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THERE is an axiom among publishers to the effect that no magazine can afford to stand still; it must go either forward or back. In the one direction lies success; in the other—well, a good many periodicals go out of existence every year. Few of the latter are really missed, because the very fact of their failure argues that they did not fill the public’s wants. In publishing, as in other businesses, it is a case of the survival of the most fit.

If it would not be violating the vast secrecy of our Circulation and Business departments, we should like to quote a few figures which prove how fast and far HOUSE & GARDEN is traveling along the forward road. But, you see, no Sphinx was ever more noncommittal than is the financial manager of a big publishing house, so we’ll have to rest content with telling you something of what we, the Editors, see as we look ahead—gaze into the office crystal of 1920, as it were.

First, we see a magazine of broader scope, of many more pages, of wider appeal to its readers. It is a magazine which clings rigidly to its established field—that of the house, inside and out, and the surrounding grounds—but growing steadily in usefulness. The practical phases of making a livable home are strongly emphasized, without in any degree reducing the inspirational element or lowering the standard. New angles on the manifold problems of home-making are considered, new departments created, new solutions presented.

And as we look we see in the glass many thousand more homes where HOUSE & GARDEN is read, an unfailing inspiration for us to do our utmost in making for them the sort of magazine they want. After all, it is for his readers that the editor works; and if he fails to understand them, to be in sympathy with them, he had better close his desk and seek another job.

We have gazed into this office crystal of ours in other years, and we have found that its promises come true. You who read this we have seen there, and a hundred thousand others with ideals of what their homes should be. And today, in the depths of the glass, there is clearly imaged a bigger and better HOUSE & GARDEN—and we are going to see that you get it!
THINGS YOU REMEMBER A HOUSE BY

It may be the curtains or the color of the rugs or the comfortable grouping around a hearth or the array of books along a library wall that you remember a house by. But, if you will look back on those houses that have meant much to you, you will recall them for the play of light and shade—patterned sunshine filtered through the curtain's colors across a floor, a shaft of moon glow against a bedroom wall, a flood of morning light from a half-opened door into a hallway. An example is this view of the C. E. Chambers residence at Riverdale, N. Y., of which Julius Gregory was architect. Windows should be curtained and doorways designed with this in view. Good architecture and decoration always take the sunshine into account.
To create a lived-in, intimate and sympathetic atmosphere, to make homes rather than houses, it is essential that all the accessories for the rooms be selected and arranged with a view to comfort as well as beauty. For it is not until a room is complete in all its minor touches that it may be said really to "live."

Through them, it gains personality and distinction, and by the taste displayed in their selection, one may very easily judge of the character of the owner. That idea, of course, is a little hard on many of us, who have inherited quantities of useless trifles, which have nothing but a sentimental interest to recommend them and with which we often litter our homes. A suggestion for those unfortunate so handicapped would be to put the sentimental trifles away with lavender and old lace, where they belong.

**Mellowed and Modern Objects**

If we are so fortunate, however, as to possess really beautiful objects, of a mellower civilization, it is a different matter. Objects, such as those of the 18th Century in France, for example, when really great artists occupied themselves with the designing and creating of not only art objects per se, but all sorts of the necessary small appurtenances, such as lamps and screens, clocks and andirons. Then it was that men like de Gouthiere or Clodion were among the many masters who gave their skill to the casting in bronze of a candelabra or lantern and who inspired and animated all of the fascinating details, which through their clever use make a perfect setting.

It was in those days that the collecting of beautiful objects was considered an obligation of the leisure class, and the man who wished to live in the appropriate sort of an atmosphere had not only to have the money to acquire these objects, but the discretion to choose them, and, above all, the patience to wait for the artists' handiwork to be completed.

One of the curses of modern civilization is that we no longer have time, patience or sufficient interest to allow our homes to grow mellowed gradually. This feverish restlessness has naturally affected our artisans and discouraged our artists, and for that reason we find our shops crowded with poor, cheap objects with a purely "catch-penny attraction," which, when placed in an otherwise attractive interior become through their very tawdriness the most conspicuous thing in the room. Consequently, the entire standard of the decoration is lowered. How often have decorators thus suffered from the idiosyncrasies of their clients!

As a matter of actual fact, there is absolutely no necessity for ornaments at all, unless as an inspiration, because of their beauty in color or form, and had ones are totally worthless. The acquisition of purely expensive things, inartistic bronzes, oil paintings in heavy gold frames, onyx pedestals, imitation teakwood stands, ornate, impractical vases should be discouraged. These atrocities are still frequently seen, having been sold to the gullible purchaser under the guise of "objets d'art."

**When Is an Art Object?**

There are a few general rules which may help to guide the unwary. To begin with, the term "art object" should be conceded to be appropriate only after an authority (an authority with a cultivated taste) has pronounced them worthy of that title. Having decided upon the soundness of one's judgment in the matter, the next consideration is the appropriateness of the selection for the room for which they are intended. They should not only be appropriate in style, to conform with the general decoration, but in proportion as to size. It is quite obvious that a huge crystal lustre, although magnificent in a formal drawing room, would be quite inappropriate in a simple chintz-hung sitting room. A vase which looks top-heavy for a small table, a lamp so small, because of its unfortunase position, that one could not possibly read by its light, a littered, crowded mantel with objects too large in proportion for its size are all pitfalls to be avoided.

As to the appropriateness in style, it is needless to mention the inadvisability of using quaint Victorian touches in a rather formal Louis XVI room, or delicate Directoire ornaments in an early Jacobean English room. It is, of course, not necessary to stick religiously to one period in the choice of accessories, but the type of small object used should be in the period which will happily combine with its surroundings. This is a subtle art, which can only be learned gradually.

**Essential Accessories**

As to the essential accessories, such as mirrors, screens, lamps, small tables, candlesticks, they should have to pass the same tests as the
art objects. In other words, they should be really beautiful things in themselves. Fortunately, for us, there are bits of lovely china and glass from the Orient, modern to be sure, but very lovely in color and attractive in design, which are available today. Italy is also making fascinating pottery, appropriate for lamps, flower bowls, vases, and so forth, most of it reproductions of old pieces, but all of it answering to the requirements of both use and beauty.

Importance of Position

No matter how beautiful the object, however, or how lovely its color, it will be of no avail unless it is so placed as to be of some real use. Not only must that be considered, but the question of overcrowding as well. For example, the potential possibilities of a mantel shelf or a buffet, or a console table are very

Delightfully appointed is a Venetian lacquer desk with a happy arrangement of a Chinese figure vase between two lotus blossoms. A sense of symmetry is gained by the careful placing of the landscape picture with a flower print at each side and small black framed mirrors. Decorations from Mrs. Emott Buel

An antique walnut Italian settee stands between a pair of mahogany and satinwood small French tables of the same epoch. On them are placed green Chinese porcelain lamps with painted lacquer shades in a petit point design. The whole arrangement being completely harmonious. Decorations from Darnley, Inc.

On a round tripod Empire table in dull mahogany with green and gold legs and a marble top, stands a Venetian glass vase of graceful flowers and a quaint old china tea set. The chair is correct in scale and character and combines happily with the other furnishings. Decorations from Chamberlin Dodds

Perfect boudoir accessories are a painted lamp with a taffeta shade finished with multi-colored ribbon, a French figure in the Chinese manner and an old painted sweetmeat box, all disposed on a satinwood double kidney-shaped table with gilt bronze ornaments. Decorations from Chamberlin Dodds.

Centers of Decoration

The objects selected for these little centers of decoration should be sufficiently closely related in themselves in type, as well as to the object on which they are placed. An Italian table, with an old piece of heavy filet lace will carry with distinction a pair of tall amber colored Venetian glass urns, and a center decoration of fruits in an Italian alabaster bowl. This feeling for the right thing is not merely an appreciation of beauty, it is a gradual elimination of the inadequate. If your
Great simplicity and dignity characterize an arrangement of a brocaded satin-covered settee, a small Directoire chair and a little table on which conveniently stands an Italian pottery lamp with a painted lacquer shade. The sole wall ornamentation is a simply framed painting of a classic subject. The decorations in this room at the right are from Fabers-Biber, Inc.

An arrangement of accessories will not stand the test of either use or beauty, they may well be said to be of no importance.

If we will but stop to analyze the rooms which have had that home-like, lived-in atmosphere which is the ultimate goal for which most of us are striving in our houses, we will realize that that subtle something which may be missing in our own surroundings is due to the fact that all the small articles have been placed with discretion and a sympathetic understanding of the needs of the occupants. One will realize that that small table near the davenport has its accompaniment of essential lamp and shade, its box for cigarettes, its ash trays, its place for books. One will appreciate that a careful arrangement on a commode of a bowl of beautiful flowers with a pair of Chinese porcelains at each side gives the eye a pleasing resting place and adds much to the quiet distinction of the room.

How often has one visited houses where the obvious fact that nobody lived in the living room made it a cold, uninviting interior. The writing table had none of the essentials arranged upon it; there were no flowers anywhere, there was no fire in the fireplace and no intimation that there would be any, no place where one could sit down and read comfortably, no pictures, no books; no anything alive. All this due to the fact that the tremendous trifles had not been considered.

