near walks to save expense of oil cartage and preserve the integrity of the lawn. The place for the oil tank must not be under a pile of cinders—because of resultant corrosions as moisture seeps through.

Cheap hardware means continual annoyance. Doors and windows badly fastened and dressed are among the most annoying parts for those who wish a house beautiful.

Whether a house is to be a painted frame or material calling for extra surfacing is a question over which prayers should be said! Initial cost is to be considered here with future up-keep, which is mixed with the matter of climate. This, of course, is too big a subject for this article, but it is mentioned in order to call attention to a vulnerable point—often the tendon of Achilles in the body of the house.

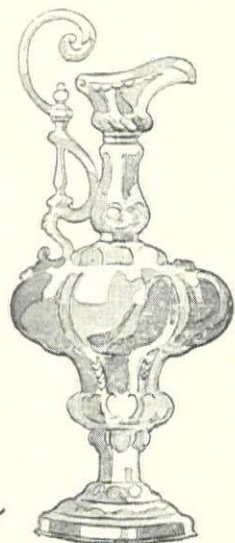
Remember to confer with the architect and watch the house in process of construction. The building ought not to be left as a mystery. Too many times the architect is good but the builder is not. I have often found

(Continued on page 154)

DEFENDING THE CUP

IN

1886



A Glazed Chintz tells fascinating story

SEPTEMBER 7TH, 1886.

The "Mayflower" was defending America's cup against the British "Galatea."

At since the swift sailing "America" the first racing yacht to cross the Atlantic in either direction—brought up back from England in 1851, had racing enthusiasm been more keen.

Now the "Mayflower" won the series, sailing across the finish line within eleven minutes of the specified time in yachting history now.

This fascinating incident was celebrated at the time by the production of a glazed percale.

The original piece of the percale is owned by F. Schumacher and it has been faithfully reproduced in this glazed chintz.

Each small medallion shows the two boats in a race, a view of the finish line, and the "America's" cup which we have successfully defended against all challengers for three-quarters of a century!

Because of the unusual quality of its design, this chintz is particularly adapted for draperies, as well as for slip

covers and pillows. And it comes in a wide variety of color combinations.

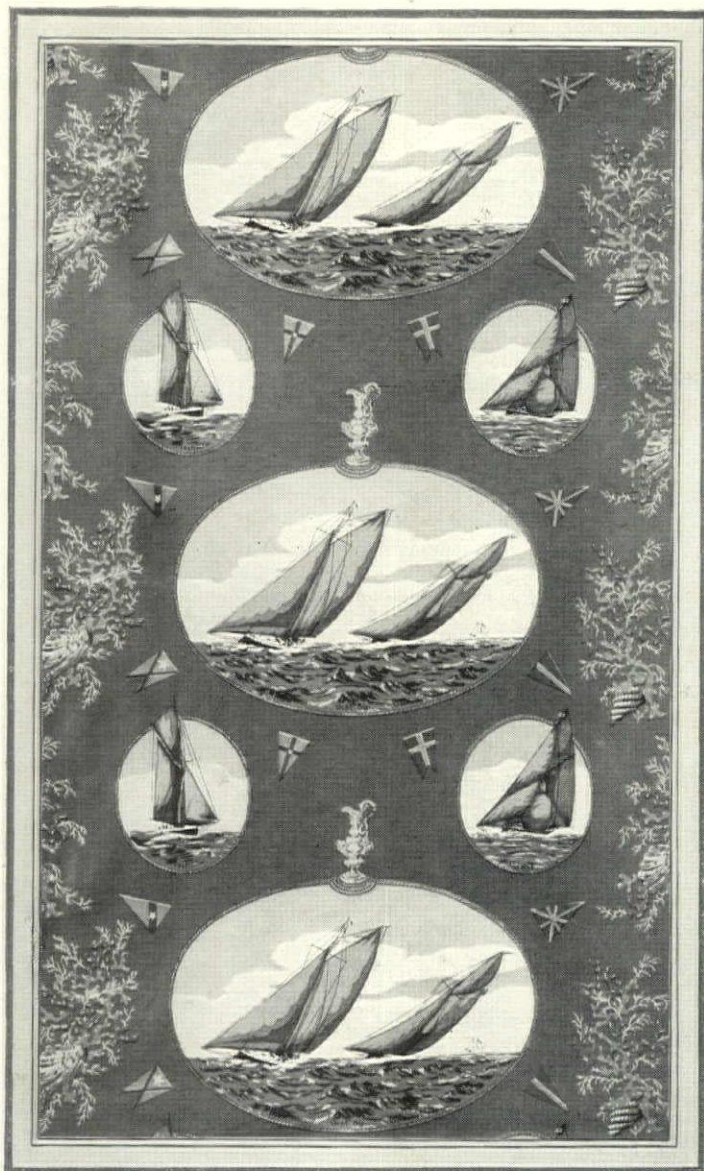
The Yacht Race Chintz is only one of the many new and charming designs presented by Schumacher in hand-blocked and printed linens, chintzes and toiles de Jouy, damasks, brocades, brocettes, velvets, tapestries, satins and taffetas.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

"Your Home and the Interior Decorator"

How you can, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in full color, it will be sent to you upon request without charge. 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, San Francisco, Grand Rapids and Paris.



This reproduction of a percale printed to celebrate "The Mayflower's" victory over the "Galatea," comes in green, blue, buff, brown and mouse.

F-SCHUMACHER & CO.



Home of Mr. & Mrs. Geoffrey Konta, East Meadows, Long Island
Jane White Lonsdale, Interior Decorator

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...increases the Vogue of Wallpaper

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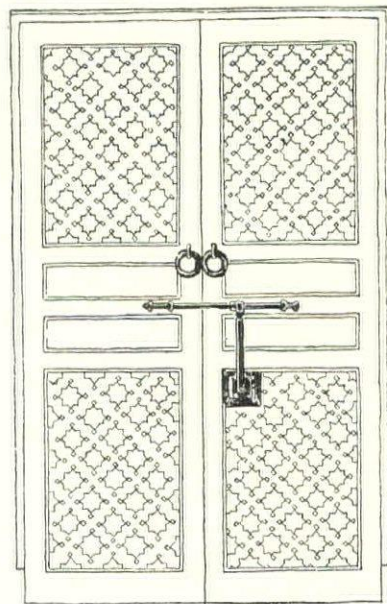
Write for name of nearest dealer.
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The interior doors of the better Moroccan houses are usually intricate panels of carved and pierced wood

MOROCCO HOUSES AND GARDENS

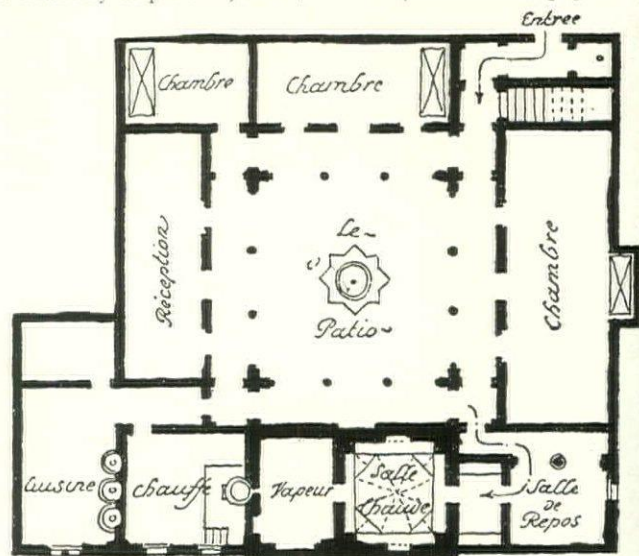
(Continued from page 83)

an occasion for adaptation to American use in Florida and in the southwest of the United States. If, in your mind, you will double or treble the length of the rectangular *Dar*, place the living quarters in two opposing sections at one end of the long rectangle, leave the major portion open to the sky, and surround the whole by a blank wall, you will have a mental view of the typical *Riad*. What might be called the drawing-room of such a house has usually a wide double doorway opening on a patio. This room differs also from the others in that, opposite the doorway, it includes a relatively deep alcove, called,

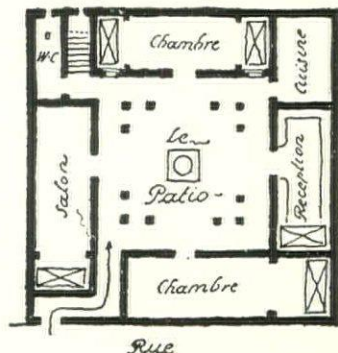
behou, whose chief function make the room appear deeper than actually is. In general, the disposition of the rooms, the original arches, and decoration, are those of a *Dar* with free variations.

The garden is a thing by itself. Nowhere, in a proper *Riad*, do the feet touch the earth. Wherever there is room to stroll, one walks on a cotta, enameled brick, or marble. Light balustrades line the path only to keep one in the path, and safeguard the stroller against sliding down the embankment into the street. As all Moroccan garden

(Continued on page 154)

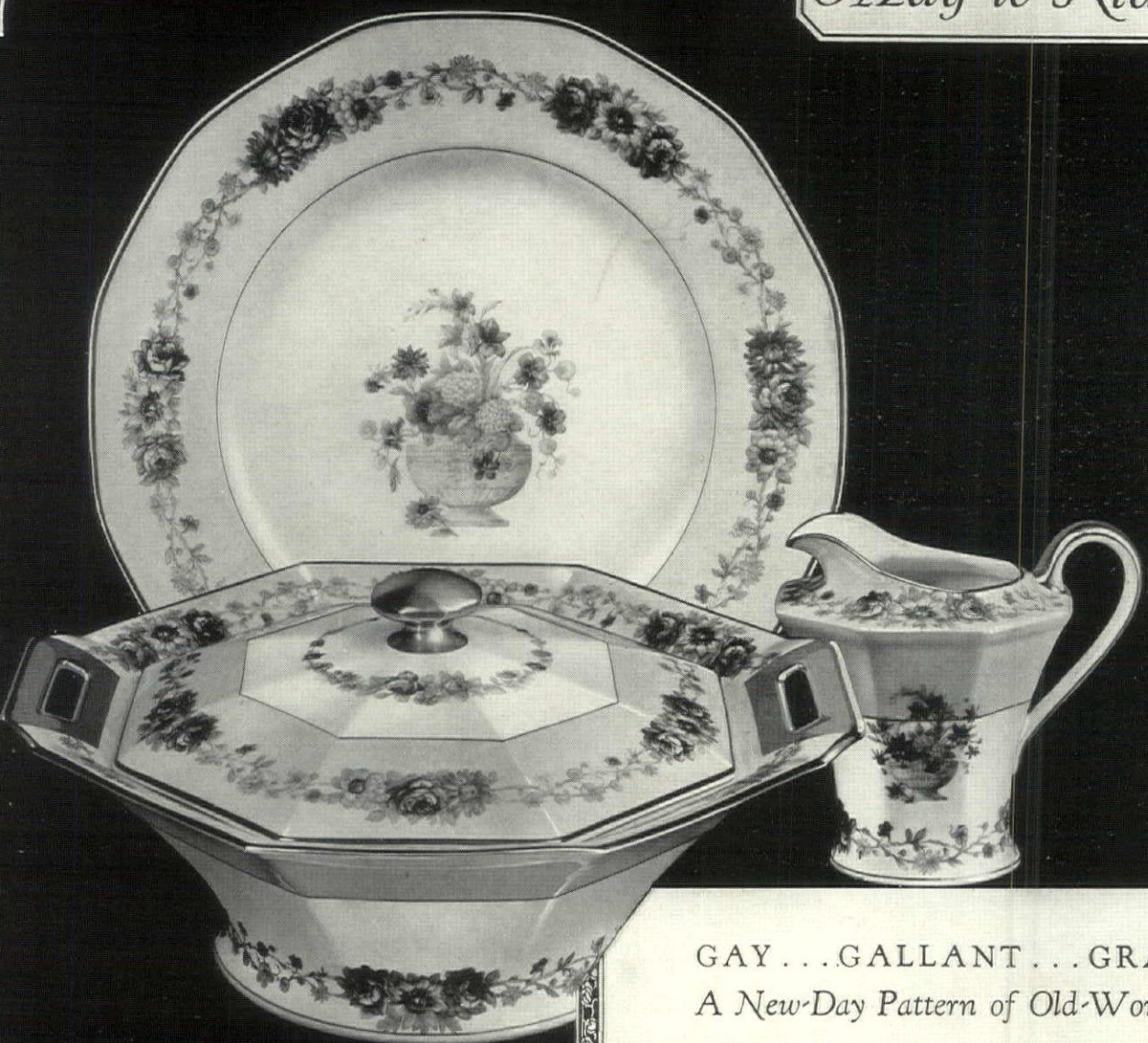


Above are the plans of a large Moroccan house, showing the insignificant entrance and the elaboration of the rooms inside



Even the side of the house is arranged around a patio. The arrangement of the rooms is the same as

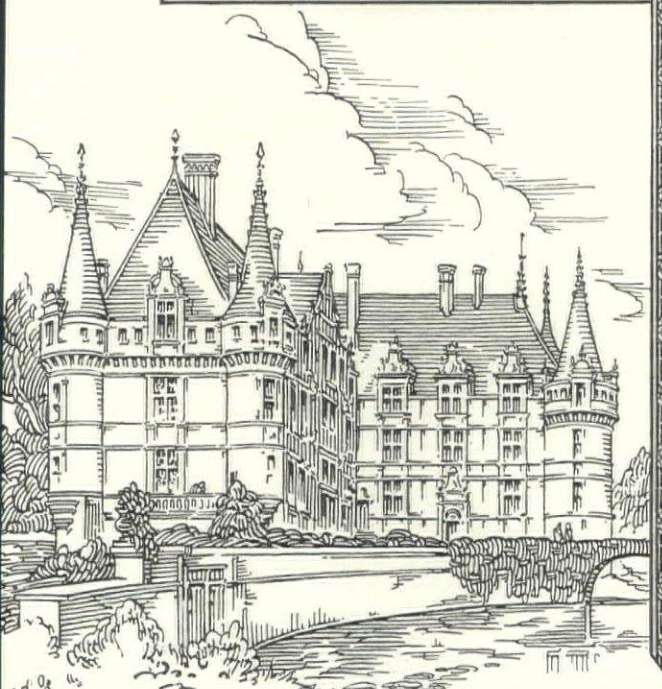
Azay-le-Rideau



GAY...GALLANT...GRACEFUL
 A New-Day Pattern of Old-World Charm

ROMANCE clusters thick about the historic chateau from which this newest Theodore Haviland design takes its name. Built about 1255, burned and its entire garrison of 366 men executed for an affront to the Dauphin in 1417, abandoned for a century, and finally rebuilt in 1518 by the dashing Gilles Berthelot, Treasurer General to King Francois I, Azay-le-Rideau has a tale to tell. Yet the thing that marks it out from all others is the elegance of its proportions and the *unity* of its inspiration.

So with the Azay-le-Rideau pattern in wonderful Theodore Haviland china. You will be fascinated in turn with the decoration, the brilliance of its coloring, the shape of the china, and the remarkable glaze of its surface. Yet what distinguishes this china from all others is the irreproachable *harmony* of all these contributing elements.



Chateau -
Azay-le-Rideau



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Theodore Haviland
 Limoges
 FRANCE

DECORATED CHINA MARK

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 26 WEST 23RD STREET, NEW YORK
 CANADIAN OFFICE: THEODORE HAVILAND & CO., TORONTO

What Should South Bid?

This is the fifth and last set of six hands in a series of Bridge bidding problems by Milton C. Work. In each of these hands, South (the dealer) has bid one Spade, West has passed, North has bid two Hearts and East has passed. Now, you as South are asked to decide how you would bid each of the hands, shown below, on the second round. Send in your bids (one only to each hand) before January 2nd. Attractive prizes will be awarded to those who bid these hands correctly. Mail bids to Bridge Contest Department, A. H. Heisey & Co., Newark, Ohio.

The appealing beauty of glassware makes it ideal for gifts. Fine glassware by Heisey is always appropriate as tokens of remembrance, no matter what the occasion.

Hand No. 25

♠ A-K-J-9-8-2
♥ 8-6-4
♦ K-J
♣ A-Q

Hand No. 26

♠ A-K-J-9-8
♥ Q-4
♦ A-5-3
♣ 9-7-2

Hand No. 27

♠ A-K-J-3
♥ Q-7
♦ K-J-4
♣ J-9-5-2

Hand No. 28

♠ A-K-J-9-8
♥ J-4
♦ 6
♣ K-Q-10-8-3

Hand No. 29

♠ A-K-J-10-4
♥ 8-6-2
♦ A-Q-J-10-3
♣ None

Hand No. 30


♠ A-K-J-8-5-3
♥ None
♦ K-Q-J-2
♣ A-10-6

Remembrances that answer dreams are suggested in wonderful profusion by our handsomely illustrated booklet, "Gifts of Glassware." Write for a copy and settle the gift question.



Charming Grace

Delightful to behold is the entrancing beauty of Heisey's Glassware! It simply captivates you—and fulfills the vogue of today with wondrous charming grace. But glassware is more than eminently in vogue—it's fast becoming *the thing* to have two or three complete table services in different designs and colors—for use on different occasions.

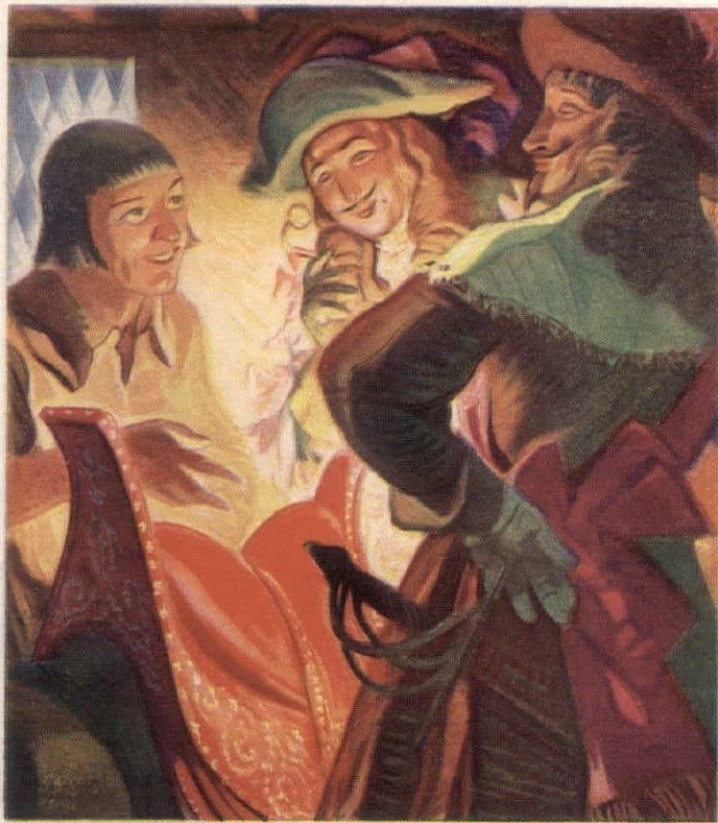
There is amazing diversity in Heisey's exquisite glassware—a myriad of superb selections. Fascinating colors that capture the heart—Moon Gleam, Flamingo and Hawthorne—and gleaming crystal, always in taste. You can identify them by the  mark of quality, at all leading stores.

A. H. HEISEY & COMPANY, Newark, Ohio

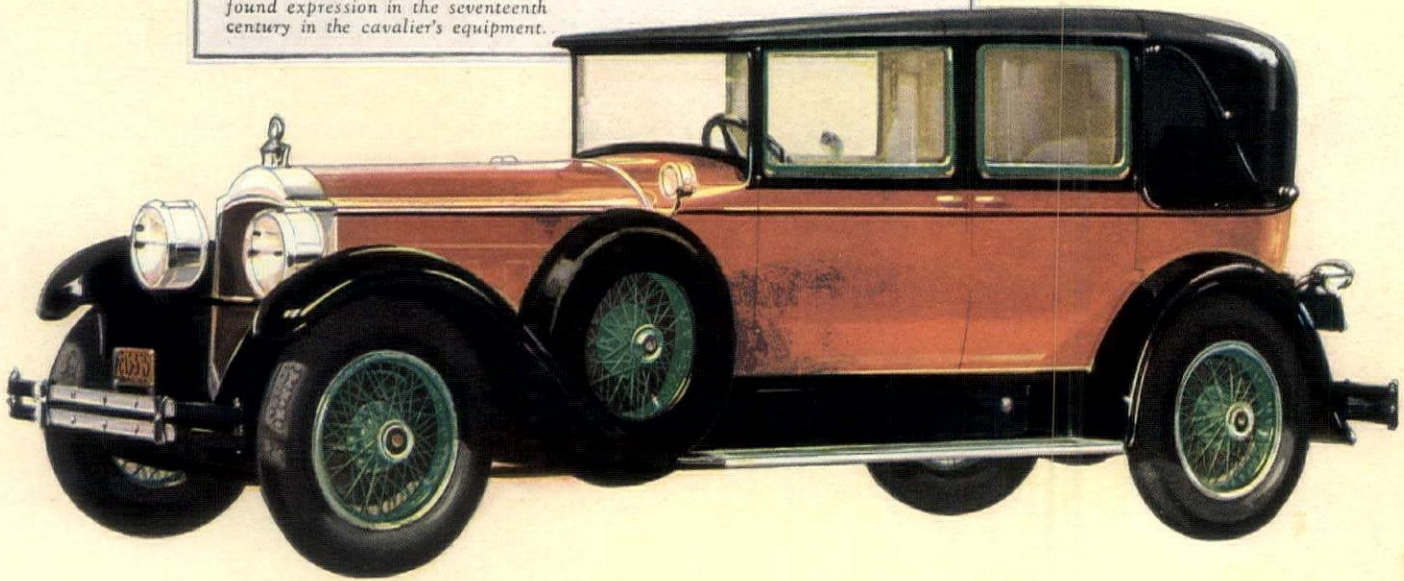
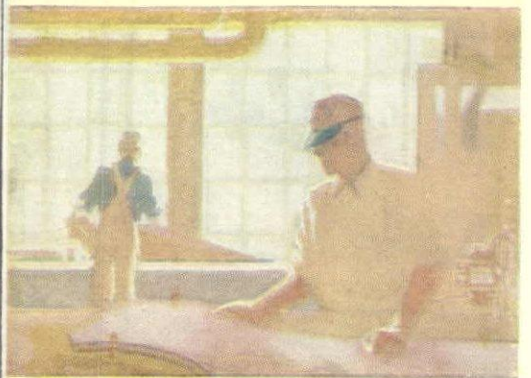


HEISEY'S

GLASSWARE  for your Table



The ancient craft of fine leather-working found expression in the seventeenth century in the cavalier's equipment.



IN leather selection and upholstery work Packard standards are as high and exacting as in the precision manufacture of motor parts.

These requirements prevail in the studios and shops of America's foremost body builders who make a complete selection of custom bodies for both the Packard Six and Packard Eight.

Each body is truly custom-made in the strictest sense of the word. Each bears the name plate of its distinguished maker, signifying that in beauty, comfort

and distinction it is one of his masterpieces.

The All-Weather Town Car is one of the most interesting offerings.

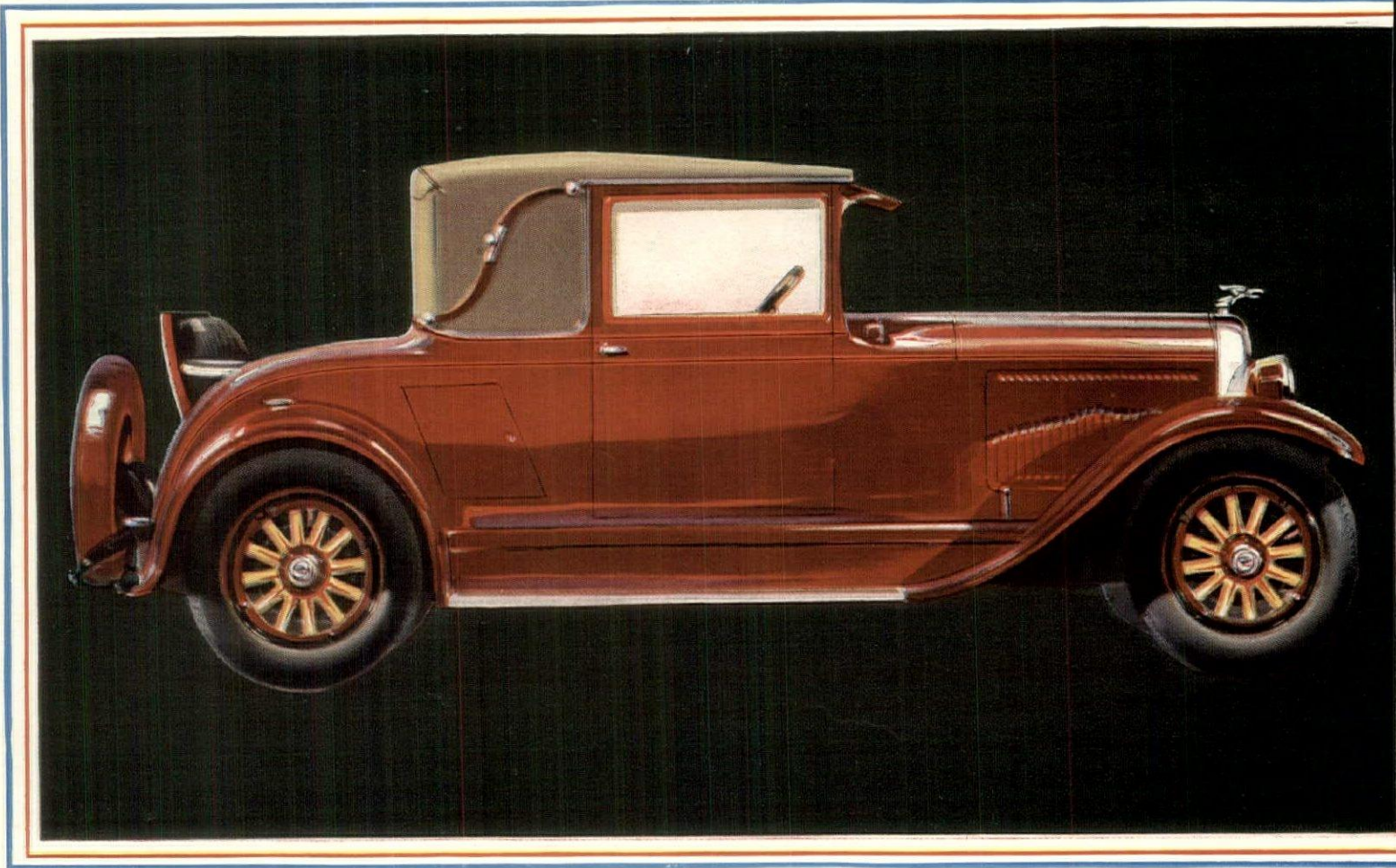
This may be readily converted from closed to open use by removing the driver's compartment roof and folding back the leather top and quarters.

Custom body builders have long preferred to design creations for Packard chassis.

No others afford the slender lines so necessary for yacht-like beauty.

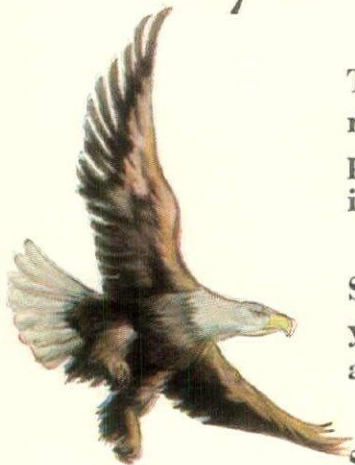
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A S K T H E M A N W H O O W N S O N E



The Cabriolet—Body by Fisher

Today's Car for Americans of Today



The grace of a gleaming monoplane. The change of pace of a great halfback inspired.

Such are your thoughts as you flash away in this new and masterly car.

Speed—action—snap—style.
Color—charm—distinction.

The spirit of our breathless age expressed in a motor car—expressed through the

genius of great engineers and the master craftsmen of Fisher.

Not for years has automotive America been so deeply stirred. Not for years has such a low-priced car enjoyed such impressive preference.

For here is a brilliant interpretation of modern American motoring needs—a vivid expression of American ideals of motor car beauty.

A car of today for Americans of today—the kind of a car on which America invariably bestows success!

2-Door Sedan, \$1045; Landau Coupe, \$1045; Sport Roadster, \$1075; 4-Door Sedan, \$1145; Cabriolet, \$1145; Landau Sedan, \$1265. All prices at factory.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN

OAKLAND ALL-AMERICAN SIX

PRODUCT OF



GENERAL MOTORS



"What you see, you get"

Priceless motion pictures of your dear ones ... as they are today

A YOUNG couple we know has two movie films, taken by themselves with Filmo camera, that you couldn't buy today for a million dollars each. One shows a beautiful gray-haired mother, like yours, chatting, laughing, once more happy as a child preparing for the November holiday.

The other is the first-year movie biography of your young, laughing baby. The pictures even show that he *cried* sometimes. Today he is only four years old, and how he has changed!

Two scenes from millions like yours, brought to homes today by the Filmo Movie Camera and Projector. Selected for your use by Bell & Howell, whose professional cameras costing up to \$5,000 each are used in making nearly all featured movies shown in best theatres all over the world.

The precision and essential features of these larger cameras are found in Filmo. They result in making better motion pictures for you. These features are patented and owned by Bell & Howell. No one else can use them.

Filmo's Distinctive Design
No other movie camera looks like no other movie camera, because Filmo was designed to include features found necessary through Bell & Howell's twenty years of practical motion picture experience.

The Filmo design provides for varying the speed. It provides for interchanging fourteen different lenses, if desired, to meet special light conditions and magnify distant objects.

Remarkably Easy

The spy-glass viewfinder which makes "getting what you see" a certainty—and the optional mechanisms for taking s-l-o-w movies, are found only in Filmo. Filmo is different because

it is made by "the movie people." Taking movies with Filmo is easier than taking snapshots. Think of it—only two simple operations necessary. Look through the spy-glass viewfinder and press the button. "What you see, you get"—in movies as clear, brilliant, and beautiful as those shown at best theatres. You can get them on the first try.

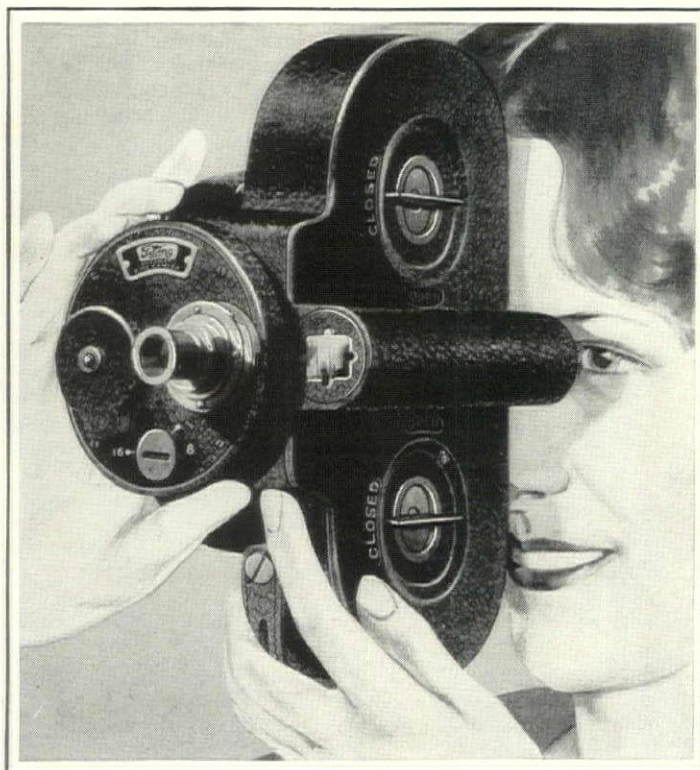
Eastman Safety Film (16 mm.), in the yellow box, used in Filmo Camera, is obtained at practically all stores handling cameras and supplies. First cost includes developing and return postage to your door. Then, in solid comfort at home, see your movies brought to life on a wall or screen with Filmo Automatic Projector. To show movies, simply attach to any electric light outlet and press a button.

Now

Every day without Filmo you are losing motion pictures time will never replace. Take them today, of the children and the old folks who will not always be with you. Vary your movies with the hundreds of subjects you can now purchase or rent from a Filmo dealer near you. Write us for his name and the new descriptive booklet "Filmo—Home Movies of the Better Kind."

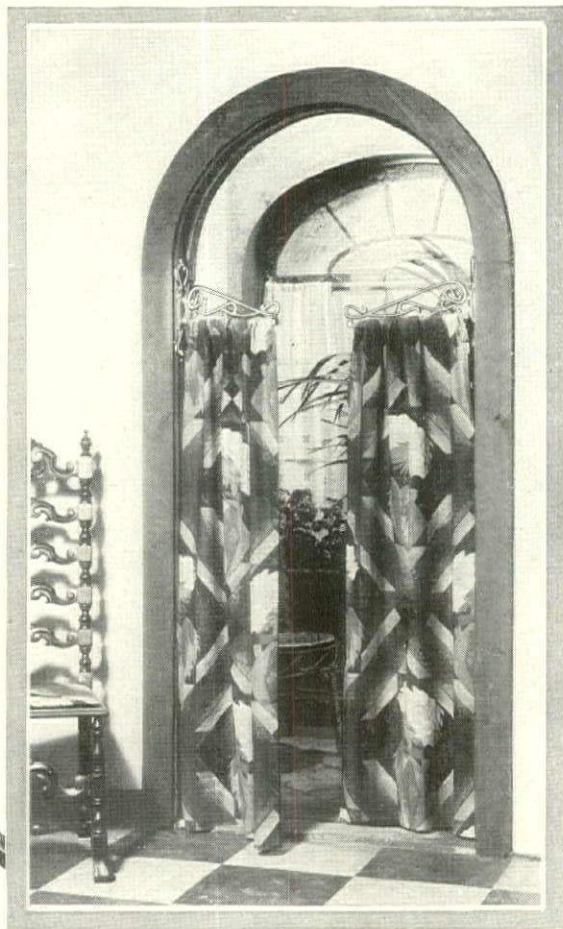
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1831 Larchmont Ave., Chicago, Illinois
New York, Hollywood, London (B. & H. Co., Ltd.)
Established 1907



BELL & HOWELL
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HERE IS ALSO EYEMO, USING STANDARD (35MM) FILM FOR THOSE WISHING TO COMMERCIALIZE THEIR MOVIES



The smart linen curtains above are hung on Judd Swinging Iron Curtain Cranes No. 97, illustrated below. They will close completely, like a door, or swing open as preferred.

This
elegance
is easy
to achieve—

*if you use these smart
drapery fixtures*

SPANISH and Italian interiors present many new problems to the woman who is interested in home furnishing. They have brought in a completely new treatment of windows and door openings. Decorative iron fixtures are the vogue both for window drapings and for arched doorways, like the one above. Here swinging Judd Curtain Cranes in Castilian finish support curtains of modernist linen. At the sun room windows, sash curtains of embroidered voile are hung from Judd Bluebird Curtain Rods.

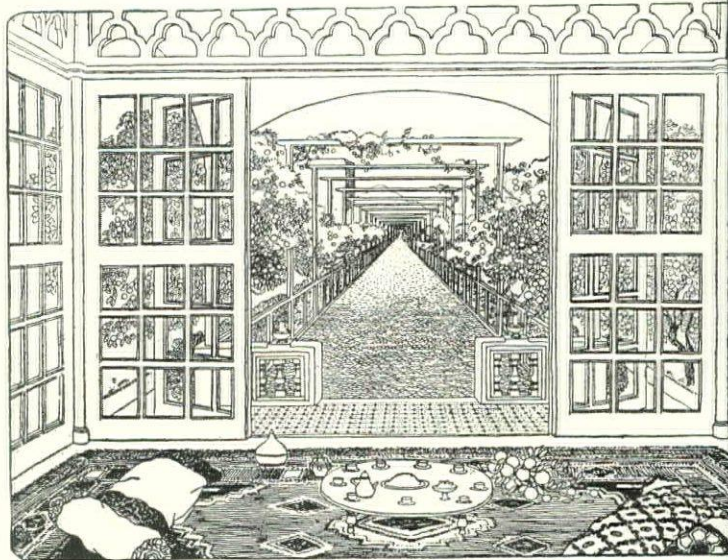
Judd Drapery Fixtures combine the smartness of Fifth Avenue with a splendid sturdiness of construction. They are easy to use. They are easy to buy—for most hardware and department stores carry them. Ask to see the new models today. And if your dealer does not carry them, ask him to order them for you, no matter how small your order may be. H. L. Judd Company, Inc., 87 Chambers Street, New York, N. Y.

There is a Judd Bluebird Curtain Rod for any type of window—with them you can have windows as smart as do the great interior decorators.

FREE

Send for our two free booklets, "Wrought Iron—and the Window Beautiful" and "Twenty-eight Suggestions for Beautiful Windows."

JUDD Drapery
Fixtures



In larger gardens the glass-enclosed kiosk is made a feature, its floor covered with soft rugs and cushions whereupon the owner reclines and enjoys the beauty of his garden

MOROCCO HOUSES AND GARDENS

(Continued from page 150)

to be irrigated constantly, the walks are built somewhat higher than the grounds. Water splashes here and there in formal fountains. Little kiosks painted in primary colors stand in cheerful array. Fountains and benches, covered with bright tiles, are built in the garden walls. Everything is orderly, reserved, artificial. The garden itself is part of the house; its trees and flowers are part of the Moroccan's furniture and *bibelots*. This is not to say that the gardens are tended as we tend ours. More frequently than not, they are allowed to grow wild. But into that wilderness one never steps; it is a jungle or a bit of still life, as the case may be, permanently framed in the most formal of frames.

The garden kiosks are mere pyramidal parasols, open to the winds and held up by fragile columns. The loggias, in contrast to these, are often walled in with glass, which affords protection against heavy winds.

Fountains, kiosks, and loggias, of marble, of wood, and of tiles, rear their gay colors and their brilliant, multi-form mosaics among trees and vines and herbs of many kinds. The Orange, the Lemon, and the Pomegranate; the Fig, the Banana, the Cypress, and the Laurel abound on every hand. The air is heavy with the scent of their

blossoms and the odor of the and Jessamine vines. Nestling close to the earth grow the aromatic plants which the Arabs love to put into tea—a thousand varieties of plants, the *geranium rosa*, Sweet Basil, Artemesia. All this is the *Riad*, the *Riad* is merely one roofless room of the house it is the ideal and a portion of every Arab in Morocco possess. When the visitor has stopped to pass through the gateway into the house, has groped his way from narrow, forbidding street through dark and winding passage, he is charmed to emerge of a sudden among Orange trees or flowering almond mosaics, painted doors and shutters. Here in the *Riad* he is surrounded by color, order, and cleanliness. He is free from experiencing the shudder which he has entered certain narrow well-like *Dars*, in the *Riad* his expands. After all, he says to himself perhaps they are right, these Arabs to conceal their opulence and to beautify from the eye of the passerby.

NOTE: These features of the Moroccan house were chosen, by author's permission, from "Le Jardin et la Maison Arabes au Maroc" by Jean Gallotti, with illustration by Albert Laprade and Lucien Vogel. English text is by Lewis Galanti.

THINK BEFORE YOU BUILD

(Continued from page 148)

that an architect ought to be chosen rather more in regard to the builder to whom he awards the work than on the basis of the sort of plans he makes. We don't advise interference with your architect, for this has ruined many a house, but we do suggest that you interest yourself in the working out of the plans.

Summing up, here are your important principles:

Take time during the plan period.

Let your vicinity dictate the type based on availability of service. Do not suspect your architect of treachery when he wants you to build for the future. Study the various items of equipment. Watch the building processes. Know what are talking about. It is cheaper to build and install essentials at the start than to install them later. It is never too late to mend, but house mending is expensive.

To achieve a Gracious Table

THE truly gracious table radiates a glamorous charm binding into delightful spiritual unity those gathered round it. But how achieve this elusive air? Why is one table magnetic, outstanding; another inert, commonplace? When the components are unvarying . . . linen, silver, glass, china?

The open secret lies in the vibrant spark of smartness, whose transforming touch lifts each element to poised distinction! And obviously, china, dominant because most observed, must be alive with this precious quality, as befits its importance.

Black Knight China is possessed of this spirit in great measure. China so lovely, clothed in proud beauty, contoured in flowing grace. And smartly correct always. For included in its range are patterns to grace any occasion from a simple luncheon to the most distinguished dinner.

*BLACK KNIGHT
DURABILITY ASSURES
BEAUTY-PERMANENCE*

So that their loveliness may be forever unimpaired, Black Knight patterns are permanently fused upon a lustrous ivory glaze, so hard it is proof against marring. Softer chinas are soon dulled by scratches and scars in service.

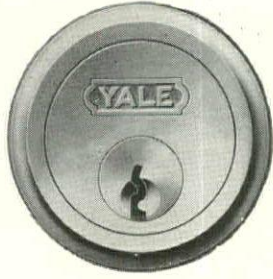
Smart shops the country over offer Black Knight China from open stock, and there are special exhibits at Ovington's, New York, John Wanamaker, Philadelphia, L. Bamberger & Co., Newark, R. H. Stearns Co., Boston, Scruggs, Vandervoort & Barney, St. Louis.

"The Gracious Art of Dining" discussing the amenities of correct dining is prepared by Black Knight in co-operation with Delineator magazine. Authoritative, informative. Sent on application with ten cents postage to Black Knight, 104 Fifth Avenue, New York.



BLACK KNIGHT CHINA

TRADE **YALE** MARK



**SUPREME SYMBOLS OF SECURITY
THE WORLD OVER WHEREVER
MEN ENFORCE RESPECT FOR
THE DIFFERENCE BETWEEN
MINE AND THINE**

*There is only one maker of Yale Locks and Keys.
The mark Yale means the name of the maker.*

The Yale and Towne Mfg. Co.
Stamford, Conn., U. S. A.
Canadian Branch at St. Catharines, Ont.