Accessories That Delight

It is with great delight that one remembers some rooms. They may have pleased us for many reasons, unconsidered at the time. There was the delightfully comfortable paneled living room and library combined, with filled bookshelves up to the very ceiling, with a bay window forming a comfortable nook in which a writing table with all its delightful appointments had been placed. There were a sufficient number of softly shaded lamps creating glowing spots in the room and inviting the reader. There was an ample table with place for books and magazines and comfortable chairs drawn close by, and there was that most inviting arrangement of all around the fireplace with its shelf, a perfect delight in color decorations. The walls had been painted a soft gray-green and one will never forget the delicious combination of Chinese yellow vases standing at each end of the mantel with a brilliant blue Chinese urn in the centre. They formed the only decoration on the mantel, with the exception of one or two very small figures, adding an art interest to the whole.

That one does not have to have an elaborate setting or proud objects to create this desirable atmosphere is frequently illustrated, when a clever person has been able to do it through the use of color alone and a few wisely chosen, inexpensive things. We particularly remember a little dining room with its painted Venetian blue plaster walls. At the casement windows had been hung orange sun-dour curtains, and in the very sunniest place of this very sunny room was a bowl of goldfish, with pots of growing ivy standing at each side. More ivy was arranged in a box with a trellis at one side of the room, between two very simple mahogany consoles, and on them were placed the necessary candlesticks in an inexpensive Italian pottery, with painted orange colored shades. Shallow dishes held fruit and on the dining table was a strip of lace with a glowing orange glass bowl filled with flowers. A black lacquered wallpaper screen with orange touches in the Chinese design stood at the serving (Continued on page 74)
The house surrounds three sides of a courtyard, a white, rough plaster structure in the design of which have been embodied old mission motifs and some hints of English influences. Exposed timbers and wrought iron chimney pots are interesting elements.

Two major chimney stacks are massed up in the front of the house with a garden seat at the bottom and a balcony above with an inset arch door. The flanking bays and the rows of French doors below make a dignified approach, as shown at the left.
January, 1920

The paths of the courtyard gardens are bricked. Vines and tall flowering plants add additional color to this ensemble.

A drive swings around before the courtyard and on through a porte-cochere, giving entrance both to court and cloister.

The various garden levels are marked by cement balustrades so that each level has its own personality and distinction.

The SEATTLE HOME of C. D. STIMPSON, Esq.

KIRTLAND CUTTER
Architect
SEVERAL years ago we heard a great deal of talk about woman's place being in the home. The slogan was used as a campaign challenge and as a sneer. It was bandied up and down the countryside until we got pretty tired of hearing it. Since the privilege of voting has been given women and since their presence in politics is felt in elections the cry has died down. The simple reason is that neither the employment of women in war work nor the radical challenges of the ultra-feminist has altered the fundamental fact that the home is a woman's realm. Now you can banish her to the home and make it such a place of drudgery that she loathes it; or she can abide there as a quietly figure, director of its work.

Thanks to the inventive genius of our manufacturers, the home has ceased to be a place of exile for a woman. The long hours that used to be necessary to obtain in housework, the work and toil on nerves and muscles, are being cut down by labor-saving machinery. The shortage of servants is being met with the same devices.

It can never be expected that a big house will be totally servantless. Utopia is still far away. But it can be reasonably expected that every housewife will get along with fewer servants. The hope of this expectation lies in two salient features of these times: (1) the simplifying of our home life; (2) the position of the housewife as manager.

One of the reasons for the high cost of living has been the complication of our living. The past generation has been brought up to feel that so many things are necessary to comfort than was the previous generation. Short-cuts to comfort cost money. The grocery order sent over the telephone saves steps but adds to the bill. The dress bought ready-made is a convenience—and an extra expense. The food and drink picked up at shops have added to the cost of living—especially the drink. Nowadays Congress is encouraging the making of drinks at home, sensible women will take a basket on arm and supervise their own buying at grocery stores, and we are forgetting the silly twaddle about clothes not looking tailor-made. The way to meet the high cost of living is to simplify the manner of living. And the way to simplify the manner of living is to live more at home and to do more at home.

We've reached the ebb-tide. The flood is leaving the restaurant and cabaret and turning toward home. Make no mistake about that. We are being cleansed with the fire that we ourselves kindled. The home is coming into its own, and with it, the woman in the home.

TAKING them by and large, our grandmothers were pretty good managers. They didn't have vacuum cleaners or electric toasters or telephones or a lot of other equipment that has cut down housework today, but, if you will remember, they did have a very decided system in running and managing their households.

Our mothers' day saw the introduction of labor-saving devices. The household work then stood on the threshold of a new era, but it didn't have courage to put a foot any. Moreover, the equipment had not reached the degree of proficiency where it could be considered practical. The machinery of household equipment complicated living.

This present generation has the perfected machinery and much more to come, but it lacks that same encouragement of a man—a system. We are dealing with old problems with new equipment. It is a case of wine in new bottles—and we have to find a way of handling it. To do this, of course, is a system, a policy.

The housewife of today is to her home what her husband is to his office. She is a house manager, a Dominiologist, as one of the House & Garden contributors calls her. To be successful in that sphere she must apply the same principles to management to her work that her husband does to his. She must consider three things: (1) household policy; (2) household equipment; (3) employed personnel.

The employed personnel not only includes the cook and the other servants of the house, but also the grocer from whom vegetables are bought, the butcher, the dealer in housewares. There is just as much reason for the housewife looking into the character of her butcher before she buys from him as she looks into her cook's reputation before she hires her. In this respect she is a purchasing agent and she should apply the same exacting principles that a purchasing agent of a factory does.

The household equipment can generally be divided into departments, just as office work is divided into departments. There is the cooking department, the laundry department and the cleaning department. These will be large and small according to the size of the family and the house. Each requires its own equipment and each should be kept separate—the cleaning instruments such as brushes, brooms, vacuum cleaner, dust cloths, etc., in their own department or closet; the things appertaining to the kitchen in the kitchen; the laundry equipment, soap, clothes lines, etc., in the laundry. Some household managers may say that this is an old story. Yes, to them. But hundreds of women complicated their household work by not using this departmental idea. So soon as they do, housework begins to straighten out.

A HOUSEHOLD policy is less easy to define. In an office a policy is the way of conducting business—both the way and the purpose. In a house much the same can be applied. In an office a policy is generally shaped in conference with the heads of departments and molded gradually as changes of economic circumstances crop up. The household policy can only be decided in conference between a man and his wife. If they are wise, they will also call in the servants from time to time to discuss these subjects of expense and management and general domestic activity.

This last is a big question, but we are coming to it. As the household has been raised to the place of manager, so will the servant find her place more permanent because of her share in the household management.
MODERNIZED MISSION

If it is fitting to adopt English and French architectural designs to the American environment, even more fitting is it to use the native mission style that once was the glory of California and the southwest. It is suitable for a house and, in this instance, has been used successfully. The residence is near Seattle, the home of C. D. Stimpson, Esq. The rounded arch door, the cloister, the brick paths, the touch of exposed timber, the wide overhanging eaves, the rough plaster walls of the house built around a courtyard—these elements combine to make a pleasant, livable modernizing of an ancient native style. The architect of the house was Kirtland Cutter.
BEGINNING WITH BOHEMIAN GLASS

Revised Interest in this Ware Affords a Good Opportunity for the New Collector—The History of the Glass

GARDNER TEALL

ONE never quite realizes how many sorts of glass there are until coming to collect them. Before the mysteries of their history have come to be revealed to the riper of hobbies, glass will, perhaps, have been just glass to him, beautiful or unbeautiful as the case might be, and cherished or rejected accordingly. But once the collector comes within the thrall of its study, he finds that glass presents astonishing variety, a history, too, as fascinating as it is voluminous. In the "long and fair gallery" of his imaginary Temple of Solomon, Francis Bacon awarded a foremost place to a statue of the inventor of glass, "in recognition of its extraordinary usefulness to the civilized man."

"Who," said Dr. Johnson, "when he saw the first sand or ashes by a casual intenseness of heat melted into a metallic form, rugged with excrescences and crowded with impurities, would have imagined that in this shapeless lump lay concealed so many conveniences of life as would in time constitute a great part of the happiness of the world? Thus was the first artificer in glass occupied, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science, and conferring the highest and most lasting pleasures; he was enabling the student to contemplate nature and the beauty to behold herself."

Originating in Egypt, conveyed thence to Greece and Rome, flourishing in Byzantium only to languish there or to be carried into the barbaric north, later to reappear, the art of glassmaking underwent many vicissitudes in its earlier days.

Time has been extraordinarily gentle with much ancient glass. Quantities of glass objects dating from antiquity have been recovered from the sands of centuries in which they lay buried and have come to us whole, despite their fragility, whereas metal objects contemporaneous with them have been excavated from the same spots so corroded by rust as to have lost their original forms. Our museums—notably the Metropolitan Museum of Art, New York, and many American private collections—are rich in specimens of ancient glass.

Considering its historic interest and intrinsic beauty, it is remarkable that objects of this sort should still be offered to collectors at such reasonable prices. The study of ancient glass is interesting, even if one does not collect it. For instance, the collector of Bohemian glass, that interesting ruby-colored and claret-colored fabric—there are, of course, also other colors to be met with in Bohemian glass—will be interested in a study of the evolution of color in glass as disclosed in ancient pieces and in the literary references contemporary with or following their manufacture.

The Egyptians had glass of blue, green, yellow and jasper-red, amethyst purple, but...
the ruby tints were apparently quite unknown to them.

The Romans were never able to obtain a transparent red. Instead, they had to fall back upon their opaque red glass, the vitrum haematinon of Pliny.

The glass of Venice (Murano), renowned for its crystal clearness, also was produced in an opaque jasper-red sometime during the 14th Century, as an inventory of the Duc d'Anjou, dated 1360, mentions a "pichier de verre vermeil semblable à Jaspe."

German Glass

Very little indeed do we know of the nature of German glass antedating the first half of the 16th Century. Then the Italian influence, which early came to bear on German glass, made itself distinctly felt. "This much we know," says Dillon (Glass, Methuen & Co., London), "that in the 15th Century, and perhaps earlier, the Venetian glass was largely imported into Germany, and this not only on the backs of hawkers, for the large Venetian firms had agencies in many German cities. There were at that time depôts of the Venetian merchants at such comparatively remote places as the Silesian towns of Görlitz and Breslau, and early in the 15th Century the Italian glass was sold in the market-place of Vienna. At this time, however, we are unable to trace any influence these importations may have had (Continued on page 74)
The High Cost of Rugging should come under A or B class in the schedule of the High Cost of Living. We can—not that we want to, but we can—substitute moss and floss for down and hair in our upholstery, or domestic fading crottones for hand-blocked English linens, or mercerized cottons for taffetas and satins, and jute for damask. We have to do it every day. But what can we substitute for Chenille and Axminster?

Funny people with imaginations say, “Oh, we’ll tell our neighbors we’re leaving our living room floor uncarpeted for dancing and our bedroom floors rugless for sanitation. Do you think it will go down?” It may “go down,” but I am sorry for the poor children who hop out of a warm bed and put their warm little toes onto a cold shiny floor void of carpet, with perhaps one elusive slippery rag rug as an oasis in a desert of yellow varnish.

Frankly, it is a problem to meet this High Cost of Rugging. We may give all manner of excuses but we can’t avoid it.

In the hall, porch or breakfast room the floor can be marbelized. It is first painted black and then the design traced in with green. Here the treatment is given a hall passage. Agnes Foster Wright, decorator

The extravagant prejudice against rugs made up from carpeting by the yard should be discouraged. If the carpet is well sewed and even and stretched and laid down by using pins and sockets, or tacks, the rug should be satisfactory, and the seams not wrinkled. Unattached to the floor, the seams are sure to contract and the rug wrinkles. Another thing is to choose a deep napped carpeting so that, when the seams are carefully brushed, the nap entirely covers the seaming.

Seamless Carpets

Seamless carpet is very expensive, although a good Chenille is the finest thing in the world for a hall, living room and dining room rug. The rugs are either made to order, with or without a border, or else they may be had in stock widths up to eighteen feet and cut any length. These, of course, have no border. I advise a figured rug for a dining room, if there are children, or if there is little service in the house, as crumbs and spots show less on a figured surface. A good, subdued Oriental makes a fine dining-room rug, using a plain wall color and a striped curtain material so that the rug is well shown off. Beautiful Chenille rugs can be woven with a pattern to order to match the woodwork trim, that is, for example, the motif of an Adam room can be used as a rug border and centre. However, these are frightfully expensive, so I advise picking up an Orl-
In the dining room, where the floors are uneven, fill up the cracks and paint the floor a warm brown. Use a large stipple brush and then put on a coat of antique, shellac and wax. The effect will be excellent. If the floors are hopelessly bad, get a cheap oil cloth, turn it upside down, and use this as a surface which can be treated the same way. Use a dark bottle green for a floor where early English or cottage furniture is to be used, a nice deep leaf green for a hall floor. Paint the spindles white and sand paper the hand-rail smooth, give it three coats of dull black and wax, so that the finish has the appearance of ebony. The treads of the stairs could be painted black and also a 3/4" band, four inches from the wall, could be painted black around the floor, before the antiquing is put on so that it will be pulled together.

There are lots of good color schemes for painted floors. On a deep orchid colored floor, antiqued, use a sea-green very deep napped rug, made of three strips of carpeting. The seams can be so well brushed as hardly to show. A dull black floor can have a similar rug of gold color, toning in with a room of blue and yellow. One can generally pick up short lengths of unusual colored carpeting at a dealer's, and by taking the end length get a good price on it.

Felting and Ingrain

English 50" felting makes an excellent rug, in fact, a complete floor covering. It comes in soft tones, and wears well. A rug 50" wide and any desired length could have a border of black or deeper toned felting attached under it, so that it would lie flat. A very striking rug is made by having the felting embroidered in the corners with heavy worsted. The felting may be cut to fringe or not.

A carpeting that, in my judgment, meets the High Cost of Rugging better than anything else is old fashioned ingrain. It is hard to find today. (Continued on page 76)
Paved Walks and How to Make Them

ROBERT STELL

The garden without walks fails in half its mission. It may be beautiful, as a field corner thick with wild asters and goldenrod is beautiful—but it is not wholly intimate and inviting. A garden should be more than merely a pretty thing to be admired from outside. You must be able to wander through it easily and without thought of stumbling or treading on tender growing things, if you are to know it at its best. It must have paths to guide you naturally and without conscious thought.

Of a variety of paths—gravel, earth, turf and others—I am not going to speak here. Each has its special place, each its particular advantages. But the path of large stones is so comparatively seldom built, and its good qualities relatively so little appreciated, that it calls for more than passing attention.

Some Paving Reasons

In the first place, there is its practical utility. Paths like those illustrated on these pages are always dry, firm and solid. There is no mud or dust to walk in, no grass to keep eternally cutting, no back-breaking raking, grading or filling to do after the initial work has been completed.

And there are other more aesthetic but no less important features. There is something sanely substantial and forthright about the path of large stones. It knows where it is going, and why; it lends an air of permanency and dependability to the whole garden. The age and strength of the rock slabs contrast effectively with the fragile beauty of the flowers. To make the comparison still more marked, low-growing plants like snow-in-summer, speedwell and rock pink may be planted here and there in the spaces between the stones themselves.

The actual making of such a path calls for more care than the casual beholder would suspect.

First, there is the matter of the foundation. This must be solidly made of well graded and packed earth, perhaps with an underlying layer of broken rocks for drainage if the location is low and tends to wetness. The level of the path, of course, should be raised enough to prevent surface water from collecting.

The rock slabs themselves may be of native fieldstone dressed roughly flat on the upper side, or else irregular paving stones of the sort used for ordinary street sidewalks. In either case they should be of varying sizes and shapes, except where an extremely formal effect is desired. Here uniformity of outline is called for. The limits of size vary according to the width of the path and the general scale of the surroundings, but as a general rule none of the slabs should measure less than 1' or more than 3' across the longest way.
The stones ought to be bedded firmly in the soil when the latter has had plenty of time to settle after the final grading and has been well tamped down. The surface of the slabs should be raised 3/8" to 1" about the top of the earth.

The Pattern of the Path

As the photographs clearly show, a considerable variety in size as well as outline of the paving rocks is necessary to permit laying them in a wholly pleasing pattern. Anything in the nature of a geometrical, regular design should be avoided except in really formal work. On the other hand, guard against the appearance of "spottiness" which inevitably follows a too great massing of either large or small rocks. When the path is completed it ought to present a uniform appearance when considered as a whole—no particular sections of it should stand out more prominently than the others because of the size or arrangement of the stones.

The spaces between the stones should also be irregular in both size and shape. It is they which outline the pattern of the path, and the slabs should never be so closely fitted that these spaces lack prominence. If this point is overlooked, the finished job will be in large measure flat, stale and unprofitable.

Practical, First of All

From start to finish, keep this in mind: a path exists primarily to walk upon, and it should invite rather than discourage involuntary footsteps. To this end its surface must be level and firm. It should never inspire one with the sensation of skipping along a stream on a succession of unevenly spaced and wobbly boulders. "Watch your step" should be as unnecessary an admonition to the stroller along the slab-laid garden walk as it is needful in the maelstrom of a New York subway station at the rush hour.

The stones should be of varying sizes and shapes. Grass may be sown between them, or low flowering plants put in here and there.
PERIOD STYLES IN PICTURE FRAMES

Since Both the Frames and Pictures Expressed the Characteristic Motifs of the Periods
They Should Be Recognized as an Element in Modern Decoration

H. D. EBERLEIN and ABBOTT MCCLURE

Frames of pictures, no less than other items more generally recognized as furniture and no less than architecture itself, reflected unmistakably the prevailing characteristics of each phase of the great style cycle. Schools of painting, also, showed the dominant stylistic influence at work and a certain kinship may easily be discerned between canvases and the contemporary frames fashioned to enclose them.

In no one branch of decorative activity is there a greater latitude of opportunity for achieving legitimate and appropriate effects than in the matter-of-picture frames. And in no other field are greater mistakes or more incongruous stupidities perpetrated. Frames have their natural affinities and their proprieties both with reference to what they themselves enclose and with reference to what is outside of and altogether separate from them. It is only by recognizing the principles upon which these affinities are based that we shall either master the art of using them to enhance the effect of pictures, or discern how to employ them wisely in composition with other items of kindred or of harmoniously contrasting genius. We must recognize also the fact that frames, no matter in what period classification they belong by style, may be obviously unattached and movable, like any other piece of mobilian equipment, or may be part of the fixed architectural setting. In discussing the frame characteristics of each decorative period it will be necessary for the sake of clearness to adhere to this twofold classification. One might add that in the present age, although some admirable examples have been executed, we have scarcely made a full enough use of the varied possibilities of architectural framing.