YALE MARKED IS YALE MADE



Cast iron verandah supports and balustrades have great silhouette value. They deserve a light background—a light toned stucco wall, or white-painted wood or brick

CAST IRON COMES BACK AGAIN

(Continued from page 93)

appeared in cast iron ornament were not at all Gothic and hardly any more Chinese, but they had a beguiling playfulness and a delicate decorative quality that fitted in with the genius of the architecture, and their reminiscence of Chinese or Gothic originals was just perceptible enough to create an atmosphere of pleasant suggestion.

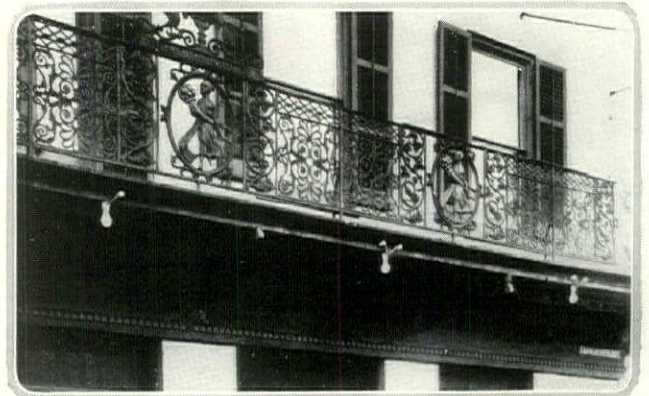
What was really of great importance on the score of composition was that these cast iron accessories had a remarkable silhouette value. This value was multiplied by the sharply-cut shadows they cast on the walls behind them when the sun shone on them. Whether there was sunshine to accentuate the effect or not, the incisively defined outlines of the tracery seen against the background of stuccoed or painted brick walls gave that measure of relief and total contrast without which the rather severely plain exteriors of the period would have missed not a little of their charm. It is this same silhouette value that has most encouraged the revived use of cast ironwork, whether in the same sort of environment for which it was originally created or in surroundings devised in some other vein.

The designs to be found in cast

ironwork for verandahs and balconies are of almost endless variety. As a general rule, the designs made prior to 1830 or 1835 are far better than those that characterized the later period. After 1835 or 1840 the patterns, presumably Chinese derivation became pretty thoroughly demoralized; those of Gothic ancestry, more or less imitative, grew coarse and sprawling, sometimes closely resembling the signs of the crocheted cotton anti-cassars or "tidies" that careful housewives of the period were wont to fasten on the backs of rocking-chairs and sofas. As to the naturalistic patterns, or those derived from conventionalized Classic subjects, they lost all coherence and appeared as flat lumps of metal. Very few of the later products had any redeeming quality to recommend them.

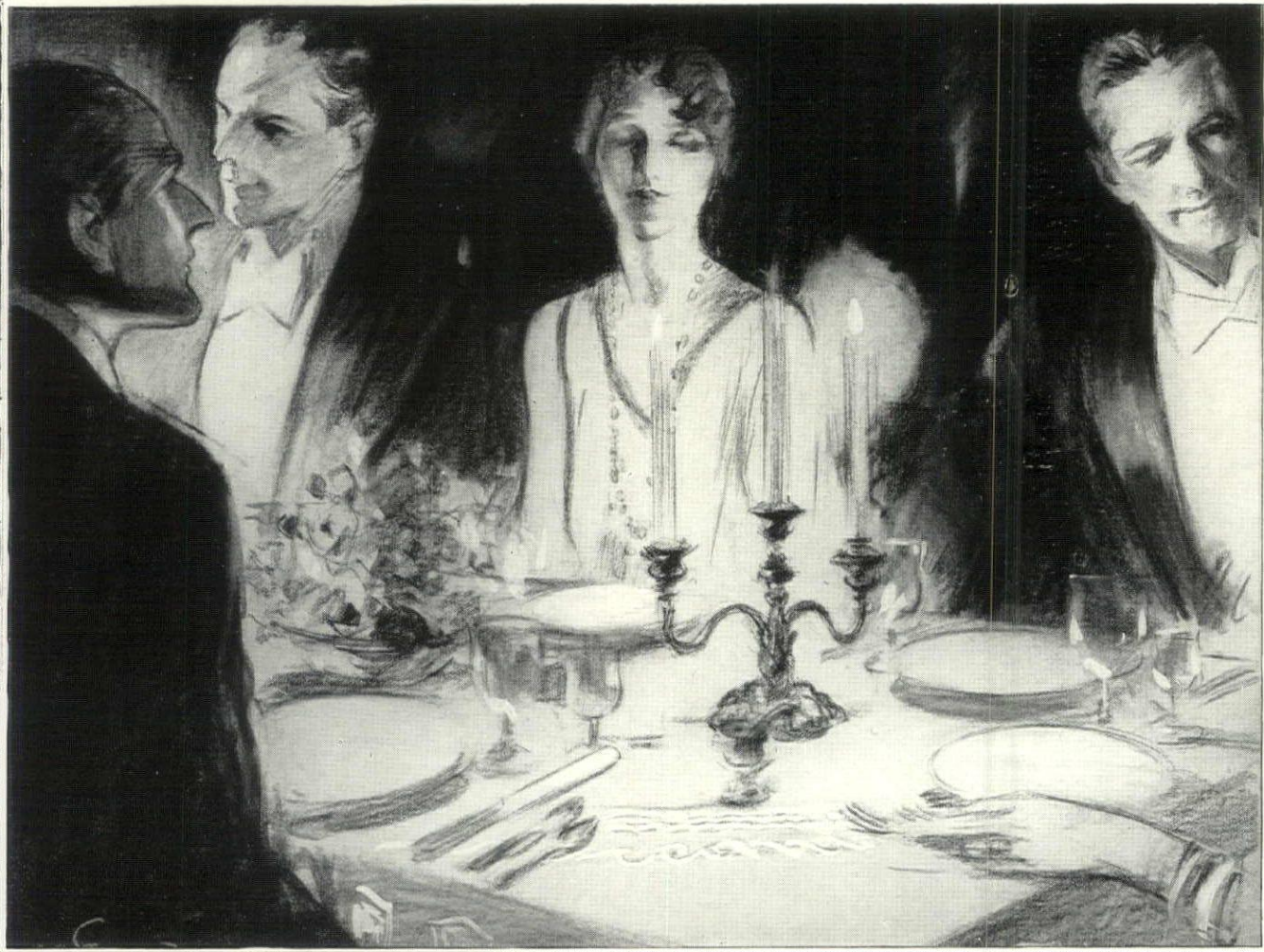
With the earlier cast ironwork, however, the story is altogether different. The Chinese designs had beauty and delicacy and directness, and if the pattern was not always strictly Oriental in every particular they nevertheless had a piquant freshness that rendered them peculiarly agreeable. One of the Chinese designs here illustrated was

(Continued on page 204)



A balcony in Bordentown, New Jersey. The details of the panels, though good, show the approaching end of the tradition before the bad period began. The panels show Plenty with her cornucopia

THE MYSTERY OF LOVELINESS



AT TIMES there are thoughts that belong to you alone. How curiously they come—suddenly—at the theatre—at a dinner. Thoughts that come with the glimpse of some perfection, some loveliness. Other people call them day dreams. You call them simply dreams. How you treasure them! You put them away in the golden box of your memory... Often a dinner will remain in your memory that way. A lull in the conversation leaves you free—deliciously free to roam in fancy. Your sense of well-being and ease is suddenly stimulated by the elegance of a piece of china, the candlelight striking lambent fire into crystal. In the pearl-like shadows that glow on

the soft smooth whiteness of the linen damask, there seems to linger the mystery of utter loveliness.

The moment passes—conversation resumes. But later, riding homeward, you remember. Even though you cannot find the answer to your dream—who can pierce the mystery of loveliness?—you fall to wondering... What



art of your hostess gave you the sense of elegance and perfection? You find part of your answer in so simple a thing as the table covering—the linen damask—the unerring choice not only of your hostess, but of generations of distinguished hostesses. But the rest—the spell of beauty that lies in linen damask as in a pearl—that will remain a mystery, the mystery of the first Celt and Scot linen damask weavers, centuries ago.

Interesting Book—25c

"We dine on Linen Damask" with its charming foreword on table coverings by Emily Post, author of "Etiquette", its many illustrations and descriptions, will fascinate you and provide new ideas for the decoration of your table. Send 25c to The Irish & Scottish Linen Damask Guild, Inc., Dept. 10-H260 West Broadway, New York, N.Y.

LINEN DAMASK
 TABLECLOTHS & NAPKINS
impressively correct



ROOKWOOD

WHERE discriminating taste is revealed in the fascinating art of flower arrangement, the quality of a bowl or vase is an indispensable factor. Rookwood affords a variety of forms, tones and glazes in infinite combinations of marvelous beauty for table or other decoration.

A gift of Rookwood carries with it the recognition of artistic appreciation. Rookwood pieces are priced as low as \$1.50.

Our exclusive representative in your locality will assist you in selecting a piece for your home or for a gift. We invite direct inquiries.

THE ROOKWOOD POTTERY COMPANY
Celestial Place, Cincinnati, Ohio



THE LAUNCHING OF FRAUD

(Continued from page 142)

to market his wares. To launch their goods merchants have often assumed the titles of Marquis, Count or Baron, pretending to be ruined and obliged to part with their *objets d'art*. How often have I received confidential letters on crested paper in which the author confides to me his imaginary reverses of fortune. He would go on to explain his shame at being obliged to throw himself on my mercy, trusted blindly in my discretion and would beg me to fix an appointment to meet him secretly, either at his city residence or his chateau in the country, in order to select from his marvelous collection a few choice pieces or historic documents that I should deem worthy of appearing in the showcase of a National Museum.

Conscientiously I would accept the invitation, and would keep the appointment, usually to fall into the midst of a collection of horrors, exhibited in a false atmosphere by people theatrically fictitious, the Marquis, the Marquise and the liveried butler being all the same type of person.

It has happened however that the host be a gentleman of authentic nobility. I once knew in Venice a real patrician, descendant of a Doge, who was hale and hearty in appearance, wore white spats, a grey top hat, and still dwelt in the palace of his forbears, on the Grand Canal. He was always pleased to allow his residence to be visited and the gondoliers had orders to bring tourists to his doorstep. The handsome old gentleman courte-

ously did the honors of his house, evoked the glories of his family, showed their portrait gallery at the stories of his furniture.

"The chair on which Count Molino, XIIIth, King of France, was seated the day he was received by the serene public"—or "the stick carried by General Bonaparte when he entered the Council of Ten," "a fragment of the Bucentaur ordered burned in the year of which Count Molino was rescued three carved figures. Here is the last of the three, sir."

One could carry away what he wished, provided one paid, and a noble patriarch would take on a look of supreme sadness while his liveried servant packed up the bundle and carried them down to the gondola.

The next day through a little opening onto a side canal a new set of family relics would arrive and duly become installed in the hall or reception halls. For a dealer in antiques had had the ingenious idea of purchasing the palace, using it as a showroom, and by paying the descendant of the Doges a sufficient large salary with a percentage on the sales, had been able to retain his services as an exalted salesman.

Note: This is the third of a series of articles on the business of "fakery" that M. Harancourt, late director of the Musée Cluny in Paris, is contributing to House & Garden. The fourth—on the errors made by unlearned persons—will appear in the December number.

ACCESSORIES of the FEDERAL ERA

(Continued from page 134)

dated 1792 and 93. In our American records we read of "festoons," and here, ladies and gentlemen, are festoons! It is unlikely that these designs were fully carried out here—they would have been adapted and simplified. We may be quite sure that in our best houses the arrangement consisted of long heavy curtains with valance and often an added cornice. Light glass curtains were used with them. The long curtains would have ornamental bands or be looped with cords and tassels. The valance might be plain, shaped, festooned, or draped, and was often of more ornamental material than the curtains. Fringes and tassels would be frequent as "trim."

Another style that we know from Mr. Halsey of the Metropolitan Museum, to have been widely used was the draping of the heavy curtains over a long gilded arrow or spear, supported as is a curtain pole, across the top of the window. The curtains hung at the sides in the usual manner. This is the arrangement appearing in the Haverhill Parlor in the American Wing of the Metropolitan Museum; and indeed the curtaining of all those historic rooms was carefully studied and will prove an excellent guide.

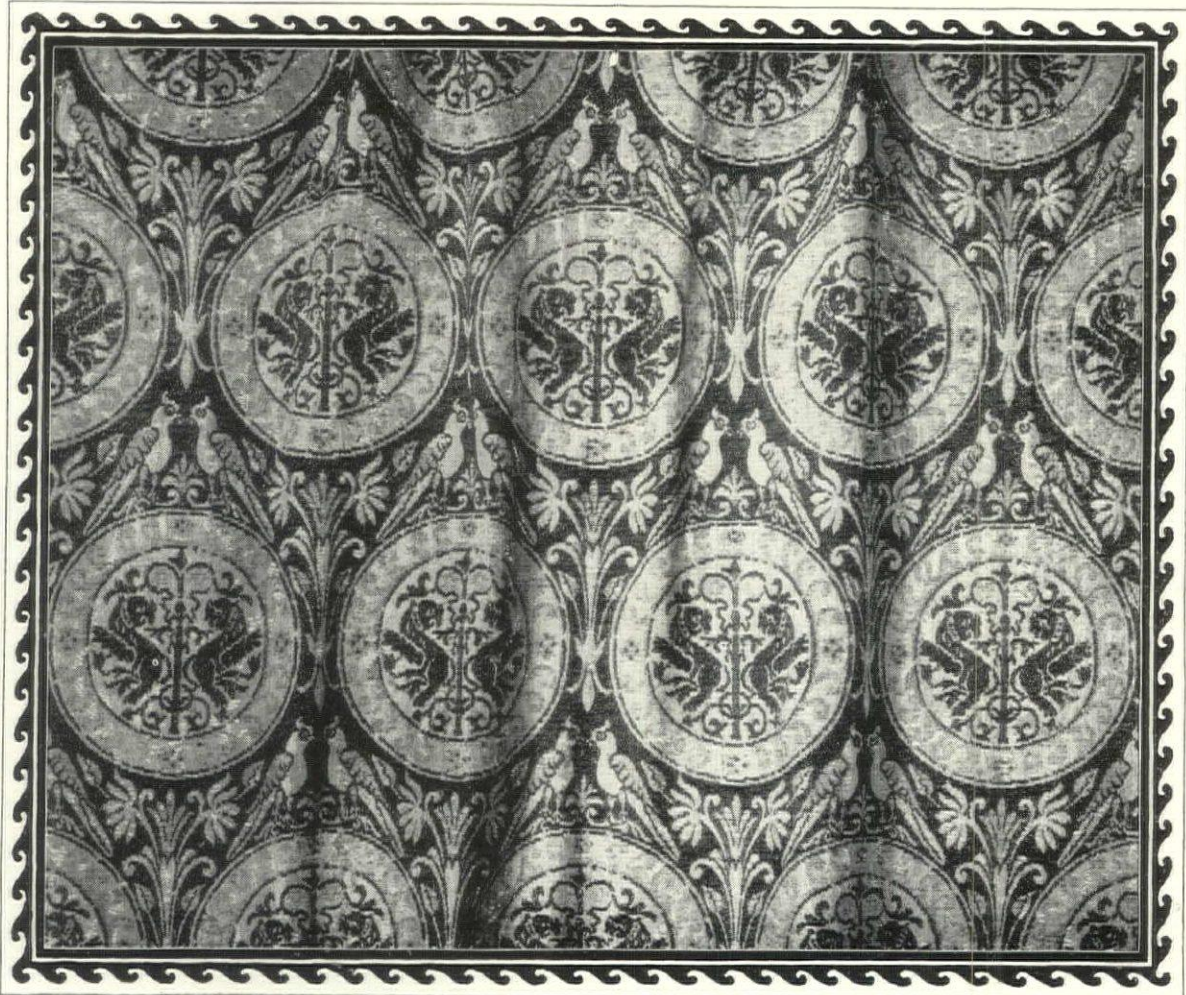
The materials were those previously mentioned and in handsome designs and colorings. After 1790 design was of classic character.

As the lists of American silversmiths

and pewterers extend to many pages, it is rather surprising that the makers of china and glassware comparatively, so few. For the part and for the finer grades relied upon importation, and, as fabrics, we laid the best processes under contribution. We know of the quantities of porcelain brought in our trading ships from the country that gave the ware its name and from England and France secured not only tableware but porcelain vases, figures and portraits. Many pieces of the porcelain character previously mentioned were made especially for this market.

Note: This is the last of a series of articles on Furniture of the Federal Era. The series was issued as follows: April, Social Aspects of the Federal Era, by Claude G. Bower; May, Chippendale Influence; June, Federal White and Early Sheraton Furniture; July, Hepplewhite Furniture; August, Sheraton Beds and Desks; September, The American Directoire; September, The American Empire; October, Backgrounds of Federal Room Furniture; November, The Accessories. It is hoped that the authentic furniture and accessories appearing in this series of articles may have given the reader a more adequate idea of the beauty, charm, and the dignity of the Federal home of the Federal Era.

AS RARE
 AS SOME OLD VELVET ENRICHED BY TIME
THIS GORGEOUS ORINOKA DRAPERY FABRIC
 IN COPTIC PATTERN



SOFTENED . . . mellowed . . . likened to an antique textile taken from a precious treasure trunk . . . this Orinoka fabric is woven in ancient Coptic pattern. It will make rich, graceful draperies for your home, especially in a room of Spanish style, for designers will tell you that much of the Coptic art was taken from Egypt into Spain by the Moors, and preserved for us there, when the rest of Europe seemed hopelessly lost in war.

You need never have fear of these lovely colors fading. They are dyed by a method exclusive to Orinoka, and are woven not printed. With each Orinoka purchase goes this guarantee: "*These goods are guaranteed to be absolutely fadeless. If color*

Orinoka

COLORS
 GUARANTEED
 SUN AND TUBFAST

changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace with new goods or to refund the purchase price."

The Coptic pattern illustrated above (made in both Sunfast and non-Sunfast qualities) can be had in red and gold, orange and gold, black and gold, blue and gold, or green and gold. It is pattern number 2152 (Sunfast), number 9101 (non-Sunfast). The chenille background gives a depth of color not obtainable in a flat weave. There are also historical, decorative and modern designs in many unusual weaves.

You can find Orinoka drapery fabrics at the better department stores and decorators' shops. Send for booklet, "The Importance of Color in Curtains."

THE ORINOKA MILLS, 215 Fourth Avenue, New York City

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Please send me complimentary copy of new Orinoka booklet, "The Importance of Color in Curtains," containing interesting suggestions for window and drapery treatments.

Name _____ Street _____
 City _____ State _____

After the game—SORE THROAT



In the
THROAT
and nose
more than
50 diseases

have their beginning or development. Some, of mild character, yield to an antiseptic. Others, more serious, do not. At the first sign of an irritated throat, gargle frequently with Listerine, and if no improvement is shown, consult a physician.

watch your throat!

Gargle when you get home

Suppose your team did win—what comfort is that, a week later when sore throat, or worse, has put you in bed?

Here's a good tip if you will take it. After any long exposure (and that includes cold bleachers) rinse the mouth and gargle with Listerine, the safe antiseptic.

Immediately, it attacks the millions of bacteria waiting for the moment when body resistance is low to strike.

Often, this simple and pleasant

precaution will be the means of sparing you pain and sickness. Listerine nips many a sore throat and cold.

Incidentally, after a football game it relieves that hoarseness which is so troublesome.

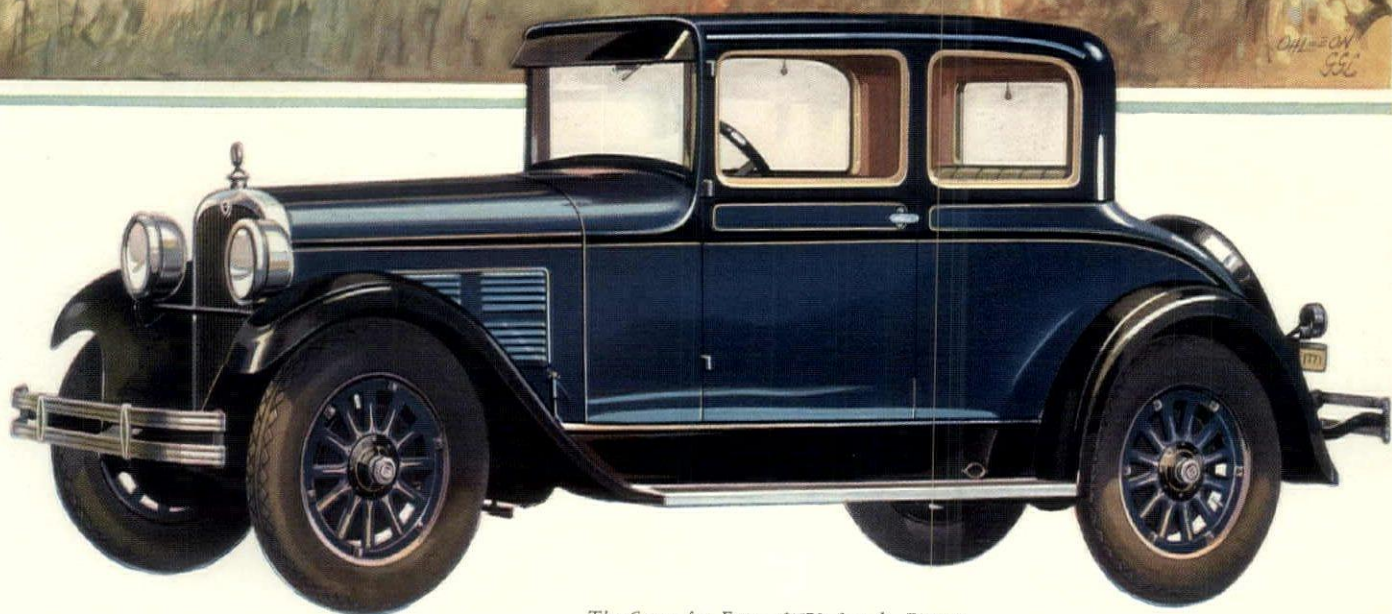
The wisest thing to do, of course, during cold weather months is to make a daily night-and-morning habit of using Listerine. Millions do—and are healthier for it. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

SOUNDS LOGICAL
The great success of Listerine Tooth Paste has proved that the idea of a scientific dentifrice at 25c (for the large tube) is a popular one.

LISTERINE

—the safe antiseptic

All-Around Supremacy



The Coupe for Four—\$1570 f. o. b. Detroit

THE world recognizes in Dodge Brothers great new Six, a car that now makes unnecessary the expenditure of many extra hundreds of dollars.

The construction of the bodies . . . the appointments and accessories . . . the oiling and cooling systems . . . the fine alloy steels and careful workmanship . . . all invite comparison with vehicles costing well over a thousand dollars more.

The car's all-around brilliance on the road is simply an expression of the all-around integrity that has gone into its making

DODGE
BROTHERS
Senior Line

H A V E A C A M E



Here's to Camel—on a million tables!

HERE'S to Camel. How much added pleasure it brings to the world. Wherever congenial friends gather, or in the solitary hours of work or travel, Camel insures the enviable mood of enjoyment.

All of the mysterious powers to please of the choicest Turkish and Domestic tobaccos grown are brought to fulfillment in Camel. This is done through a smooth and mellow blend that cannot be found anywhere else. For America's largest

tobacco organization concentrates its abilities in Camel. Into this one brand goes all of its power to select and buy and blend for taste satisfaction. There simply are no better cigarettes made at any price.

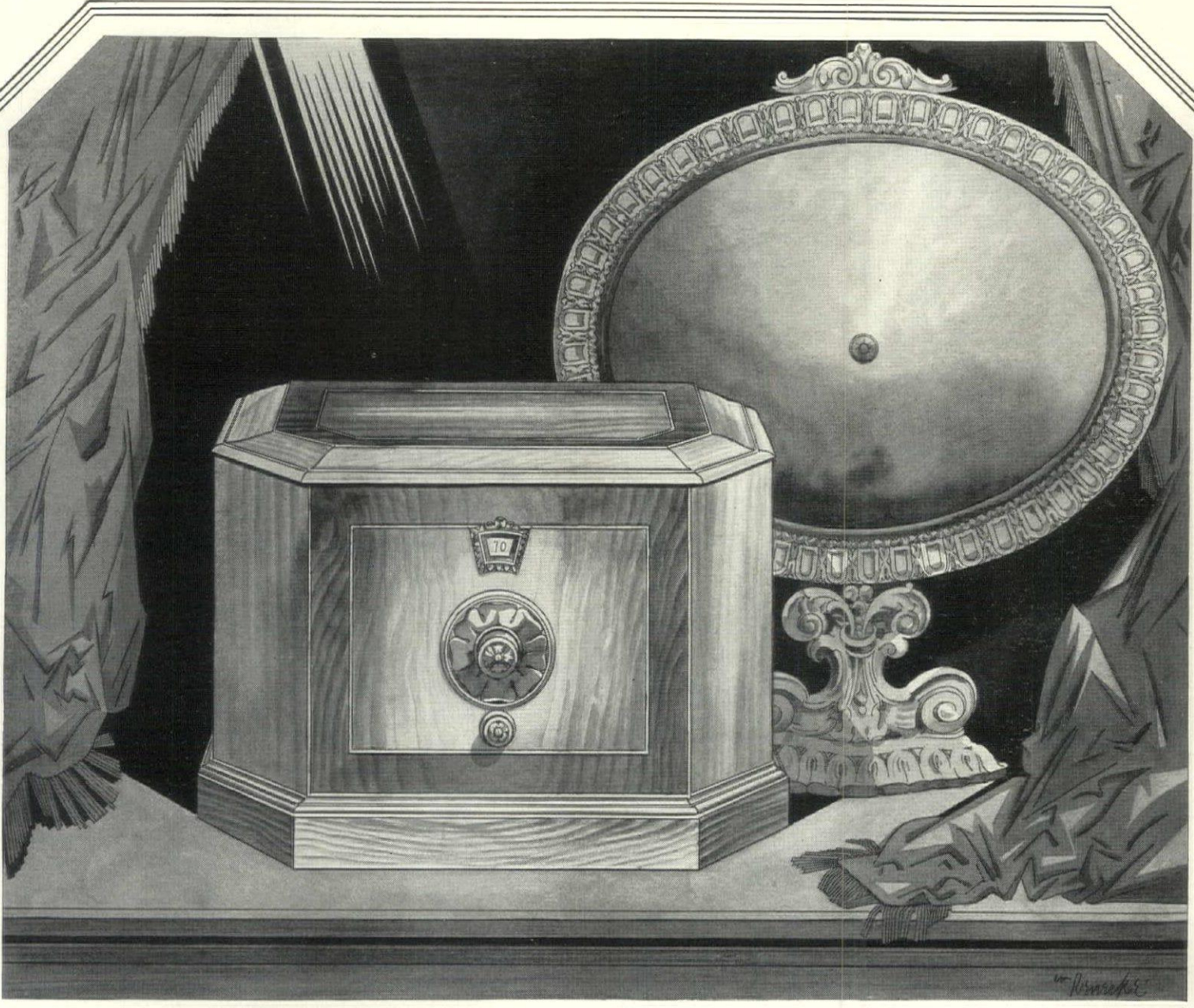
Camel's mildness and mellowness are the favorites of particular modern smokers. So much so that Camel's popularity is greater than any other cigarette ever had. For your enjoyment of the smoothest smoke ever made, "*Have a Camel!*"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON - SALEM, N. C.

BEAUTY

IN RADIO

perfection that charms the eye as well as the ear



To give decorative beauty to instruments of superb musical qualities, the Splitdorf Radio Corporation has designed radio receivers after the most beautiful examples of period furniture.

These new Splitdorf receivers are essentially fine furniture—delightfully decorative, indisputably correct, authentically reproducing the rare beauty of museum treasures. Cleverly built into these exquisitely modeled cabinets is the famous Splitdorf single dial, six-tube receiver—modern as

The Abbey (above). Designed after an Old World jewel case. Antique walnut. Carved ornament. Six tubes. Single illuminated dial. Price for battery operation \$100; for all-electric operation direct from a light socket, without batteries or eliminators, \$175. Tubes not included. Splitdorf Period Cone Tone \$35.



The Lorenzo. A magnificent Italian Renaissance model, equipped with the new Splitdorf all-electric receiver operating directly from a light socket without batteries. No acids or eliminators. Price with built-in loud-speaker, but without tubes, \$350.

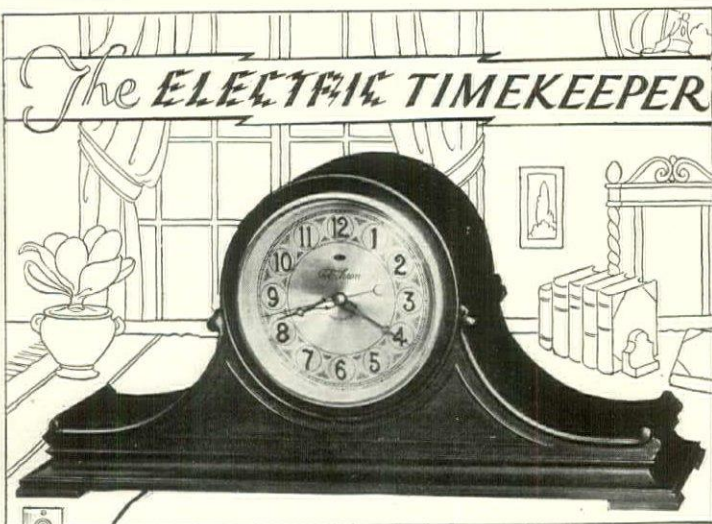
Cabinets designed under the personal direction of Mr. Noel S. Dunbar



the minute, an assurance of the technical perfection essential to the best results in reception.

It is only in the selection of period models offered by Splitdorf that you find the enduring charm and unswerving appeal of age-old beauty in a modern radio instrument of rich tone and outstanding performance.

A selection of twelve beautiful models priced from eight hundred dollars to forty-five dollars. Prices apply only east of the Rockies.



They Chime and Strike!

—Electric Timekeepers of Rare Beauty

NEVER before has the world known such marvelous timekeepers! All the accuracy, dependability and convenience of the famous Telechron—available now in chime and strike models of exceptional beauty and richness.

These Revere Telechrons are supreme as timekeepers for the home. Your ever-faithful light current from which they receive their timekeeping impulses insures their genuine dependability. No winding, no regulating. No temperamental springs, batteries or escapements to go wrong.

Your jeweler, department store, or electrical dealer has models of Revere Telechrons on display, and will gladly explain their simplicity of operation. We invite your inspection of this modern timekeeper.

REVERE CLOCK COMPANY
CINCINNATI, OHIO

Also available without chime and strike movements at very reasonable cost.



Revere Telechrons are available in many styles of beautiful and authentic period designs. The coupon below will bring complete literature.

Revere Telechron

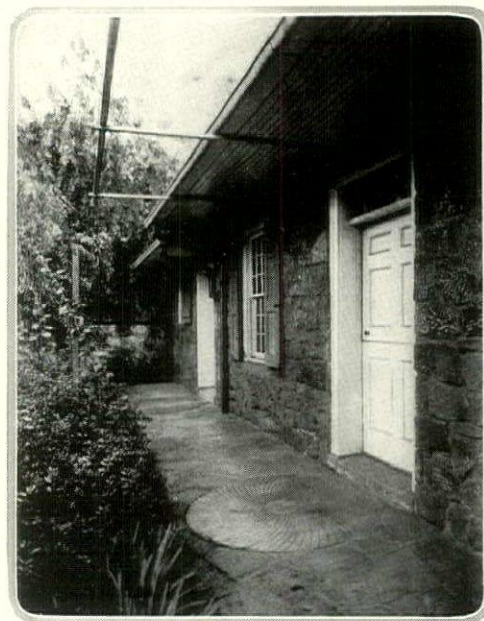
The Chiming Electric Timekeeper

MAIL THIS COUPON FOR LITERATURE

Revere Clock Company
Dept. GB, Cincinnati, Ohio

Please send me complete information about Revere Telechron Strike and Chime models, which will give me correct time from my electric light current.

.....
.....



The middle door of the garage is double, after the Dutch fashion, with a rectangular glass transom above. A mill wheel serves as stepping stone

THE MIGRATION OF A HOUSE

(Continued from page 113)

the old Baron von Steuben mansion at North Hackensack, N. J., to stand as an excellent monument of this early Dutch building richly surrounded with revolutionary associations.

One must not be surprised to find the owners and builders of many of these old Jersey Dutch houses to be French Huguenots by name, for a considerable number of these émigrés settled in the Hackensack Valley long ago, inter-married freely with the Dutch, and built some of the finest Jersey Dutch houses in this rather restricted territory where they originated. Their leader, by name David des Marest, "having disposed of his property in Haarlem, bought from the Tappan Indians a large tract of land lying between the Hackensack and Hudson rivers. The deed of conveyance bears date June 8, 1677. It was given by Mendawasey, Sachem of Tappan, Jan Claus, Seriockham, Haharios and Kassamen who signed it for themselves, and for other Indians to the number of twenty-six, who are named in the instrument, to Sir George

Carteret, Lord Proprietor of the Province of New Jersey on behalf of David des Marest, Sr., and his children on payment of the following articles:

"100 fathom of black wampen, 100 bars of lead, 100 fathom of white wampen, 100 knives, 15 fire lock guns, 1 barrel of powder, 15 kettles, 4 barrels of beere, 20 blankets, 1 saw, 20 match coats, 1 acker of rum, 20 hatchets, 1 pistol, 20 hows, 1 plaine, 30 pairs of stockings, 1 great knife, 20 shirts, 1 carpenter's ax."

It was one of old David's sons who, prior to 1750, built the beautiful old Demarest house on the River Road at River Edge, N. J.

Later generations of des Marests (now contracted to "Demarest") built the particular house in question at Oradell, N. J. It was a typical Jersey Dutch Colonial, built a section at a time, as almost all of these old houses were. For example, the average Dutch homestead consisted at first of a four-square red sandstone house rather smallish in size. As the family grew,

(Continued on page 164)



The farmstead shown on page 112 gave the lines to the garage. Its windows and doors were all taken from the old house without alteration or repairs



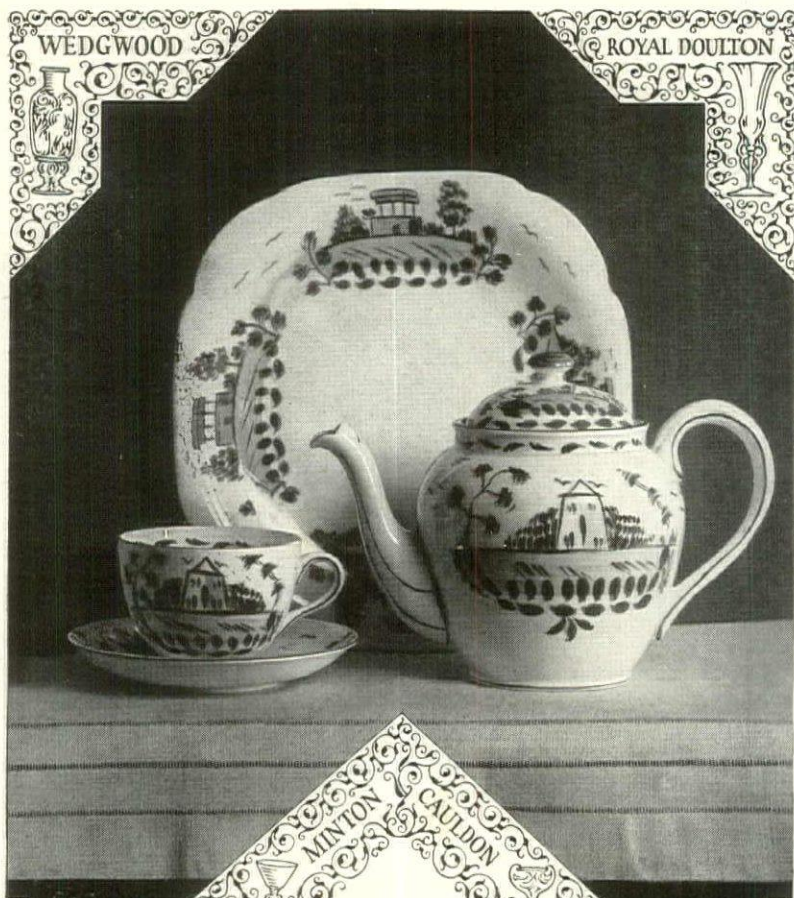
THE TALE OF TWO WISHES

Photograph by Alfred Cheney Johnston

are two things which Helen's exquisite supper service makes for, George . . . A husband cut to your pattern, to thrill you with such lovely gifts . . . And a pattern in silverware like her anniversary design in 1847 ROGERS BROS. Silverplate . . . with knives, forks and spoons mated in motif with her candlesticks, and coffee service."

If you would secure this "Family Tie" in the Family Plate, make sure that you start with 1847 ROGERS BROS. Silverplate. No other make provides so complete a range of silverware pieces and services in matched designs.

"TREASURE BOUND ON THE GOOD SHIP BUDGET." May we send you this exquisite little brochure . . . showing how easy to navigate is the sea that leads to the Silver Isles and how you'll come back on the homeward tack with a treasure of silverplate. A copy is yours for the asking. Booklet L-16, Address International Silver Company, Department E, Meriden, Conn.



**NOW
 MORE THAN
 EVER**

THOSE countless numbers who have always found pleasure in selecting their glass and china at Plummer's, will welcome the news of this shop's enlargement. For since we have added the entire adjoining building, there is twice as much space devoted to colorful displays of the choicest offerings. Twice as many beautiful patterns of china and earthenware by world-

famous makers; of radiant glass in every conceivable form. Inspect the new arrangement at Plummer's—you will enjoy it. ~ ~ The pattern illustrated above is a Tea Set in English Bone China, with charming pink or rose lustre design. Complete set of 23 pieces (No. HG 4287) is marked at \$50.00. Mail orders promptly and carefully filled.

Wm. H. PLUMMER & Co. Ltd.

IMPORTERS OF
Modern and Antique China and Glass

7 East 35th Street, New York

NEW HAVEN, CONN.
 954 CHAPEL STREET



HARTFORD, CONN.
 36 PRATT STREET

THE MIGRATION OF A HOUSE

(Continued from page 162)

or outgrew this, a larger addition was made to one end into which the family moved, leaving the original building as the kitchen, commonly known as the "kitchen wing." As the oldest son grew up and married, often a second wing was added to the other side of the now large central part of the house comparable in size to the kitchen wing, into which the young man moved with his new wife. Almost all of these houses, therefore, take on the aspect of a large central main dwelling with wings at each end.

The particular house in question never had this final wing added at the end, although the builders with true Dutch thrift and foresight had left a doorway cut through the stone wall at the east end, as against the time when such an addition should be made. It would merely be necessary to open up this ready prepared door by simply knocking out the stones.

When the old Oradell homestead with farms and lands was sold to an ex-Mayor of New York City for a country estate, the problem of what to do with the old building, which was then untenanted, immediately arose. In the end it was solved by generously giving the house to Mr. John G. Demarest, of the fourth generation that had been born and lived there.

Mr. Demarest's idea was to take the materials from the old house and reconstruct it as closely as possible in exact facsimile. The thing must be done very carefully, or it would certainly be a failure. No ancient edifice brought to America from across the waters received more care in the taking apart and reconstruction than the old Demarest Dutch homestead. Mr. Demarest permitted no one to direct the work except himself, so that although it went ahead very slowly, it was accurate and painstakingly real in every last detail.

THE DEMOLITION

First, careful measurements were taken and an actual drawing made of the floor plans and elevations of the house. Every window and door was given a number on the drawing, and this same number attached to it in the house itself. Photographs were then taken from each elevation to assist exact understanding. Then at every corner the beautifully worked blocks of red sandstone were numbered with chalk and photographed. It was found necessary to make the building absolutely the same size as it originally stood, so that each block might fit into its proper place. Then slowly, timber by timber, stone by stone, the old house was taken to pieces, and each bit tagged with its proper notation so that it might find its true destination in the new building which was to rise on another site, a couple of miles away.

Many interesting things were discovered in the demolition about old methods of construction. To begin with, the walls were from twenty inches to two feet thick, solid red sandstone without, laid up in straw and clay in lieu of mortar which was not only expensive but practically unobtain-

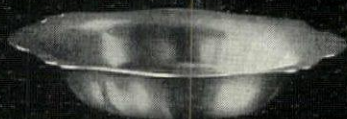
able in those times. It is satisfactory observations of doubt by some that the deep overhanging eaves of these old Dutch roofs were made of this crude mortar from brick laid out by the rain. This is absent for I have since found an old rest house on Teaneck Road which actually has a wooden water table under the eaves of the house which serves this purpose. So far as this is the only one of its kind in existence. The inside of the walls are plastered with whitewashed. They were a wide span. Usually at some of the outside joints were made with lime and sand mortar made them look white. It was that with porous sandstone no air space or insulation, the walls these old houses were very damp. When the walls actually soak through, the inside "sweated", yet they did to be unhealthy to live in.

THE WALLS

Between the old original which became the "kitchen" the Oradell house was a solid stone blocks, reaching right to the ground, two feet thick tip of the roof. This was usual, for on account of washing the mortar out, the walls seldom went up more way at the end of the house that point being shingles boards. In passing, it is interesting to observe that at this time some 2300 slaves in Bergen and the old farmstead had or fifty of them.