The subject of frames appropriate to the contents of the pictures enclosed, is too large and important to be treated as a subsidiary issue to the present discussion, and requires a separate presentation. In this connection, however, it is necessary to point out that historic usage, through the dominant fashions of each succeeding era, has created what might be called a body of "period precedent". This is a certain association between types of pictures and the manner of frames that commonly went with them. This precedent of association between subject and manner of framing applies alike to the religious or mythological themes of the Renaissance, to the heroics of the Baroque age, to the pastorals and erotics of the Rococo episode, to the Classic motifs or the architectural landscapes of the Neoclassic, and to all other subjects chosen for portrayal in the several major epochs of decorative practice.

Renaissance. (1) The detached or movable frames of the Renaissance were quite as varied in form as were all the other architectural and decorative expressions of that wondrous exuberant age, and likewise quite as colorful. The
Among the Renaissance characteristics in this polychrome and gilt frame are the arabesques in gold on a blue ground, the pillars and the fully detailed entablature.

The greatest diversity of types was to be found in the countries where painting most abundantly flourished—in Italy and Spain, although France and England supplied examples well deserving of attention. In any space less than a book devoted to the subject, it would be impossible to consider fully all the Renaissance frame styles, but a few of the most typical may here be mentioned. There was, to begin with, the frame of distinctly architectural inspiration, with pillars or pilasters at the sides, reproducing accurately in mull, all the customary features to be found in their larger prototypes. The head of the frame might be either a straight entablature with properly detailed moldings and cornice or else, either a straight or a round-arched pediment enriched with appropriate carved decoration. This same type of frame often had a shaped base ornament or apron, bearing a shield, a cartouche, a shell or some kindred device along with its usual accompaniment of scrolls and foliage. Frequently these frames were carved in walnut, but more frequently still, were wrought with polychrome and gilt decoration upon a gesso ground laid over a soft wood base. The decorative motifs employed were the same as those that appeared on the carved or painted furniture of the period or in contemporary architectural ornament of various sorts.

Another type of frame, somewhat less architectural in its general composition, had ornately carved (Continued on p. 68)
As the first important flowers of the early spring we love the crocuses, even when only a few spring up in the grass or along the border. But how much more wonderful are they when there are hundreds upon hundreds of them! Sometimes they come up singly or in thinly scattered groups, perhaps only six, perhaps a dozen cups together with the sturdy, dark trunks of leafless trees rising about them.

In some parts of this crocus border the bulbs are planted thick, line upon line, with the cups so near together that they are no longer seen as individual flowers, but as long-drawn splashes of color. At these spots the tree trunks act as foils and the little patches of brown earth that do manage to show between the wide-spread chalice blooms serve to deepen the coloring of the crocuses themselves.
HOW to DRAPE a DRESSING TABLE

Suggestions for Variety and Beauty

Sketches by ROBERT LOCHER

Glazed or unglazed chintz may be used, hung in pleats and edged with a narrow silk ruching to conform in color with the chintz. This is made with a separate flounce at the top, attached to two commodious drawers. A glass top, a triple painted mirror and a chintz covered stool to match complete the arrangement.

Dotted Swiss or net, lined with a colored sateen make an effective draping. The material is shirred into a band to fit the shape of the dressing table, with glass knobs used for the drawers. Above hangs a mirror with a flower painting inset, which together with the table exactly fits into a niche.

Of a more elaborate variety is a taffeta hung dressing table with an interestingly draped top. It is exceedingly practical with its glass top shaped in a carefully proportioned curve, and underneath its deep scalloped frills, which may be swung back from the center, are two drawers of ample size.

An unusual treatment for a dressing table is to place it in a dormer window, where one gets the full light of day for dressing. This exactly fits the space and may be gracefully draped with a plain colored linen or a chintz. A decorative painted window shade is used and plain net glass curtains.
The window is the victim of more decorative mistakes, more mischievous mistakes, than is any other permanent feature of our houses. The causes of this seem to be that very many householders—and some decorators, too—fail to recognize the truth that there are windows and windows, and that they can't all be treated alike.

Standardization of this sort, if it be not arrested, bids fair to crush out of us all individuality, material and intellectual, and reduce us all to the uniform likeness of peas in a pod.

So long as we are permitted to continue in our present stage of civilization and architectural diversity there will be windows at which shades or curtains or both will be manifestly out of place and undesirable. There will be others where shades only or curtains only should be used and others again where both are proper.

The Purpose of Curtains and Shades

Let us keep in mind a few first principles and facts. We shall find them a great aid to clear thinking and sane doing in the matter before us. The fundamental purpose of a window is to admit light and air. It is a necessary and dignified architectural feature whose shape, interior setting or trim, and divisions ought to have at least a portion of decorative interest in their own right. It is the fundamental purpose of shades, curtains and hangings to modify excess of light at certain times and to shut out prying eyes at night when the lights are lighted; it is also a further purpose of curtains and hangings to yield a degree of relief where it may be necessary.

There are types of windows that not only do not require the relief of curtains or hangings, but are vastly better and more decoratively effective without them. Although, under some conditions, curtains or hangings may be excused with them, shades are distinctly out of place and can be affixed only by some clumsy shift that is always offensive to look at. Of this type is the window shown in one of the illustrations.

The shaped head, the mullions and transoms, and the ledged casements are sufficiently decorative and dignified to let it stand quite alone. It happens that this particular window faces the south so that it is sometimes necessary to subdue the flood of light pouring in. This is done effectively by curtains of heavy casing material that can be drawn at will. Shades would be an impossibility decoratively, and mechanically an awkward abomination. And yet the writer has time and again seen such windows completely spoiled by a multiplicity of ill-considered shades and curtaining.

A Mullioned Window, with arched or square head and ledged casements, that has a vigorous decorative charm of its own ought not to be obstructed. Any kind of movable appendages in connection with it can only detract from its value. This is especially true when the leading is decoratively wrought or when sections of painted glass have been inserted. Those who habitually obstruct such windows with shades and curtains, or muffle them with hangings—and these people are unfortunately too numerous—commit a fatuous blunder.

Round Arch and Casement Windows

Again, there is another sort of window in dealing with which may well be exemplified the blessed grace of knowing when to let well enough alone. The round-arched head window with well designed muntins often makes a delightful composition in itself, to which the addition of any of the customary window lingerie would be an intolerable impertinence and would quite spoil the whole effect. Yet possessors of these windows are frequently importuned by well-meaning friends, with decorative leanings and "intuitions," who suggest all manner of curtaining schemes ingeniously and otherwise!

Is it not time that we learned to appreciate a little the qualities of austerity and restraint where windows are concerned?

Another kind of window, quite different from the foregoing, is the range of small casements. This type is generally quite able...
January, 1920

When a window exists “to stand on its own feet” in a decorative sense and when anything is added it ought to be only the simplest glass curtains or else hangings that are so set that they can be drawn all the way across upon occasion or back quite free of the window when not in use. If there be a valance above, of course, Venetian blinds may be used, but roller shades with casements are both awkward to use and ugly to behold.

The Function of Shades

It is neither desirable nor possible to dissect and tabulate each known species of window and note opposite its name the conditions under which it may have shades or curtains or both or neither. The main thing is to stimulate thought and then leave it to common sense and a perception of the fitness of things to determine the wisest action.

When we once begin to banish dominating obsessions that have little or no real base to stand on, we shall recognize, for one thing, that it is perfectly reasonable and legitimate to have shades or curtains at some windows where they may be needed and wholly to dispense with them at other windows in the same room where they are not needed. We shall also perceive that in a great many cases every physical function performed by roller shades, which as a rule do not enhance the decorative quality of a window even when they do not mar it, can be quite satisfactorily accomplished by curtain hangings. We shall further become sensible of the fact that with windows of a certain stamp roller shades are positively incongruous and that their introduction upon every possible, and often impossible, occasion argues meagerness of decorative invention.

Appropriate Uses

The writer has no prejudice against roller shades as such, but he has a pronounced antipathy for them in the wrong place. Properly employed they may be not only utilitarian but decorative accessories of much value, a fact frequently pointed out and illustrated in these pages. Neither has he any prejudice against curtains. That would be sheer madness. But he does object to their use where they obviously have no place and where their presence is due to the mistaken notion that no window is complete without them. To swathe some windows with an excess of fluffy flummery when their character demands an austere, or at least a restrained treatment, inspires much the same sensation as would the sight of Michael Angelo’s “Moses” bedecked with earrings, necklace and a jaunty spring hat. Extreme window upholstery is oftentimes not feminine but disgustingly effeminate and superfluous.

(Continued on page 74)
The bedroom of the residence of Mrs. Donald V. Lowe at Tenafly, N. J., has blue painted walls and delicate combination of pink-mauve painted furniture with an apple blossom chintz and blush pink silk gauze curtains.

A HOUSE for A BRIDE
MRS. EMOTT BUEL, Decorator

The dining room has simple painted blue furniture with a line of yellow in the decoration, and a deep mauve carpet. The walls are cream color as well as the woodwork and flower boxes marking the entrance.
The sun porch was treated with the utmost simplicity, allowing the great beauty of out of doors to form the chief decoration. The orchard which surrounds the little house gave the keynote to the decoration.

The simple little house is built all on one floor and for that reason it was very wisely carried out in the same color scheme throughout; varied a little in each room so that it did not become monotonous.

An apple blossom chintz, a delicate combination of pale pink blooms on a sky blue ground, was used practically throughout the house; its delicate colors creating just the ideal sort of milieu for a bride.