The partitions in the house were composed of one layer split oak lath plastered with mud on both sides until it was up into the thickness of a stud or upright supports were entirely of oak, mortised at top and pinioned to save room was a most important consideration in the early days of our Colonies. With cheap labor, often labor, it was more economical to mortise and tenon everything use nails. In the case of the beams and rafters, holes were through with hand augers, and iron pegs, some six inches long, inch thick at the butt, tapered to a point, took the place of steel spikes. Herein originates the expression: "You can't fit a square in a round hole", for it was quite a task to whittle down the pegs to a round shape so they would fit the auger hole and driven home. What nails there were all hand wrought, either on the estate or by some near-by smith. It was rather a task to use these nails, and an expensive one in comparison to wooden pegs. In many cases when the building was under construction, the rafters no longer wanted were taken down for the sake of the structure soon as the fire was cooled they were picked out for the new building.

(Continued on page 165)



RECREATING
THE SPIRIT &
ART OF THE
EARLY
SILVERSMITHS

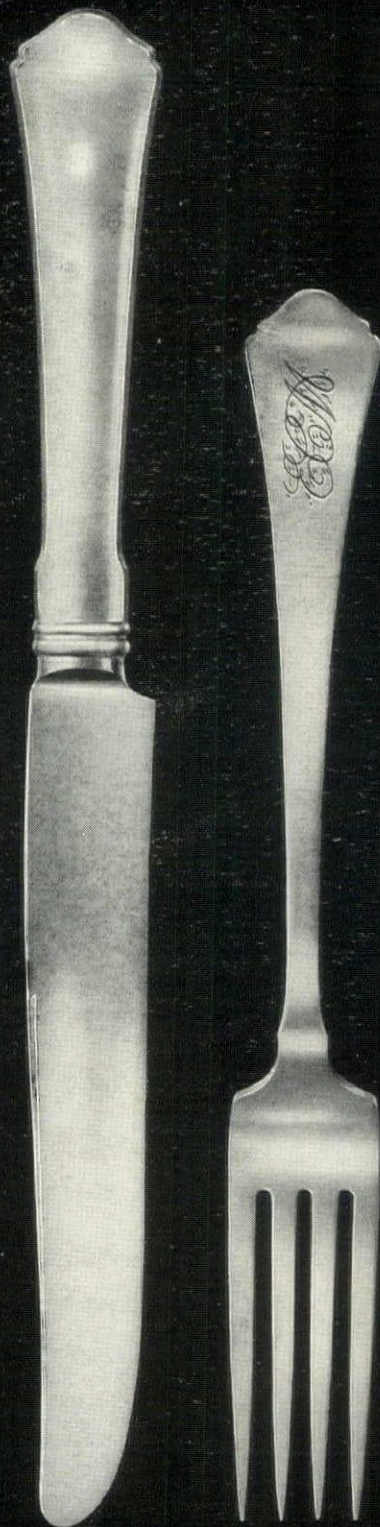
THERE is a touch of masterfulness and robust vigor in Antique. Strong, sweeping lines—broad surfaces—massive weight—an almost scornful simplicity.

This is a pattern that the hardy men of old America—green soldiers who stood their ground against veteran regiments, clippership captains, pioneers, empire builders—would have claimed as their own. A pattern, also, which coincides with the direct, energetic, business-like America of 1927.

Yet Antique has its softer, more feminine side. Follow that infinitely graceful curve down the handle. Let your eye dwell on the strange, velvet-like texture of those surfaces.

But to appreciate the complete distinction of Antique, you must see it at your jeweler's. Also—may we send you our special booklet on this pattern, and a copy of "The Wonder of Sterling Silver"? Address R. Wallace & Sons Mfg. Co., 611 Wallace Park, Wallingford, Conn.

Antique Tea Spoons are \$13.50 in sets of six, Dinner Forks \$25.50 and Dinner Knives \$22.50. The Vegetable Dish is \$50, the Water Pitcher (capacity 5 pts.) \$125, and its Tray \$75. Goblets are \$19.50 each. The Coffee Set of 3 pieces is \$185; with Waiter \$285.

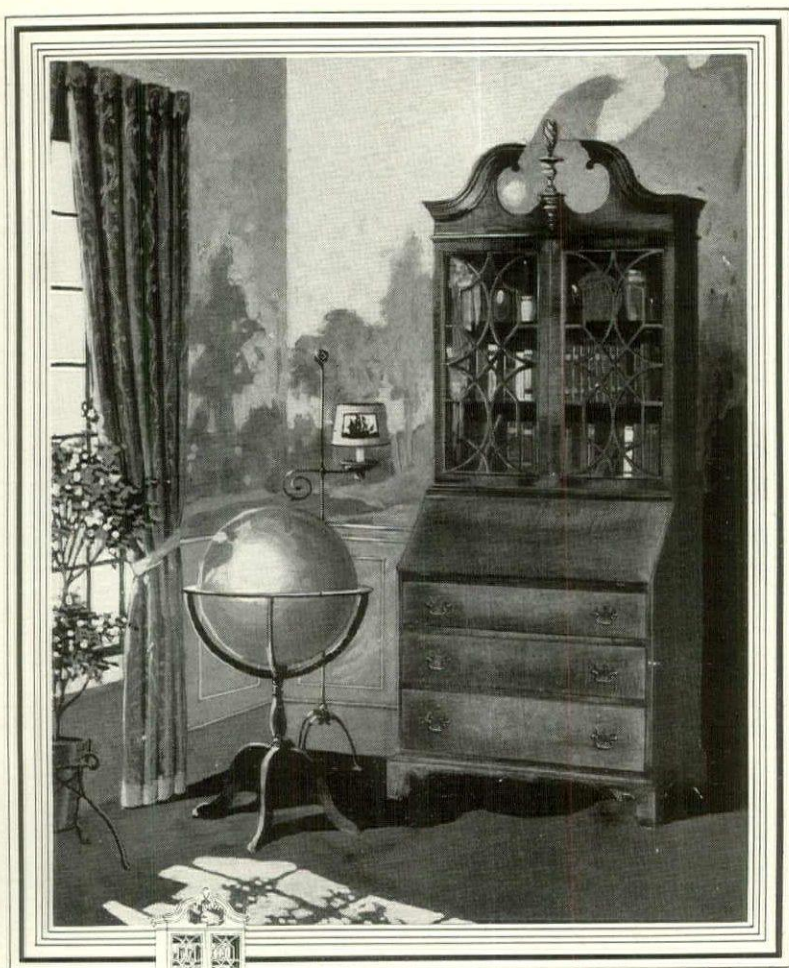


Antique

WALLACE STERLING SILVER

THE MIGRATION OF A HO

(Continued from page 164)



Correct, Charming,
Useful, Livable~



A fine colonial butterfly table, beautifully made of antique maple and walnut.



A useful nest of tables in satinwood and mahogany. Quaint and decorative.



A reproduction of an old English coffee table in antique maple. Smart and distinctive.

THERE'S a friendly, livable quality in Hastings Furniture. The fine secretary shown above, for example, seems almost to yearn for your favorite books and objects of art—to invite your pleasurable use of its spacious writing compartments, its delightfully ample drawers.

Other Hastings pieces, too, are cleverly designed to meet all the little needs of comfortable living—to fit compactly in today's narrow wall spaces—to satisfy your longing for fine craftsmanship at a not extravagant price.

See the pieces shown here and many others at your dealers.

HASTINGS TABLE CO., HASTINGS, MICH.
Factory Sales office and display
Keeler Bldg. Grand Rapids, Mich.



Reproducing in fine mahogany the classic elegance of the work of Duncan Phyfe.



Correctly proportioned for modern apartments, this fine spinet desk in antique maple.



All the magnificence and richness of Spanish design is reflected in this beautiful living room table.

HASTINGS Furniture

HASTINGS FURNITURE
THE MARK OF
FRED E. HILL
and his associates

A very unusual thing was found in the old house in the form of a huge solid oak beam fully forty-eight feet long, all hand-hewn. It was fourteen inches by eighteen inches thick on one end, that which had originally been the butt of the tree, and twelve inches by sixteen inches on the other end, tapering off just as had the tree itself. All the adze and axe marks were still upon it. This timber Mr. Demarest used running length-wise through his foundation as the girder of the first floor of the new house, although in the old house it had been a girder of the second floor. It must have "weighed a ton," and these old Dutchmen surely must have sweated many an hour with their slaves skidding this heavy tree trunk up into place on top of the walls at the center of the second floor.

The shingles were wooden and of local cedar. The trees were felled first, dragged out of the swamp by claws and oxen, and sawed up into billets three feet long. These were split by hand and axe first, and then shaped smooth with a draw knife. Since the butts were about one inch thick, together with the overlapping, the roof at no place was less than about three inches thick, a very welcome protection against the heavy snows and rainstorms of those early winters. In fact the roof was still sound and in good shape when the house was taken down in 1913, fully ninety-four years after the main addition was built, an enduring evidence of the permanency and solidarity with which these old Colonial builders built. The beams of the cellar supporting the first floor were all hand-hewn oak. On the second floor, however, sycamore and whitewood were more popular, possibly because of their lightness in weight. Every detail of the framing was certainly made to stay.

THE BRICKS

Unlike many of these old houses, this was one of the first to boast of a brick front. This was something very stylish at that time among the country squires, for the brick had to be sent up by water all the way from Philadelphia, coming up the Hackensack River by wind jammer as far as River Edge, N. J., and hauled six miles or so to the site with teams of oxen. In the cellar there were bricks laid over the entire cellar floor, which in itself was unusual, since most of the cellars of that day were merely packed and beaten clay. The huge fireplaces were indeed a problem. On each side was a massive stone upright crossed by a red stone lintel at the top. Each one of these weighed almost a ton, and in order not to run the risk of breaking them in the attempt to get them up on a wagon or truck, they were put upon an old-fashioned drag sledge and hauled over to the new building site.

The interior trim of every room was marked, labelled and bundled together, each bundle with its proper notation. Some of this work was perfectly beautiful. At those times every carpenter had a set of molding tools in his own kit, and used to make his own molding right on the job from the raw wood.

Often, however, the beautiful work were the work of journeyman men who drifted on from place to place, wherever they stayed. The work on this particular house were done by the old folks always said were carved almost entirely by an ordinary penknife. At the time of taking them down, as well as the doors and the doorways, there were so many layers of paint on the work that it was impossible to know what the workmanship was. It took a whole winter was done by skilled workmen, off a cleaning off the old paint and the trim. The reedings and flutings were so deep and so close together that the workmen could use only the bottom in scraping off the old paint. They were common nut-picks.

RECONSTRUCTION

Mr. Demarest had exercised the greatest care in taking the old house down, marking every stick and stone. The actual reconstruction was a job no simpler than the dissection. At one point it was halted because of the difficulty of getting masons who understood the old Dutch stone-work. Five or six different sets of masons were tried, and each time they had done had to be torn down because it did not at all catch up with the old construction. At the end of an extensive inquiry, the solution was discovered. The secret was learned the trick as a small boy learned with his father. He was home with the job, and with the photographs of the original work was able to lay up the blocks very much as they had been laid, even to getting the exact color of the whitish mortar joints which the house possessed.

After that, reconstruction proceeded nicely without interruption. The greatest difficulty was the second story of these old houses finished on the second stories. Everybody slept on the stairs, and the attic under the roof was a fully sloping roof was resealed as a store-house of great varieties of things raised from the farm, and the woods or caught in the street. It had to last the old settlers for a long time. The sloping gable roof was therefore very difficult to build a second story with bedrooms. We know it today.

Having worked out a temporary roofline, Mr. Demarest went back to the old Baron von Steuben house in 1752, which was almost a house of this type that had a dormer window successfully. The study of this adaptation was worked out with beams and masonry which solved the problem of a second story on a Jersey colonial house.

Next came the garage. This presented another difficulty with these old houses there was no such thing as a garage, and the first step was to find a garage.

(Continued on page 167)

WITH OLD VIRGINIAN LOVELINESS



The Colonial Fan Transom of early American Architecture furnished the design at top of handle. The medallion directly beneath was inspired by the door-knocker found on Colonial doors.

In the Spirit of Colonial Times

THIS new Pattern derives its name and design from perhaps the most colorful of our original thirteen colonies. For it was Old Dominion that cradled American democracy and many of our cherished traditions. Today, in this famous State still stand numerous old Colonial mansions, of which Monticello, abode of Thomas Jefferson, is a conspicuous example. It was their charming doorways that inspired the design of The Virginian.

The Virginian is made in Heirloom Plate, an unmistakably high and lasting quality.

It is a silverware made for long, faithful service, one possessing the tendency of descending "From Generation to Generation."

Buy The Virginian at your Jeweler's—in single pieces or complete services. All are handsomely cased, making the perfect gift. An interesting booklet, describing the detail of this pattern and showing pieces and prices, will be mailed upon request.

WM. A. ROGERS, Ltd.
NIAGARA FALLS, N. Y.

NEW YORK CHICAGO SAN FRANCISCO TORONTO

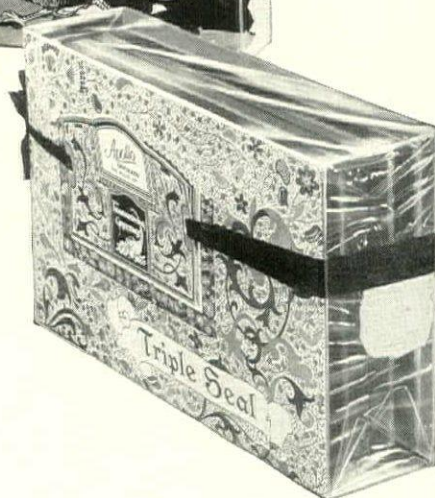
The VIRGINIAN Pattern

By the makers of

Heirloom Plate

From Generation to Generation





Thanksgiving . . .

Presented to your hostess on Thanksgiving day, Apollo Chocolates are a thoughtful appreciation of hospitality. To your family a delightful treat.

There's a store near you where you will find the delicious Apollo assortments. Some are boxed with gay Thanksgiving wrappers. All identify for you a candy *unsurpassed in quality.*

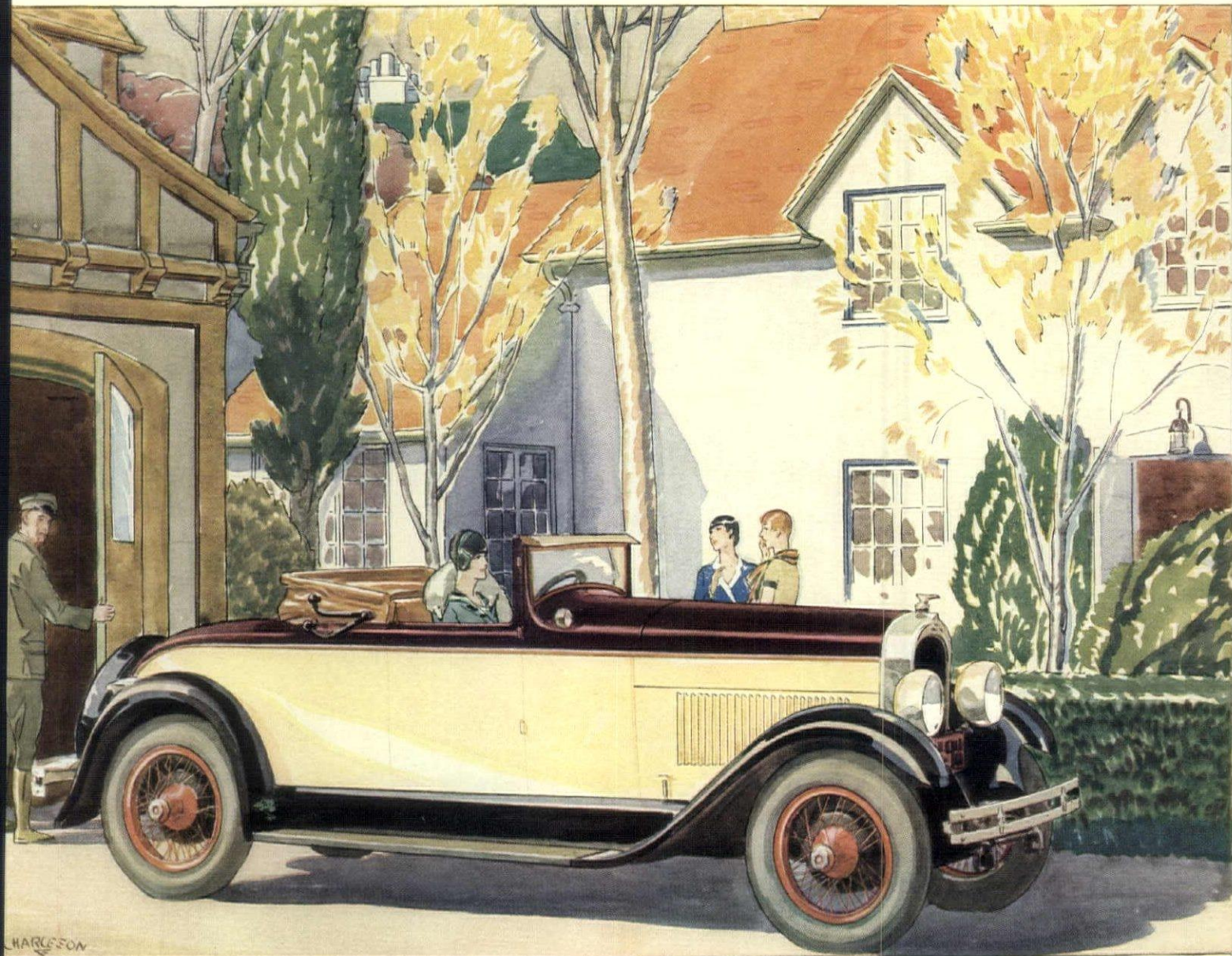
a holiday's Apollo day... a holiday's Apollo day



APOLLO CHOCOLATES ARE MADE BY F. H. ROBERTS COMPANY, 128 CROSS STREET, BOSTON, MASSACHU



*Other cars
will serve but this is the ideal
woman's car*



An almost unheard-of percentage of the owners of the Marmon 8 are women. The reasons are quite obvious. Here is a car that comes out of the garage without one's twisting and pulling at the wheel. It is a car that makes traffic driving actually pleasant be-

cause of its brilliancy of acceleration and its effortless handling. It parks easily and in the smaller spaces. All in all, it is the ideal women's car—a difference which is sensed on very

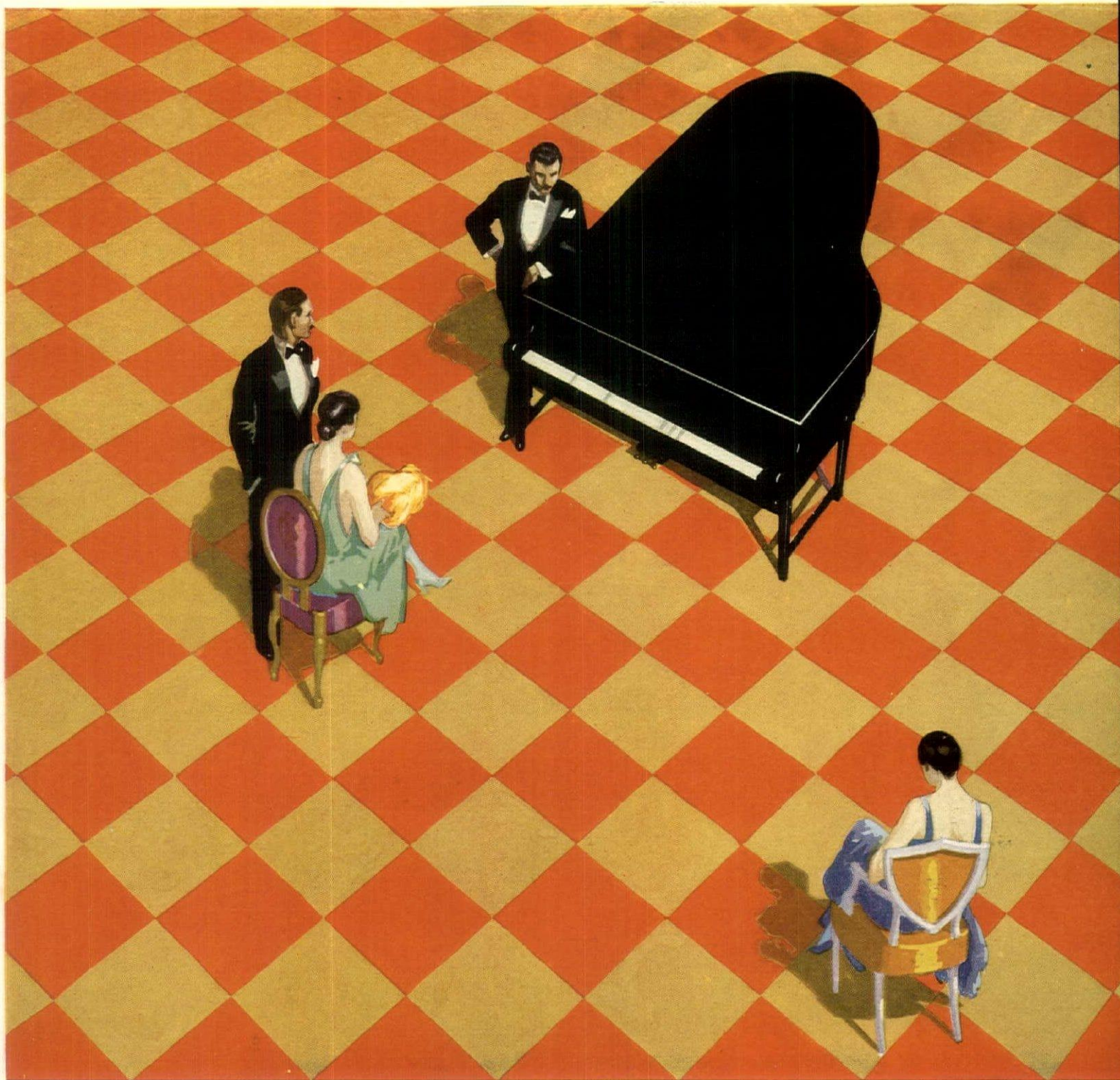
short acquaintance — Prices, \$1795

and upward, all under \$2000, f. o. b.

Indianapolis. Marmon Motor Car Company

A NOTE TO THOUGHTFUL HUSBANDS

— What about a car that would use just half as much of her strength and at the same time would give you the greatest thrill you have ever had out of a car? That's exactly what the Marmon 8 will do.



"IT BRINGS THE WORLD'S GREATEST PIANISTS INTO MY HOME . . . That's why I bought it." The Welte-Mignon Licensee Reproducing Piano permits not the slightest variation from the artistry of the great musician. Its playing is the artist's playing; you have but to close your eyes to feel the presence of the master at the keys. It is modern magic.

Welte-Mignon Licensee Reproducing Pianos are offered by 115 leading piano manufacturers. Piano merchants everywhere are anxious to demonstrate to you. Send for our Book of Famous Artists. The Auto Pneumatic Action Company, W. C. Heaton, President; 653 West 51st Street, New York, N. Y.

Welte-Mignon

LICENSEE

REPRODUCING PIANO

THE MASTER'S FINGERS ON YOUR PIANO





Soft and silky smooth ... the choice of the fastidious

DAINTY women—women of refinement—select accessories with care—especially accessories of an intimate nature.

Their sense of nicety insists upon the purest, spotless best. The purchase of even such an article as bathroom paper is given careful thought.

A. P. W. Satin Tissue is the choice of the discriminating—of the fastidious. It has a smooth, soft, silky texture. And it is spotless pure—the creamy color of the virgin pulp from which it comes.

Sterilized time and time again in making, wrapped dustproof—kept clean from mill to you. Firm, yet so absorbent. And absolutely soluble. Yet bought in

cartons, A. P. W. Satin Tissue is actually cheaper by the year than harsh, irritating papers.

Ask your dealer for the carton, a family's year's supply—10,000 de luxe sheets in rolls, \$2.00. Or for the carton of Junior rolls, tight wound for recessed built-in fixtures—6,000 sheets, \$1.00.

You'll find A. P. W. Satin Tissue a softer, smoother, firmer bathroom paper. Phone your dealer for a carton now. Save time and conversation.

If you cannot get it, send us your order with your dealer's name. Use the coupon shown below. Enclose check or bills with order.

We'll send the carton, plain wrapped, postpaid.

One word of caution. Much cheap toilet paper is made of "reclaimed stock," old newspapers, and the like. Unknown rolls are sometimes risky. Be safe, be sure. Buy toilet paper by brand name only. Say "I want A. P. W."



A. P. W. Satin Tissue de luxe size—carton 10,000 sheets in rolls, a year's supply—\$2.00 Junior size—tight wound rolls for recessed fixtures—6,000 sheets \$1.00 Also flat in packages—9,000 sheets \$2.45

A.P.W. SATIN TISSUE *Buy the carton— —a year's supply*

PHONE YOUR DEALER for the carton, an average year's supply. If he has none in stock, just mail the coupon with check or bills enclosed, and dealer's name. We'll send the carton you prefer, by mail postpaid, securely wrapped.

A. P. W. PAPER COMPANY, Albany, N. Y. [D-11]

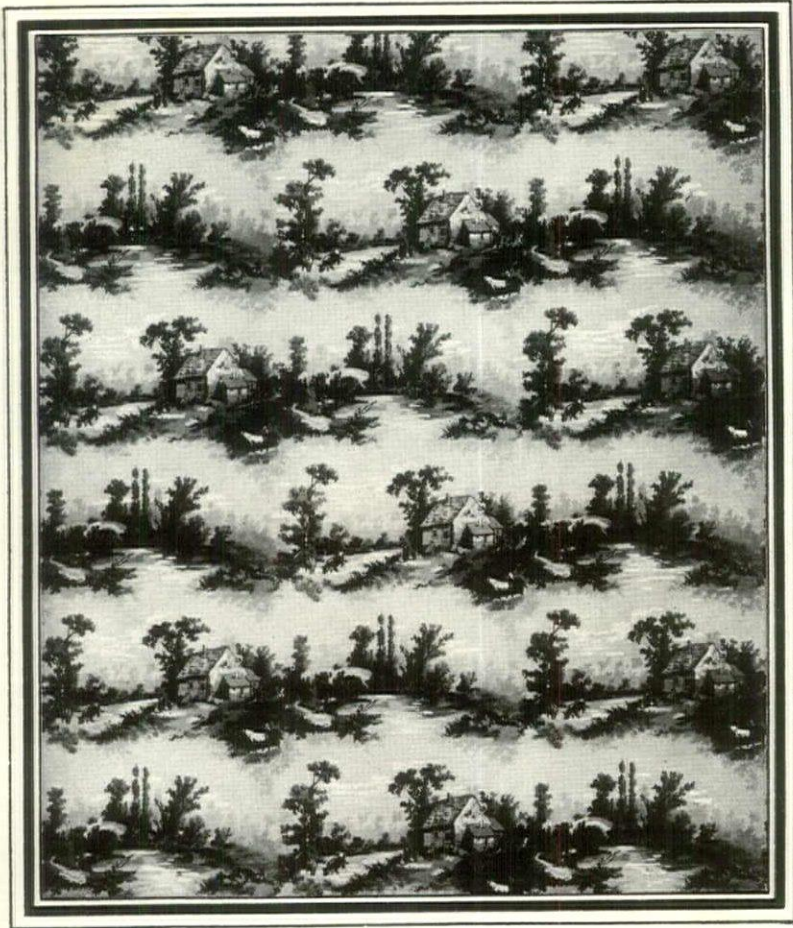
For the enclosed \$_____

Please send me postpaid, plainly wrapped, carton of A. P. W. Satin Tissue checked below.

10,000 sheets, de luxe size, in rolls, \$2.00 6,000 sheets, tight wound Junior rolls, \$1.00 9,000 sheets, flat, large size, \$2.45

Dealer's Name and Address _____

My Name and Address _____



"THE CABIN SETTLERS"

UNLESS YOU ARE A TRUE ANTIQUARIAN and UNLESS YOU READ the PRINTING ALONG the EDGE of THIS PAPER "MADE in U. S. A." YOU WOULD LITTLE SUSPECT THAT IT IS A TRUE PRODUCT of OUR OWN COUNTRY. YOU MIGHT EASILY THINK IT ONE of the CHARMING FOREIGN PAPERS. THE ORIGINAL DESIGN WE FOUND in an OLD NEW ENGLAND FARM HOUSE. WHAT A LOVE of HIS TIME the ARTIST WHO PAINTED IT MUST HAVE HAD



Addressed to Lovers of Things Old and Beautiful

SOMETIMES we wonder, if after all, we will not have to follow the course of that poet of poets Francois Villon and merely *sing* of the glories of the past rather than year by year discover and reproduce them. Each year the task becomes increasingly difficult; each year we start our search with renewed hope; each year, to date we have achieved our objective. Now we can offer you as fine a selection of reproductions of old papers as it has ever been our pleasure to handle. In many new color combinations. They may be seen wherever fine wall papers are shown.

Ask your dealer or decorator to show them to you.

THOMAS STRAHAN COMPANY

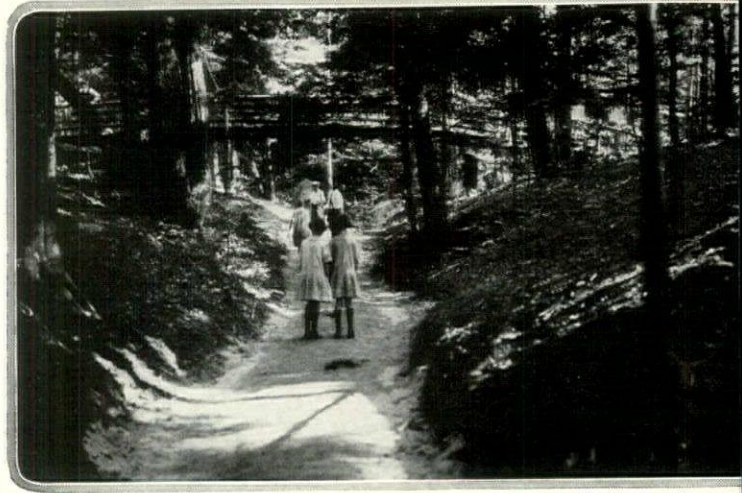
ESTABLISHED 1886

Factory: CHELSEA, MASSACHUSETTS

New York Showroom
417 FIFTH AVENUE



Chicago Showroom
6 No. MICHIGAN BLVD.



Grace Glen in Chestnut Ridge Park is one of the many wooded paths whose distances form vistas made interesting by the alternating sunlight and shade

THE PARKS OF ERIE COUNTY

(Continued from page 127)

In contrast to the picnic grounds of less well-equipped places, where the zest for food is often worn to the point of aggravation by the search for suitable fuel and efforts to make it burn successfully, we find here at each oven neat piles of firewood chopped to just the right length and laid ready for the picnic group. And, too, there are adjacent wire containers where trash is dumped and burned, leaving the grounds free of the usual eye-blistering litter.

Another site on the heights is that of Emery Park, which, like Chestnut Ridge, is 1200 feet above sea level. Originally comprising 195 acres, obtained at a cost of \$23,000, it has now grown to 248 acres. Emery Park is situated about 22 miles from Buffalo, but only four miles from East Aurora, of Elbert Hubbard fame.

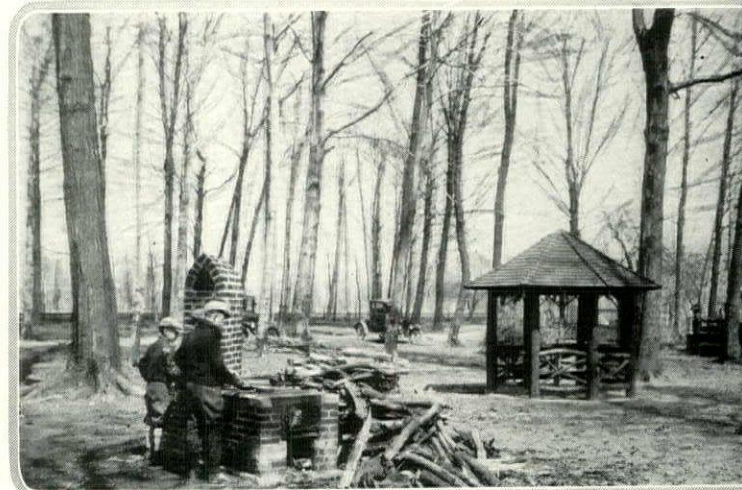
In the acquisition and development of Emery Park the Commission has preserved a bit of the early history of that section, including in the area the homestead and outbuildings of the Emery family. The dwelling has been remodeled into an inn where meals are served. Here are shown interesting bits of Americana, gathered by this pioneer family. In the park,

as at Chestnut Ridge, may be found children's playground with swifly flying high up under the trees, tee for "Margery Daw," gymnasium of fits, slides and other attractions joyous and healthful childhood. both of the parks there are paddocks with a number of fine specimens very much at home in this, the natural element.

Emery Park's equipment has been carried out in the same rustic fashion that was found so effective in Chestnut Ridge, achieving a combination of artistic naturalness with most satisfying efficiency.

In studying the natural conditions of all parts of the country it was decided to build in the lower level third park with Como Lake as central point. Adjoining this lake village of Lancaster owned 81 acres of land which they conveyed as gift to the County, an additional parcel lying along Cayuga Creek being donated by one John L. Staeb. An adjoining plot of 41 acres was purchased at a cost of \$8000 from the Handel estate in order to complete this site. In addition to being of easy access by motor roads, the reservation

(Continued on page 172)



This photograph, taken in Ellicott Creek Park, illustrates some of the necessary adjuncts to the holidayer's enjoyment. A brick oven and a sheltered drinking fountain are prominent

Announcing the New

FRANKLIN

Airman Series

The most *comfortable* mile-a-minute car ever built

NEW ways to do things—that's the spirit of the Airman—dashing, daring, care-free—offering you the automobile's nearest approach to flying.

Fresh from the triumph of the most remarkable endorsement ever accorded a motor car—the almost universal adoption of air-cooling by Airmen for their sensational distance flights—Franklin now presents in the new Airman Series an achievement for which automotive science has been striving for years—fast travel—mile-a-minute and upward—with *absolute comfort and sure, quick control.*

Think of the best 200, 300 or 400 mile ride you have ever enjoyed. Any model of the new Airman Series will cover the same distance in less time with less fatigue to the driver; with more pleasure, comfort and safety to the passengers!

FRANKLIN AUTOMOBILE COMPANY

Now with its highly efficient air-cooled motor larger by 24%, Franklin provides what Aircraft demonstrates as so desirable for distance ability—power which is usable at constant high speed for hours on end. With new and unprecedented smoothness, with acceleration quick to reach top speed, with synchronized 4-wheel brakes that are a revelation, with many exclusive comfort constructions, with the luxury of new 7-passenger models, the Franklin Airman exchanges the usual noises, discomforts, strains and uncertainties of mere speed for the enjoyment, ease and security of *the world's fastest car in a day's run.*

The spirit of the Airman stands for a wholly new motoring experience in store for you—vivid and thrilling—when you have your first ride in the Airman. Arrange it today. Representative showings of 7-passenger and 5-passenger types now—at all Franklin dealers.

SYRACUSE

NEW YORK

Airman Features

Air-cooling—the advanced scientific principle now so widely endorsed by Airmen

Acceleration—the swift-darting, quick maneuvering of the pursuit plane

Synchronized 4-wheel hydraulic brakes—just a touch and you get action

Speed of a new kind—distance speed—all-day-speed—speed you use

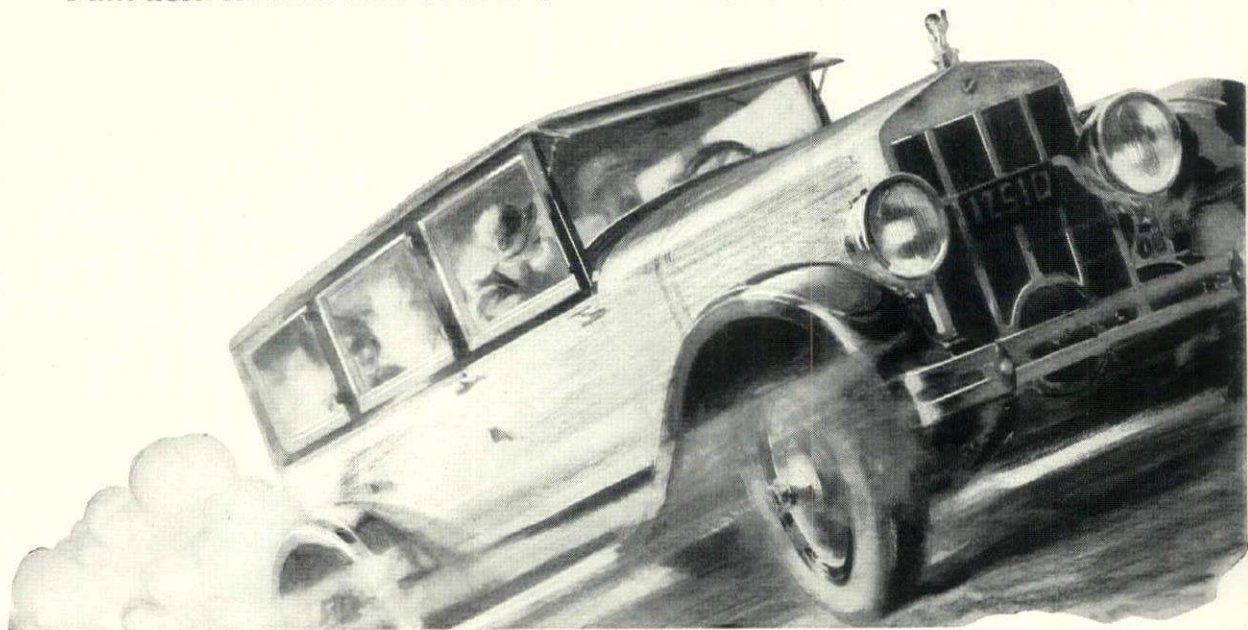
Riding comfort—the swift, easy glide of the airplane

Larger motor—for any temperature, altitude or road condition, a wealth of power always available

Engine Smoothness—the balanced purr of the turbine

7-passenger models—(128 inch wheelbase)—the up-to-date family cars—commodious and light weight

Advanced designs—having their counterpart in aeronautical engineering



THE PARKS OF ERIE COUNTY

(Continued from page 170)

may also be reached by trolley, making it accessible to all classes from the cities which it serves. Among other attractions it provides water sports, made possible through the construction of a dam which, when frozen over, also forms an ideal center for winter sports. Charm is added to this scene by the numerous small and picturesque islands in Cayuga Creek.

This park has been equipped with ovens, drinking fountains, tables, benches and other facilities in keeping with the development program carried out in the other parks.

Winding roads lead through the wooded areas of the 40-acre tract now known as Ellicott Creek Park, the last and smallest of the group, on the

border of the town of Tonawanda. The creek has been developed into an interesting place for boating, canoeing, and on its shores have been constructed a dock and lookout. There have also been built for the convenience of the visitors two shelters, one double oven, four grills and two pump shelters, water and sanitary facilities.

These four reservations, each different but all serving admirably special purposes, form an object that other cities might study with profit. What many groups have discussed, visioned and planned through the years, Erie County has accomplished and done. In the doing it has set an example to follow.

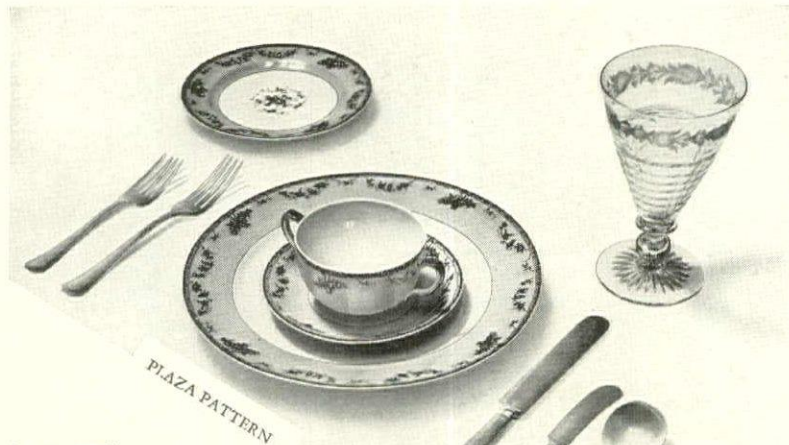


Table setting by Good Housekeeping Studio

“What lovely china!”
your guests exclaim,
and later they remark
“What a charming hostess!”

THE mark of fine taste in fine china is the trade mark shown below. For nearly a century the finest of French dinnerware has been made in Limoges by Haviland & Co., originators of the famous china marked Haviland, France.

No camera can do justice to the rich and satisfying colors, the true beauty of Haviland design. For instance, the Plaza pattern shown before your imaginary guest will simply captivate you, with those bright birds a-flutter on flowers festooned between graceful baskets of pink roses, on the Ivory background. Adorable!

The four typical decorations here shown on Ivory—now so much the vogue—can be obtained at prices reasonable to a degree that will surprise you.

If your dealer hasn't just the pattern you want, he can readily get it from us for you. Insist on genuine Haviland, stamped with the original name that means so much to lovers of beautiful china—Haviland, France.

These are a few of many designs in Haviland china. A wide variety of open stock patterns at all prices is obtainable so you can easily get replacements or add to your set.

SEND NOW for the free illustrations showing in full colors the wide range of these exquisite Haviland China designs together with a list of nearest dealers. Ask for Group HA.

EDITOR'S NOTE—In the Town Betterment Series the subjects listed below have been considered. Those that are starred are accompanied by original designs for buildings, etc., of which working drawings may be obtained at the nominal price of \$1 for each individual set. Apply to the Town Betterment Editor, House & Garden, Graybar Bldg., Lexington Avenue, at 43rd Street, New York, N. Y.