The comfortable living room with its open fireplace, conveniently arranged desk and reading chair with lamp has its walls painted cream with blush pink and soft mauve gauze curtains, and apple blossom chintz.
THE PLACE FOR TAPESTRIES
From the History of These Hangings Can Be Learned Their Proper Use in American Homes Today—The Old Makers and the Modern

PEYTON BOSWELL

The use of tapestries as decorations in America is comparatively new. Until the present generation few of them were brought to this country. The feeling still persists that they are fit to adorn palaces and great chambers of state and have no place in the homes of people on this side of the ocean; in other words, that, so far as this country is concerned, they are nice to read about; and see depicted in books and prints—fine settings for history and poetry—but something beyond all practical use.

Tapestry Chronicles

Certainly, they have filled an important place in chronicle and legend. Penelope, that most devoted housewife of Homer's world, passed her time of near-widowhood, waiting for the return of Ulysses from the Trojan wars, weaving tapestries. Not only have we Homer's word for this, but there still exists a Greek vase dating back to the fifth century before Christ which has her pictured in front of a tapestry-waving frame, at one side of which stands her son, Telemachus, who has interrupted her labors by his own return from the quest of his father. This picture reveals the interesting fact that tapestries were made in those legendary times in substantially the same way that they are made today.

Not only did the old Romans and Greeks weave tapestries to cover their walls, but the early Scandinavians likewise produced them. Shakespeare, prone as he was to commit anachronisms—as when he put clocks and chimneys in ancient Rome—did not fall into a like fault when he had the Prince of Denmark thrust his sword through a tapestry and immolate poor old eaves-dropping Polonius on the other side of it.

In a modern hallway with Italian spirit the tapestry forms a background for furniture. J. B. Holtzclaw Co., decorators

In a 19th Century Flemish verdure tapestry suitable for a modern room. Courtesy of H. Koopman & Son

Poe dreamed and wrote of tapestried chambers in old castles, of ghostly zephyrs from the land of the dead that swayed their ancient folds as if shaken by unseen hands; and that is about as close as any American up to the last few years ever really got to a tapestry unless he went to Europe.

But now America's palatial homes have hundreds of the finest specimens of Europe's golden age of tapestry weaving. One of them alone, the famous Mazarin tapestry from the J. Pierpont Morgan collection, now the property of Joseph E. Widener, of Philadelphia, is valued at half a million dollars, and scores of individual pieces and even whole sets that were woven in the 17th and 18th centuries for kings, princes, and cardinals, now adorn the walls of our millionaire collectors. Rooms in their mansions have been reconstructed even, in order to provide suitable hanging space, and furniture and other objects of the same period have been purchased at very high prices to provide the proper atmosphere and create an appropriate ensemble. Obviously, then, there is no lack of proof of the importance which attaches to genuine tapestries.

Old and Modern Values

All this, of course, sounds very remote to the ordinary man with the ordinary home. These magnificent specimens may as well have stayed in story books, so far as he is concerned. But these great acquisitions provide only the pinnacle of interest, and it is no more difficult to obtain a worthy example of tapestry for one's home than it is to provide a good painting or a desirable piece of statuary. The royal Gobelins and Aubusson specimens are in the world of textiles what Rembrandts and Titians are.
in the world of painting; and there are other tapestries, full of beauty and charm, which are as well within the reach of the person of ordinary means as are the excellent pictures by masters who are not illustrious.

Modern Makers
And there are modern tapestries, woven by hand exactly as they were woven centuries ago, which can be had at modest prices and in unlimited numbers, because they can be done to your order. Within the last quarter century three tapestry making institutions have had their inception in the United States and each has gathered to itself considerable fame—the Herter Looms, the Edgewater Looms and the Baumgarten ateliers. Nearly every one has heard of the fine historical series done by the Herter Looms for the Hotel McAlpin in New York City, and of the beautiful set, designed by Albert Herter, for the residence of Mrs. E. H. Harriman.

The idea that tapestries are suitable only for rooms of palatial size also has passed. There are small tapestries as well as large ones, in fact there are specimens of all sizes as well as shapes. Even in small apartments there will be wall spaces which tapestries will decorate better than anything else. They form exceedingly appropriate over-mantels, and make attractive backgrounds for any sort of period furniture, or reproductions of period pieces. The first illustration for this article shows how a tapestry of medium size can be used with an antique table, together with ceramics and chairs. The fifth illustration reveals the more ambitious use of a large and splendid 18th Century French example in a French room with Louis XV furniture.

Even small fragments of antique tapestry are used with marked decorative effect, sometimes as independent bits of wall ornament, and at other times as backgrounds for plaques, bas-relief sculptures, shield or other art objects. So it will be seen that tapestry opens a field of beautification for all who have homes to beautify.

The Renewed Interest
Tapestry had its triumphs in the past and is now enjoying a new era of appreciation. But it has had its tragedies, too. The 19th Century, glorious in its mechanical achievements, probably for this very reason saw the lowest ebb of art since the dawn of the Renaissance. Tapestry passed into an utter eclipse; worse than that, it became the victim of a vandalism that is one of the blots on modern civilization. Much of the most beautiful art product of the ages was either destroyed outright or put to the most vulgar uses.

Imagine a beautiful tapestry, the product of the best artists and artisans of the golden age of art, cut up into bed-spreads and floor rugs, and even, as in the case of the great Gothic ser-

(Continued on page 80)
THE PAINT FINISH OF WALLS

How to Select Colors—The Mechanics of Antiquing and Stippling—
The Effects of Day and Artificial Light on Paint

JAMES E. DURHAM

It should be borne in mind that while every room in your house may be given a different color treatment, each should blend harmoniously with the others.

Look at the landscape and you will find that the wild flowers blend together in perfect harmony because their colors are too pronounced. No matter how vivid the coloring of individual wild flowers, each is grayed down to a point where it blends perfectly with all other wild flower colorings, although it may appear to have great depth of color when seen alone.

Follow this suggestion: Gray down the colors you select for your various rooms, and absolute harmony of the whole will obtain.

Now, when I speak of graying a color, I do not mean that white or black must be added. Some people think that gray paints are made by mixing white and black. As a matter of fact, many gray paints do not contain a trace of black—the gray being produced by adding to the white one of the lighter shades. Graying is produced by adding another color; but a green may be grayed by the addition of red, and a red is grayed when green is added. Thus a duotone is produced; and a duotone is always a gray-tone.

Selecting the Colors

The most popular covering for walls is the ready-mixed flat paint, of which there are many brands on the market. It comes in all colors and gives to a wall that soft, dull, velvety richness that forms the ideal background for the furniture and furnishings. It is easily cleaned by washing with warm water and a soap free from alkali.

As in everything else, different people have different color preferences; some people are violently affected by red and purple shades. Yet it is possible to treat a wall with a color that your friend may dislike, but which in this instance will incite his instant admiration. The secret lies in the application of nature's basic principle; the gray-tone removes any real or fancied offensiveness because it introduces the element of repose.

Generally, the hall and living room are given first consideration, the predominating colors of these being the soft shades of green, blue, yellow and tan. Bedrooms should be treated in lighter and airier shades—such as pink, sky-blue, green or gray. The library and dining room, being more formal and masculine, may be painted stronger and richer colors, such as darker shades of green, blue and brown. The new "toast color" is very appropriate here.

Day and Artificial Light

The exposure of the room to be painted is a vital element that must also be given due consideration if proper results are to be obtained.

South to the West, so does the arc of pure daylight extend almost to the East; which simply means that a room with a southwestern (or even a due eastern) exposure should have warm wall colorings, while that with a southwestern exposure calls for cooler colors. It is this contrast that produces the subtle charm.

One must remember that these rooms are to be illuminated also by artificial light, which often changes the wall color entirely. For instance, if a room has walls of blue and is lighted at night by a yellow jet or bulb, the walls will appear green. The application of yellow light is the same as laying another color over the blue; and a mixture of yellow and blue always produces green. The sunlight, however, will not change the value of any color. Again, if a room is darker than the average and the owner wants to secure the same color as that shown on a color card, it will be necessary to lighten the paint several shades in order to produce that color. This because color values reflect back from wall to wall, and if a pronounced color is used as it comes from the can, the walls will appear several shades darker than the shade on the color chip.

Lightening the color to produce the correct effect must be done by and left to the judgment of the decorator, whose past experience will be his best guide.

One word more about the artificial lighting. No matter what color your walls, don't paint the ceiling a pure white. Rather use ivory, as this shade is nearer to the artificial lighting color, and will hold your color values true.

Better still, paint the ceiling with a mixture of one part of the wall color to eight parts of white. Then install an injured lighting bowl with a bulb that produces a white day light effect. The rays of light, being thrown upward to the ceiling will reflect down on the walls the tint of color in the ceiling, eliminating any possibility of distorting the color value of the room as a whole.

Antiquing

In "antiquing," it is first necessary to bring the wall up to a finish with a flat paint in the same manner as you would normally finish your wall if you were going to glaze over it. Allow it to become perfectly dry.

Then the wall should be glazed with a prepared glazing liquid, which has first been tinted to the desired shade with colors ground in oil. These may be obtained at any paint store either in a tube or by the pound.

Most walls that are antiqued today are stippled, and the amount of wall space covered at a time with the glazing liquid depends upon the figure that you wish to acquire on the wall. In other words, it is not safe to apply the glazing liquid over the whole wall before beginning to stipple or figure it.

Just a little at a time is the better way to do it, then apply another bit of the glazing liquid to the wall before proceeding again.

If an absolutely uniform figure is desired, it is best to apply the liquid quickly all over the wall, allowing a certain time for setting, and then stipple or figure with the prepared figurating material.

Upon completing the glazing of the wall, if a uniform texture of finish is not secured throughout, you may apply over the glazing liquid (after it has dried) a flat finish which, when dry, will produce a uniform finish.

Straight stippling is done with a brush 4" by 0" or 4" by 8" in size, the bristles being at

(Continued on page 64)
In this dignified dining room, in the New York residence of Edwin S. Bayer, the wall element is paneled weathered oak stained a light gray, the ceiling Georgian. Taylor & Levi, architects. W. & J. Sloane, decorators.
The four rooms shown here are in the residence of Mrs. Edwin Holter at Mt. Kisco, N. Y. The walls of the dining room are soft gray with a decorative frieze. Sheer curtains are at the window.

An interesting treatment of bookcases at one end of the music room, duplicating in architectural treatment the window at the other end, creates a well balanced arrangement.
Mural decorations by Barry Faulkner in a variety of brilliant colors lend their beauty to the entrance hall. Chinese elephants stand at each side of the table on the black and white marble floor.

Ivory woodwork and pale yellow grass cloth form the background of the large comfortable music room, with its chintz-covered furniture and its attractive arrangement of tables around the hearth.
The garret bedroom can have white sanded walls, a leaf-green carpet, curtains and covers of rose, gray and white striped silk, and be furnished with a complete dressing table and bench, a four-poster with a flounced cover, a tallboy, desk and comfortable chair.

GLORIFIED GARRETS

Up At The Top of The House Can Be Furnished A Living Room, A Bedroom or A Nursery That Will Be a Constant Delight

ETHEL DAVIS SEAL

In every house more than two stories high, there is always one room or two stuck up under the eaves where you can look down at the tree-tops and up at the stars, or cooly listen to the delicious patter of the rain on the roof, though it never occurs to you to do any of these things, for it is only your garret up there under the eaves.

And you fill it with old things, with packing cases and trunks, with furniture of yesterday awaiting the magic touch of the restoring man, with the children's broken toys and last season's dresses, and with huge piles of treasured House & Garden magazines you just can't bear to throw away.

You keep your treasures in your attic, also your bêtes noires, but you rarely look at them, for your garret is to you a consecrated dumping ground of sorts for all the things which you lazily don't know how to use, or how quite to throw away, and gathered under its friendly shelter it is both pleasant and easy to forget them.

But if you do not know the real delight of a dormer room, you cannot know what you are missing by not using to their last inch these rooms at the top of your house. You may make them into fascinating living rooms, libraries, study rooms, work shops, studios, guest rooms, or nurseries, for as such they will more than satisfy that ever-present but sometimes unrecognized homey heart's desire to get far away from the madding crowd, alone at the top of the world. The cozy, shut-in quality of an attic dormer room, supplied with comfortable chairs, twinkling candlelights, glowing lamps and a hearth fire is only to be equaled by the vastness of the surrounding world, the burning sunsets to be fathomed from the high windows, the mystery of the twilights enveloping it so closely, the leagues of midnight sky stretching over it and away.

A Dormer Living Room

Suppose you furnish your dormer room as a special living room for the family, doing it with a care as great as that which accomplished the living room below stairs: suppose you do!

I suggest you make the walls a misty gray, either painting or water-tinting them, using a bit of sand in the mixing to obtain a friendly roughness of texture; then cover the floor with a large dark rug that will stand the test of time and eager feet—it might show brown in it, and black, together with what other colors you may wish, and so flexible are the conventions here that you may choose anything from a Wilton to a dark rag rug, or one of those stunning two-color grass rugs seen erstwhile in sun parlors and on porches. Or if you fancy small rugs and a polished floor you have at your disposal sumptuous Orientals or quaintly braided rugs in oval shape, in dun and flaming colors.

You have many choices in the way of furnishing your living room under the roof; in the more formal living rooms you may hesitantly follow a delightful whim; there is the fear that you might tire of this or that, or perhaps you pause longest before daring materials too modest in their price to warrant their true effect; but in this room upstairs there is a cer-
January, 1920

in sangfroid in the spirit of its style.

Take the matter of the curtains: these may be little informal affairs of brilliant color if you wish. It is distinctly possible at the smaller chimney windows to hang one diminutive length of India silk or rajah in buttercup yellow, sunny orange, or an intense peacock, echoing this note in the spots of color on your lampshade, in an occasional pottery bowl, and in a pillow here and there; then at the other larger windows hanging heavier curtains of a more neutral tone, such as a heavy sunfast or a dull dyed muslin ornamented with thick stitched lines of brightest color and black. You may cause to lurk behind them for use at night inner draw curtains of the strong color that you’ve hung at the smaller windows, glinting forth interestingly at the edges. Suppose you start a living room like this and hear what the family will say!

Books and the Fire

Of course, you must build in shelves for books. Have rows upon rows of them, for their influence in the room is great; place richly toned piles and groups of them on desk and table tops; show that they’re used. Be more sparing of your pictures, for in a room with sloping walls there should be as much bare wall space as possible to create an effect of spaciousness. And if there is a possible way to build a fireplace, have your own hearth fire; this has been done many times so successfully that I do not hesitate to advise it, for it will make all the difference in the world to your room, and having it you will be the most favored of mortals.

A Furnishing Scheme

A real room such as this at the top of the house, having just such gray walls, had a blue, black and gray rug on the floor, buttercup yellow silk draw curtains at the windows, with a dull gray-blue sunfast hung over them at the dormers. The wooden furniture was mahogany and consisted for the most part of a bureau desk, a Fenimore Cooper chair and an octagonal gateleg table. The overstuffed sofa was covered in dark taupe frizette, which formed a good background for the pillows of blue, dull gold and sand gray. One overstuffed chair was covered with frizette to match the sofa, with a back of slate blue; and another was done in printed linen in blue, old yellow and black. Bright yellow candles pleasantly topped the tall brass candlesticks on the mantel; the pottery lamp had a shade of blue and black vellum with a lining of gold, which was truly effective above (Continued on page 62)
COLOR transition is one of the most frequent and important problems with which we have to deal when choosing the colors for our rooms. This problem may be solved through various mediums, such as wall covering, floor finish, woodwork, rugs, curtains and portieres. Each of these must be considered not separately but in its relation to the others, so that all will work together to produce an interior in which the gradation of tone or change of color from room to room is restful and harmonious.

Abrupt changes in color schemes, especially in wall color—as from brown to gray—are disquieting and completely destroy the effect of unity which should exist between rooms.

The Double Door Problem

In almost every home there are rooms which open through double doorways into the hallway, or into other rooms, sometimes both, and such an arrangement requires much care in the choice of wall decoration, woodwork and furnishings, that there may be a pleasing transition of color from one to the other.

The hall should be the keynote of the home, as the first impression of the home is received here; and every effort should be made to give it an air of dignified hospitality, an air which welcomes the incomer and immediately puts him at ease. This atmosphere is accomplished through the decorative scheme, which must also play the double rôle of being pleasing in itself and presenting an harmonious color transition to the rooms into which the hall opens. Though a hall or room may be thoroughly satisfying when considered by itself, nothing makes it seem so detached from the rest of the house as a color scheme which has nothing in common with the schemes of adjoining rooms.

The Hallway Sets the Color

The size and lighting of the hall and rooms help determine whether the wall covering shall be formal or informal, plain or figured, light or medium in tone. As the hall is generally the meeting point of different color schemes, we must either keep it neutral in background, or use a figured paper in which the colors are skillfully combined. If your problem is that of an apartment or cottage, where the hall is small and therefore informal, a satisfactory solution is flat paint or plain paper throughout, the same color or several tints of that color, light in tone, and rather neutral. The woodwork, whether natural finish or painted, should be uniform, the same rule applying, so far as possible, to the floors. This treatment gives unity and apparently increases the size; and monotony is avoided through the use of different but congenial hues in the furnishings of the several rooms.

Starting with this uniform background you can further the transition by means of rugs, hangings, and upholstery. A rug carefully chosen as to color and placed in a doorway gracefully brings together adjoining color schemes. If rooms are connected by large open doorways the portieres may repeat the color of the walls, slightly deeper in tone, or be of double-faced material showing the two colors used in the respective rooms. Only colors which harmonize should be chosen for such an arrangement, as each room should show at least a note of the color used in the other. A tapestry combining these colors could be used in both rooms, with the accessory color of each
HOW
DO YOU ENTER
YOUR GARDEN?

Six Suggestions for
Garden Gates

If the garden is walled, the gate can be of solid planks bolted together, which will be in keeping with the rugged character of the brick wall. John Russell Pope, architect.

(Below) Set between stone posts is a rounded arch wooden gate with open, decorative panels on each side. The Colonial character is in keeping with the posts.

The garden gate of wide wooden planks can be elaborated with wrought iron strap hinges in character with the architectural design of the wall and the decorations upon it.

(Left) A simple gate of distinguished design is arched with a pergola treatment set on high posts from which the gates are hung. Courtesy of the Matthew Mfg. Co.

A wrought iron gate affords a glimpse of the garden beyond. Its design is simple.

(Right) Finally, one can have a frame built up in the English fashion with an arched top.
A lane of gnarled apple trees leads from the house to the formal rose garden. Fantastic shadows are cast as the sunshine makes a pattern on the grassy slope.

Surrounded by the protection of the old apple trees, a well-planned rose garden produces a variety of blooms through many months of the flower year. Climbing roses of the Dorothy Perkins variety have been planted at each one of the trees, thus making a spot of color when the trees have lost their blossoms.
AN ORCHARD THAT IS A GARDEN TOO

On the Place of Egerton L. Winthrop, Esq. at
SYOSSET, L. I.