Roadside Booths.....	April 1922
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Street Lights.....	July 1922
Roadside Signs.....	Aug. 1922
Small Buildings.....	Sept. 1922
Roadsign Design.....	Nov. 1922
Club Houses.....	Dec. 1922
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In the Cause of Town Betterment.....	Feb. 1926
The Best Street Trees.....	Mar. 1926
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A Wayside Trolley Shelter.....	Nov. 1926
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Community Memorials.....	April 1927
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Guiding A Town's Growth.....	July 1927
Garden Competitions.....	Aug. 1927
Outdoor Theaters.....	Sept. 1927
Memorials of Utility.....	Oct. 1927

MELODY'S ADORNMENT

(Continued from page 138)

published, as was the Whistler item, by Firth of New York, (when the name of Hall was still connected with the company). Also in the writer's collection is a music-title depicting the shop of William Hall & Son at 239 Broadway, as it appeared in 1847.

The class of music-titles adorned with portraits of celebrated persons forms an extensive and unusually interesting one, ranging in subjects from Washington to Mrs. Bloomer. In this class one finds the Washington, the Napoleon, the Lord Byron, the Jenny Lind and many other groups, including the much sought titles bearing the portrait of Lincoln. In the Washington portrait group we find the music-title to "The Battle of Trenton," a composition published about the year

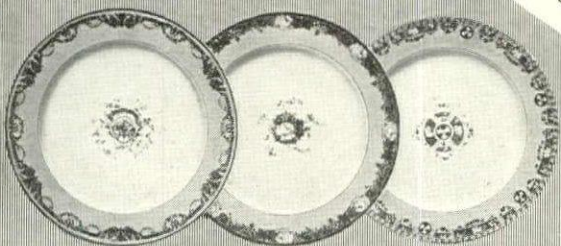
1800. In this the portrait of Washington is of the Joseph Wright and as early as 1904 a copy fetched some three hundred dollars.

Landscapes, American and foreign views, views of New York, Boston, Philadelphia and of other cities, War and patriotic subjects, sentimental scenes, an "Uncle Tom's Cabin" series such subjects as "The Charter of a myriad of designs, in fact, appear on music-titles. In the Savage Collection there were some two hundred thousand of them! In conclusion may be said that perhaps in no other of prints outside actual fashion-plates themselves, (and these are mostly refined to depicting feminine attire) can the history of 19th Century costume be studied to better advantage.

Genuine
“Haviland China”



Every piece of genuine Haviland China—the product of the original Haviland, established by David Haviland in 1837—bears the trademarks shown above.



“SARATOGA” “GLORIA” “ARGONNE”

HAVILAND CHINA CO., INC., 1107 Broadway, at 24th Street, New York

I'm glad I followed the advice of Mary Garden"

Said Ed Wagner to Margery Bailey, as he offered her a Lucky Strike between tennis matches at Forest Hills.



© Fernand de Gueldre, Chicago, Ill.

Marvelous Mary Garden writes:

"My teachers, Trabello and Richard Bartelemey, all impressed upon me the solemn warning that I must always treat my throat as a delicate instrument. Yet every artist is under constant strain. Sometimes we get real relaxation in smoking a cigarette. I prefer Lucky Strikes—which both protects the throat and gives real enjoyment."

Mary Garden

You, too, will find that LUCKY STRIKES give the greatest pleasure—Mild and Mellow, the finest cigarettes you ever smoked. Made of the choicest tobaccos, properly aged and blended with great skill, and there is an extra process—"IT'S TOASTED"—no harshness, not a bit of bite.



'It's toasted'

No Throat Irritation-No Cough.

COLONIAL LIGHTING FIXTURES

(Continued from page 123)

the light the lamp was placed on a low stand with baluster stem like the English wooden stands for candlesticks so beautifully elaborated in mahogany in the late Rococo period. The Colonial examples were of native wood, often maple, and when the lamp was of tin, the stand might also be of tin, more convenient than shapely. Lamps of tin and pewter had different shaped oil containers—cylindrical or flat sided, set on a stem or directly on a pan, with or without handles. One or two wick spouts were variously placed, finally on the top. Bases varied according to fancy; one with a sugar-loaf base called a "petticoat-lamp," some with a peg socket underneath the skirt which might be fitted on to the upright of a chair.

The rush-light holder was early made of wrought iron, simply contrived for utility. Imported candlesticks were of Renaissance and Baroque types—Jacobean, Restoration, and William-and-Mary, if English. It must be remembered that the English early took over New York and set the styles. Toward the end of the Century silver candlesticks were cast in baluster form. Many were undecorated, depending for beauty on their form and material. Those with tubular tops usually had removable nozzles. Some were of cluster column type; one by Jeremiah Dummer of Boston, of eight engaged columns shaped square, with a square projecting nozzle and a similar projection, reminiscent of the grease pan low on the stem, just above the circular foot on its square molded base. Dummer worked well into the 18th Century but this candlestick is an earlier model. The so-called "Mayflower candlestick" is the ringed type, tubular stem, round base with large grease pan set low on the stem. Candlesticks were of iron, tin, or pewter; the pewter quite plain. But little pewter remains, as it was run into bullets during the Revolution. Iron candlesticks occasionally had a lip to hang on a chair.

CANDLESTICKS

Candlestands for the floor, which were so well made in the 18th Century, seem to have been used to some extent in the 17th. These were of wrought iron and possibly also of wood, occasionally with a screw stem to adjust the candle branches, and with tripod feet. One example of wood which claims a 17th Century origin has a circular shelf on the stem evidently used as a work table.

Hoop lights with candle sockets were hung from the ceiling, a very primitive type of chandelier. Lanterns hung in halls and entries.

With the 18th Century came leisure to embellish local handicraft. Silver, pewter, glass, iron, tin, wood, and pottery were worked into fixtures in the changing fashions of the day, inspired by European models, often with independence and individuality but more often with a naïveté and complete ignorance of art forms and motifs. The baluster stem, reminiscent of the composite stem of classic vase and urn forms of the Italian Renaissance, in the hands of Early American craftsmen lacking a European art

training, showed an ignorance or sign often resulting in disproportion or exaggeration. This is especially noticeable in the elongated urn form of the nozzle.

Open and covered iron Betty lamps were used for every-day lighting and were common, but pewter and brass were preferred. One or two lenses or bull's eyes were fixed on the lamp to increase the light for work or reading. Glass, though of poor quality, was made as early as 1750 at Quincy, Massachusetts, where several types of lamps were manufactured with a twisted spiral in the stem and perched in the handle.

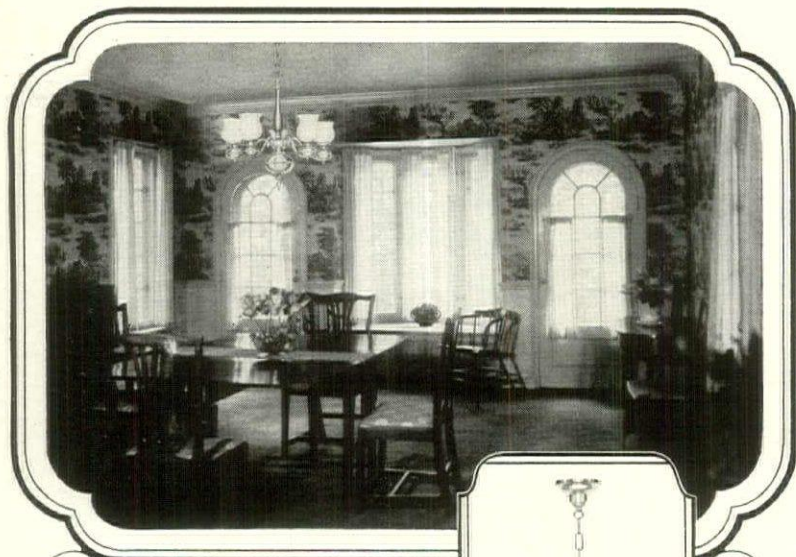
VARIOUS LAMPS

There is an engaging variety of these early lamps, whether a spark or "sparking" lamp, which burned only a short time, useful in inns and popular for courting; squat or typical tavern lamp; square chamber lamps of many kinds; lamps to fit conveniently into a candlestick; petticoat lamps; time lamps with glass reservoirs marked to show the hours by night; shop, store, or factory lamps; marine or whaling lamps swung on pivots to right themselves at sea, sometimes made with a ring on the circular foot to hang on the wall at home. Glass and pewter were rivals for favor, but glass finally superceded metal. Their shapes were often gracious and pleasing; sometimes set up on baluster or tubular standards like candlesticks, or set directly on a dish-like foot or slightly above it. Their forms were shaped like a goblet, acorn, drum, were bell-shaped, vase, urn, mug, or inverted bell-shape, or almost any shape which would hold the oil. Some were finished with long well-modeled handles often reaching far down the stem, or small circular or scroll handles; while others were handled and not a few variously equipped with hanging. Chamber lamps were apt to be fitted with a ring on the dished top opposite the handle and hung on the wall.

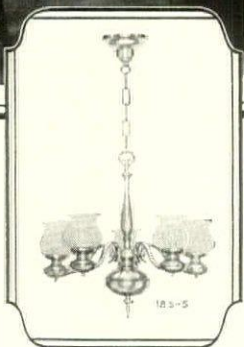
Imported lamps were luxuries, but naturally were of the finer sort—especially. In 1773 a New York dealer advertised "very rich cut glass lamps—globe or barrel" shaped. Earlier in the mid-Century glass chamber lamps were frequently imported. Both England and France supplied dining room table lamps set up on well-modeled standards—brass, bronze or glass, sometimes decoratively handled with glass pendants. Whale oil was in general use although various greases like lard and other animal fats supplied the Betty lamps. In 1763 the wick came into use which is still the ordinary lamp wick.

Candlesticks were of baluster type, occasionally with an oval base; tubular stems for common use. Tin, brass, or pewter took the place of the early iron tubular stems or the simple prickets or sockets set on a stem three or four feet, the iron occasionally boasting a few ornamental twists. Here is the origin of those delightful iron candlestands whose designs have

(Continued on page 178)



Exquisite
Taste
where it
matters most



IT has often been said that a woman is judged by the beauty of her home, and this is particularly true of the dining room. To bring out the richness of draperies and wall coverings, to give sparkling life to glassware and silver, and to cast a glow of charm over the entire room, your lighting equipment must be selected with care.

All of these important points have been considered in the designing of Moe-Bridges Lighting Equipment. Each new design has been passed on by our Advisory Board—an artist, an interior decorator and an architect, whose knowledge of styles and periods is your assurance that the Moe-Bridges Lighting Equipment you select will be correct and appropriate.

It is true that the fixtures in the Moe-Bridges line have the distinctive beauty and style usually found only in high-priced, specially designed equipment. However, you can install this decorative lighting equipment in every room in your home at a very reasonable cost.



We have prepared an interesting instructive booklet on artistic home lighting showing a number of views of charming home interiors. Whether you plan to refixturing your present home or to build a new house, this booklet will prove helpful. Send for your copy and the names of Moe-Bridges dealers in your town. Write Dept. J711.

Moe-Bridges Company, Milwaukee, Wisconsin
BRANCHES: NEW YORK, DETROIT, ST. LOUIS, MINNEAPOLIS, KANSAS CITY, DALLAS, LOS ANGELES, SAN FRANCISCO, ORLANDO

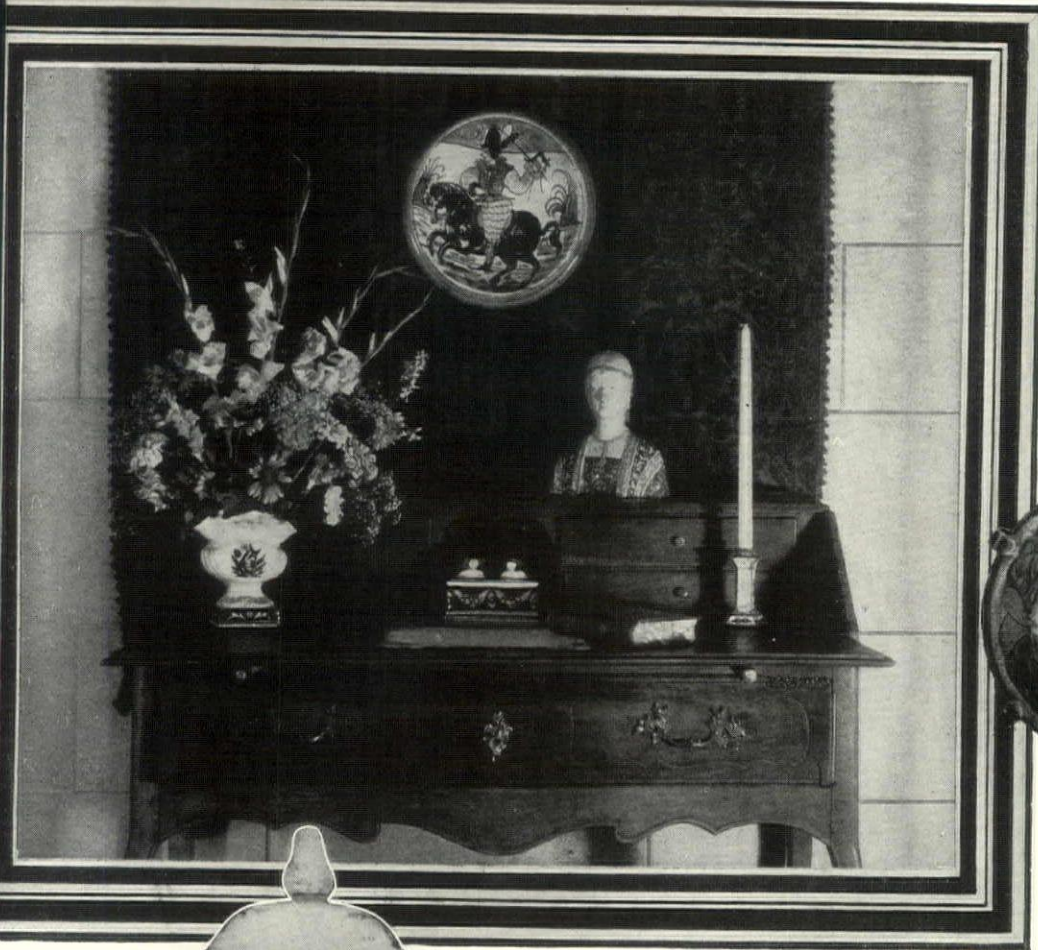
Moe-Bridges
~ LIGHTING EQUIPMENT ~
ILLUMINATING GLASSWARE

Moe-Bridges Company
Milwaukee, Wis.

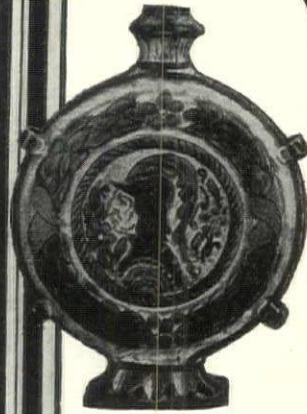


Please send me your instructive
FREE booklet on home lighting,
"When Evening Shadows Fall."

NAME _____
ADDRESS _____ CITY _____ J711



A Castelli piece, with blue decoration on putty ground known in Italy as Savona Decoration.



Pilgrim Bottle. The canteen shape is particularly adapted to narrow mantel arrangement.



This group illustrates the possibilities in the fairly abundant use of Pottery, yet without evidence of forcing or violation of good taste.

CARBONE ITALIAN POTTERY graces with equal distinction the most dignified manor and the more modest home. A certain amount of fine pottery is really quite necessary for the achievement of decorative harmony, and the Carbone pieces offer the fullest opportunities to all for the expression of individual taste.

ere is a delightful covered urn, bearing a scenic decoration which makes use of the full palette of ceramic colors.



Italian Renaissance piece inspired by the Raphaellesque decorations in the loggia of the Vatican.

Capri Vase. Grape Motif, Roman banding

Spanish Bowl with vivid green glaze



Piediluco Bowl with red decorations

It is none too soon to give thought to the possibility of using some of this fine pottery as Holiday Gifts. Leading stores throughout the country are displaying choice lamps, vases, bowls, urns, Venetian glass sets, etc., in profusion.

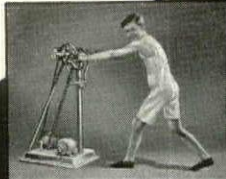
If you do not find Carbone Potteries in your vicinity, write to us and we will gladly send illustrations and descriptions of anything about which you may inquire.



Carbone INC. IMPORTER OF ITALIAN ARTS & ANTIQUES

DISTRIBUTED BY FINE SHOPS EVERYWHERE

VIVENNE SEGAL
Star of
"The Desert Song"



DOROTHY
KNAPP
proclaimed the
world's most
beautiful girl.



Keep Slender, Radiantly Healthy

THIS ENJOYABLE NEW WAY

DIETING or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder enables you to keep gloriously healthy—pleasingly slender—without any effort on your part! The Health Builder gives a combined massage—vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peeps up sluggish circulation, aids digestion and reduces superfluous weight.

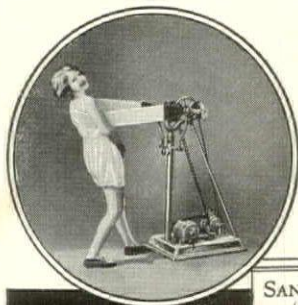
Endorsed by Famous Beauty Dorothy Knapp, star of Earl Carroll's "Vanities," and proclaimed the "most beautiful girl in the world," uses the Health Builder daily. She says, "I unhesitatingly

recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure." Used daily in countless private homes, large medical institutions and by numerous physicians in their practice, the Health Builder is a safe, simple, scientific method of reducing weight and keeping vigorously healthy.

Send for FREE Book

Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—with complete series of home exercises. Sanitarium Equipment Co., Battle Creek, Mich.

The Battle Creek SunArc Bath and "Mechanical Health Horse" are also made by the manufacturers of the famous "Health Builder."



The Health Builder

Send Coupon Now

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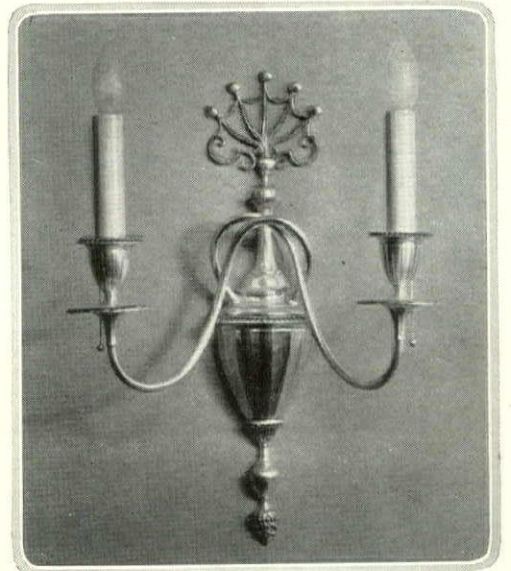
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Keeps You Fit



LIGHTING

the charm, or the ruination, of an interior

COSTLY hangings, fine furniture, careful colour scheme, and the hostess' own beauty can all be ruined by one harsh white overhead glare. . . . On the other hand a room may look furnished with nothing but a delicate wall surface, good proportion, and such lovely Georgian brackets as this one. House & Garden's Second Book of Interiors tells you, among a thousand other things, how to light all the important rooms in a house.

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- SPECIAL: For \$12 inclosed, send me 1 copy of ALL THREE

Name

Address

City.....



Henry VIII and the English Home

WHATEVER his short-comings, to Henry VIII we owe the charm of the English home today. With all the beauty of the early Norman manner—its tall ascending growth, Gothic leaded windows and paneled walls—it lacked comfort and grace within.

Searching all Europe for the best that would combine, Henry VIII added graceful Italian iron grille work, elaborately decorated ceilings and beautiful hangings from France and other lands.

English noblemen were not slow to follow, and the result—that rare combination of dignity, beauty and charm—the English Manor.

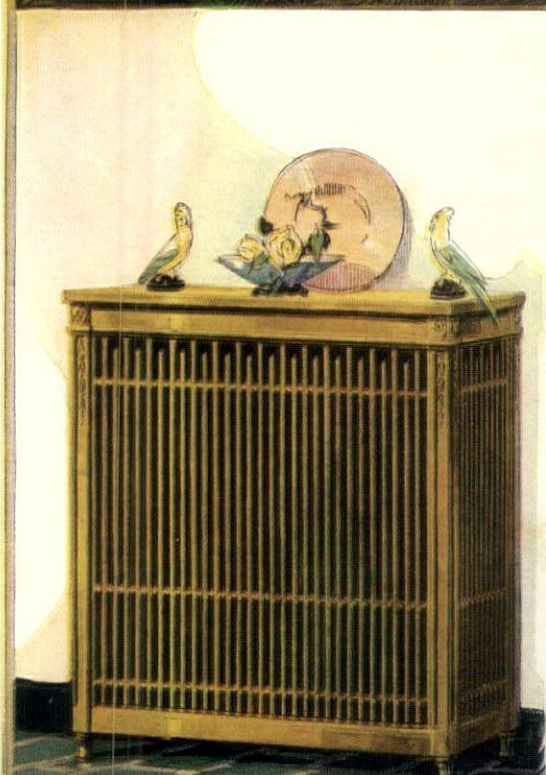
To carry out this same fine feeling, master craftsmen have designed the new SLYKER

RADIATOR FURNITURE

of lasting steel in graceful, simple lines, in beautiful period effects. No matter what the style of your inter-

iors, write today for Booklet A with suggestions from our interior decorating department. No obligation.

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CINCINNATI, O.
CLEVELAND, O.

PITTSBURGH, PA.
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Renew the beauty of your HOME with a "HARTFORD-SAXONY" rug



THE very qualities which you want your home and its furnishings to express—beauty . . . friendly comfort . . . permanence are woven into the deep, lustrous pile of a "Hartford-Saxony" rug.

How well you may be proud of such a rug in your home! Such careful softness under foot, a luxury to walk upon—*genuine* depth which alone can cherish such richness of coloring.

Talented artists in home decoration create patterns exclusively for "Hartford-Saxony" rugs. You will find a lavish selection for every room, for every color scheme and style of decoration.

"Hartford-Saxony" rugs are woven by Bigelow-Hartford, for more than a century weavers of America's finest rugs and carpets. In countless American homes, "Hartford-Saxony" rugs are still used and admired by people who played on them as children twenty-five or more years ago.

Call at your dealer's and ask to be shown his collection of "Hartford-Saxony" rugs. Beautiful new patterns are being shown this Fall, graceful designs and rich, harmonious colors that bring new charm and beauty to a room. Look for the name Bigelow-Hartford and "Hartford-Saxony" woven in the back—your guarantee of fine quality.

Your dealer will show you other beautiful rugs by Bigelow-Hartford — Servians, Wiltons, moderately priced Axminsters —

This beautiful rug is "Hartford-Saxony" pattern 2152, color 63. It is made seamless in 20 sizes from 22½" x 36" to 9' x 18', and seamed in 6 large sizes, from 10' 6" x 13' 6" to 11' 3" x 24' and special sizes to order.

all in new and striking patterns and all of the enduring beauty typical of fabrics woven by Bigelow-Hartford.

Booklet on Home Decoration

A beautiful and helpful booklet "Color and Design—Their Use in Home Decoration," will be sent you on receipt of 25 cents in stamps. Many interesting interiors are shown in color and you will find valuable suggestions on beautifying your home.

This small sum also makes you a member of our Home Decorating Service, and gives you the personal advice of our famous interior decorator on any furnishing problems you may wish to ask about.

For your convenience a blank form will be sent with the booklet.

BIGELOW-HARTFORD CARPET CO.
385 Madison Avenue, New York, N. Y.

I enclose 25 cents for which please send me your new illustrated booklet, "Color and Design—Their Use in Home Decoration."

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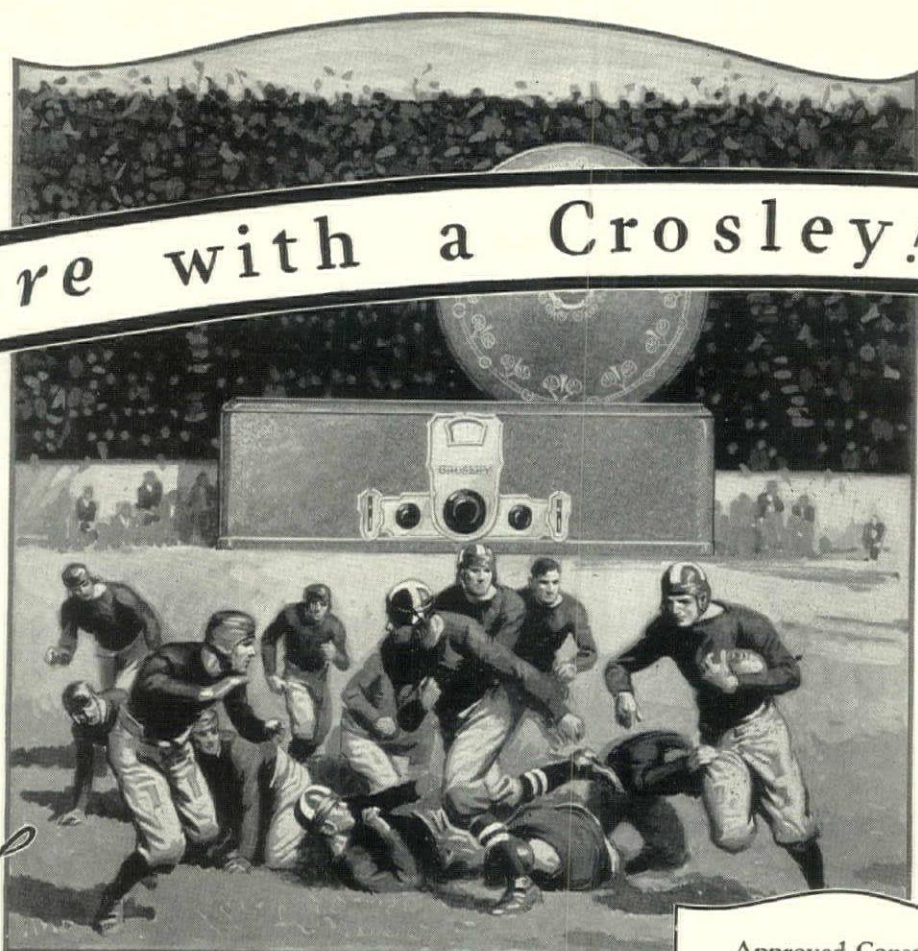
RUGS &

CARPETS



When the ball goes 'round the end for 40 yds.

You're there with a Crosley!



The Crosley Radio Corporation:
Please tell us just what "Acuminators" are. Folks aren't technically educated but they do like to know why the Bandbox is such a superior receiver.
Yours truly,
Sterling Radio Company
Kansas City, Mo.

SEVERAL different names have been used for the fine tuning adjustments on radio sets. It is well nigh impossible to build a set in the factory so that the three or more tuned circuits will always be adjusted exactly to far away or weak signals. So the Acuminators were developed as secondary adjusters. For nearby or powerful stations they are never needed. The name "Acuminator" was coined from the word "acumen."

With all ordinary local broadcasting which is reasonably strong, the adjustment of the circuits with the master selector is plenty close enough. Full volume is easily obtained. But for the very weak and distant signals and in order to get the highest possible degree of amplification, to bring them up to maximum volume, it is necessary that the circuits be tuned very exactly. The Acuminators provide for this. They are very fine tuning adjustments on the first and second tuned circuits and permit the user to tune these two circuits exactly to the same signal to which the third circuit has been adjusted by the master selector. The first two circuits will, of course, be very nearly right but with the Acuminators they can be made exactly right.

The effect of the Acuminators is a good deal like using a telescope. They bring the weak, distant signals closer like far away scenes are brought into the foreground. The Acuminators are an additional refinement provided on Crosley receivers in order that the user may get the maximum possible results.

THIS new Crosley Band box

6 TUBE RECEIVER *de luxe*
is the national radio hit at \$55.

The "All American" radio of 1928! With license to participate in the enormous radio resources of The Radio Corporation of America, The General Electric Co., The Westinghouse Co., The American Telephone and Telegraph Co., and The Hazeltine and The Latour Corporations, the Crosley Bandbox of 1928 is an "eleven" of super-efficient features and amazing co-ordinated performance. In it are incorporated:

- 1—The best idea of balancing.
- 2—The best ideas of shielding.
- 3—The best ideas of sharp tuning.
- 4—The best idea of controlling volume.
- 5—The best idea of station selection.
- 6—The best idea of finish and color.
- 7—The best idea of power tube use.
- 8—The best idea of console installation.
- 9—The best idea of power supply connections by enclosing all leads in a cable.
- 10—The best idea of AC tube operation.
- 11—The best idea of converting AC current to necessary radio DC.

Operation of the Bandbox receiver from house current is possible with the AC model at \$65, which uses the new amazing R.C.A. AC tubes. Power converter costs \$60 more.

These new Bandbox receivers are now on display at over 16,000 Authorized Crosley dealers. Their faultless reception of the many wonderful events constantly on the air is proving such a startling demonstration that a national enthusiasm sweeps the country in the natural exclamation—"You're there with a Crosley!" If you cannot locate the nearest dealer, write Dept. 27 for his name and literature.

Approved Consoles

\$65  \$85 

\$35 

Selected by Powel Crosley, Jr., as ideal, acoustically and mechanically for the installation of the Crosley "Bandbox." Genuine Musicone built in. Crosley dealers secure them from their jobbers through


H. T. ROBERTS CO.
1340 S. Michigan Ave.,
Chicago, Ill.

Sales Agents for Approved Console Factories

Showers Brothers Company
The Wolf Mfg. Industries

IMPROVED MUSICONES

Musicones improve the reception of any radio set. They are perfect affinities in beauty and reproductive effectiveness for Crosley Radios. A tilt table model with brown mahogany finish stands 36 inches high. \$27.50—16-inch Super-Musicone as pictured above with "Bandbox" \$12.75—12-inch Ultra-Musicone, \$9.75.



CROSLEY RADIO

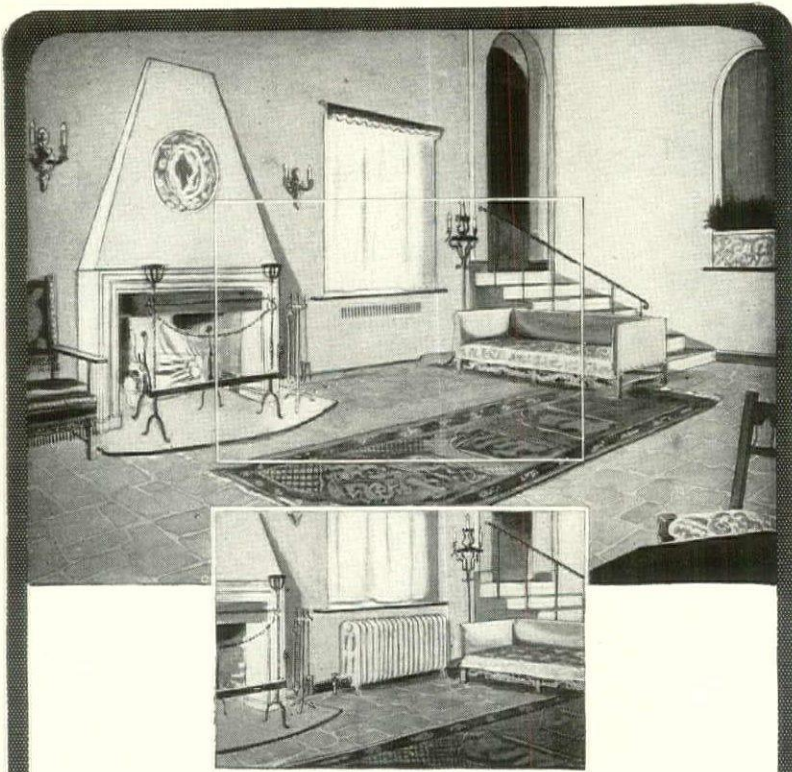
THE CROSLEY RADIO CORPORATION
Powel Crosley, Jr., Pres. Cincinnati, Ohio
Prices slightly higher west of the Rocky Mts.



Crosley is licensed only for
Radio Amateur, Experimental and
Broadcast Reception

COLONIAL LIGHTING FIXTURES

(Continued from page 174)



If You Build or Remodel
Put the radiators in the walls
under the windows

You won't be content for long with camouflaged, old fashioned radiators. Do you know that all the radiation you need, to heat any room can be set up under the windows in the studding between the wall?

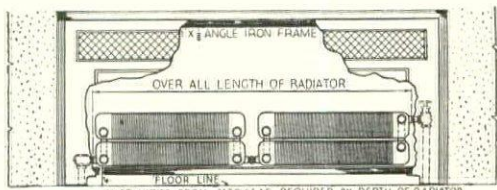
That is, if you use the

ROBRAS 20-20

A welded brass radiator 20%
the size and 20% the weight
of equal cast iron radiation.

Because of the unique construction of this radiator, they can be set up in practically any shaped space. Thus, one can have them under the stair treads, in the walls, in corner cupboards, chests or other pieces of furniture, in odd shaped corners and in other useless spaces.

Let us send you all the details
Your name sent on the coupon will bring them



PART SECTION OF RECESS AND PART ELEVATION OF FRONT
This Robras 20-20 radiator fits in a recess 3 3/4 inches deep and equals, in heating capacity, the cast iron radiator pictured above

ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

Send me full
details about
the ROBRAS
20-20

Address

Name

not been bettered today. They are one of the most pleasing of 18th Century fixtures, arranged ordinarily with an adjustable horizontal cross beam with a candle socket on either end, they frequently had snuffers and extinguishers conveniently hung on their framework and might be further embellished with brass knobs. Rush-light holders were still in use with bases variously formed of wood or iron, and tin was occasionally used cone-fashion as a base for a candlestand.

Candlesticks of brass, if not of silver, seem to us today typically Colonial, and many were in use. Silver was for the parlor and dining-room in fine houses, brass for other rooms, and pewter or tin for the kitchen and servants. Pewter and tin, with an occasional pair in brass, served the cottage. Imported candlesticks were used in fashionable homes and many a letter was sent to England and France with orders for the latest things in "candleware." English silver and Sheffield plate appeared with faceted or turned baluster forms of the various period styles—William-and-Mary, Queen Anne, and Georgian, if English; Louis XIV and XV, if French. Georgian styles were preeminent. Early Georgian, Rococo, and the classical styles of the Brothers Adam followed with no very great delay. Glass cut or molded in ornamental shapes; English pottery; Chelsea and other porcelain in figures, especially with rustic settings; enameled and japanned candlesticks, for the toilet and tea tables, and japanned chamber candlesticks in green, red, black and gilt. Candle screens and shades too were not unknown. Even tortoise shell, and *vernis Martin* were none too fine for the splendid homes of the late Colonial period. Wood was doubtless used more than seems evident from the antiques which the early 19th Century spared. Candlesticks of mahogany in the Chippendale style were at least known.

CANDLESTICKS AND SHADES

There was a variety of designs from which to choose one's candlesticks, and when the splendid big glass hurricane shade covered candlestick and candle to protect it from the draft in the hallway, a highly decorative element was added to the impressive Colonial house. These hurricane shades were variously ornamented in floral designs. The New Jersey and Pennsylvania glass works were in operation from about the mid-Century so that Stiegel and Wistar glass was not uncommon. Candlesticks of colored glass had something of a vogue. If Stiegel, perhaps that rich bluish to red amethyst, blue or purple with elongated tubular nozzle. If Wistar, it might have a baluster stem in vase form of pale green glass.

Candelabra and girandoles were often imported and followed the European styles—French and English. In 1762 we note a pair of four-armed cut glass girandoles decorated with stars and pendants.

Wall brackets especially in pairs were used to a certain extent but handsome sconces were apt to be imported. There were a few wood carvers here in

America in the 17th Century and the early 18th Century they postponed their hands to carving backplates for sconces. Simple were made here we know, often of early forms long and narrow clipped corners at the top or a slightly crimped or scalloped crest hinting fine shell cresting of Queen models. The candle was set in a socket in a small semi-circular tray at the bottom of the long narrow wall-plate. Other wall-plates were circular or oval and were occasionally ornamented with star centers and other motifs. Modesty of ingenuity is shown in these 18th Century sconces. Some are of pewter with a pattern of large and small circular reflectors, some are mirror backed. Convex mirrors in circular frames with candle brackets were in great vogue as early as 1730. Flat oval and rectangular mirrors were similarly framed. These frames were of mahogany, walnut, or gilt, sometimes were always ornamental. Dressing glass were often handsomely japanned.

CHANDELIERS

Brass or glass chandeliers were common in the American Colonial home. Such chandeliers as had artistic pretension were imported. Simple hoops, coronas, or cross-beam candle-beams, were used in the 18th Century. Provincial adaptations of European carved wood chandeliers of good gadrooning and simple ornamentation. Possibly some were made with vase-like stems of wood and simple scrolled, though vivacious, arms of flat tin or iron with crimped *bobbin* for the candles.

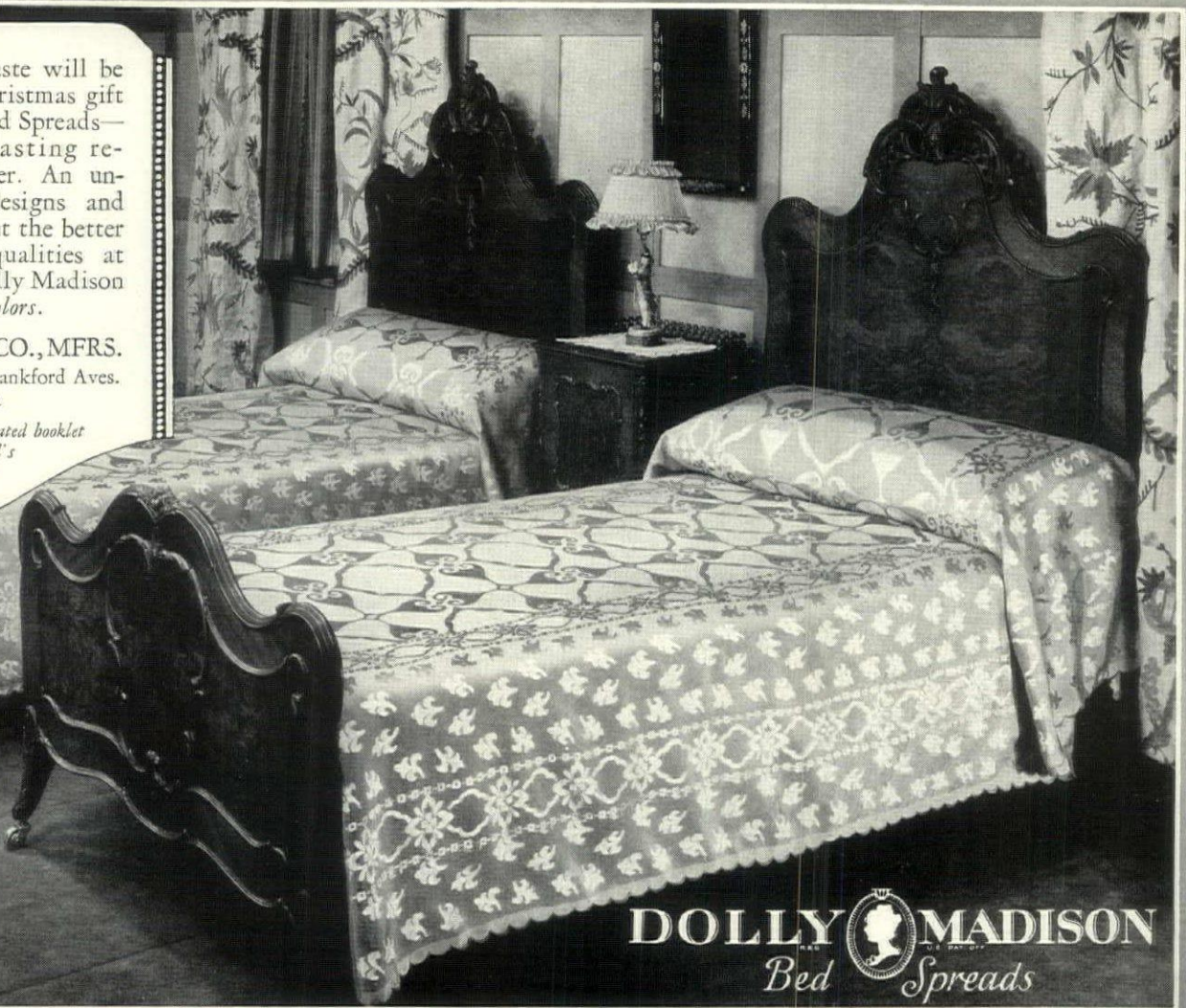
The lantern was purely utilitarian with the early Colonists. A lantern might be hung in the entry or hallway, but even in the 18th Century few attained elegance. Both horn and glass were used for translucence, the tin lantern was the ordinary type. There are many quaint examples of 18th Century workmanship—cylindrical, and rectangular, or polygonal with tops varying from the simple cone to forms reminiscent of turreted lanterns of Italy and Spain. Imported lanterns were of several kinds. In the mid-18th Century "cylindrical and bell glass lanterns for parlors" were advertised. There were square and spherical or globe lanterns for halls and stairways in standard sizes, 18 x 14 inches, 16 x 12, 10 x 9 x 4, 8 x 4, 7 x 4. There was an occasional lantern of Renaissance type, hexagonal with sides tapering toward the bottom, but of little artistic pretension hung in some mansion. It was not until Federal times and then only sporadically that the lantern had considerable attention from designers. Early lanterns were little more than candle protectors; later oil lamps were used in them. But neither the lantern nor the candlestick appealed to American ingenuity and resourcefulness. It did the lamp, the candelabra, and the chandelier which under Federal rule developed many interesting variants of the Continental styles. Ingenuity rather than art, clever adaptation rather than real originality marked the lighting fixtures of Colonial America.