A border of brilliant blooms has been planted along the edge of the series of little gardens from which flowers are constantly being plucked, to decorate the house. The turf is kept clipped.

Formality and graciousness are cleverly combined in the little rose garden with its close clipped box outlining the beds. A small marble statue surrounded by roses marks the centre.
A paneled wall treatment is of paramount importance because it creates a seemly background against which to group furniture. Especially is this true of paneled walls finished in the lighter tones. The oak paneled wall, characteristic of the Elizabethan era, demands the furniture of that era, but a light paneled wall affords greater latitude in the selection of furniture. This lighter style of wall treatment avoids the formal, oppressive and ponderous atmosphere of architectural finish and gives us an atmosphere that is cheery and livable. Directly we think of a white paneled wall we think of a pleasant, friendly room—comfortable chairs, a dignified but hospitable hearth, wall spaces broken here and there with mirrors and picture inserts.

That paneled effect can be produced in several ways. Wood paneling is the first method. And here let me say that fortunate is the woman who has come into possession of a late 17th or early 18th Century home for, if the walls are finished in white paneling, she has acquired a treasure. It matters little if the paint has grown shabby or yellow with age, for it can be easily rubbed down and given a new surface. Of the panel finish the over-all wood is the most expensive and great care should be taken to have the panels the exact proportion. They vary with periods. Moreover, one must take into account the size and shape of the room and the disposition of the windows and doors. On such work it is advisable to consult a good architect or decorator.

Using Molding

The second method is to make panels with molding. Here again in the measurements must be exact in order to secure restful wall spaces. The molding can be applied directly to the plastered wall or, as is usually done, canvas is stretched on the wall and the molding applied over that. Apart from the size and shape of these molding panels the most important question is their paint finish. A flat tone paint over all would obviously lessen the effect of the molding. The molding should be slightly pronounced. Consequently, the custom is to paint the wall surface one tone and the molding shade lighter. If the walls are antiqued, i.e., finished with a wiped off coat of umber or gray and shellac, the hollow members of the molding will hold shadows that greatly enrich the general effect. There are divers other finishes—the molding may be gilded and antiqued, toning down the gold, so that this finish requires a dark wall such as blue or blue-green—a finish suitable for living rooms and salons; the walls may be oyster white and moldings faintest green for a country morning room.

Another Method

The third method is to paint the walls so that the molding is superimposed to a certain extent. No attempt should be made to paint moldings (insincerity in decoration is just as bad as insincerity in anything else) but the wall space can be divided off into panel effects with two or three tone painted strips of shade taken from the cretonne used in the room. The wall can then be glazed or stipple antique, i.e., a gray umber or even green paint—according to the over-tone desired—mixed with the shellac and stippled on with a stiff brush. The purpose of the paint treatment is to break the wall space into pleasing decorative panel effects.

To return, finally to the wood paneled wall, what sort of decorations should be given it? In many instances the very paneled effect is sufficiently rich and a picture hanging over it would detract from its dignity. On the other hand, there are rooms that require such enrichment as a painted, glazed paper or even tapestry insert may be used. The paneled wall can be broken with sconces or wall lights.
The panels in this dining room are made with molding, the flat spaces being painted a tone darker than the molding. In one of them is hung a Dutch flower picture flanked by side brackets. This balanced treatment is greatly enhanced by the grouping below it—the painted cupboard and chairs in a French design.

Two decorative advantages of the paneled wall are shown in the dining room below. Against the soft grey paneled wall have been set the Chippendale chairs and the Sheraton serving table, which silhouette well against it. In one of the panels has been inserted an old Venetian painting, an enrichment of the paneling.

As a silhouette background for wrought iron nothing approaches the light paneled walls. The group here is on the side of a living room. The panel furnishes an excellent ground for the mirror, too.

In measuring out panels, due regard should be given to the openings. This between-doors glimpse shows the panels regularly disposed with a white chair rail forming a panel at the bottom of the wall.
"The Flying Geese," an original design made of iron, smoothed finished, will catch the wind above your house for $32. An extra charge of $3 if galvanized. 48" long; cut-out is 16" by 9 1/2".

WEATHER VANES

These may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

Pan pipes to the four winds; on this weather vane. The points are marked below.
It is 30" long and 22" high. $75

This weather vane showing the huntsman in full chase is suitable for a kennel. It is 36" long and sells at $85.

No matter what wind the cow is constantly jumping over the moon.
The vane is 36" long. $75.

The kneeling Indian points his arrow to the direction of the wind.
The photograph shows him in action.

The ship with dolphin below comes in two sizes—16 1/2" high by 17 1/2" long, $38; 30" 25 1/2", $45.

Topping the tower of the garage at the Irving Brokaw estate, Mill Neck, L. I., is the kneeling Indian weather vane. Designed by H. T. Lindberg, architect.
A CHARACTERISTIC AMERICAN DOG

The Boston Terrier Proves that this Country Can Develop Dogs that Will Match In Every Way Their Imported Brothers and Sisters

MARGARET McELROY

As a nation we have not been in the habit of giving enthusiastic encouragement to things American. We preferred the stamp of foreign approval, and imported art, music, prima donnas and food have been received with greater acclaim than is accorded the same things "made in America." There are many reasons for this. We are still very young—let it go at that.

This is not true, however, in the matter of dogs. The one typical American dog, typical because bred and developed in this country, near the city that is responsible for so many of the good things of life, is today one of the most popular dogs in America. The Boston terrier has managed to hold his own against all comers. There are fashions in dogs as well as everything else, but as fundamental things do not change so has the Boston terrier successfully weathered the craze for other breed after other breed. Now he is facing his most serious foreign rival—and that is the Police dog.

Winning Recognition

This popularity was not easily won. For a long time the American Kennel Club, that last cry for perfection in the dog world, would have none of him. They refused to recognize a dog that was neither "bull nor terrier." It was not until 1895 that a group of men calling themselves the Boston Terrier Club succeeded in getting the dog admitted to the older club. The Boston terrier was then recognized as thoroughbred and soon became extremely popular. From then on his success was complete.

It was a dog called Barnard's Tom that started this breed on to fame and fortune. About forty years ago, a dog was brought from England of the half-bred bull and terrier type. This was a fighting dog, weighing about thirty pounds, dark brindle with a blazed face. The next step was the dog known as Well's Eph, brindle and weighing about twenty-eight pounds. From this dog came Barnard's Tom, the ancestor of all true Boston terriers. These dogs were not at first called Boston terriers, but were shown with the bull terriers and later became known as the "round head bull terriers." This is the reason they are so often mis-called Boston bulls. There is some bull, but far more terrier in their makeup.

At first any color dog was exhibited, provided the other points were up to the mark, but the majority were brindle, strongly marked with white and quite different from the present day cropped-eared, screw-tailed type.

There was a time when the demand for small dogs threatened to ruin the breed and they came perilously near getting into the toy dog class, much to the disgust of the breeders of Boston terriers, who claimed it was a man's dog, not a lady's pet. There is still some demand for these "toy" Bostons as they are called, but every true dog lover must feel that in these very small dogs, which in the breeding means a loss of intelligence and stamina, is the real danger to the future of the Boston terrier.

He is an American dog and characteristically so, from the tip of his enquiring nose to the end of his apology for a tail. He has all the qualities that justify his origin. Although not a fighting dog, he does not willingly seek a scrap, he is plucky and ready to hold his own. He is alert, eager, faithful, with a gay camaraderie as contagious as it is earnest, and one finds it hard to resist his appeal to "come on and play."

If anyone wants a one-man dog let him shun the Boston terrier. His amiability is his fault and greatest virtue. He is interested in all mankind and is the friendliest dog in the world.

These dogs are extremely intelligent and very easy to train. If possible, get a puppy of about three months and then the way is easy. They have formed no bad habits and are open to suggestions on behavior, the proper way of sitting up, playing dead, etc. Infinite patience is required to teach a dog tricks and there is some stubbornness in this breed, but perseverance and kindness will win out in the end. I say kindness, as much more is accomplished through it than by severer methods. Be very careful not to frighten a young dog and never, through loss of temper, punish him unjustly. A dog very quickly knows when he has done wrong and takes his punishment. He also quickly recognizes a just master and gives him blind devotion, often turning from one who merely pets him.

Care and Feeding

Boston terriers are healthy and easy to bring up if a little care and thought is given to them as puppies. Then they are extremely sensitive to cold and must be kept warm. In fact, all their lives, owing to their short, sleek coats, they have a dread of cold weather. They are not as sub-

(Continued on page 66)
MAKING A CLEAN SWEEP

**What a Vacuum Cleaner Ought to Be Like and Do**

ETHEL R. PEYSER

For altitude cleaning an extra tool is required. These tools are made of aluminum steel and fibre and cost from $7 to $10 extra.

"I HAVE seen ten vacuum cleaners at the Electrical Show and every one, according to the salesman, is the best on the market! I want one, but which one shall I buy? It's most confusing!"

This was said to me no less than ten times.

The answer is: that you must find out in the same way as you found out about your motor car before buying it. You didn't buy your car because a salesman said it was a good car and because he made you sign a slip and because he promised you, as he departed, a quick delivery.