YOUR own good taste will be reflected in every Christmas gift of Dolly Madison Bed Spreads—beautiful, useful—lasting reminders of the giver. An unrivaled range of designs and coloring on display at the better stores. Numerous qualities at prices to suit. All Dolly Madison Bed Spreads are *fast colors*.

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Dept. 122, Torresdale and Frankford Aves.
Philadelphia

Write for free new illustrated booklet
Send 25c for Doll's
Bed Spread

Dolly Madison
No. 6206
"Splendour"
lustrous, iridescent,
reversible.



DOLLY MADISON
Bed Spreads



ESTABLISHED 1828

**For Years
of Sleeping Comfort**

BEAUTY of design and exquisite finish first attract attention to Hall Beds. Underlying these outward marks of distinction is a superiority of materials and workmanship that produces a bed unequalled for comfort and durability.

At Hall's you find Beds to adorn any home, and the combination of Pure Horse Hair Mattress and Box Spring best suited to your individual requirements.

Orders can be placed through your dealer or interior decorator.

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25 west 45th street New York
Manufacturers

No. 70005



From a notable collection here decorators choose rare carved pieces

THE demand for carved pieces of European origin is country-wide—leading decorators tell us. And Lightolier shows a collection that is probably without a rival in the United States. In our European ateliers of L. Vander Voort, nothing but carved pieces are executed for us. So each importation here shows the skillful workmanship for which Europe is noted; and each one, too, boasts of sturdy usefulness. Whether you are a decorator in search of some particular treasure, or merely an admirer of good-looking things, a trip to Lightolier will more than repay you! *Write for our dealer's name in your city.*

WHOLESALE ONLY

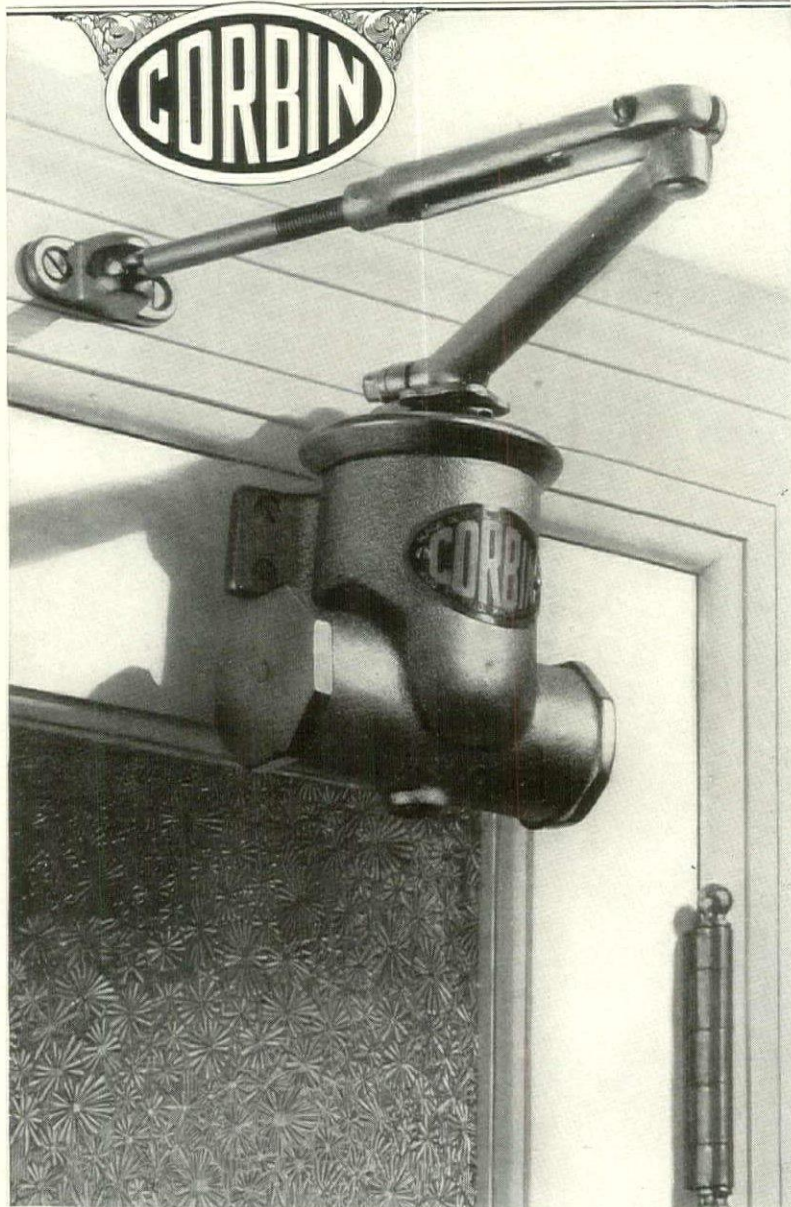
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California Office: 222 Higgins Bldg., Los Angeles



No. 70152

Good Buildings Deserve Good Hardware



What others often fail to remember
Corbin Door Checks never fail to do—
close doors

What of the drafts that whistle through half-open doors?
What of the heat that escapes?

Corbin Door Checks close doors.

What of the doors that slam and bang and slam and bang—
but never shut?

Corbin Door Checks close doors.

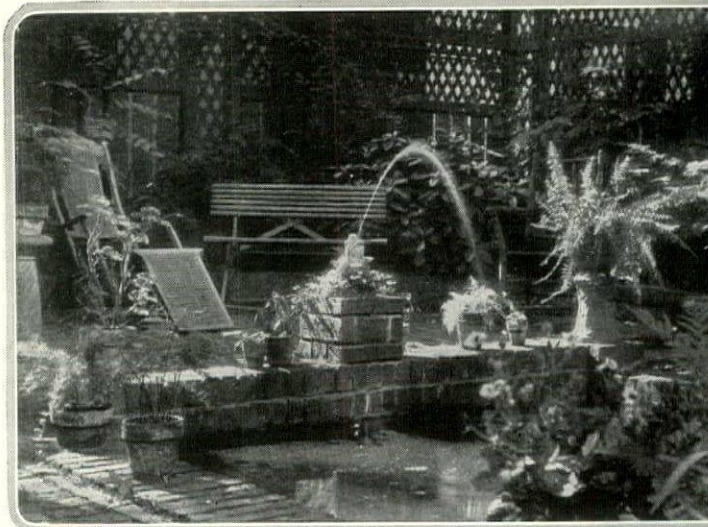
What of the privacy that doors ajar destroy? What of the
open door that invites the uninvited in?

Corbin Door Checks close doors.

Good Hardware stores never fail to carry them in stock.
And almost anyone can put them on.

Write for our booklet (H-11).
It shows a Corbin Door
Check for every need.

P. & F. CORBIN SINCE 1849 NEW BRITAIN
CONNECTICUT
New York Chicago Philadelphia



Potted plants at intervals around a pool furnish attractive bits of color and can be moved or replaced in case the shade interferes with their continued well-being

A QUESTION OF SHADE

THEORY and practice are far from being the same in the matter of light and shade in garden planning, for there is a tremendous difference between what will do well in the shade, and what has done well in such a location.

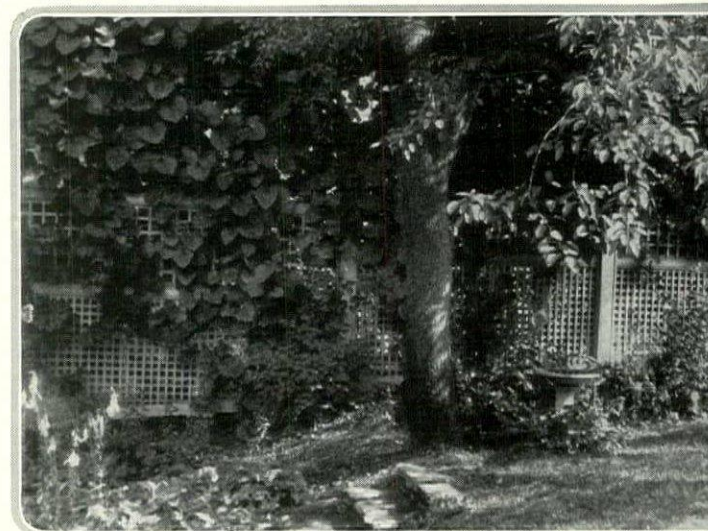
Three years ago a garden was planted with expert care and all due regard for the best established tenets of soil and light; probably today not more than one-third the stock so carefully chosen is alive or has been found really suitable. Replacements have been made, some successful, others futile, so that finally when the entire gamut of possibilities has been tried, the result will be in every sense of the word a survival of the fittest. Personal likes and dislikes can be taken small account of; it is a question of having what will grow and not what you might like. After the first spring days there is no mass of bloom, few annuals are to be thought of; and as for cutting flowers, that means denuding every plant. Disadvantages these are, to be sure, but the assets are many, for the shady garden will always be an unusual one, a gathering of individuals rather than a display of

massing, and of the most surprising and unusual results.

Two facts stand out preëminently where sun is present only a short each day, white varieties of most families flourish best; and many annuals and bulbs become biennials in bloom, requiring two seasons of one to recoup lost vitality. None will not be tolerated; to attain maximum results each plant must be given its favorite food and care, bugs and pests routed vigorously, and moisture applied with lavish hand. With attentions the following lists present a garden of healthy greens enough to bloom throughout the year to color the picture acceptably.

Up to the time the leaves are nearly every spot is a sunny one; the early bulbs may be used regardless; they will be permanent, but time to ripen before being overdone. Scillas, Chionodoxa, Crocus drops and early Crocus such as *susianus* and *rommasinianus* will and persevere year after year; larger and later Crocuses are more good; the bloom starts in the ground before ice and snow are gone, so

(Continued on page 182)



The Dutchman's-pipe is an excellent vine for a lattice in deep shade. In the left foreground is Digitalis lanata, the most permanent Foxglove in sunless gardens

FRENCH Hand-Made Furniture

THE fine art and painstaking craftsmanship of this hand-made furniture is interestingly revealed in the groupings and settings at our New York showrooms—234 East 46th St. Four floors are devoted to a permanent display of our own productions and our importations of English and Provincial French antiques and reproductions. You are cordially invited to visit these exhibits.

If inconvenient to call, write for illustrated brochure.

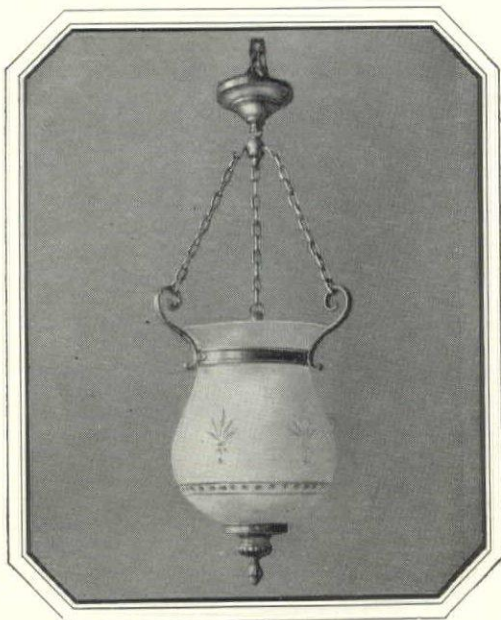
WM. A. FRENCH FURNITURE CO.
Manufacturers and Importers

Eastern Sales Office Factory and Home Office
232 East 46th Street, 227 Fifth Street, N. E.
New York Minneapolis, Minn.



OUR ATHERTON SUITE reveals an interesting modern interpretation of Sheraton's work. The charm of these pieces lies in the beauty of the woods employed, the skilled craftsmanship and perfection in detail—comparable only with that of the English masters, whose work furnished the inspiration for this design.

Decorate with Artistic Lighting Equipment



Colonial or Early American correctly designates the origin of this Quaint Lantern.

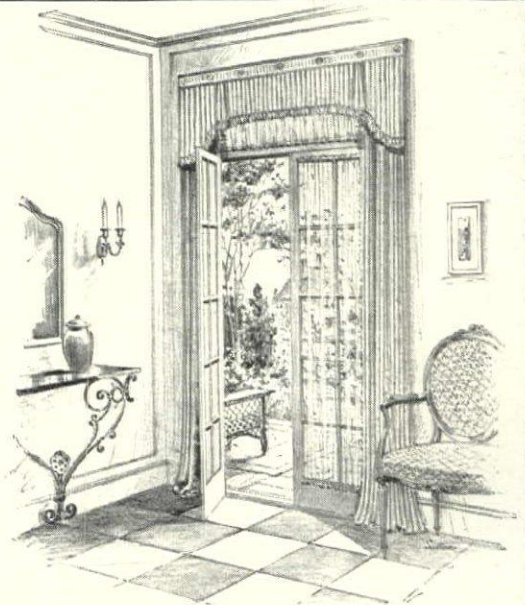
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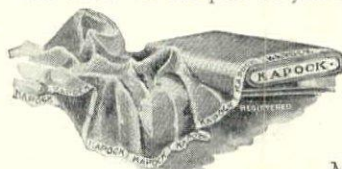
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Of those you see in a dentist's waiting room only a very few are there of their own accord. The others are seeking relief from pain. As a simple health measure, let your dentist prevent trouble. It is far easier than correction. See him at least once every six months.



Pyorrhoea's grim record is 4 out of 5

Stealthy in its attack and ruthless, Pyorrhoea poison always wins if let alone. Forming at the base of teeth it seeps through the system. Health is ravaged. And such serious troubles as rheumatism, neuritis, anemia, facial disfigurement and nervousness very often follow. Pyorrhoea's price is paid by 4 out of 5 after forty and thousands younger.

To Be The Lucky One

Never pit health against this foe at such uneven odds. Provide protection. See your dentist at least twice each year. And start using Forhan's for the Gums, daily.

If used regularly and in time, Forhan's for the Gums, the formula of R. J. Forhan, D.D.S., for many years a Pyorrhoea specialist, safeguards precious health. It wards off Pyorrhoea or checks its vicious course. It firms gums and keeps them healthy. It protects teeth against acids which cause decay and keeps them snowy white.

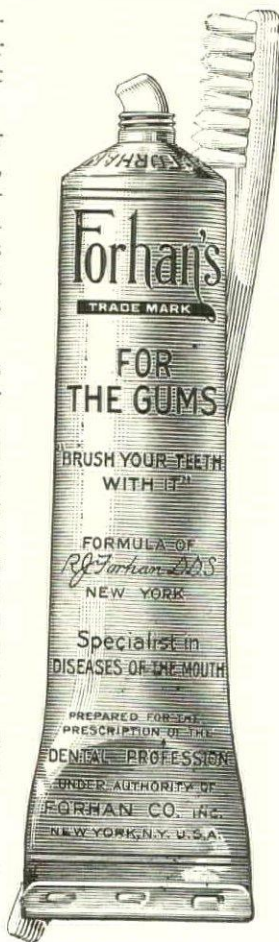
As a simple preventive measure that pays dividends in good health, use Forhan's for the Gums, regularly, morning and night. Teach your children this good habit. They'll like the taste of Forhan's. Unlike ordinary tooth pastes, Forhan's is insurance against Pyorrhoea. It contains Forhan's Pyorrhoea Liquid used by dentists everywhere in the treatment of this serious trouble.

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Boltonia, Artemesia and Eupatorium bloom in this sunless court where color is provided by the blue of a Della Robbia inset beside a potted Geranium

A QUESTION OF SHAD

(Continued from page 180)

they do come to light they are apt to be deformed and blighted. There is one Tulip of late April most lovely in conjunction with Scilla and Forsythia: the Waterlily Tulip, *kaufmannia*, absolutely dependable, appearing each year with no loss in numbers. The same cannot be said for other Tulips. They disappear in a discouraging manner, due probably to lack of heat and light for maturing after bloom, and to have full glory of these bulbs in shade, yearly plantings must be made. Those which have survived the best are La Tulipe Noire, early pink Princess Juliana, La Triumphant, John Ruskin, La Tristesse, Bronze Queen, Moonlight and Miss Willmott. As for Narcissi, from now on we take what we can get, but available varieties doing well with a minimum of sun and apparently on the increase are Emperor and Empress, Sir Watkin, Mme. De Graaf, Seagull, White Lady, Autoerat of delicious perfume, and C. J. Backhouse which has bloomed lavishly for two years without a ray of sun. Miniature Daffodils and Botanical Tulips seem happy and are uncommon enough to be real notes of interest. The wee things of enchanting name, Angel's Tears and Queen of Spain, were masses of tiny cream white and canary yellow blooms fully as content as they would have been in any rock garden, and the small Tulips *clusiana*, *sylvestris* and *marjoletti* have blossomed steadily.

Mertensia heads the list of May perennials, this Virginia Cowslip which is one of the garden's superlatives, all virtues and no faults. It is

absolutely hardy, with porcelain flowers turning pink, blooming over a month in light or shade, a likely companion for whatever it is near, especially happy when drooping over mats of Tiarella, whose foliage and white star-shaped flowers wander among taller growths at their own sweet will. *Dielytra spectabilis*, the Bleeding Heart of older days, bloom the whole month through, a picture you will not soon forget. Golden Spur Narcissi are put in front of the clump and they in turn fade down with pale blue Pansies.

Right in this vicinity grows the long known Sweet Cicely, *Myrrhis odorata*, clumps of Fern-like foliage with cream white blooms, flat heads composed of tiny florets with delicate fragrance, an incomparable addition to any Tulip planting both in form and color. Lilies-of-the-valley, *Gagea*, Hyacinths both blue and white, last looking like china beads strung on wire, so dead white and glazed they; *Iris pumila*, cunning little trumpet which do not grow over 4" high, snuggling closely to the leaf stalk which they are almost a part; *Doronicum* and *Trollius*, furnish a splash of yellow—all these are their best in this month. *Daphne genkwa* of nice perfume is paler in shade than sun and is not a luxuriant plant in such a location, but persists bravely and is one of the possessions of which a little is far better than none.

A sense of value is badly needed in shade planning. Unless a thing

(Continued on page 186)

Forhan's for the gums

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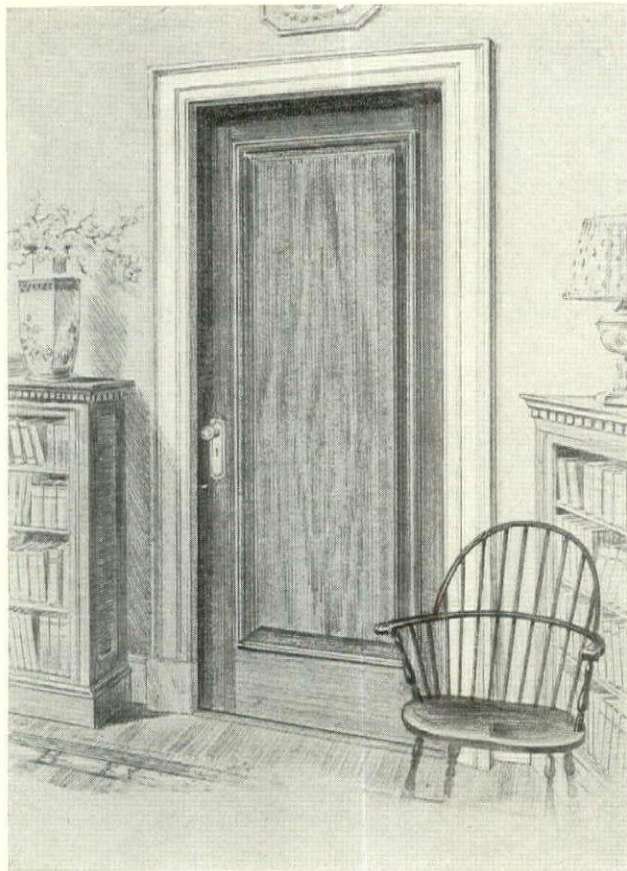
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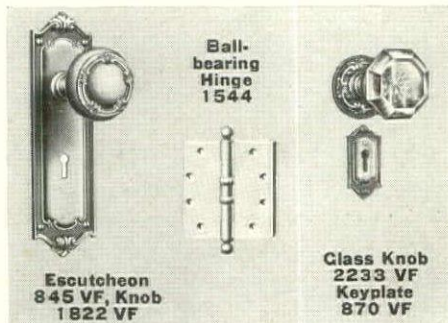
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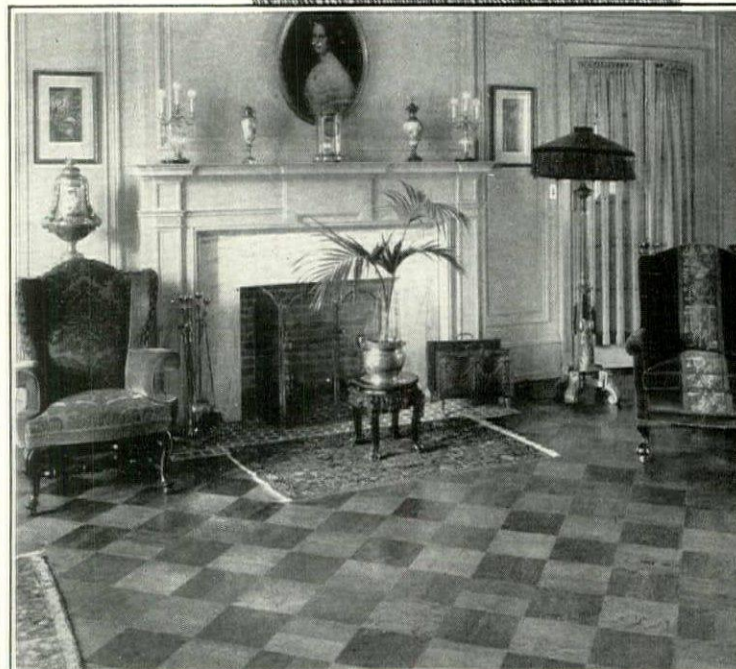


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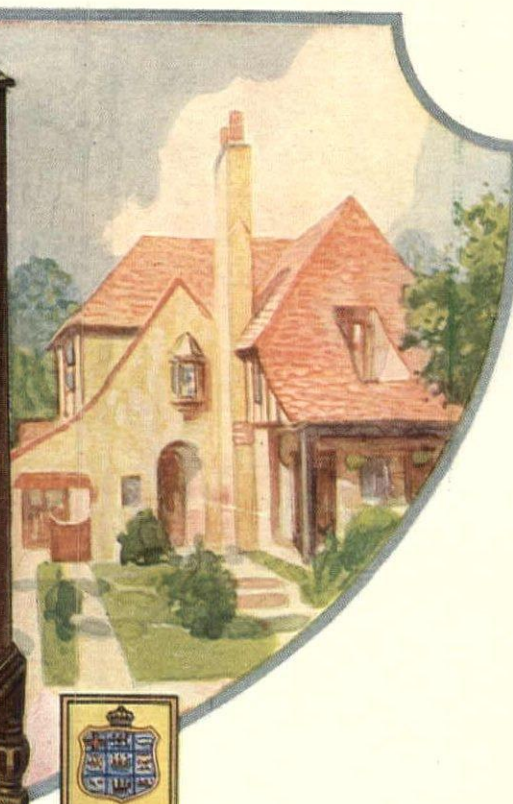
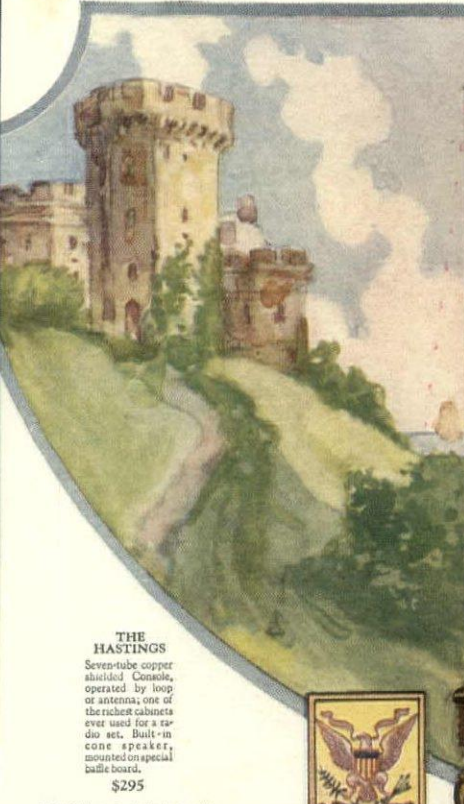
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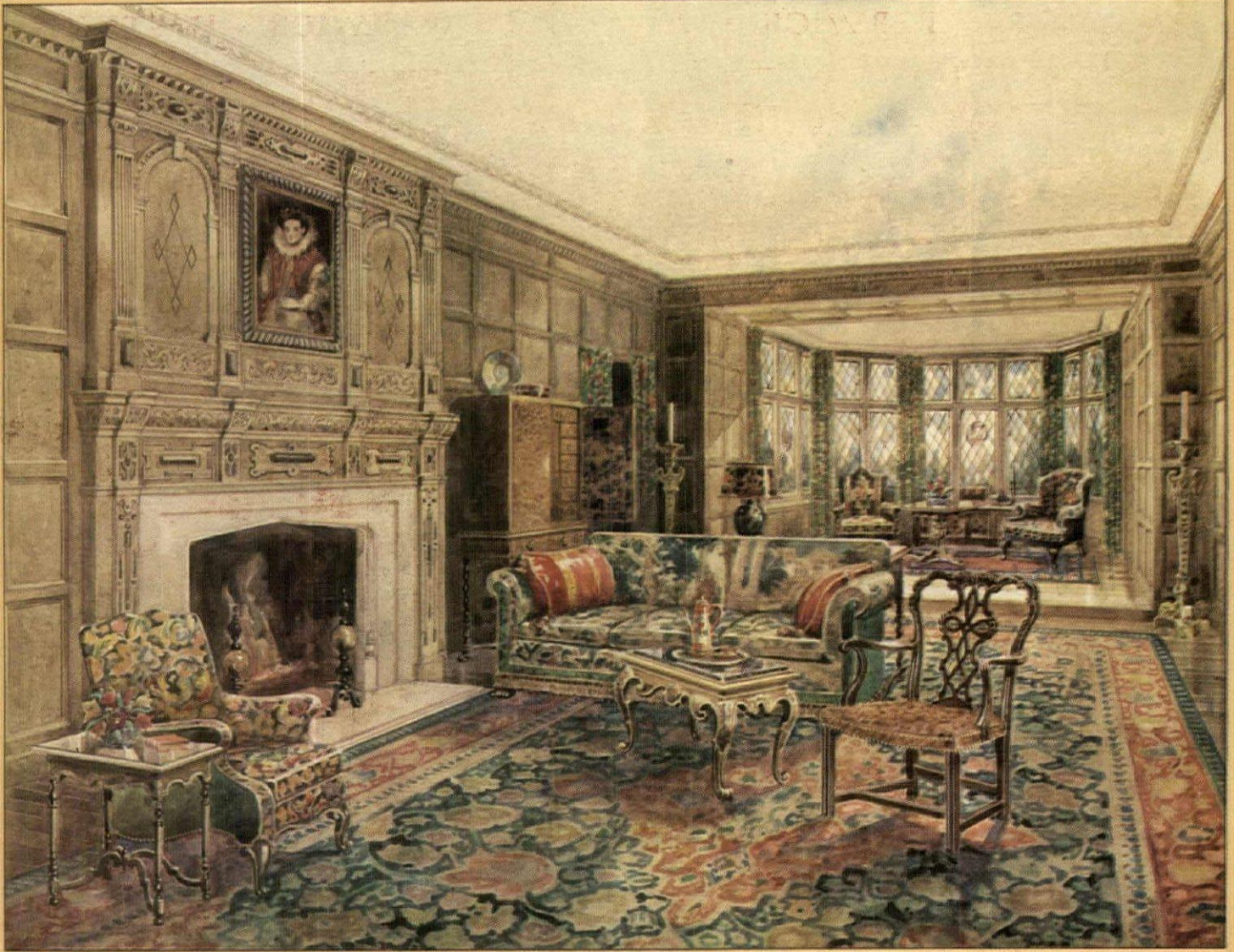
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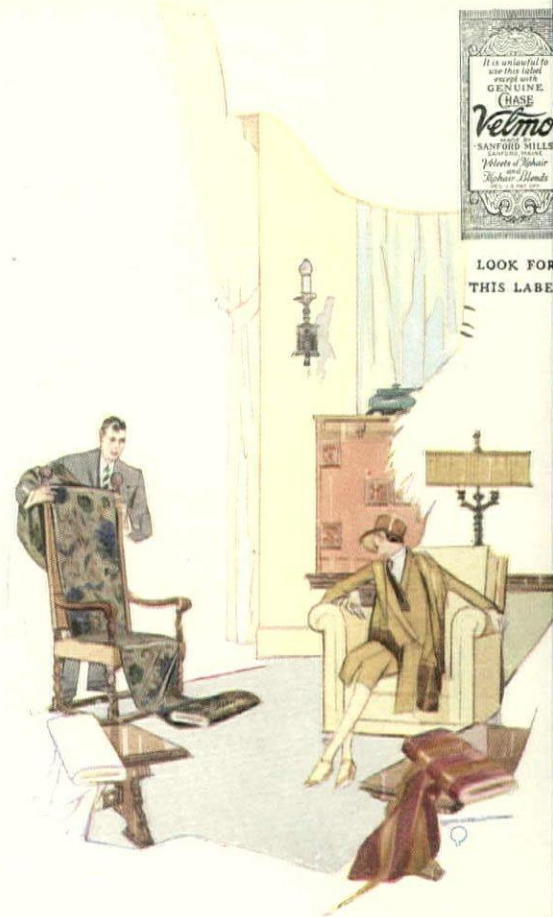
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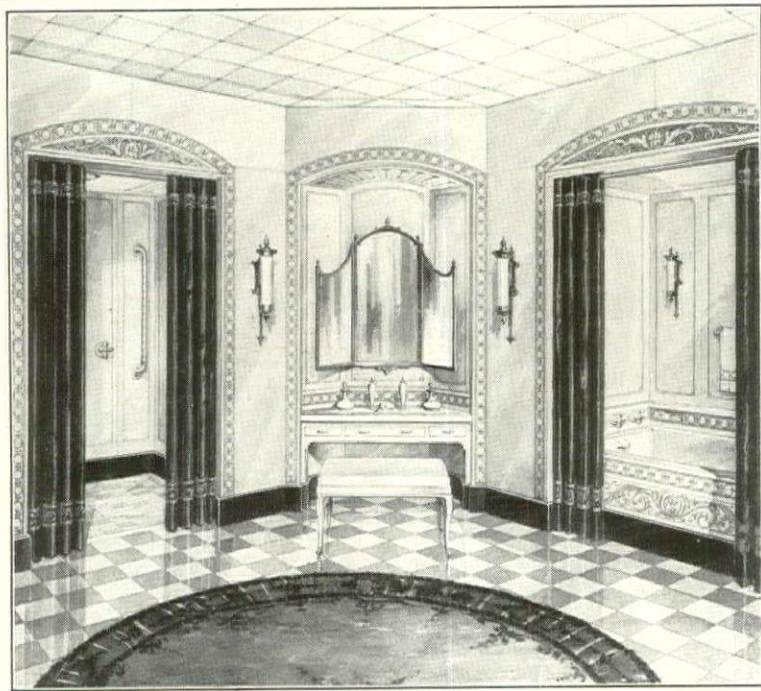
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A QUESTION OF SHADE

(Continued from page 182)

extraordinarily desirable there should be no stubborn persistence to keep it alive. Replace rather than replant, exceptions to this being Daphne, Auratum and Candidum Lilies. Nothing quite takes the place of these, and they can be made to flourish for at least a season. The month ends in a cloud of *Phlox divaricata* which may be depended upon to perpetuate itself, coming to light in unexpected places and, like all self-sown things, rampant and flaunting in impudent independence of all our well laid plans.

Iris blooms are scattered during June, but enough to save them a place in the garden, for the few blossoms are unusually large and perfect ones. The same may be said of Peonies, the single varieties maturing in limited sun more satisfactorily than double types: four or five large flowers swaying on slender stems and much more ethereal looking than those growing in stronger light. On the contrary, all the Rue family (*Thalictrum*) are such robust growers that they are apt to crowd their neighbors out of existence. The purple one, *T. aquilegifolium*, is the first to blossom. Later in the month comes *T. adiantifolium*, the pride of the family, with the foliage of Maidenhair Fern and flowers white and fine after the order of the wild Rue, while in July appears a yellow, *A. intermedium*. All of these are in positions where they receive at most one hour of sun and yet the growth is almost rank and the bloom profuse. Pyrethrums are shyer, but that is their habit of life, and instead of mixed colors each plant is bought for a special hue—Rosy Morn; Purity, double and white; Elsie Gertrude, pale flesh—and they persist true to name. *Polemonium reptans*, Greek Valerian, thrives and spreads wherever placed, and *Oenothera* (Evening Primrose) variety *Youngii* supposed to demand full sun, flowers in profusion, a shorter season perhaps but lasting several weeks. The one originally planted *O. missouriensis* curled its petals and never awoke after the first summer. *Hemerocallis flava*, yellow Day Lily, comes in June and is the only one of this family really loving its home, although *H. thunbergii* and *H. florham* have abundant foliage but few flowers.

IN JULY

July is a month worth waiting for. Lilies and Delphinium give good accounts of themselves now, and much of the June bloom overlaps. Madonna Lilies are not permanent, but they make a wonderful display the first year, with intermittent straggling hereafter, and Delphinium does surprisingly well. The spikes are not as sturdy and tall and need early and thorough staking, but the colors are the same and worth while. Chinese is also a good choice, a little limp perhaps, requiring judicious props, but just as blue and breath-taking in single spray as luxuriant clump. *Lilium testaceum*, the Apricot Lily which surpasses in beauty to my mind any other that grows, is permanent (so far) in the border, and *Lilium croceum*, deep orange, reappears each

July with apparent ease. Phlox Lingard blossoms in a quiet and Hollyhocks run up and down stalks, self-sowing with no regard for location or fitness.

Phlox continues into August. Jenkins and Jeanne d'Arc leading rest with Mme. Paul Dutrieux and less lovely than in sun. With exceptions the late season bloom heavy foliage and amid deep shade is white. Japanese Iris with conditions acts as a biennial, producing a few fine blooms when the strikes it, while *I. sibirica* does nothing either in foliage or flower. codon Balloon Flower, either blue or white, flowers freely, and is especially good if placed on a wall edge where it may hang, as the stems are weak. *Veronica longifolia subsessilis* produces blue spires with fair liberality.

WHITE FLOWERS

Three white flowers stable in make a good showing with a minimum of bloom in August: Astilbe, Pearl; *Spiraea filipendula*; and *Cifuga racemosa*, the last named being a height of 5' or 6' even in deep shade, producing blooms in dense feathery racemes at the top of long stems, white lances reminding of sky-rockets. The succession of bloom is carried on by the various types. *Lilium speciosum*, stable from year to year, and *L. auratum*, glorious but erratic as to second appearance, never failing to give of themselves generously the first season. Late in the month appear the blossoms of Funkias, lavender-belled *F. cordata* and the larger *F. subcordata*, white lily-shaped fragrant flowers. They will grow anywhere, make excellent edges for shrubbery, fill in corners and are apparently indomitable.

If the garden has been kept watered during mid-summer drop the reward in September will be masses of *Boltonia*, *Artemisia florae* and *Eupatorium*, especially the gardener is a hospitable soul has welcomed self-sown seedlings of these plants. Under such conditions only at this time will there be an approaching a tangle of growth in the shady garden. *Artemisia* prefers a moist soil, and opens fully and lasts longer without a position, and the other two if they themselves fill in many a bare Aconitum or Monkshood is in the recommended for shade, but I have found it satisfactory here in England with the exception of *wilsonii*, a superb tall specimen deep blue fall flowers. Other varieties leaf well but do not bloom; or awhile the yellow *A. pyrenaicum* throw out an anaemic flower tantalizing and insufficient.

After mid-September there is enough heat in the sparse sun to ripen any bloom, and the only possibilities for October are Japanese Anemones and Autumn Crocus. Charlotte Anemone semi-double of peach tint, has established itself with seeming permanence, never

(Continued on page 188)

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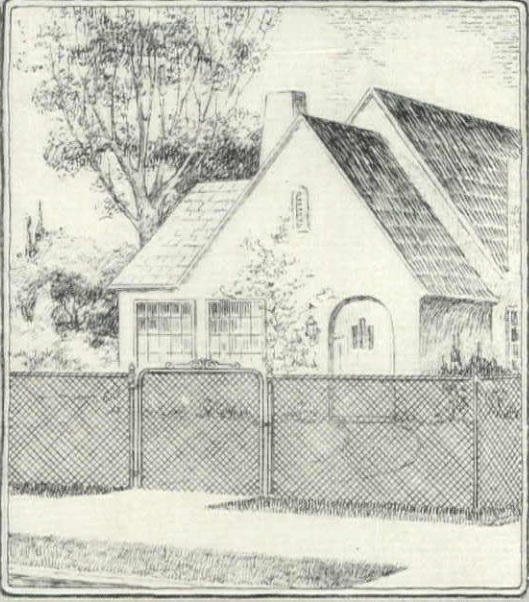


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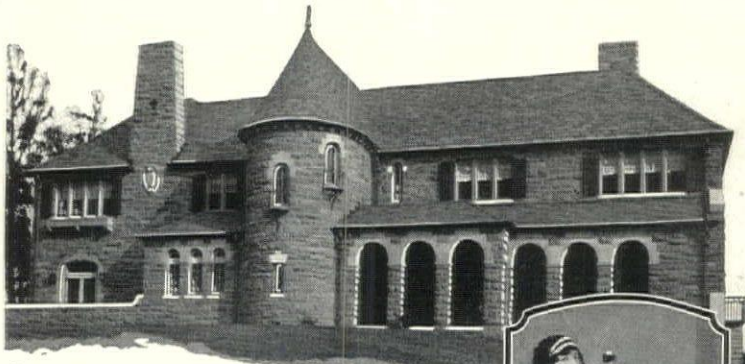


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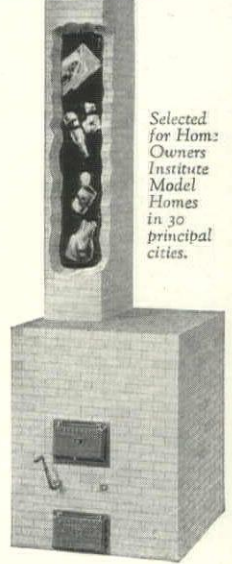
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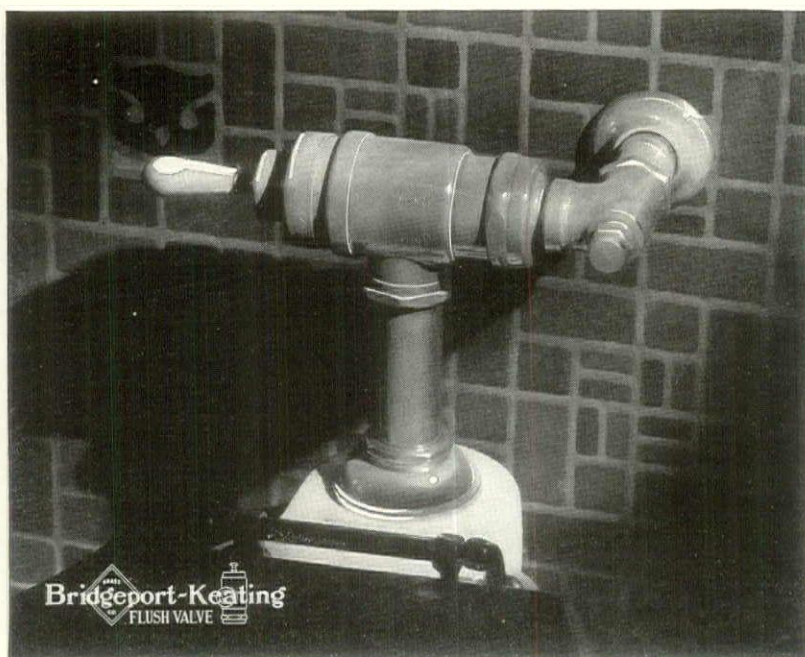
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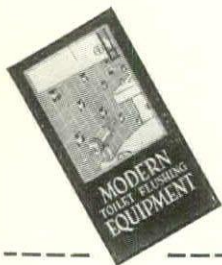
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H.G.

A QUESTION OF SHADE

(Continued from page 186)

ing to bloom—without profusion to be sure, but with heartening regularity—going to meet the frost with head high and courage undimmed.

Crocuses are generally associated with spring, but the autumn flowering varieties are equally acceptable in the garden, seeming to close the cycle in fitting manner, ending the season even as it begins. It is an ever-fresh surprise in October and November days to see the blue and lilac cups peering through the fallen leaves.

Annuals are a closed book, for none will give satisfaction. Seeds germinate better in a dim light than in sun, and foliage will be strong enough, but flowers are few and half-hearted. Plants started indoors are the only possibility, but they are more of an aggravation than a source of pleasure. Petunias, Zinnias, Ageratum, Sweet Alyssum and Calendulas will maintain life, and I succumb each year to the temptation to try them just once more, always with the same result and the feeling that I should be arrested for cruelty to plants.

There is one more way to bring color to the dark garden, a method widely in use in other countries but seldom seen here: a generous supply of potted plants to be moved and placed where they are needed for best effect, or to catch available rays of sun. Geraniums, Wax Begonias, Heliotrope, Lilies—the choice is limited only by the pocketbook and greenhouse supply, for in this case soil and light are movable factors, and when one specimen has passed on its prompt replacement is a simple matter.

Among the vines for shade there

are seven which may be called desirable under trying conditions—annuals and five perennials. With last, none but three-year-old root worth planting, large healthy having a surplus amount of which they may spend prodigally becoming established. Far and the best of all is *Celastrus scandens*, the Bittersweet, for it does not down in winter with corresponding loss of growth in spring, has no and will become luxuriant without ray of sun. Hop vines, the var Honeysuckles (counted as one), *Ipomoea mans-pipe* (*Aristolochia siphon*), *Actinidia* finish the perennial while *Echinocystis*, the Wild Cucumber, and *Cobaea scandens*, the and-Saucer vine, are annuals like the Bean stalk of Jack. The planted *Euonymus*, as far as full its mission of a climbing cover concerned, is a good choice if planting is being done for future generations; as for immediate effect a total loss.

The shady garden must welcome every guest, never knowing just one will feel happy enough to call it as a permanent home, and a bit to make the whole spot a blue satisfying green with here and there a clump of color. A structured plan; as many interesting features as may be safely introduced without cluttering tendencies; choice of material; much water food and spraying—these are the ingredients which guarantee real success in the development of garden in shade.

MRS. JAY CLARK, JR.

DECORATING WITH PLASTIC PAINT

(Continued from page 121)

also more washable.

Before starting a job of plastic paint decoration it is best to make a test panel on wallboard to assure yourself that the effect will be satisfactory, and be entirely sure of your ability to reproduce the desired effect.

As to the preparation of the surface previous to the application of plastic paints, no elaborate treatment is necessary. Of course, the surface should be thoroughly dry, and clean, and any cracks should be filled—large ones with patching plaster and small crevices with some of the plastic material knifed in. If the wall has been papered, the old paper should be removed, as there can be no assurance that wall paper will not come loose later on and pull the plastic decoration down with it. Kalsomined walls should be washed off. As to bare plaster walls, some makes of plastic paint call for the wall to be first coated with a special size, and with some materials this is unnecessary. Walls that have been previously painted need no special preparation, but any loose or scaling paint should be scraped off, and it is always a good

plan to scratch the old finish with coarse sandpaper so that the composition will easily take.

Following are a few general suggestions as to materials and their uses:

Raw and burnt sienna, raw burnt umber, yellow ochre, chrome yellow, chrome green and black among the colors most largely used for tinting. (Dry lamp-black should be avoided as it is difficult to mix. Dry Swedish black is generally used where a black is desired.)

Various shades of bronze—including gold, green, copper, blue, fire, etc.—are extensively used, and may be obtained at the larger art supply and paint stores.

When using a stippling brush will be found to fill up, so that it should be cleaned out frequently by scraping off the material which has accumulated in the bristles in order to stipple in a clean and sharp manner.

If the first paint that is applied is off the surface while putting on more let it set a few moments, and you will then find that it holds when the additional paint is afterwards spread





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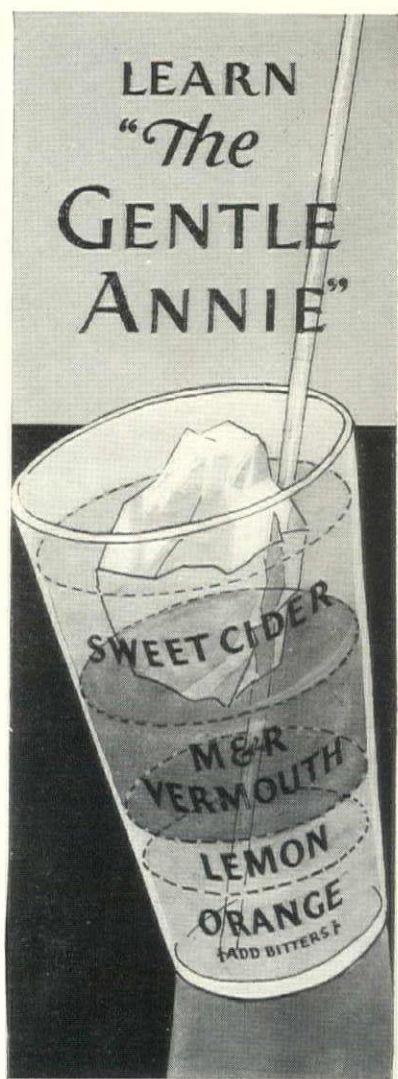


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YOU are permitted to purloin a large one before serving....(start here). Add to one quarter of sweet cider one cup of Martini & Rossi non alcoholic Vermouth, Italian or Extra Dry. Add the juice of one lemon and the juice of two oranges. Mix gently. Put it on ice to get very cool. Do not shake it. Pour out in glasses. Garnish with Maraschino cherries. A couple of drops of Amargo Bitters.



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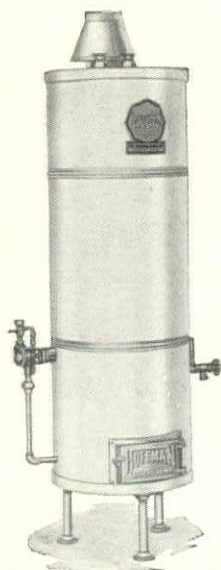
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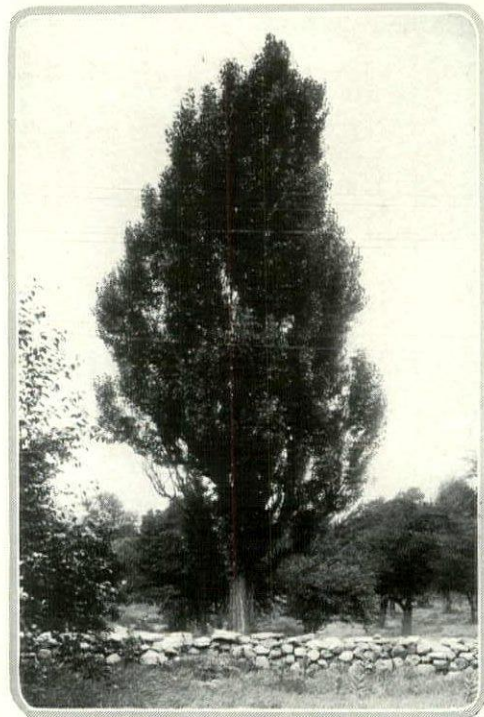
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The commonest of all upright trees is the Lombardy Poplar, *Populus nigra italica*, a tree with a relatively short life but beautiful while it lives

TREES OF UPRIGHT HABIT

(Continued from page 117)

has recently been taken up by European nurserymen, and young plants now growing in the Arnold Arboretum are doing very well.

The European Hawthorn (*Crataegus monogyna*) has produced two varieties with upright branches. One (var. *stricta*) is a tree with a broad crown and bears dull red fruit; the other (var. *monumentalis*) is a narrow and strictly pyramidal plant, and is a recent acquisition.

Among Conifers such as Junipers, Libocedrus, Thuja, Chamascyparis and Cypress many species are columnar in outline. In some, especially the Thujas and Libocedrus, the branches are actually ascending, but in most the habit is produced by the branches being very numerous, short and of equal length and radiating at a right angle. In every case these trees assume a different form as they grow into adults, the character being essentially a youthful condition even though it obtains for very many years. Some of the more distinct forms are perpetuated by vegetative propagation, and wherever these and the parent forms are hardy they have great garden value. In fact, the oldest cultivated tree of upright habit, the Italian Cypress (*Cupressus sempervirens*) belongs to this class. In some species both erect and pendulous forms are known in the same species. This is the case in the English Yew, European Beech and Birch.

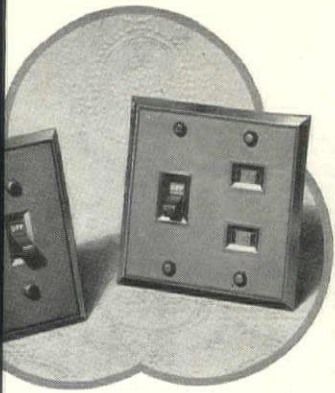
Among hardy Conifers of the type of growth under consideration *Pinus Strobus* var. *fastigiata* is destined to be of great importance. The original tree was discovered about 1895 in a garden at Lenox, Massachusetts, and the trees now growing in the Arnold Arboretum are grafts from it. This handsome tree has compact, ascending

branches forming a conical crown it ought to be widely propagated by nurserymen. The Scots Pine (*P. sylvestris*) has many seminal and geographical forms and among them are at three (var. *fastigiata*, var. *engadensis* and var. *Watereri*) with upright branches. The parents of the first are said to have been found within the European forests.

One of the loveliest of hardy pyramidal Conifers is Douglas's Avicennae (*Thuja occidentalis Douglasii*), sold by many American nurserymen under the name of *T. occidentalis pyramidalis* Douglas. It is a tall, narrow tree of a rich green hue, and was raised some time before 1855 by Robert Douglas in his nursery at Waukegan, Illinois. The Italian Cedar (*Libocedrus decurrens*) has ascending branches forming a conical crown, and is of a rich, shining green hue. This is one of the most distinct of all hardy or nearly hardy Conifers. Unfortunately, in the Arnold Arboretum it is hardy only in a sheltered nook near the top of Hemlock Hill.

One of the most famous and best known of erect-growing trees is the Irish or Florence Court Yew (*Taxus baccata* var. *fastigiata*). This distinct Yew was discovered on the mountains of Fermanagh, Ireland near Florence Court, the seat of the Earl of Enniskillen, about 1780, by a tenant-farmer named Willis. He found two plants. One he planted in his own garden where it died, the other he gave to Florence Court where it grows to this day. From this tree, which is female, cuttings have been distributed and from it all the Irish Yews in existence have been derived. Many fine specimens of

(Continued on page 202)



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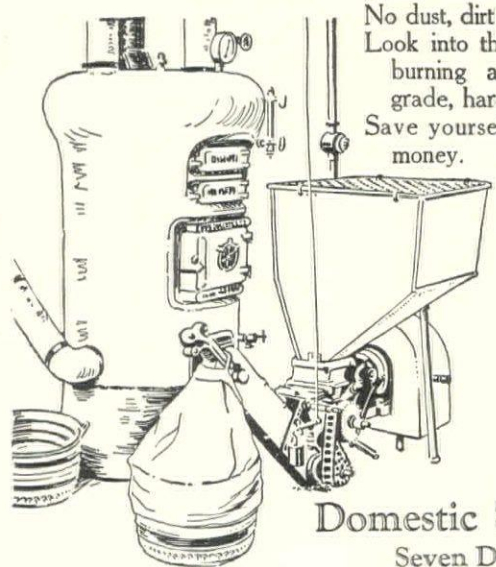
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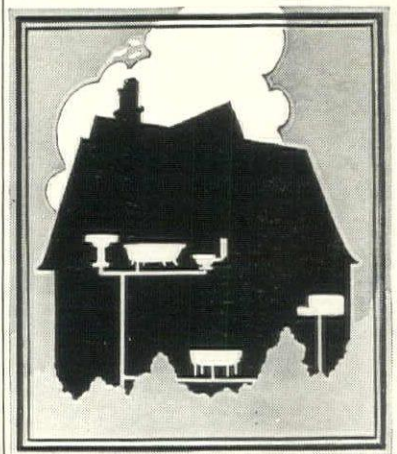
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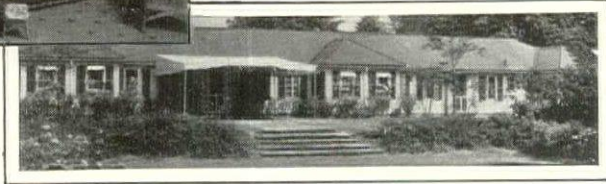
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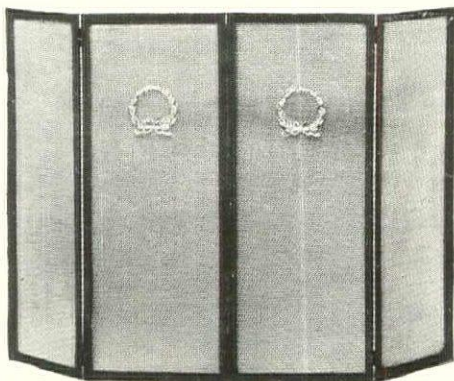
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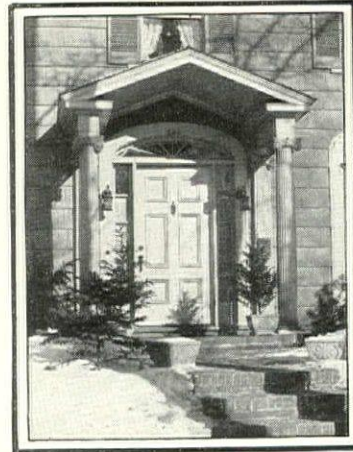


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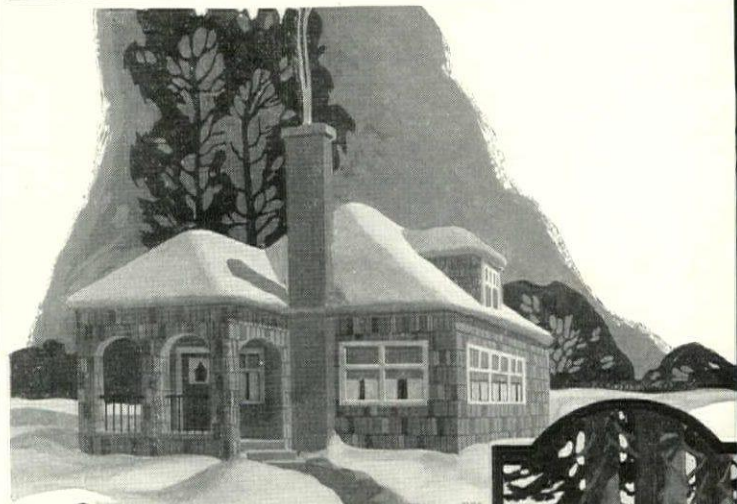
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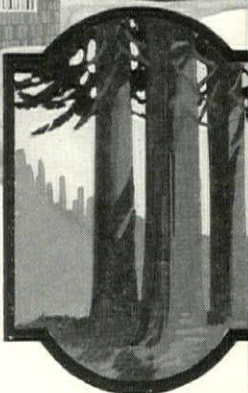
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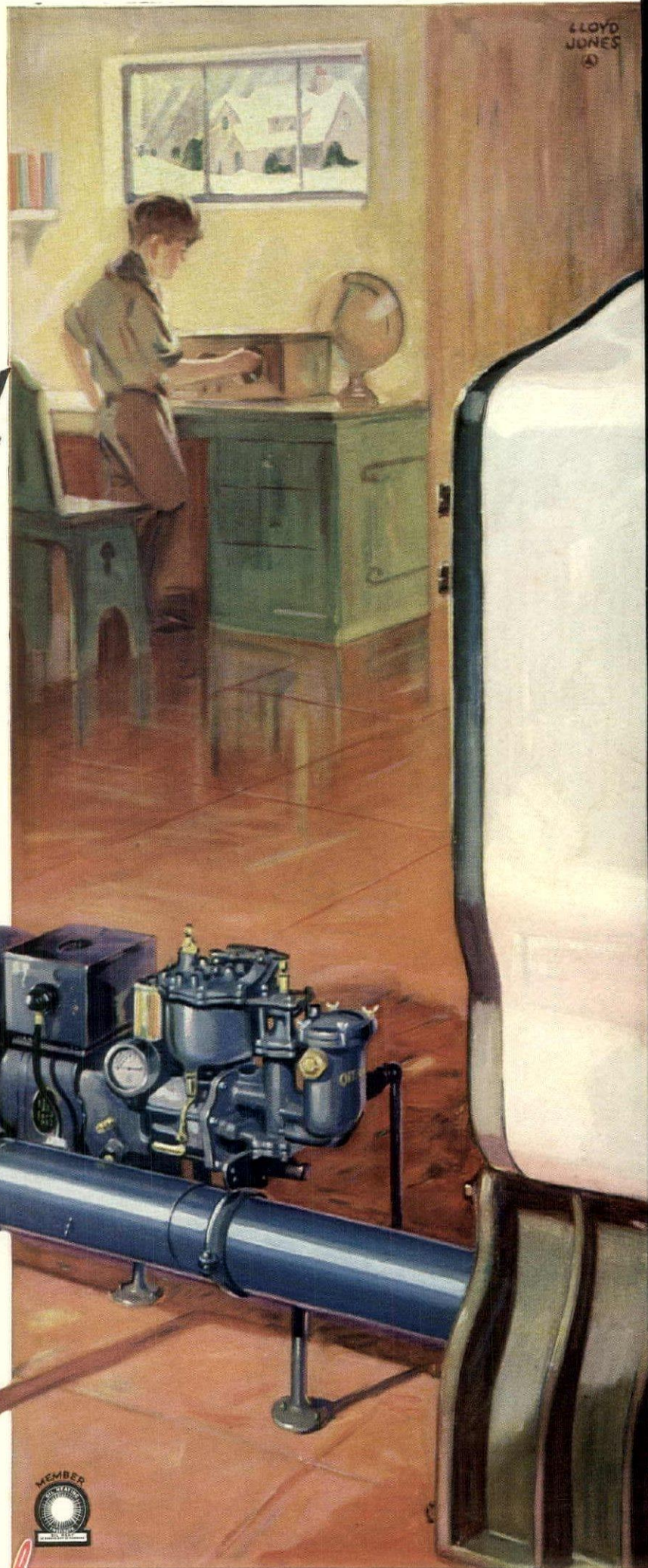
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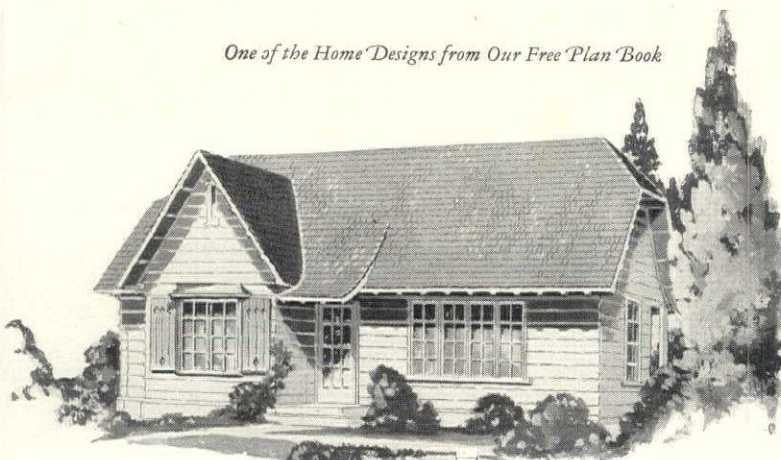
Ozite
 Rug Cushion

Made of sterilized hair—the only rug cushion that is moth-proof. It is everlastingly moth-proof. Pat. Sept. 9, 1924

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 130 N. Wells St., Chicago
 Please send me your free booklet, "The Proper Care of Rugs and Carpets", and small sample of Ozite.
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ERNEST IRVING FREESE
 Architect



79 Year Shingles

and still sound, because they are

California Redwood

At the old Parrish homestead, Soquel, California, stood until last year a home built prior to 1846.

When it was torn down the original Redwood shingles were still sound, strong and water-proof.

What can be more amazing than that a wood will serve for nearly 80 years, even when it is unprotected by paint?

But there are numberless examples of Redwood's amazingly long-life. Time and time again it has been used for other building purposes after serving originally 50, 60, 70 years.

It is easy to work, too, and stays put. It is hard to ignite and slow to burn. And Redwood wide, clear lumber produces beautiful effects in panelled walls and interior trim.

In every way this is a most useful wood. Build well and for generations with California Redwood.

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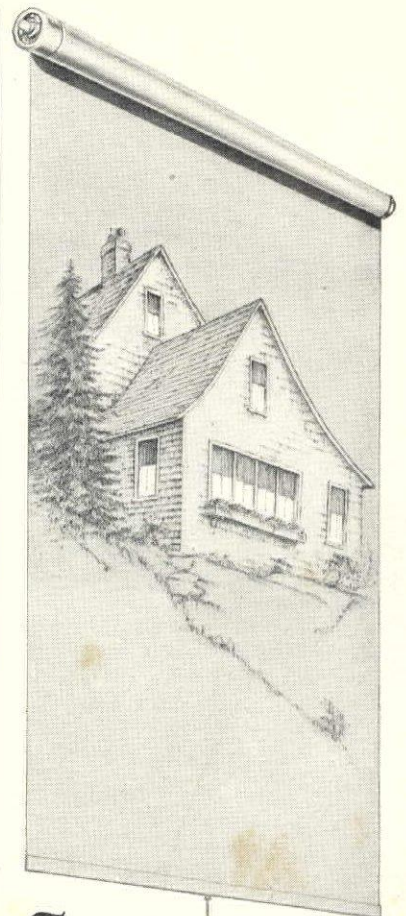
USE REDWOOD—"it lasts"



CALIFORNIA REDWOOD ASSOCIATION, DEPT. 3011
 24 CALIFORNIA STREET, SAN FRANCISCO, CALIFORNIA

Please send me a free copy of your book, "Redwood Home Plans by California Architects"

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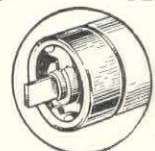
There's a chill in the air that came in with the dusk. There's an inviting circle of light around the hearthstone. The chairs draw closer, one by one. It's night time—home time—time to draw the shades, to keep the world out and the cheer of the fireside in.

NEXT time you order window shades, be sure to specify Hartshorn Shade Cloths on Hartshorn Rollers. They will look their best from the outside—serve their best inside. And this is important. The Hartshorn Roller will never ruffle even the most hair-trigger-like temper by balking or sulking when a hand on the cord says, "Go up" or "Come down". There's more than a half-century of experience in the making of fine shade rollers behind it.

Ask your dealer how much Hartshorn Shade Cloths on Hartshorn Rollers will cost, and always keep in mind how well and how long they will serve.

STEWART HARTSHORN CO.
 250 Fifth Avenue New York

Hartshorn
 SHADE PRODUCTS
 Est. 1860



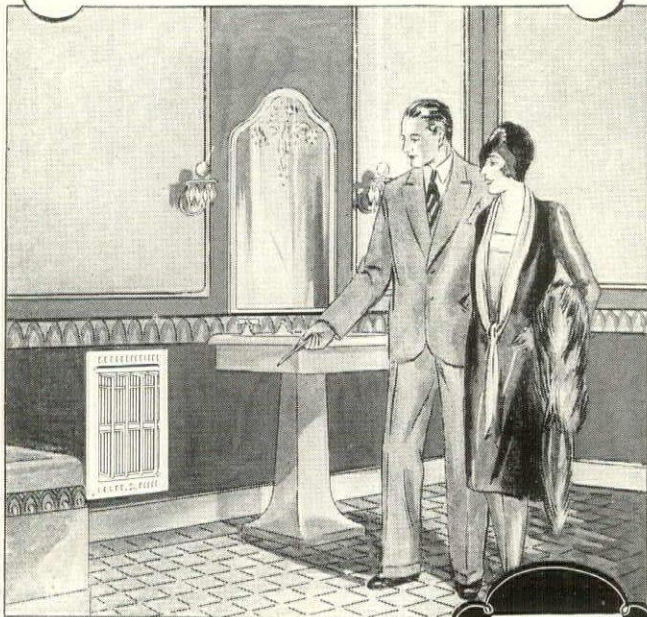
A shade is only as good as its roller

Made by the Makers of Hartshorn Shade Rollers

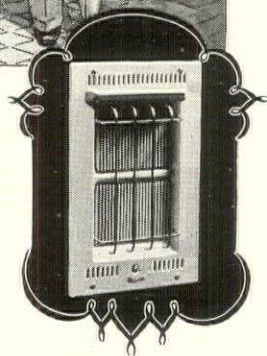
Facts About **MAJESTIC** Electric Heat

"The day of Electric Heat is here—Simple, Clean and Convenient..."

SAYS THE BUILDER



THESE Majestic Electric Heaters have helped me overcome a most difficult problem. Heretofore, I have always had trouble in getting adequate and economical heat for bathrooms. Now you can have plenty of it at the touch of a switch. It is instantaneous, safe, and clean, and independent of the central heating plant—each heater is a separate unit.



"With Majestic Electric Heaters you won't have to go to the trouble and expense of starting up the furnace and heating the whole house every time you bathe. Majestic Electric Heaters are inserted right in the wall itself. You will be delighted with their simplicity and efficiency. They heat up a room in a jiffy; and you have no fuel worries, no dirt, soot, smoke, fumes or odor; no discolored walls. You also avoid the cost of installing expensive ducts and ventilators. Electric heat eliminates the unpleasant 'clamminess' found in so many bathrooms."

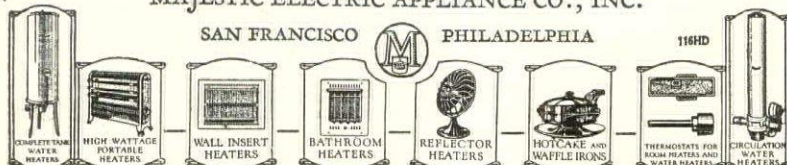
Majestic Electric Heaters

are made in various sizes and models for other rooms, too—thus providing practical and economical heat for the entire house. Majestic Electric Heaters give an even, diffused heat that keeps the room always comfortable at the desired temperature. This may be automatically controlled by a Majestic thermostat. Majestic Electric Heaters are handsome in design and finished to harmonize with any decorative scheme. Approved by Underwriters' Laboratories.

Send for interesting book on Electric Heating

MAJESTIC
Electric Room and Water Heaters

MAJESTIC ELECTRIC APPLIANCE CO., INC.



Our common Field Daisy is too aggressive for a small garden, but it can well be called upon to spread its cloth of gold and white in many sunny waste corners

STARTING THE WILD GARDEN

FOR those whose interest lies in the hardy perennial plants, autumn is quite as much a season for garden making as is the spring. Indeed, where it is a case of setting out plants that are already fairly well established, such a person really finds more to do in September and October than when the year is young. Partial or complete dormancy is found among the majority of plants during these months, with the result that the chances for their success in their new quarters are measurably increased.

This situation applies as fully to flowers, trees and shrubs collected from the wild as to those whose lives so far have been spent in a state of cultivation. As has been pointed out in past issues of HOUSE & GARDEN it is possible to transplant at almost any season if suitable precautions are taken, but the need for these is minimized in autumn. The chances of failure are lessened and the probability of normal growth next season correspondingly increased by doing the work now.

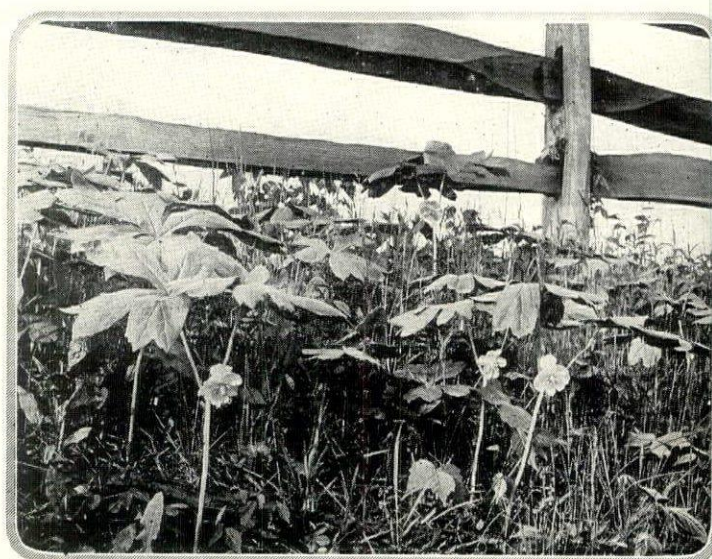
The first step in establishing a successful collection of plants gathered from the wild is to determine the exact growing conditions which the area allotted to them furnishes or can be made to furnish. Many wildings

insist upon certain special conditions of soil, of moisture and of light shade, so a survey of the possibilities along these lines is essential in beginning. Not to provide for such individual wants is to entail a waste of time, effort, and of plants that much better be left growing happily in their natural haunts.

If you plan anything but the best plantings, you will want to choose which are shady and others that are exposed to full sun, with some intermediate areas. In the event of plants not existing naturally, they will have to be created by tree and shrub planting or by thinning out, as the case may be. As for the degree of moisture, you are fortunate indeed if you possess spots ranging from bog-land to rocky slopes. Drainage and proper watering will do a lot to bring things about artificially.

The chemistry of the soil is important, too. Some of the most desirable wild plants call for a distinctly acid soil, while others demand a soil that is alkaline. A good testing is the only sure way to determine what your grounds have to offer in this respect. If all parts of them are alkaline or acid, do not despair.

(Continued on page 196)



The Mayapple forms large colonies which, in spring, bear sizable white flowers below umbrella-like leaves. It likes a rather moist situation, preferably in part shade

Love's HAWAIIAN Fruit Cake



A Gift from the TROPICS

FOUND NOWHERE ELSE in all the world, Love's Hawaiian Fruit Cake, by Honolulu's master bakers, is a divine confection eloquent of Nature's bounty in this mid-Pacific Paradise.

Apple, papayas, mangoes, guavas — these fruits perishable in their lusciousness — are glazed to golden particles, dried and baked to give a rare fragrance and flavor that linger tantalizingly on the tongue long after the last morsel is eaten.

Several weeks before Christmas, this Cake is seasoned and mellow. It will keep indefinitely, proving a boon to the hostess who desires a novel, exquisite item on any menu.

We send one or more to your friends every year, with our greeting card enclosed, saying your Christmas or New Year's compliments? Cakes are packed air-tight in attractive lithographed metal boxes for safe postal shipment.

DELIVERED ANYWHERE IN U.S.A.
2 3-4 lb. Cake, \$3.50 postpaid
5-lb. Cake, \$6.50 postpaid



LOVE'S BISCUIT & BREAD CO., DEPT. D
HONOLULU, T. H. (2-cent postage)
Same Dept., 49 Main Street, San Francisco
Please send a HAWAIIAN FRUIT CAKE, with my compliments, to

Name _____
Address _____

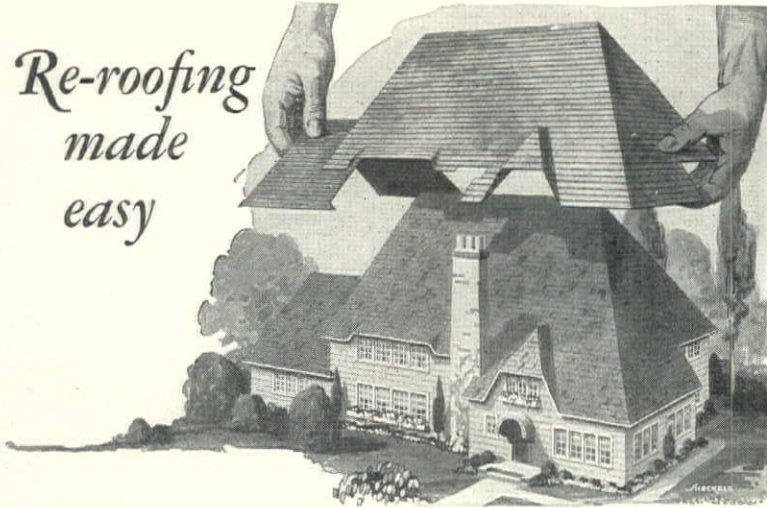
Enclose check money order for \$ _____

Name _____
Address _____

WRITE ADDITIONAL NAMES ON MARGIN

same extra-fine glacé pineapple used in the cake may be had in small box, \$1.25, or in 3-lb. Edgwood box, \$3.50, delivered anywhere.)

Re-roofing made easy



No litter when you re-roof
this way saves labor, too,
and gives double insulation

EVEN a red cedar shingle roof will wear away after decades of service . . . don't tear it off and litter up the yard with possible injury to the shrubbery . . . re-roof right over the old roof with Edgwood red cedar shingles.

This method is practical and simple; is widely used, gives complete satisfaction, keeps the house 12 to 15 degrees warmer in winter and cooler in summer.

Your contractor or roofer will readily understand the following instructions:

Apply Edgwood shingles in the same manner as you would on solid sheathing, excepting that long nails—5d 1 3/4" zinc-coated—are used. Start with a double course at the eaves. Find the sheathing strips by tapping, sounding or driving two or three nails at successive intervals. Once the position of three consecutive strips has been ascertained it is a simple matter to gauge their position over the rest of the roof as the sheathing is evenly placed. At gable edges extend the new shingles about 1/8" outside the old shingles. Valleys, ridging and flashing are applied exactly as on the original roof. Where the old shingles are flat-grain and have warped, the new shingles will force them back into place and hold them there as Edgwood shingles are cut edge-grain and cannot warp, cup or curl. Apply Edgwood shingles over old composition roofing, or asphalt shingles, in the same manner as you would over wooden shingles.

Some architects and contractors advocate removing a 3" strip of old shingles along the edge of gables to permit the nailing of a 1x3" strip of board flush with the cornice edges. This strip should be the same height as the old shingles at their highest point. The new shingles should extend slightly over this strip. However, this strip is not essential unless the old roof is in a very bad condition, and then it will make a neater and better appearing roof.

Edgwood red cedar shingles, cut edge-grain from centuries-old, giant cedars, are infinitely superior to ordinary shingles . . . and they cost less when laid . . . greater weather resistance, longer life and saving in sub-structure explain this. Edgwood red cedar shingles, stained or unstained, may be obtained of lumber dealers.

The 5 Essentials of Good Building

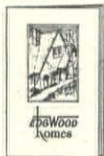
Appearance: Edgwood shingled roofs and sidewalls are beautiful . . . the overlapping butts create highlights and shadows, softness of line and texture . . . no other material is more adaptable to architectural design or color harmony.

Durability: Edgwood shingles are filled by nature with preservative oils, they are immune to decay . . . when laid with zinc-dipped nails, Edgwood roofs and sidewalls will last forty years or more.

Safety: Edgwood shingles, because sawn edge-grain, will not warp, cup or curl, lie tight and snug to roof and walls—therefore resisting exterior ignition.

Insulation: Edgwood shingles have 10% to 60% greater insulating qualities than any other exterior material.

Economy: Edgwood roofs cost from 14% to 135% less than other standard roofs and measured by years of service, from 126% to 82 5% less. Edgwood sidewalls cost from 9% to 32% less than other sidewall materials.



Write for FREE booklet "Edgwood Homes," containing many examples of delightful modern homes together with expert advice on remodeling and re-roofing. Fill in coupon.

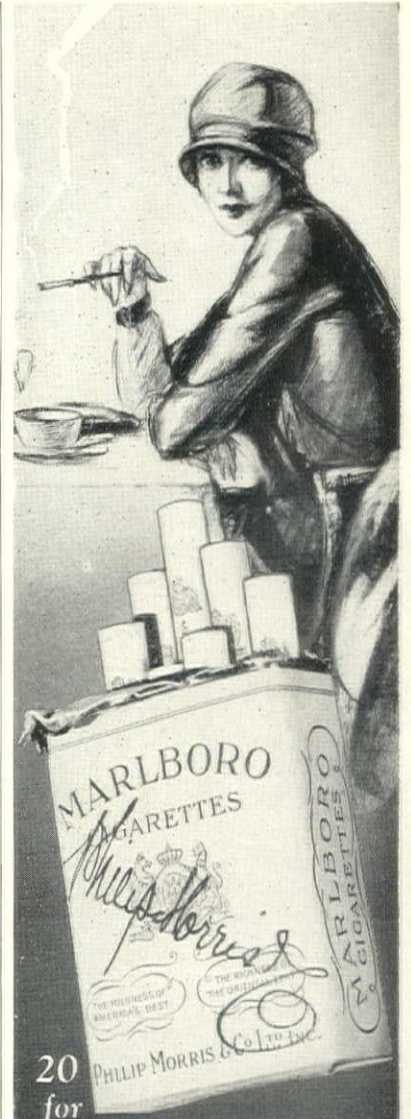
TO BUILDING SUPPLY DEALERS: Edgwood sets a new standard in red cedar shingle merchandising. Write for sales plan and list of Edgwood mills—the quality name "Edgwood" appears on every bundle together with the manufacturer's label—a double guarantee.

THE CONSOLIDATED SHINGLE MILLS OF
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907-A METROPOLITAN BUILDING, VANCOUVER, B. C.
Please send me booklet "Edgwood Homes."

Name _____
Address _____
I am _____
(State whether home-owner, architect, builder or contractor)

EDGWOOD SHINGLES for roofs and sidewalls

CUT FROM THE MIGHTY CEDARS OF BRITISH COLUMBIA



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for
20¢ Also Obtainable
in Canada

Women—when
they smoke at
all—quickly
develop dis-
cerning taste.

That is why
Marlboros now
ride in so many
limousines, at-
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bridge parties,
repose in so
many hand bags.

Marlboro Bridge Score
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MARLBORO CIGARETTES Mild as May

Always fresh—
Wrapped in heavy foil
Created by

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511 Fifth Avenue, New York, N. Y.



AFTER 3 HOURS "in town" is your house *Chilly* because "the fire had to be banked"?

How to have
more comfort
—for $\frac{1}{3}$ less fuel

ORDINARILY, you dare not keep drafts on when you leave the house for an afternoon or evening "in town". The fire can burn itself out before you get back. So you bank the fire and turn off the drafts. In half an hour the radiators get cold. By the time you get home the house is a chilly, uncomfortable place—and it's another hour before you get up steam again.

A clever invention ends this nuisance. One simple change, made in a few hours, can "vacuumize" your one-pipe steam heating system—can give you greater comfort, greater convenience, and fewer trips to the cellar.

You can have piping hot radiators 3 hours (not 30 minutes) after banking. You can get up steam in 15 minutes (not an hour) and incidentally save 1 out of every 3 tons of coal (or gallons of oil) you now burn.

Here is the reason. When a boiler produces steam, this steam has to lift an air load of 14.7 lbs. on every square inch of surface to force air out of radiators.

If air cannot escape, steam cannot circulate even with high pressure. That is why an air-venting valve was originally placed on each radiator.

Each time you get up steam, much is wasted lifting this air load. For unfortunately ordinary

air venting valves let air back in just as they let it out—as soon as steam pressure drops.

The Hoffman No. 2 Vacuum Valve (used in place of an air venting valve) lets air out *quick—then locks it out*. This removes the "air load" from your heating system. A partial vacuum is created. Now, when you get up steam it rushes unrestricted to radiators. Steam does not waste its heat energy fighting air.

That's why Hoffman No. 2 Vacuum Valves make radiators hot in 15 minutes (not an hour). That's why radiators stay piping hot 3 hours (not 30 minutes) after banking. For, air being locked out, steam continues to flow into radiators and give off heat for a long time.

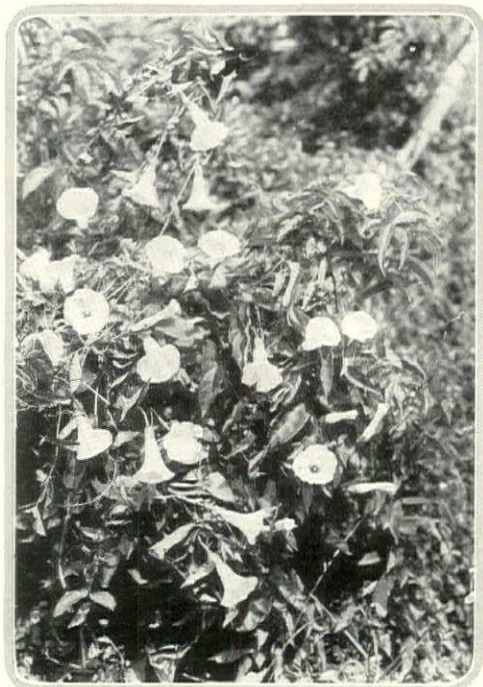
Hence greater comfort and—you save $\frac{1}{3}$ of the coal or oil you formerly used.

By this saving, you earn 50% to 65% on your investment in Hoffman No. 2 Vacuum Valves—the *first year*. At the end of the second, you have your original investment back—plus a profit. Every year, after this, you make yourself a gift of approximately \$5.00 a radiator for each radiator in your home.



Send for book—Like any investment, this one is worth studying. For complete details send for interesting illustrated book "How to Lock Out Air—the heat thief." Just print your name and address on the edge of this ad and mail to Hoffman Specialty Co., Inc., Dept. H-11, 25 W. 45th St., New York City.

HOFFMAN VACUUM VALVES



Besides the Bindweed (*Convolvulus*) there are several native vines worth having. Especially good are Bittersweet, Virginia Creeper and Virgins-bower

STARTING THE WILD GARDEN

(Continued from page 194)

former condition can be rectified where desired by digging in old Oak leaves or coniferous evergreen needles, while a generous treatment with slaked lime will counteract the latter state.

Along with these preparations there naturally go the decision as to the particular kinds of plants with which the new garden is to be stocked and an investigation of their individual needs. Observation and an occasional soil test will determine these, and there are several books whose information will prove invaluable. It is an excellent plan to know before you dig it just where each plant is to go and to be sure that it will like that spot.

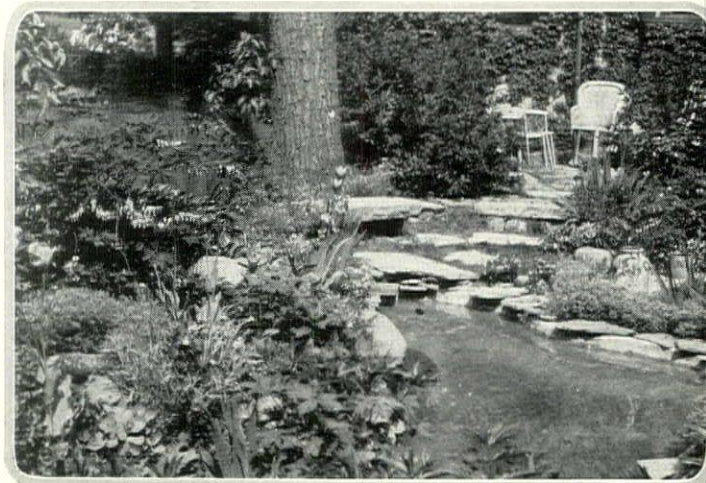
The actual gathering of the plants seldom presents any real difficulties. Digging follows the same principles as in the case of cultivated material: lift the plants with as little damage to or disturbance of their root systems as possible, and don't break the upper growth unnecessarily. If any roots are broken, cut off the damaged parts

cleanly before replanting. Under circumstances are the roots to be allowed to dry while out of the ground.

Get the plants into their new quarters promptly, setting them at the depth as they were growing in the wild. Thorough firming of the ground and over their roots, accompanied by abundant watering, is important. Especially in locations where the soil is exposed to full sunshine and drying winds it is good policy to cover the ground immediately around the plants with a mulch of dead leaves in order to conserve the soil moisture and protect the roots somewhat from the heat of direct sunshine until they are fully re-established.

The whole subject of making a garden of collected wild plants is an absorbing one that is capable of yielding an immense amount of beauty and all-around satisfaction. Let the plea be made, however, for it not to be taken up carelessly.

(Continued on page 202)



An ideal area for wildflowers presents varying conditions of soil, light and moisture. In such a place lovely displays can easily be arranged if each plant's particular requirements are met

Unforgettable GIFTS!

Gifts that are lived with, loved,—gifts that call you and daily in the joy they bring to living—choose home furnishings. You can select easily now—and besides, in gifts of rare design, true workmanship; occasional pieces or entire suites. Now



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You can easily obtain distinctive furniture and floor coverings. The ideal way to choose a perfect gift is to visit our best wholesale display. Here you will find row upon row of furniture, rugs and carpets, art objects. Your local furniture dealer will give you a named Card of Introduction which admits you. If you cannot visit, he will show you a complete catalog.

If we cannot serve you, write us the names of dealers near you who can. Address nearest house—Peck & Hills Furniture Company, Boston, New York, Philadelphia, Chicago, Denver, Los Angeles, San Francisco, Oakland, Portland, Omaha, Spokane, Seattle.

Wholesale Furniture and Floor Coverings. Sell and deliver through retail dealers only.

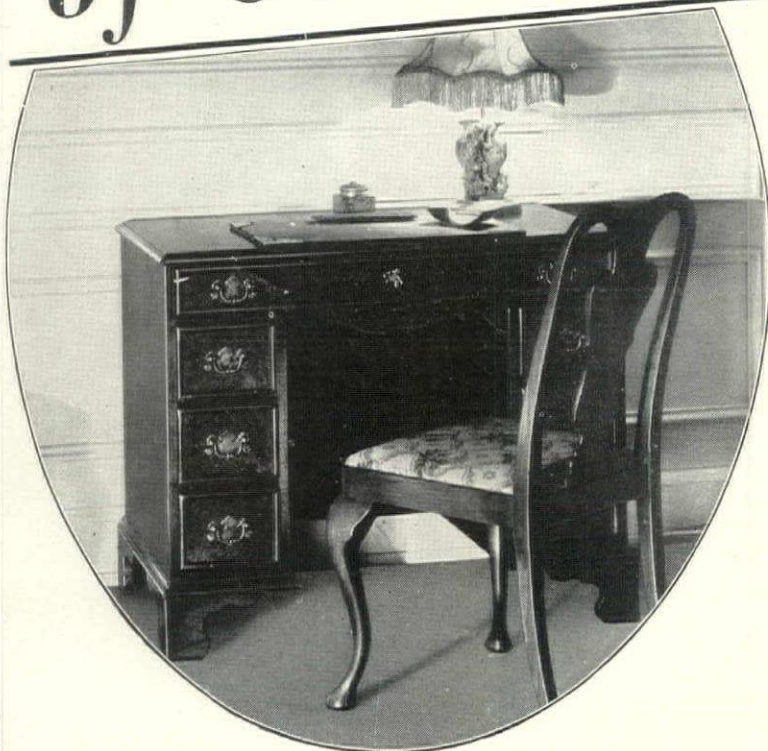
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To keep your home for years to come as you furnish it today, look for genuine American Walnut furniture.

This classic wood knows how to grow old gracefully and economically.

The things which quickly age ordinary woods and cheap walnut imitations, never destroy the integrity of a true Walnut surface. Scratches, scars, and scuffs are hidden in the deep color that is in, not on, the wood. Such is the economy of goodness.

But be certain that legs and exposed framework are of Walnut as well as broader surfaces. For it is here that the strength of Walnut is more vital than at any other point.

The entire story of what true Walnut can do for your home's beauty and economy, for many years to come, is told in our booklet "The Story of American Walnut."

In the interest of the furniture you will have to live with, and your pocketbook, use this coupon to get your copy, today.

AMERICAN WALNUT MANUFACTURERS ASSOCIATION
Room 2402, 616 South Michigan Avenue, Chicago, Ill.

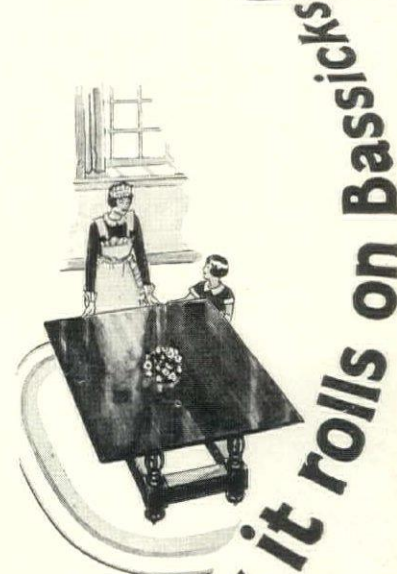
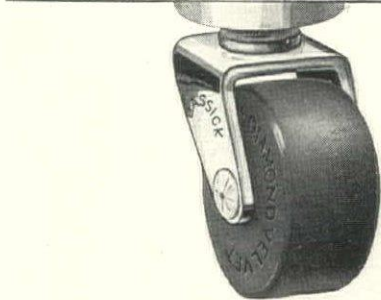
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7487x13B—Wizard Swivel. A single point bearing at top of enclosed socket takes the weight of the furniture and insures easy swivelling. Sturdy construction throughout to give long life. Fibre wheel specially treated to roll easily without squeaking.



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Of course Bassicks make house-cleaning easier. These wonderfully efficient casters—easy rolling—easy turning—smooth—quiet rolling—respond willingly and promptly to the slightest urge—always and everywhere.

And so gentle with the furniture and floors. You'll find Bassicks on good furniture—and in good hardware stores.

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OAK FLOORS outlive these homes

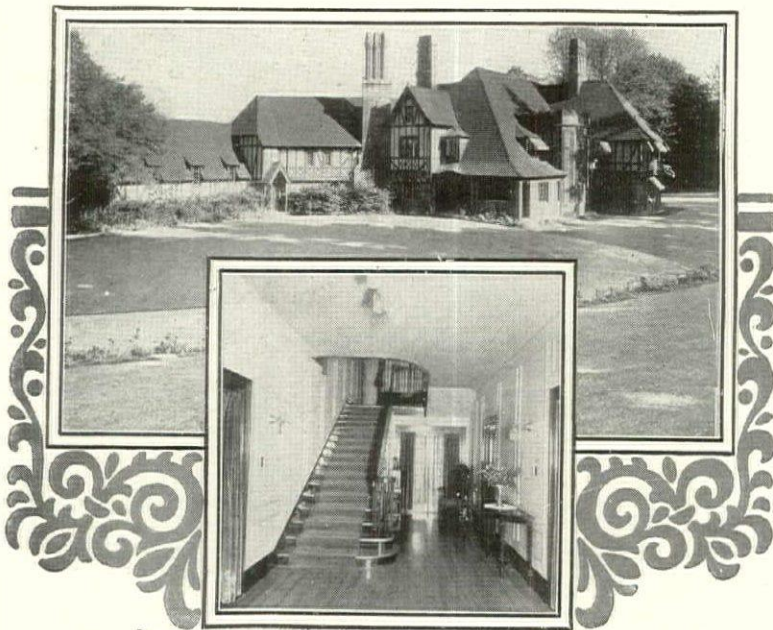
Generations from now, a "Perfection" Oak Floor will still retain all of its original beauty. Yet it costs no more than ordinary oak flooring.

Its texture and pattern make possible a finish that is seldom found on any other flooring. You will want "Perfection" laid in every room, upstairs and down, once you see its shimmering

surface.

"Perfection" Oak Flooring is perfectly matched so that it lays smooth, and properly seasoned and kiln-dried so that it stays smooth. It is made in three modern plants by skilled lumbermen who have devoted a lifetime to this work. It is nationally advertised so that the best lumber dealers have it in stock.

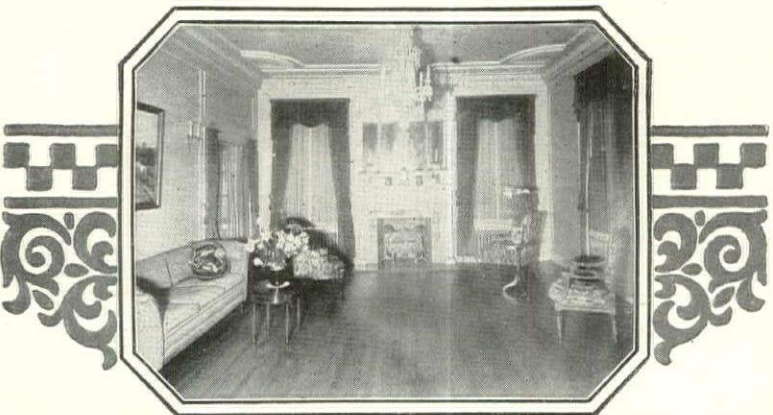
ARKANSAS OAK FLOORING CO., PINE BLUFF, ARK.



There's a size and grade for every type of structure, new or old. Ask your architect or building contractor for an estimate.

'PERFECTION'

Brand Oak Flooring



HOUSE & GARDEN'S BOOK SHIP

VENEERS AND PLYWOOD. E. Vernon Knight and Meinrad Wulpi, Editors. New York: The Ronald Press.

A SPLENDID reference book for every collector and "Snupper" of antiques as well as those interested in modern furniture and furniture making. The book traces the use of veneers and plywood back through the period styles, or rather takes the story onward from Egypt to Byzantium through the Renaissance in Europe to the period styles of France and England and, what is of paramount interest at the moment, to their use in American Colonial furniture. The 19th and 20th Centuries and especially the modernist's use of grained woods are given space. Then follows Part II—Veneer and Plywood Defined, and Part III—The Manufacture of Veneers and of Plywood, with much technical data of the greatest importance.

After noting the period style influences in Colonial furniture in various states, the subject is specifically applied. "The accepted use of veneers and of plywood is demonstrated in almost every type." Sideboards, writing tables, secretaries, highboys, and other pieces are noted in detail. The word *veneer* is more generally understood than plywood: "As popularly used by most woodworkers, it refers to more than one layer of wood (lumber or veneer) glued together over the whole of the adjacent surfaces." At Mount Vernon are found "many of the original plywood pieces. A Hepplewhite sideboard of crotch mahogany veneer was dear to the domestic heart of Martha Washington, and the mahogany chest in her room is plywood built. . . . The desk of George Washington, used from 1789 to 1797, is plywood built and the facings are of satinwood veneer."

G. G. G.

DECORATIVE ART, 1927. The Studio Year Book. Edited by C. Geoffrey Holme and Shirley B. Wainwright. London.

SIR Lawrence Weaver's notes on The Year's Progress leave a pretty clear impression of his own bias toward the art of the Modernist or New Art, the discussion of which "rages" as he says in England. But he admits the majority of the British do not think his way. "So far as France is concerned, I think the manufacturer is partly, but by no means wholly, convinced." . . . "the Berlin public, or at least the large part of it which shops" at one of the large department stores, "likes good stuff, likes modern design, does not like Jacobean umbrella stands." He politely ridicules the "umbrella stand i. e. the Jacobean manner" as "a faintly ridiculous object"—expecting his reader to recall that umbrellas were unknown in the Jacobean period.

Half a dozen or more illustrations of American houses, mostly cottages, come as a sane return to homelike ways after the "New Ways" of a Viennese architect with his abnormal stairway window. In the interiors it is

interesting to get so many things together in a glance. there are a-plenty. But we are tomed to see so much of this thing in the "movies" in American night clubs and other extraneous to ordinary living, thrill but feebly. Our standards of beauty are our own, as American now come to realize, and who crave "New Ways" they must these standards to be profitable, fade into oblivion after their days' wonder.

G. G.

EARLY AMERICAN FURNITURE. Charles Over Cornelius. New York: The Century Co.

IN this book Mr. Cornelius follows the changing fashions in furniture from the earliest days of the colonies to the middle of the 19th century. He illustrates it thoroughly with examples from every period through which we passed during that time. More than that, he tells what caused the fashions to change. He gives various reasons for the tastes and tendencies of each epoch, shows the social and economic forces, the whims and fancies, were responsible for the appearance of furniture every point along the route, and ends by the end of the book to his reader a history not only of furniture but of the nation as well.

By means of this method American furniture will assume a significance for many readers of the book which it has never assumed before. It is bad that the study of furniture in this way cannot be made easier and more attractive by having the pictures placed in such relation to their relative value that the two could be covered at once. If the mechanical problems of illustration make such an adjustment it is almost better to group all the illustrations in the back of the book where they can be consulted independently or where, at least, they will not distract the reader by the inappropriateness of their position.

R. H.

THE HOUSE OF A FRIEND OF MINE. By Alexander Koch. Darmstadt: Alexander Koch.

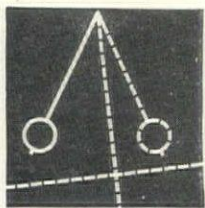
ONE may be sure that a modern German house will be thoroughly and cleverly designed, and that what makes Mr. Koch's elaborately illustrated book about his own house in Darmstadt extremely interesting to a foreigner. The use of modernistic bas-reliefs in the exterior and interior walls, the almost completely fireproof construction throughout, the untraditional handling of details, from moldings to window openings, are all features which make the house an unfamiliar, yet far from unattractive, air. It achieves all its unconventionalities without resorting to freakishness.

In its more practical department the house is utterly delightful. An American who thinks this country said the last word in bathrooms should see this book. The devices are not more shiny and clever than ours.

(Continued on page 204)

OW can a clock
rk properly on
uneven mantel?

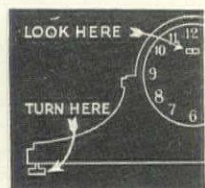
It can't!



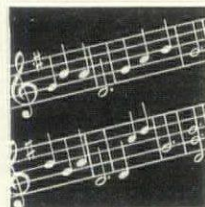
pendulum won't swing



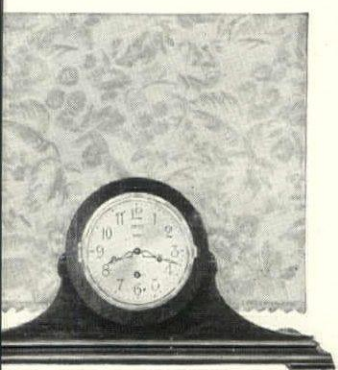
e designed the Ansonia
ne Clock to stand level
ny mantel no matter
uneven



as adjustable feet and a
spirit level in the dial.
pendulum swings true



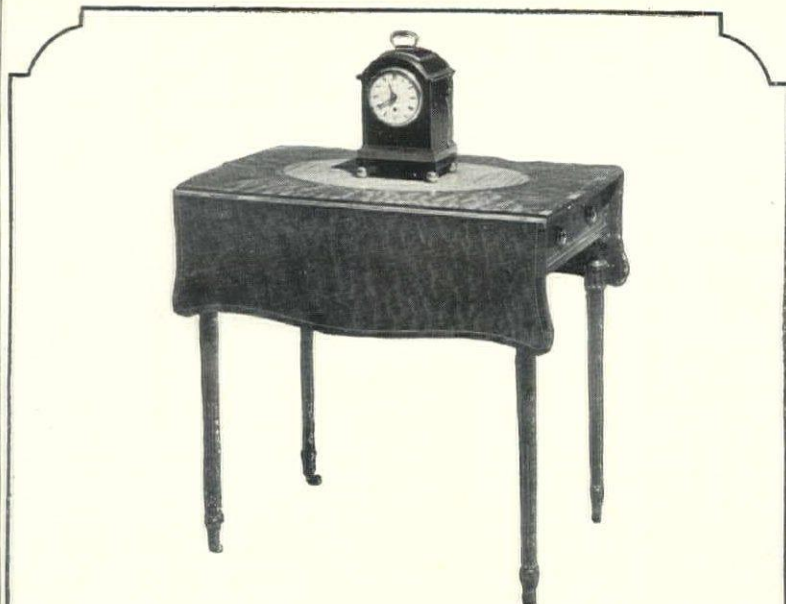
ull Westminster chime
nts every quarter hour
melodious . . . compan-
ble. A fine clock.



ia One: a fine piece of
inet work in brown-
ed solid mahogany—
wex silver plated dial.

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WESTMINSTER
CHIME CLOCKS

THE ANSONIA CLOCK COMPANY
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“Table talk” is brighter
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TABLES TALK—and so do other pieces of furniture!
They tell tales of how well or how poorly they are cared
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furniture. But it also does this with the minimum of effort.
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thought necessary, a brisk, quick polish with VERNAX
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istic bloom of the wood itself.

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unusual furniture cream, knowing that once you have done
so, you will use nothing else on your fine pieces.

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570 East 133rd Street, New York

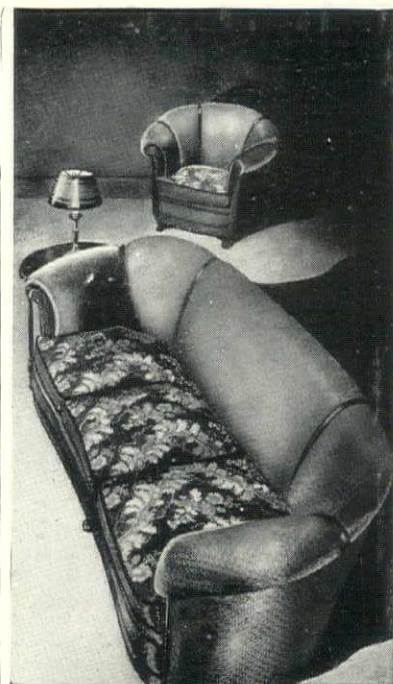
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—and only the best should be
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into every part of King-Fisher Over-
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terials and according to the highest
standards of design.

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niture, go to the dealer who displays
our line and learn from him the many
refinements of King-Fisher furniture.
If he doesn't carry the particular piece
in which you are interested, he can
order it for you—or, if your dealer
does not carry the King-Fisher line,
we will gladly furnish you with de-
scriptive literature and prices.

Mail coupon for free booklet
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**OVERSTUFFED
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folder "Lifetime Luxury" and the name of
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These are the 10 numbers of Vogue that you receive for \$2

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|--|----------------|--|----------------|
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The foundations for your spring wardrobe—fabrics, working plans, Cinderella's own number, where brains (and Vogue) outwit mere millions. | Feb. 1 |
| Christmas Gifts
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| Midwinter Travel
Southern beaches, winter sports, foreign holidays. | Jan. 1 | Spring Shopping
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| Southern Fashions
The wardrobe of the southern season; clothes delightful for the north. | Jan. 15 | Early Paris Openings
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Chic is a matter of information, not of income. Wrong things are often costlier than right. What you leave off is even more important than what you put on. Guided by Vogue, you may look smart on a \$100 expenditure, while uninformed women look frumpish in \$10,000 worth of mink and pearls.

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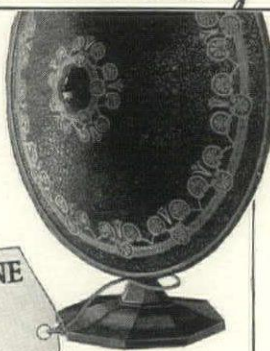
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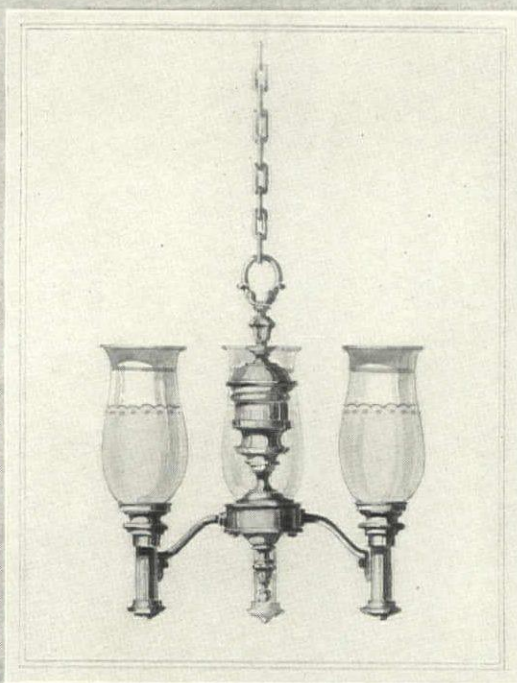
nable coating covers the wire in the coils. Impervious bakelite instead of cardboard bobbins prevents any retention of moisture. Higher voltage is possible with resultant louder, finer tones.

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AMERICA'S FURRIEST
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A Collection
Sufficiently Varied
to permit the most
becoming selection

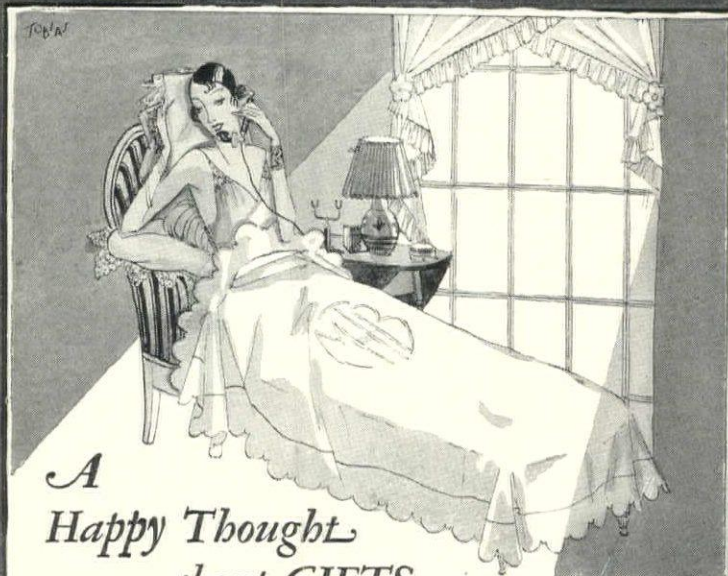
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READY-TO-WEAR

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CHICAGO CLEVELAND



De Nord



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Happy Thought
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For those who like to select gifts with loving care and to bestow upon each fastidious relative or friend a remembrance of smartness and quiet distinction, the Carlin Shops are a happy hunting ground.

There is a Carlin Shop in New York and one in Chicago. Here, you may sit at your ease and choose from a profusion of beautiful things—all designed in perfect taste.

Attractive display of delightful accessories for travelling and excellent suggestions for the trousseau.

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Carlin Comforts Inc

CHICAGO

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528 Madison Ave., at 54th St.

Saving Floor Space!

IN an average home, floor space is probably worth about \$4.00 a square foot. When radiators occupy this space, it is practically useless for other purposes.

Cabot's Quilt built into the walls will reduce the size of radiators approximately 20 per cent. This means that your client will have saved as much as \$40.00 worth of floor space.

Government tests (copies on application to us) show that Cabot's Quilt gives most insulation for least cost. CLIP the COUPON below and send it in today for free booklet on Cabot's Quilt.



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Cabot's Quilt

IN SUCCESSFUL USE FOR OVER 30 YEARS

SAMUEL CABOT, Inc., 141 Milk St., Boston, Mass.
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Address.....



Arch'ts. Claire Allen & Sons, Jackson, Mich. used variegated shades of green on this WEATHERBEST Stained Shingle Thatch Roof with WEATHERBEST Stained Shingle Colonial white staggered butts on sidewalls. Contractors, North Moller Co., Jackson, Mich.

THERE are several forms of WEATHERBEST Stained Shingles shown in carefully-prepared literature of value to any home owner or architect who desires unusual effects.

The above example of Thatch Roof is especially suitable for use over WEATHERBEST Stained Shingle Sidewalls in White or Gray.

There are also types of WEATHERBEST Angle Butt Shingles and Hand-Rived Shakes especially valuable for certain architectural designs.

Send 10 cents (stamps or coin) with coupon for valuable information on new building and remodeling. WEATHERBEST STAINED SHINGLE CO., Inc., 921 Island St., North Tonawanda, N. Y. Western Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

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For Roofs and Sidewalls

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Enclosed is 10c (stamps or coin). Please send WEATHERBEST Color Chart Portfolio of Photographs showing WEATHERBEST Homes in Color Book on WEATHERBEST Thatch Roofs Book on Modernizing and Reshingling.

Name.....

Address.....

TREES OF UPRIGHT HABIT

(Continued from page 190)

Yew are known, some more than 30' tall. The habit is columnar and compact with all the branches and branchlets directed vertically upward. The leaves are dark green and shining and spread radially in all directions from the branchlets. It is very effective as a garden tree but requires pruning and tying at intervals to keep it in good shape. There are forms with golden (*aurea*) and silver (*argentea*) tips to the branchlets. Pollinated by the Common Yew, seeds have developed and have given rise to less fastigiate forms, such as *erecta* and *cheshuntensis*, which have found their place in gardens. Another form (*elegantissima*) raised from seeds resulting from pollination by the Golden Yew (*Taxus baccata* var. *aurea*), has the young leaves yellow and the old ones with white margins.

Very valuable for gardens in the colder parts of this country should prove the upright hybrid Yew (*Taxus media* var. *Hicksii*) which quite recently appeared among some thousands

of seedlings of the *T. cuspidata* nursery of I. Hicks & Son, West Long Island.

A Japanese plant analogous Irish Yew is *Cephalotaxus dr fastigiata*, which is cultivated warmer parts of this country not hardy in eastern Massachusetts. The branches are strictly erect leaves, which spread on all sides shoot, are leathery and blackish.

There are other trees of fastigiate and pyramidal habit but finally attempted, and this article include with reference to a remarkable distinct and valuable variety *Ginkgo biloba*. This form (*fastigiata*), with its compact ascending branches, has a bright future be as a street and avenue tree. The and finest trees known are the specimens in Fairmount Park, Philadelphia. One measures 3' 2 1/2" circumference and is 36' high other four measure from 4' 4' 9 1/2" in circumference and from 45' to 55' high.

THE MIGRATION OF A HOUSE

(Continued from page 166)

would be in keeping with the master building, both in style and scale. With characteristic ingenuity, Mr. Demarest took the old Demarest house at River Edge and reduced it in scale until it assumed the proper proportion to the large house itself. As nearly as possible then, the garage was built in facsimile of this famous old Dutch house, even to the extent of building in the dilapidated arch of the crumbling old Dutch oven on the west end, which is unfortunately now on the garage covered with honeysuckle vines. It is interesting to note that the new house was reconstructed with walls of normal thickness commensurate with the use of modern building materials, so that there was enough red stone left over from the great thick walls of the original house to build the entire garage. One very charming feature of the garage is the winding stone pathway leading down a slight hill to it from the

house, and the huge circular mill set in the pavement before the li each door. Both of these have pr ground many a sack of corn f bread of early Bergen County s So it was that, stick by stor old Dutch mansion, part of it ably pre-Revolutionary and th Early American, was carefully away and transported to a ne to be rebuilt into a charming An country home with all the u quaintness of an ancient C country squire's mansion. Had t been done, the old house wou fallen where it stood, as so man companions are piteously rotti crumbling away today. So, aft generations since the rebuild 1819, the direct and immediate dants of these old early An settlers are still living in the planted house which they built so many years ago.

STARTING THE WILD GARDEN

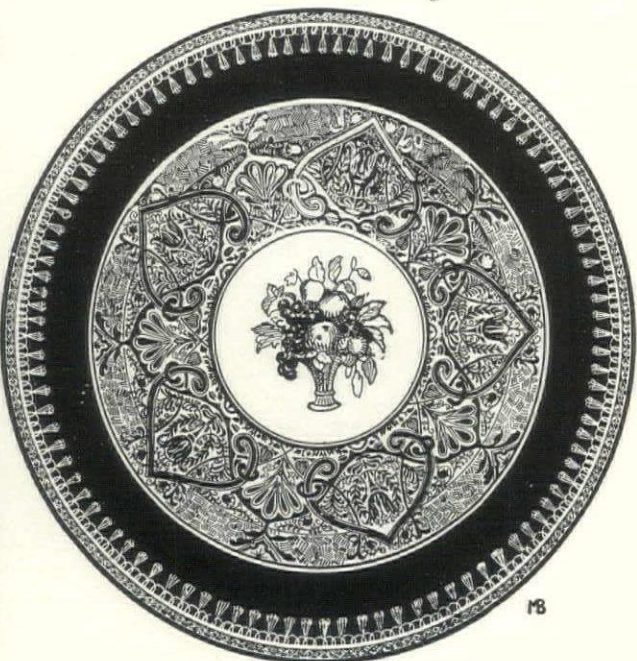
(Continued from page 196)

lessly or as a mere fad whose interest will wane after a few weeks or months. There has been in this country too much neglect of this principle, and thousands of plantings have been made which proved disappointments to all concerned. It would be a good thing if everyone who contemplates a "wild" garden would view it in the

light of a lovely, colorful p rather than a curiosity. Con thus, it also becomes a valuable of conserving our national wil dower and a sanctuary for lovely plants which are rapi creasing in numbers before vance of real estate developme the extension of motor high



Seven dollars apiece



MB

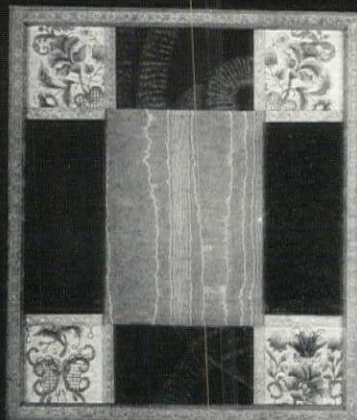
What gift lovelier? These magnificent service plates have unstinted decoration of encrusted gold, colored fruit centers, and borders of deep cobalt blue, light blue or green.

ONES McDUFFEE & STRATTON

Corporation
33 FRANKLIN STREET, BOSTON
Established 1870

Century Old Fabric Decorations

Wall Hangings
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Picture Frames
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Your Own Materials Used If Desired
Tapestry and Rare Fabrics Repaired

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EASY-SET

WHITE AND COLORED CHINA
BATHROOM FIXTURES



No. 187



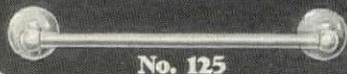
No. 167



No. 227



No. 156



No. 125

These modern fixtures are made of beautiful white china. They attach readily to your wall without visible screws, and are instantly available for washing. Offered in white, and in beautiful colors, and black. Your dealer has them. Send for descriptive circular to J. H. Balmer Company, 259-267 Plane Street, Newark, N. J.

You Can Lift Them Off and Wash Them



TRUMP!

LET "Trump" Bridge Table Covers give your bridge tables that smartly dressed appearance!

Finest quality rayon material provides a perfect playing surface, always kept smooth and free from annoying wrinkles by the elastics under the corners.

"Trump" Covers fit any bridge table; their bright, cheery colors, with contrasting borders woven in, add zest to any party; each corner is embroidered with a suit symbol; their readily washable quality keeps them fresh and sanitary; their surprisingly low cost makes them immensely popular. Colors in harmony with the decorations of your home.

Deal "Trumps" liberally as Christmas gifts; use them for prizes; and keep at least a half dozen for your own tables. *Special Christmas Price \$2.00 each*—individually and attractively boxed.

Order Your Favorite Colors by Number

from the fourteen color combinations listed below. Then mail the coupon for the benefit of the special price.

1. Sand with peach border.
2. Silver-gray with lacquer-red border.
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4. Hydrangea blue with forsythia gold border.
5. Grass green with gold border.
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7. Old rose with wineberry border.
8. Piping Rock Gray and Red.
9. Canton Blue and Gold.
10. Watermelon and Black.
11. Lido Sand and Navy.
12. Golden Poppy and Black.
13. Silver Gray and Liberty Blue.
14. Cinnamon Pink and Liberty Blue.

Yomanco Production Co.
Dept. 101C
115 Worth Street, - - New York

Enclosed find \$..... (\$2.00 each). Send me, shipping charges prepaid,..... Trump Covers. My money comes back if I'm not satisfied. (Order colors by number.)

Numbers
Name
Street Address..... Town..... State.....



HOUSE & GARDEN'S BOOK SHELF

(Continued from page 198)

Fruits which Ripen on Your Garden Wall—



JUST think of having pears and apples growing on trees which nestle snugly against your house, or having visitors remark upon peaches and cherries where only vines are expected!

Think of flowers in springtime; fruits in summer and autumn; and at all times a novelty of form which will hold your interest. These things espalier fruit trees will give you, and bring to your garden a flavor of old-world charm that is rarely found in this country.

The trees available are from five to eight years old. They are carefully pruned in single and double cordons, and their prices, from \$3.50 to \$14, permit unusual landscape effects at moderate cost.

Quantities are limited; if you would like to have some of these trees for your grounds, please send immediately for our descriptive circular.

W. E. Marshall & Co.
154 W. 23rd Street, New York City

appear in greater variety. The walls about the tubs and basins are lined with implements as fascinating as they are unfamiliar. The children's bathroom, to prevent any possible disorderliness in such an immaculate household, contains three basins—one for each of the children.

Mr. Koch's large collection of porcelains and modern paintings has been distributed among all the rooms of the house, instead of being confined, in museum-like array, to one large room. As the distribution has been made with taste and discretion the whole interior has been benefited.

R. H. P.

SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE. By Harold Donaldson Eberlein and Roger Wearne Ramsdell. Philadelphia: J. B. Lippincott Co.

IT is difficult to look objectively at any of the houses in this collection. Each plate is a poignant appeal to the house-builder in everyone of us. Each picture seems to ask: Can't you make some use of me? And that, I suppose, is what proves the popularity of any book on houses.

The authors here have gone somewhat farther than their few predecessors who, in the past ten years, have been exploiting the small French country house. They have brought together a larger and finer variety—at least a more quickening variety—than has yet been seen. The types range from buildings which are almost

Georgian in the balance and decision of their design to others as picturesque and rambling romantic's predilection could.

No other folk architecture so have the virility which these French dwellings possess. It so have drunk from every spring among the little houses in the collection are strewn in the symbol almost every European style, the Medieval to the Renaissance all of them have in common a personality, obtained in some from goodness knows where many examples are of the human nature. The answer may be the buildings which rise from the soil of France can escape this quality so ent a part of the national character.

In his introduction Mr. French offers an explanation and justification for the American house using at will any style of architecture, from any period, which is suitable for the purpose in hand. This may lessen the reader's conscience as he contemplates the houses in this book as models of his own; but it is altogether unnecessary, for the houses themselves are so resistible. It may be too bad that still have to imitate so baldly domestic architecture; but we will make up our minds that going to remain in the copybook until we have learned to write. It is a blessing we have such chosen selections as those contained in this book from which to work.

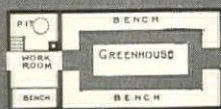
CAST IRON COMES BACK AGAIN

(Continued from page 156)

clearly shows both the silhouette value of ornamental cast iron and the crisp vigor of a rather unusual pattern. The Gothic patterns, strongly reminiscent of the tracery in Chinese Chipendale chairbacks, were no less successful and agreeable than the Chinese. Early in the 19th Century bunches of Grapes with vine leaves and curling tendrils were favorite motifs and were used in every conceivable place from the borders of wall paper to the painted decorations on chinaware. Of course they figured conspicuously in the cast ironwork of the period and were particularly successful among the naturalistic patterns. Lilies, too, as we may see from another of the illustrations, lent themselves equally well to the efforts of the mould-maker. When it came to conventionalized foliage and flowers of Classic type, or to animals and creatures taken from the repertoire of mythological natural history, the mould-maker had distinctly the ad-

vantage of the smith in the matter. He could give his figures and ornamental tails of ornament, and in the best of the masses he could compose two balconies from old Philadelphia houses are proof enough, if all evidence were lacking, that cast iron could be an effective and convenient vehicle of architectural decoration.

Ornamental cast ironwork of good early types for veranda balconies may often be had in considerable quantities from housewreckers. It can likewise be obtained directly from old houses that are to be demolished. Better still, a number of the foundries that cast the original work have kept the original moulds and are in a position to reproduce old designs of Grapevines, Lilies, Chinese or Gothic tracery. They also kept many of the moulds for garden and terrace furniture, such as chairs, benches and tables so that, too, can be cast for present day



Invest \$1,700 In Life-Long Pleasure

ONE of these self-contained crystal gardens is a source of never-failing flower joys. Its upkeep is as modest as its first cost. The \$1,700 covers complete materials and equipment, with heating system. Concrete work and siding only to be added. Other sizes are equally reasonable in price.

HITCHINGS & CO.

General Offices and Factory, Elizabeth, N. J.

Garden Full of Darwin Tulips



for \$2.00

IN anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for \$2.00

Selected from fifteen named varieties

Few Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mention this advertisement and send Check, Money Order, Cash or Stamps, or call at our store, and secure this exceptional collection, sent prepaid to any point in the U. S. east of the Mississippi. For points West and Canada, add 25c. (\$2.25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of 10 each of 10 varieties separately labeled for \$5.00.

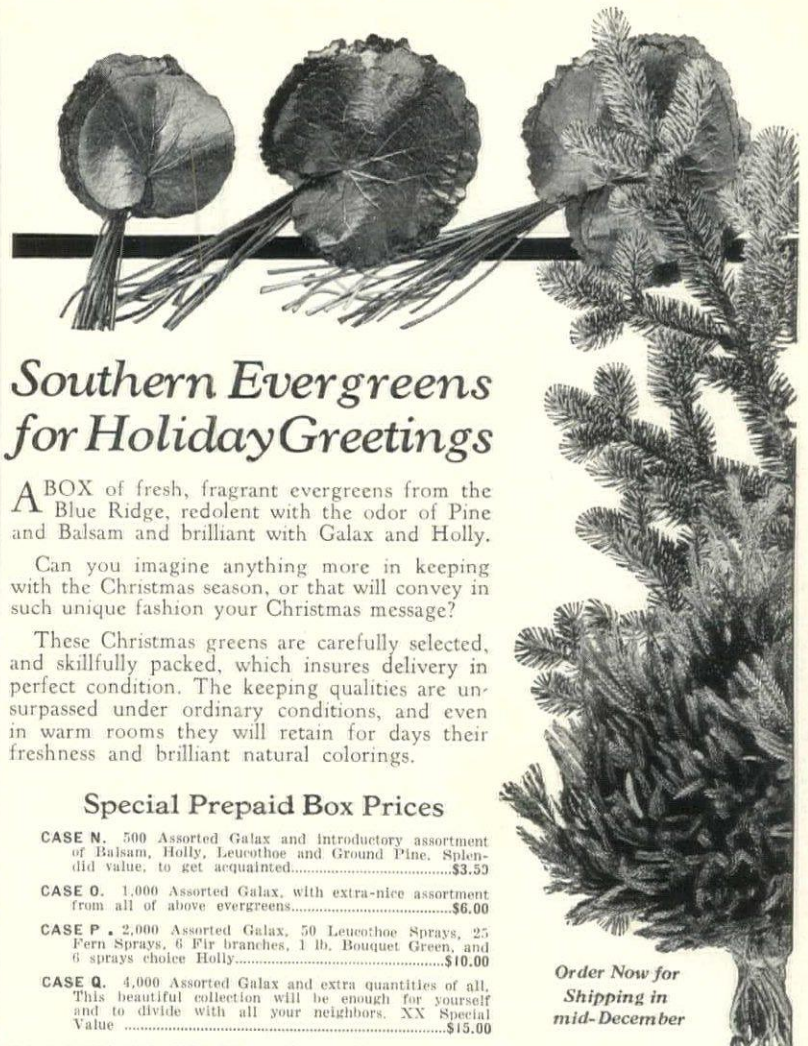
Our Fall Bulb Catalogue containing a complete list of High Quality Bulbs for Autumn Planting sent on request.

Stump & Walter Co

10-32 Barclay Street

H.

New York



Southern Evergreens for Holiday Greetings

A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

Special Prepaid Box Prices

CASE N. 500 Assorted Galax and introductory assortment of Balsam, Holly, Leucothoe and Ground Pine. Splendid value, to get acquainted.....\$3.50

CASE O. 1,000 Assorted Galax, with extra-nice assortment from all of above evergreens.....\$6.00

CASE P. 2,000 Assorted Galax, 50 Leucothoe Sprays, 25 Fern Sprays, 6 Fir branches, 1 lb. Bouquet Green, and 6 sprays choice Holly.....\$10.00

CASE Q. 4,000 Assorted Galax and extra quantities of all. This beautiful collection will be enough for yourself and to divide with all your neighbors. XX Special Value.....\$15.00

Order Now for Shipping in mid-December

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ROSES

By BOBBINK & ATKINS

AN enlarged and revised edition of this Rose catalog is now ready. The best of the old varieties are described adequately and frankly. Dozens of the latest novelties, and varieties new to this country, are offered for the first time. Many Roses are shown in natural color, and more of the little pen-and-ink sketches showing planting steps in detail have been added. Instructions for growing Roses have been simplified, and varieties are classified and arranged to make ordering easy.

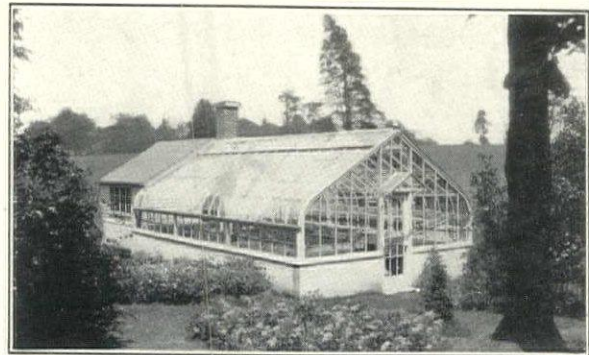
A copy of *Roses by Bobbink & Atkins* will be sent to those who intend to plant Roses this fall or in early spring. More people plant Roses in the autumn every year. If you do not wish to plant now we will reserve your Roses until spring.

Hardy Herbaceous Plants. A complete catalog of new and old-fashioned flowers—Delphiniums, Peonies, Hemerocallis, Trollius, Veronica, Doronicum, Anthericum, Rock plants, Heucheras, Marshmallows, and many other perennials. A table indicating flowering period, color and height is a feature.

Our specialties include deciduous and evergreens, Azaleas, Rhododendrons, Koster Blue Spruce, Cotoneasters, Japanese Maples, Lilacs, Chinese Magnolias. We can also furnish pot-grown Ivys, Silverlace Vine, Ampelopsis, and other plants. Ask for special list.

In your request it is important to state definitely what you intend to plant, as we issue several catalogs

BOBBINK & ATKINS, Rutherford, New Jersey



FOR SALE A Choice Piece of Perpetual Summerland

FORTUNATELY for you, its location is one that will exactly suit you. As for size, it is neither too big nor too little, but one that just fits your requirements.

In an almost mystic way, this available bit of perpetual summerland is always flower-filled. Sometimes it is filled with those lovely old-time favorites of our Colonial days. Then again, it is queenly roses and exquisite gardenias. Or, if you like, literally floods of sunshine-filled daffodils. And of course, violets and orchids.

As for the cost of this piece of perpetual summerland, that is a detail that can be arranged entirely to your satisfaction.

At your suggestion, we will gladly call and talk it over, or if you prefer, will send you an informative piece of printed matter.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES

Lord & Burnham Co.

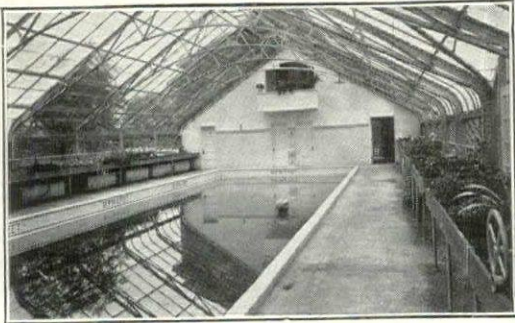
Builders of Greenhouses and Conservatories

Eastern Factory
Irvington, N. Y.

Western Factory
Des Plaines, Ill.

Canadian Factory
St. Catharines, Ont.

LUTTON V-BAR GREENHOUSES



Built for Dr. E. J. Fithian, Grove City, Pa.
S. E. Crosby, Architect

Out-of-the-Ordinary Glass Structures

The glass enclosed swimming pool illustrated above is but one of our unusual assignments.

Some time ago we built a Tennis Court Enclosure (to permit all-year all-weather play) for Mr. Carl G. Fisher at Port Washington. We have recently been commissioned to build a double Court Enclosure for Mr. Fisher on his Montauk estate.

Greenhouses and conservatories to meet hundreds of different requirements have been designed by us. Our booklet, Greenhouses of Quality, illustrates and describes a number of them. It is a booklet worth sending for.

The V-Bar construction was originated and patented by this Company. A glazing bar that casts less shadow than the V-shaped developed glazing bar has yet to be developed

ASK A LUTTON OWNER

Wm. H. LUTTON COMPANY, Inc.
257 Kearney Ave. **BWR** Jersey City, N.J.
GREEN HOUSES

Picturesque Pines for Seaside Planting

SWAYING in the stiffest gales, Jack Pines may bend and whip about, but the branches defy the wind and spray. Even under a load of snow the boughs droop gracefully, yet hold the heavy load.

Jack Pines are picturesque evergreens. Their hardiness and resistance make them most desirable at the seashore and for exposed inland places. In our nurseries we have Jack Pines from 2 feet high up to 15 to 20 feet. They can be moved in late fall, or in winter, with entire safety. Why not ask us to tell you more about them?

Rare Plants at Hicks

Many unusual trees and plants are found in Hicks Nurseries. Among them are Hicks' New Yew, Meyers' Juniper, Asiatic Sweetleaf, Cotoneasters in variety, Christmas Berry and new Barberries. The latest edition of "Home Landscapes" will give you full descriptions. Wouldn't you like a copy?

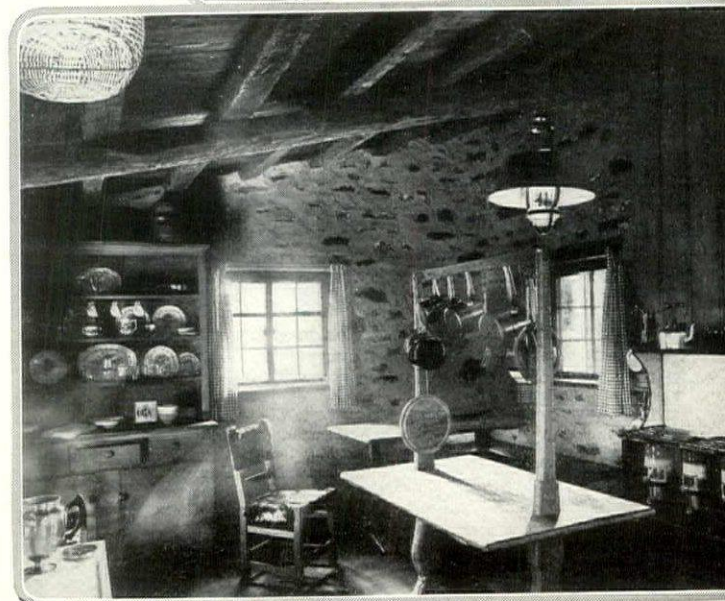
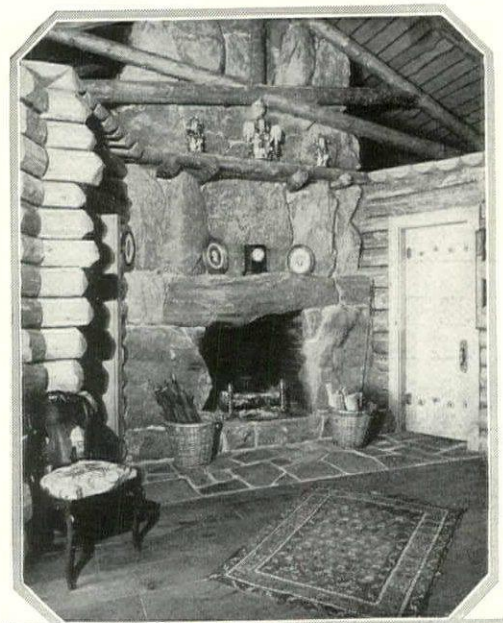
HICKS NURSERIES
Box H, Westbury, L. I., New York



Warrender

The interior of this stone building employs squared timbers instead of the customary round logs. The view above is of a combination living and dining room. Godley & Sedgwick, architects

ROOMS IN MODERN CABIN



The kitchen of this stone cabin contains an old-fashioned pot rack. (Center) A picturesque yet practical fireplace in the Alexander Williams camp



The charm of English gardens is proverbial

THE gardens of England enjoy a traditional beauty that has made them famous the world over. Of course, climate and soil play an important part, but the quality of the seed used is responsible for the unique position that English flowers enjoy in the floral world.

For more than a century the best gardens in the British Isles have been planted to Sutton's seeds. Their superior vigor is the result of the most careful plant-breeding and selection, year after year, of the pure, improved true-to-type strains. Better seeds are not to be had. They have been grown in America by some of the foremost flower lovers with uniform success. If you are looking for better flowers and stronger

plants you will find Sutton's Seeds will produce the results you desire.

By all means, write for the Sutton Catalog

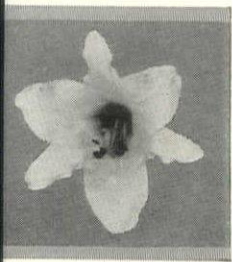
The new Sutton Catalog will help you select the flowers you want for your next summer's garden. It is a valuable horticultural guide as well as a catalog and will assist you materially in planning and conducting a superior garden. A nominal charge is made for it—thirty-five cents in stamps or International Money Order. Address

SUTTON & SONS
Dept. 5 Reading, England

Sutton's Seeds
England's Best



Plant Now Regal Lily



PLANT it before the ground freezes, so that next Summer you can have the lovely regal beauty of its high-headed, fragrance-giving blooms.

Blooms born in abundant clusters, sometimes ten to a single stalk.

They are an exquisite pearly white, with under side of petals tinged with a brownish pink, defying description.

No matter where you live, this choice lily will thrive and multiply. Needs no petting.

Send for **Hardy and Alpine Plant Catalog**

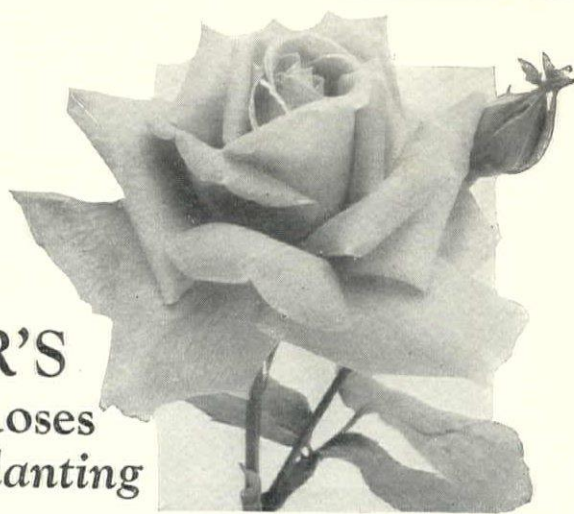
You have wanted an illustration side by side of each plant's name and description. Now here it is ready for you. Pages and pages of them.

In this catalog you'll find a surprising array of hardy plants, flowering bulbs and the increasingly interesting Alpine or rock plants. Send for it. Don't include postage. We feel that's our part.

LILY PRICES		
	Per 10	Per 100
inch bulbs	\$4.50	\$40
" "	5.50	50
" "	7.00	65
" "	8.00	75
" and up	10.00	100

The Wayside Gardens Co.
Mentor, Ohio

DREER'S Garden Roses for Fall Planting



IT is generally conceded by both professional and advanced amateur Rose enthusiasts that *the very best results are likely to be obtained from dormant plants set out in the autumn.* We have just issued a

Special Rose Catalogue

containing a marvelous offering of dormant plants for fall planting, of the World's Choicest Varieties. It also contains complete cultural directions which, if followed, *should enable anyone to grow Roses to perfection.*

A modern Garden of Roses could not be started with a finer collection than the famous

Dreer Dozen Hybrid-Teas

THIS collection is made up of twelve outstanding varieties noted for their freedom of bloom, length of blooming season and wide range of colors. It includes such famous varieties as Souvenir de Claudius Pernet, Radiance, Los Angeles, Imperial Potentate, etc., etc. Altogether you will find it a selection of truly high-grade varieties that will be a credit to any garden.

We will supply one each of the Dreer Dozen, in strong two-year-old dormant plants for \$11.00 delivered to any Post Office in the U. S. Fall catalogue also mailed free on request.

HENRY A. DREER, 1306 Spring Garden St., Phila., Pa.

Last Chance!

to plant Schling Quality Bulbs this Fall

Order them now! Tip-Top bulbs at rock-bottom prices. For example—

100 Darwin Tulips \$3.50

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field grown mixture. A \$6.00 value for \$3.50 or, if you prefer, 50 bulbs for \$2.00.

SIX SPLENDID COLLECTIONS

- 100 Single Early Tulips—10 named varieties. Bloom April and May..... \$6.00
- 100 Double Early Tulips—in 10 named varieties..... 7.00
- 100 Darwin Tulips—in 10 named varieties. Immense flowers. May and June..... 5.00
- 100 Cottage Tulips—in 10 named varieties. Grandmother's tulips more beautiful than ever. May and June..... 5.50
- 100 Breeder or Art Tulips—5 named varieties. Wonderful shades of bronze, orange, buff and apricot. May and June..... 7.00
- 100 Parrot or Orchid Tulips—in 5 named varieties..... 6.00

Virginia Grown Daffodils and Narcissi for Naturalizing and Lawn Planting
100 for \$8.50 1000 for \$82.00

Airy and medium Trumpets, short-cupped and lovely Poet's varieties, doubles and singles. All top size, mother bulbs.

ALSO THESE LOVELY HERALDS OF SPRING

- 500 Bulbs—a \$22.50 value—\$16
- 100 Crocus in 4 named varieties..... \$4.00
- 100 Scilla Sibirica (Blue Squills)..... 5.50
- 100 Giant Snowdrops..... 4.50
- 100 Blue Grape Hyacinths..... 4.50
- 100 Chionodoxa (Glory of the Snow)..... 4.00

Very Special REGAL LILIES at big Savings

A LUCKY, last minute purchase enables us to offer for a short time only these first quality bulbs at a tremendous discount—Long, trumpet-shaped flowers, pearly white petals, throats shaded with pale yellow, in clusters on 3 to 4 ft. stems. Regularly \$85.00 a 100 bulbs.

25 for \$11.00 1 doz. for \$6.00 100 for \$39.00
50 for \$20.00

Our new Bulb Book—lists of choicest bulbs for in or outdoor planting—free on request.

MAX SCHLING SEEDSMEN, INC.

Schling's Bulbs

618 Madison Avenue near 59th Street New York City



Regal Lilies
 A remarkable offering of Magnificent Bulbs at 1/2 their actual Value

THROUGH a very fortunate, last minute purchase from one of the largest lily growers in the country, who desires to turn his season's surplus into immediate cash—we are able to offer first quality bulbs of these rare and costly flowers—unquestionably the royal line of the lily kingdom—at prices that put them within the reach of all.

These bulbs sell normally around \$85.00 a hundred and higher. Rather than hold them at their real value, we are going to give you the advantage of our good fortune and turn our possible profits into good will.

We are offering these heavy, mammoth bulbs, sure to produce 3 to 4 blooms the first season—an extraordinary bargain at these prices:

12 bulbs for \$ 6.00	(regularly \$12.00)
25 " " 14.00	(" 24.00)
50 " " 20.00	(" 45.00)
100 " " 39.00	(" 85.00)

Regal lilies follow the Madonna lilies— which they somewhat resemble—in their blooming period. From three to six long trumpet-like flowers with throats of canary yellow shading to a pearly white, are borne on stately stems four to five feet tall. Being natives of Northern China and Tibet, they are perfectly hardy and are the most "fool-proof" of all lilies provided they are planted in a sunny spot.

These lilies are a permanent investment. Each year the bulbs will grow larger and increase in number giving you recurring pleasure from season to season.

N. B.—Avoid disappointment! Don't delay your order as this stock is limited and will soon be exhausted. **ORDER NOW!**

Schling's Bulbs

MAX SCHLING SEEDSMEN, INC.
 618 Madison Ave., Near 59th St., New York City

THE GARDENER'S SCRAP BOOK

AUTUMN WATERING

IT is a fact not always realized that fall-planted trees and shrubs of all kinds need plenty of water right up to the time the ground freezes. This requirement applies especially to coniferous and broad-leaved evergreens even though they may have been set out as long ago as early September.

The physical effect of a regular moisture supply is simple enough in this connection. Even though the plant is making no growth above-ground, it is desirable that its roots continue active for as long as possible in order that they may be well established and ready to do effective work by the time spring comes. Unless this occurs the plants will suffer in proportion to the lack of water which they have been obliged to undergo.

So watch the soil condition these autumn days and, if the rainfall is below par, supplement it by free use of garden hose or pail.

HASTENING THE COMPOST HEAP

GOOD compost soil, with its abundance of moisture-retentive humus and chemical content, is invaluable for the growing of fine flowers and vegetables. It is one material of which it is almost impossible to have an over-supply, and anything which can be done to hasten its formation is worthy of consideration.

The raw materials which go to make up the average compost heap—dead leaves, grass clippings, odds-and-ends of sod, etc.—take from six months to a year or more to rot away sufficiently to make good humus. This time can be shortened materially by the use of a powder which is added to the compost heap and, assisted by packing and watering, brings about a rapid breaking down



GALLOWAY POTTERY

Gives the essential touch to sun-room, hall and garden

Jars, vases, benches, bird bath fountains, sun dials, etc., in time-defying, beautifying, high fired terra cotta.

Catalog illustrating 300 numbers sent on receipt of ten cents in stamps.

GALLOWAY TERRA COTTA
 3218 WALNUT ST. PHILADELPHIA
 Established 1810

Wohlert's Flowering Trees

America's Finest Collection



Every size and variety of Japanese

Rose Flowering and Weeping Cherries and Flowering Crabs



Send for Catalog

A. E. WOHLERT

221 Montgomery Ave.

Narberth, Montgomery Co., Penna.

DREER'S Stately Tulips

can be planted as long as the ground remains open, usually until early December. We suggest planting in quantities for massive effects, as shown in illustration, as well as for cutting. For either purpose we can recommend nothing finer than the

Famous Old Dutch or Breeder Tulips

APRICOT. Buff, shaded apricot \$1.50 doz., \$10 per 100	PRINCE ALBERT. Mahogany shaded violet, \$1.00 doz., \$7.50 per 100
BRONZE QUEEN. Large, bronzy yellow 75c. doz., \$9.50 per 100	PRINCE OF ORANGE. Orange scarlet \$1.50 doz., \$10 per 100
DOM PEDRO. Rich coffee-brown \$1.50 doz., \$10 per 100	ST. JAMES. Chestnut brown, golden margins, \$1.50 doz., \$10 per 100
FEU ARDENT. Brilliant red \$1.50 doz., \$10 per 100	VELVET KING. Deep royal purple \$1.25 doz., \$9 per 100
LOUIS XIV. Bluish purple with gold-brown margin. Superb, \$1.50 doz., \$10 per 100	VULCAN. Salmon red, orange margin \$1.50 doz., \$10 per 100
PANORAMA. Deep orange red 85c. doz., \$6.50 per 100	YELLOW PERFECTON. Bronze yellow \$1.00 doz., \$7 per 100

Special Combination Offers

3 each of the above 12 sorts, 36 bulbs.....	\$ 3.50 postpaid
6 each of the above 12 sorts, 72 bulbs.....	6.50
12 each of the above 12 sorts, 144 bulbs.....	12.00

DREER'S Autumn Catalog illustrates most of these superb Breeder Tulips in natural colors. It also offers the finest in Darwin and Cottage Tulips (May flowering) besides bulbs for winter bloom, as well as all seasonal garden requisites. Gladly mailed on request and please mention House & Garden.

1306 Spring Garden St. HENRY A. DREER Philadelphia, Pa.



Turn Dead Leaves into Rich Manure

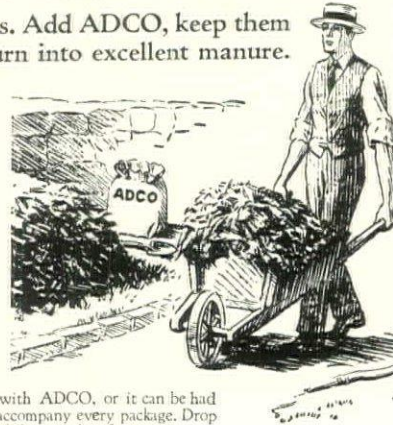
Don't burn fallen leaves. Add ADCO, keep them moist, and they will turn into excellent manure.

DO not destroy garden refuse. It represents more than half the yield of the soil. By the simple ADCO process it can be converted into manure and turned back to nourish that same soil.

Anybody can use ADCO, and every good gardener should use ADCO. Nothing takes the place of manure, and with ADCO you can make quantities of it, rich, odorless and clean.

Your seed house can supply you with ADCO, or it can be had direct from us. Simple directions accompany every package. Drop us a card and we will gladly send full particulars free.

ADCO, 1740 Ludlow Street, Philadelphia, Pa.



Winter Beauty

for the home grounds requires a good supply of Evergreens and Boxwood. Frost and snow do not affect their decorative charm, and throughout the summer months their shades of green blend admirably with bright flowers.

Plant your flowering shrub and trees this Fall to insure good vigorous blossoms in the Spring and Summer.

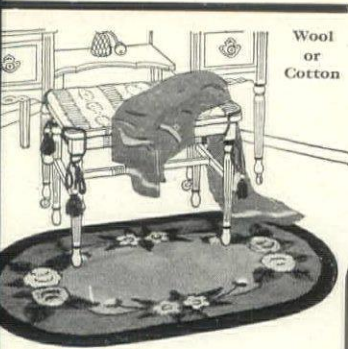
We specialize in large and small Evergreens and can supply hardy Box in edging at specimen sizes. Come and see them, or let us know your needs.

HOYT NURSERY

New Canaan, Connecticut
 Always Buy Good Nursery Stock

helpful

When answering advertisements, it will be most helpful to mention that you saw them in House & Garden. Helpful to you because it assures prompt response from the advertiser. . . helpful to us because it will enable the advertiser to know we are helping him serve you



Sent on Approval
Hooked Rugs

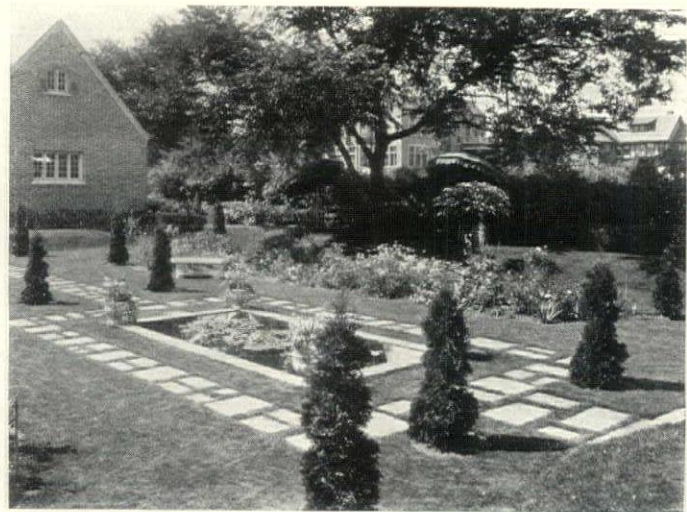
GENUINE old-time hand-hooked designs made by real mountain folks. Quaint and colorful! Figures in delicate pastel shades and backgrounds in tans, greys, ivory, bisque or taupe.

Borders in rich black unless ordered otherwise. Made oval, round, or rectangular and in any size. These Mountind Hooked Rugs lend color and charm to any room for years to come.

See One Without Cost
on receipt of card or letter with bank reference, we will send you a rug on approval and pictures of others. Or we send pictures only on request—no charge. Seeing a rug does not obligate you to buy. Address:

Mountain Industries
Dept. 12, Tryon, N. Carolina

**Mountind
Hooked Rugs**



OF OLD WORLD PRECEDENT
METTOWEE STONE

affords unlimited expression of modern Ideals in Garden Artistry. The subtle blending of natural variegated colors appeals strongly to the imaginative.

Let us describe this beautiful stone more fully—send for our illustrated pamphlet "B". Also ask for the name of our nearest dealer.



VENDOR SLATE CO. INC.
EASTON • PENNSYLVANIA



Plymouth Pewter

of Colonial Inspiration

THE graceful lines and curves, and beautiful satiny finish of old provincial pewter are reproduced faithfully and exquisitely in PLYMOUTH PEWTER—at moderate cost. Individual pieces from \$2 up to complete sets at \$150 and more.



No. 70—Platter
12 1/2 in diameter, modelled after a Thomas Boardman Early American original. \$9.00

No. 14
Colonial Candle Stick
10 1/4" high, charming in its chaste Colonial simplicity. \$4.00

No. 16
Night Candle Stick
A typical Early American model, 3 1/2" high, belongs in every Colonial room. \$4.00

No. 1—Water Pitcher
William and Mary pattern, after an Early 18th Century piece by Dunham, 7" high. \$9.50

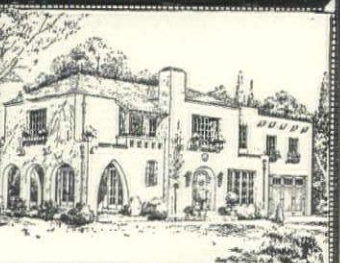
No. 18—Sugar Bowl
Graceful lines, sturdy handles, and unusually pleasing proportions feature this 3" high Colonial Sugar Bowl at \$4.00

No. 19. Cream Pitcher
A 4" high miniature reproduction in pewter of a charming Colonial pitcher, originally created by Paul Revere. \$4.50

All Plymouth Pewter, pieces are sent C. O. D., transportation charges prepaid. Artistic portfolio illustrating the complete Plymouth Pewter line sent on request. (Send 4c for postage.)

PLYMOUTH PEWTER CO.
605-A Bradbury Building
230 Boylston Street
BOSTON, MASS.

New World's Record



51 HOUSE PLANS \$100

(FOURTH EDITION)

THE greatest collection of modern American house designs ever published. Consists of Spanish, Colonial and English houses, Bungalows and Twin houses, costing from \$5,000 to \$80,000. Each house design and plan occupies a single page 9" x 12".

Free estimating service to each purchaser. Order now, as edition is limited. Pay postman on delivery \$1.00 plus small postage charge.

ANDREW CHARLES BORZNER
ARCHITECT, R. A.
17 Walnut St., Philadelphia, Pa.

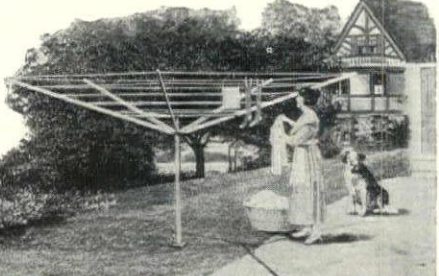
Your Clothes Dryer Need Not Be Unsightly

Make your clothes yard free for other purposes except at drying time. Hill Champion Clothes Dryer folds up like an umbrella and is easily removed.

Hill Champion is a quality product, is built to last a lifetime. Gives you 150 feet of line all reached easily from one position.

Our folder "G" will give you interesting information. We shall be pleased to send it upon request.

Hill Clothes Dryer Co.
52 Central St., Worcester, Mass.



HILL CHAMPION CLOTHES DRYER



DUBOIS Woven Wood Fence

An all-round, heavy duty fence for enclosing an estate or garden. Made in France of live, split chestnut saplings, closely woven together. Comes in 5 ft. sections, in two heights, 4' 11" and 6' 6". Easy to erect. Moderate in cost. Imported solely by **ROBERT C. REEVES CO.**, 187 Water St., New York City.
Write for Free Book of Illustrations



Begin a Library

Let us help you select the best books

What can invite more enticingly to cosy winter evenings than an open fire, an easy chair—and the choice of the best modern books ranged upon the wall shelves? It was the vision of hundreds of growing home libraries that inspired the publication of SCRIBNER'S LIBRARY OF MODERN AUTHORS. Every home should start a library, and Scribner's has now made it easy to do.

Send for SCRIBNER'S new plan

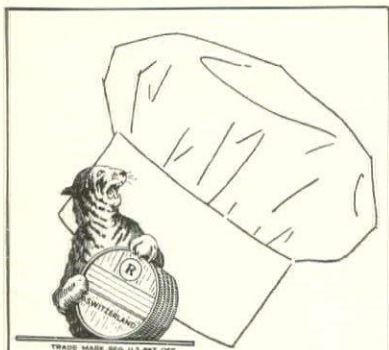
You can begin your library, or add to your present one—at small initial expense and on convenient terms. Group purchases of two or more sets can be made at substantial savings. Get our new plan. Simply check the authors in which you are interested, and mail it now to

CHARLES SCRIBNER'S SONS, Dept. 8-L
507 Fifth Avenue, New York City

Please send me full information about your Library Building Plan for obtaining the complete works of the authors I have checked.

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| <input type="checkbox"/> Galsworthy | <input type="checkbox"/> Poe, E. A. | <input type="checkbox"/> Turgenieff |
| <input type="checkbox"/> Ibsen | <input type="checkbox"/> Van Dyke | <input type="checkbox"/> Wells, H. G. |
| <input type="checkbox"/> James, Henry | <input type="checkbox"/> Roosevelt | |

Name _____
Address _____
City _____ State _____



Chef Chefs the Chef

THE WIZARDRY of his chefery is the simplicity of his simplicity—especially when he serves himself.

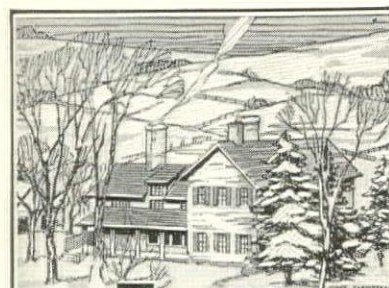
Naturally Tiger Emmental-Gruyère Cheese is his regular indulgence.

Not just because it is the leading Gruyère of Europe—that is but a reason.

On sale everywhere—as Swiss as the edelweiss.

Look for the Tiger. Precious cheese recipes on request. Roethlisberger & Co., Inc. (Origin 1856) 178 Franklin St., New York City.

TIGER
BRAND
Emmental-Gruyère
Cheese



JONES
DAIRY FARM
SAUSAGE

Still made on the Jones Dairy Farm by the Jones family—sole owners since 1834 by government grant.

Write us for particulars.

The Jones dealer near you will gladly deliver sausage weekly.

JONES DAIRY FARM
FT. ATKINSON, WIS.
P. W. JONES, Pres.

THE GARDENER'S SCRAP BOOK

of the plant fibers in the pile. The final result is an artificial manure or humus which in every respect is as valuable as could have been produced without the powder, and which is sometimes ready for use three months after its preparation commenced. In use it has proved as good a fertilizer and soil improver as the animal manure which is yearly becoming more difficult to obtain.

A FINE NEW GLADIOLUS

AT the Eighteenth Annual Convention and Exhibition of the American Gladiolus Society, held at Hartford, Conn. late in August, there was shown for the first time a new seedling named Mother Machree, originated by Floyd Stevens of Laconia, N. Y. Only three spikes of this large, smoke colored variety were available for the show, but they were enough to win a first for the best new seedling, and a special. Further than this, it is reported that Mother Machree was subsequently sold by Mr. Stevens for \$3,000.

The Society has recently decided upon four classifications as covering the different types of Gladiolus: Exhibition or Decorative, Florists'; Garden; Primulinus and Primulinus grandiflorus.

THE LILY ARMIES ADVANCE

HAVING for years attracted relatively little attention on the part of American gardeners, the Lily tribe is now springing into well-deserved popularity. As a result, growers and supply houses are reporting a heavy demand for bulbs of the less known species as well as the old stand-bys.

This is all quite as it should be, for Lilies have many commanding qualities. As our knowledge of them increases it becomes

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.

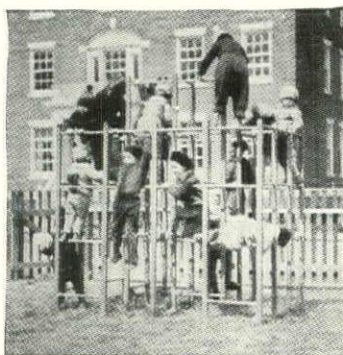
HEALTH EXTENSION BUREAU
SUITE F-378 GOOD HEALTH BLDG.
BATTLE CREEK, MICHIGAN

Make Your Estate the
MOST ATTRACTIVE
in your neighborhood for your children and your friends' children. Give them a
"JUNGLEGYM"
Nearly 1000 units in service
and watch them
CLIMB! CLIMB! CLIMB!

Enthusiastically recommended by teachers, parents, physicians and play-authorities throughout the United States

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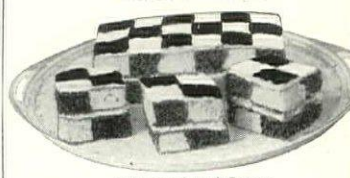


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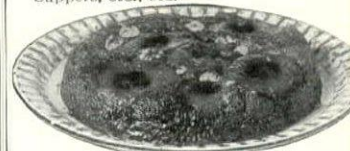
- "Checkerboard Cake"
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A SCHOOL IS LIKE A GARDEN

It is desirable in direct proportion to the quality of those who plan it and guide the development of its students.

IF its heads are wise in the selection of skilled assistance, careful of the soil in which the seeds of mental, physical, and moral growth are planted, and unremitting in their attention to the foods on which those growths are nourished, then they will have gone far in offering to your boy or girl the opportunity for that healthy, well-balanced maturity whose importance you know so well.

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Many such schools are listed on the school pages of House & Garden. If you are not sure which one solves the school problem for your son or daughter, write to us. We shall be glad to advise you.

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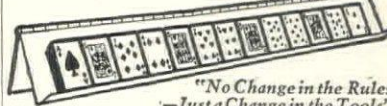
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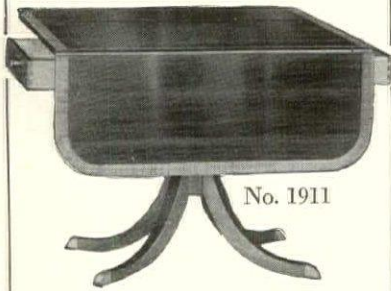
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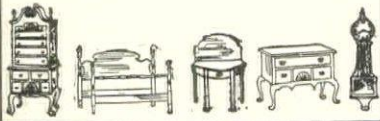
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THE GARDENER'S SCRAP BOOK

more and more evident that they merit wide general use, for they are not too difficult to manage. They can be made to yield a succession of bloom for two months or more, merely by the selection of several different kinds each of which bears blossoms of distinct beauty. A good list would include *Lilium candidum*, *elegans*, *hansonii*, *regale*, *henryi*, *batemanniæ*, *pardalium*, *tigrinum* and *magnificum*.

PLANTING ROSES THIS FALL

PLANTING Roses in the fall instead of the spring is not at all a new idea, but it seems to make rather slow progress with the gardening public at large. The advantages of it, of course, are similar to those which are generally accepted as being applicable to most deciduous trees and shrubs—establishment of the roots during a period when plant activity is at a standstill, and getting a real start at the very beginning of spring before, really, any new planting could be done. In other words, the fall-set plant is all ready to get away to a flying start as soon as conditions are right for it, whereas stock planted in the spring has to use up valuable time getting settled before it can set about normal, healthy growth.

It is sometimes argued that Roses planted in the fall are particularly subject to winter-killing, but this tendency can be overcome by proper protection with hilled-up earth during the cold weather. Some loss may occur, to be sure, but it is to be doubted whether this is not less important than the set-backs attendant upon spring planting, especially (as is often the case) when the spring-delivered bushes cannot be put in the ground until they have actually started to make new top growth.



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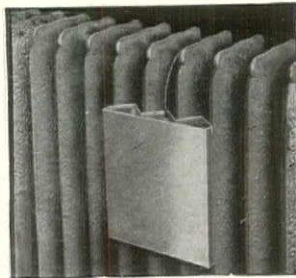
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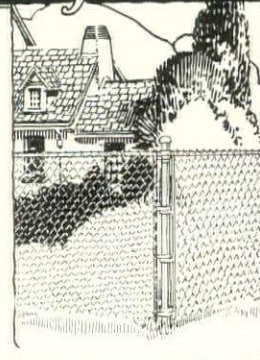
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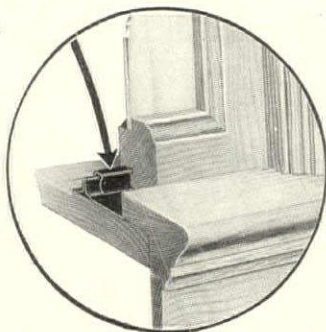
It's a labor saver. Simply sprinkle Sani-Flush into the bowl, follow directions on the can, then flush. Remarkable, isn't it?

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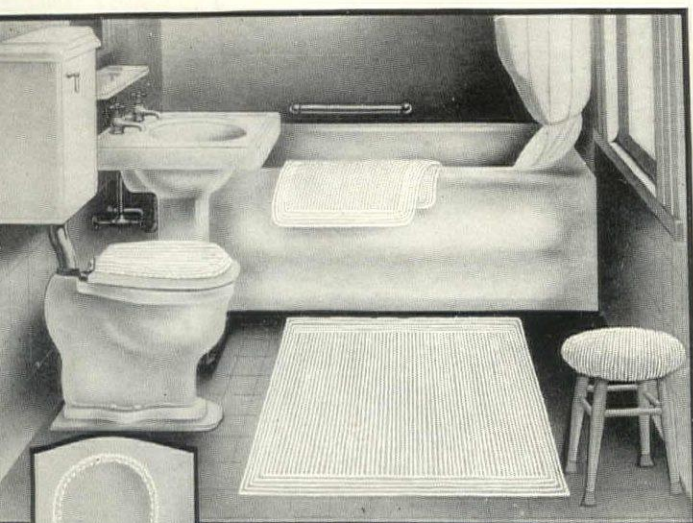
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You read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, indoors and out. As a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.

You are also naturally interested in knowing about all quality products—be 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.

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Crosley Musicone Speaker	
Freud-Eisemann Radio	
Pooley Radio Cabinets	
Splitdorf Radios	
Steinway Pianos	Facing
Stieff Pianos	
Victor Automatic Electrola	
Vose Pianos	
Welte-Mignon Reproducing Pianos	Facing

Real Estate

Real Estate	
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Schools & Camps

Pages	
Shoppers' & Buyers' Guide	

Toilet Goods

Caron Perfumes	
Forhan's Tooth Paste	
Guerlain's Perfumes	
Isabey Perfumes	
Listerine	

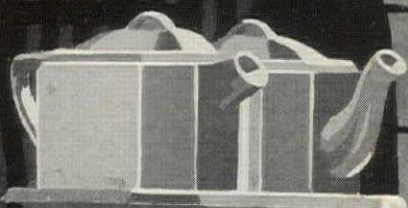
Tobacco & Cigarettes

Camel Cigarettes	Facing
Fatima Cigarettes	
Johnnie Walker Cigarettes	
Lucky Strikes	
Marlboro Cigarettes	

Wearing Apparel

Milgrim	
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Five Ways To Cut Your Coal Costs

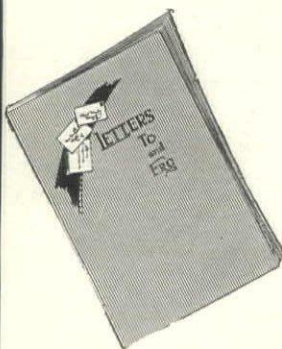
YOU may know three of the five and miss out on the other two.

It's maybe those two that are giving your coal bill such a boost.

This book, "Letters To and Fro", definitely helps you check up on your coal bills boostings.

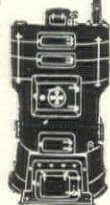
Also gives you six persons' views on five different heating systems.

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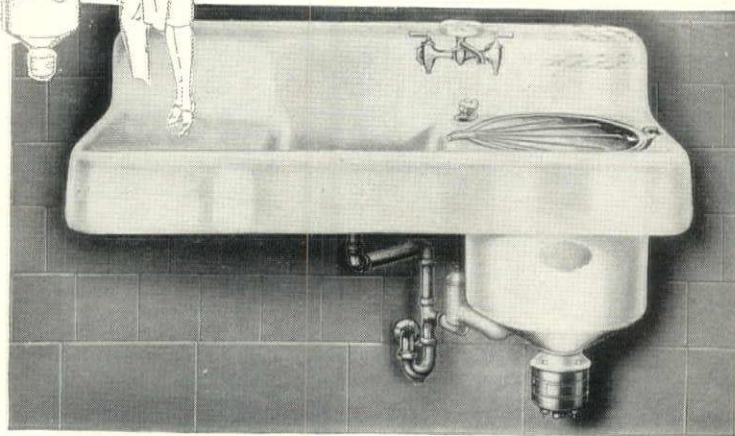
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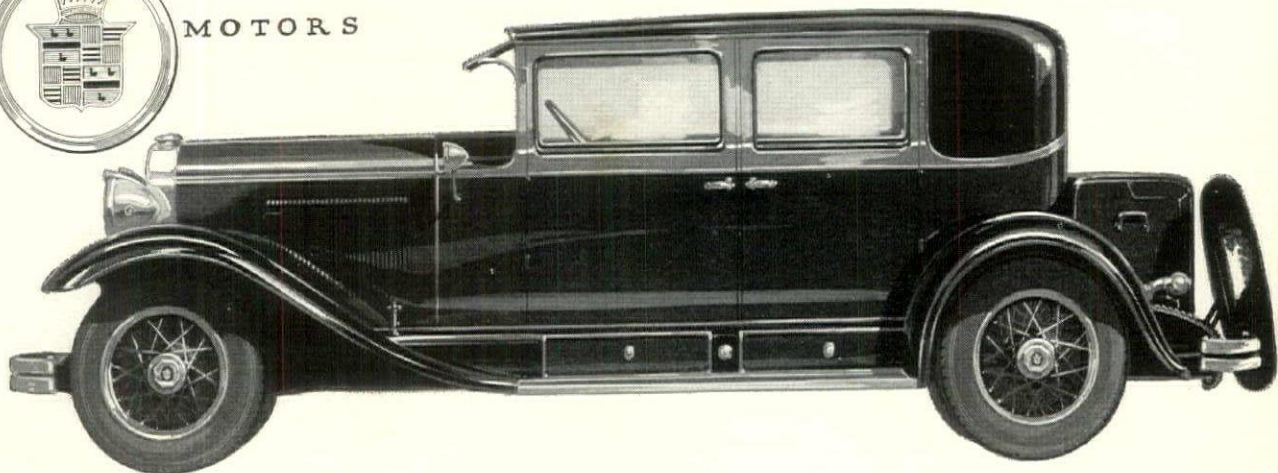
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