No, indeed, you tried out the car first or last and you asked your friends, who had purchased the same make, how they liked it and you talked a lot about cost of upkeep, efficiency, wear and economy and the service possible to be had from the makers. Didn't you? Well, the same process is necessary in buying a vacuum cleaner or any other piece of machinery for the house and every Domiologist knows this to be a fact.

"All Is Not Gold, Etc."

All vacuum cleaners look charming and shiny and all seem very perfect in the shop. And they all do their stunts beautifully as the skilled operator thrillingly draws designs in the flour or bi-carbonate (clean, unclinging dirt) on the patient carpet. The operator talks glibly, often failing to give the failings of his machine because he doesn't know them. So the only thing to do is to try it, in your own home, under your own special conditions, and see that it gets under your furniture, removes threads, lint, hair, dust, matches and other substances with the least possible noise (for noise wears on the operator's nerves and raises a dislike for the cleaner) and the least possible effort.

It must be light weight, easy to operate and economical and durable. There is nothing so hard to remove as "natural born dust." It becomes imbedded in the carpet and it takes force to remove it and the sort of force that will not destroy.

Dust becomes deeply imbedded in the fibre of rugs. Surface sweeping never removes this dirt. A vacuum cleaner does

Taking up the differences in the various machines, it is the better part of valor to know what the nature of our prey is before we start to hunt! So we will examine the animal-dust in its hunting grounds.

**Dust's Hunting Grounds**

In our homes we have on the floor woolen or grass fabrics; rugs large and small, and carpets, grass rugs and matings. The carpets or rugs may have a long nap loosely woven (Chinese) Axminster, Wilton, Velvet Chenille or the pile in loops (Brussels) or just woven threads such as ingrained without any nap or pile. Grass rugs (Crex, etc.) and matting are of this kind.

It is easily understood that, as the carpet or flooring is walked on, the dust becomes deeply imbedded and gets tangled up in the fibres, and that surface sweeping never can take out the dust and one has to send carpets each year to the cleaners to restore their color, etc.

Above the floors are, of course, the hangings, mattresses, books, pictures, moldings, ceilings and walls. As to the dust and the litter, such as matches, hair, lint, collects, 85%-90% of it gathers on the floor, and 10%-15% in the rest of the room. Therefore the cleaning is reduced on the upper regions if the floor is kept really clean.

Of all dirt, considering the surface dust not walked on that blows in on our clothing, etc., litter, threads, hair, lint, and pieces of paper, imbedded dirt, grit tracked in and entangling itself in the carpet, the worst of these, of course, is the hair and lint and grit. These are hard to remove but they must be taken out, especially the grit, which is the destructive agent in dirt. In the Oriental regions, where the street shoes are left on the doorstep, the vacuum cleaner might seem useless.

The carpet doesn’t wear out so much from the top as it does by being cut from the roots by the stamping in of the cutting grit. Therefore, the vacuum cleaner has been invented to save the carpet, and not only to destroy the carpet destroying factors, but to...
As a medium for cleaning clothes, fur, etc., the vacuum cleaner opens up a wide field of opportunities to cut down the costs.

We Are Three Kinds!

And so, to have the cleaner that really functions, every machine must be constructed so that it can be easily taken apart and adjusted, and in order to know how to know whether the machine is useful, the following resume of the kinds of cleaners may be of service. These will be treated in functioning classes rather than in technical terminologies.

The portable cleaner (we will not discuss the installed types) are divisible into three classes:

1. Using air only as a cleaning agent
2. Using air plus a brush
3. Using air plus beating and sweeping brush

First: In this class are the tank machines having vacuum pumps as well as fans, single or multiple (many fans mounted on the motor shaft) and the small fan portables.

All these machines are on the same principle, having the motor, fans or pumps for moving the air, a dust bag to collect the dirt, and the hose in the tank machines' case and the extra tools.

In the small portable machines, which we are considering, the narrow slatted tool attached directly to the motor and fan case is the medium through which the dust of the floor is taken up and the hose, as in the tank type of cleaner, is eliminated for floor work and is only used for altitude cleaning. So the only difference in these types—the tank and the slatted portables—is that the tool for floor work is directly on the motor case, in the slatted or fan portables, and on the end of the hose in the tank types. In

The narrower the cracks, the more difficult to dislodge the dust. This is where the special tool is used effectively.

Some machines the dust bag is before the fan, in some behind it, in some the bag is enclosed (there are hardly any on the market now) and in others it is hung on the handle. The principle, however, is the same in each case: drawing air through the tool which slides easily over the carpet, plus the velocity of the air as the instrument upon which the cleaning is dependent. Upon the rapidity and frequency of the passing of this machine over the carpet depends the thoroughness of the cleaning operation.

When the carrier wheels are on either side of the nozzle or just back of it, keeping the nozzle slightly above the carpet, the operator, if skillful, can do a good job.

Second: Using air plus a brush: The brushes used are as follows:—(1) Straight bristle brush (looks like a comb of bristles) attached inside or outside of nozzle, projecting slightly below it so that it will comb the carpet. (2) Spirally wound bristle brush fitted inside the nozzle opening and operated by the carrier wheels, either with a belt or gears. This brush moves in the opposite direction to that in which the cleaner is pushed, and takes up the lint and hair, etc.

As to Motive Power

Motor driven brushes are driven by a belt attached to motor. It is continually in action when the motor is running except, of course, when the brush is removed for any reason. The surface is continuously swept as the air passes through the nozzle, and there is, of course, more power in the motor driven brush. But its enemies in the friction brush camp are strongly that the brush is prone by its velocity to wear the carpet! These brushes generally have two rows of spirally wound bristle, and in this type one gets away from the old-time carpet sweeper where lint and

(Continued on page 86)
PISE DE TERRE building is one of the oldest forms of house construction known. During the past six months the high cost of building in England has caused a revival in this use of earth walls. For precisely the same reason it will interest readers of House & Garden to know the history and practical details of using pise de terre. With brick, stone and even shingles bringing sky-high prices and carpenters and masons drawing down capitalist salaries, this simple and ancient form of house construction deserves serious study.

Old Tamped Earth Walls

The use of tamped earth walls—for that is what pise de terre is—is mentioned by such an ancient as Pliny in his Sixth Book of the Natural History. He calls them formæcan walls, or "earthrammed hard between boards," and he says that frost, heat nor cold have any effect on these walls, which are as imperishable as the pise watchtowers Hannibal built on the hilltops in Spain. In New Mexico and Arizona are found tamped earth walls which are said to be 4,000 years old. In the Rhone Valley, in Australia, in South Africa and in England pise de terre has long been a recognized method for making walls. So much for the historic precedent. We quote these facts to show that not only can house walls be made of tamped earth, but that they will last.

It is necessary to remember that pise de terre is no adobe. In making an adobe wall one uses a clay soil mixed with water and some straw. Often dung has been used for that purpose. You find adobe used in dry southern climates where entire walls are made of it, the sun baking the clay to a hard surface; and you find it used in northwestern Canada, where the Lithuanians stucco their log houses with a mixture of clay, straw, dung and water.

What Pise de Terre Is

Pise de terre, on the other hand, requires loam. A pure clay or pure sand must not be used; the one would crack and the other does not have the required cohesion. A mixture of either sand or clay with loam makes a good basis. The loam should be fairly free from stones and roots. The loam, when packed down with a tamper until it rings, will support a two-story house, but should not be built higher. The only machinery required are the forms and a tamper—a round flat iron on a wooden handle. Unskilled labor is all that one requires.

The foundations should be above the ground and the walls built directly on them. The presence of the cellar makes no difference. The forms can be the same as those used in making a concrete wall, although they should be locked firmly in place so that the tamping does not spread them. When one section of wall has been tamped the forms can be moved to another. Thus only one set of forms is required.

No reinforcement, as in building a concrete wall, is required, and no inner air space should be left. In door and window spaces a form should be set the size to accommodate the frames and the wall tamped around and above them. To assure solid lintels there can be used a piece of reinforcement—a strip of timber or a bar of iron. Windows and doors, therefore, are not cut out after the wall is built. Where fireplaces come the brick insertions can be built up and the loam can be tamped in around the brick or terra cotta flues.

This hand tamping, in the English experiments, required two unskilled laborers a month to complete the pise walls for a six-room cottage. With a pneumatic tamper—worked on the principle of a pneumatic drill—the same work could be accomplished by two men in a week or ten days.

Roof and Wall Finishes

Although they are not necessary, it is advisable that the eaves have a wide overhang. This gives the wall a measure of protection from the top. However, the elements will not effect the wall whether it has a finished surface or is left as originally tamped. The walls naturally harden in the atmosphere.

The outside walls may be left unfinished or given a spray coat of tar and then whitewashed, a thin spray of concrete. The inside walls can be plastered over wire laid on studs, or the walls merely whitewashed—finish preferable for a country cottage.

The roof for a pise de terre house is no different from that of any other sort of house. Timbers set at a pitch will be easily carried by the wall, or the regular timber structure can be set up, covered with builders' paper and shingles. For a cheaper effect, where one is building a shed, corrugated iron or tar paper can be used. One of the English experimenters suggests corrugated iron laid over the roof timbers covered with turf. That treatment would give the cottage an unusual picturesqueness—a green sod roof over one's head! The corrugated iron would prevent dampness from coming down, and the walls, of course, harden and prevent the penetration of dampness through them. It is a remarkable fact—not true of the concrete house—that the pise de terre house is ready for occupancy as soon as it is finished.

This manner of building may seem absurdly simple, but it can be done and the result is a livable, low-cost house. It remains only for American builders to experiment with it here. The varieties of our climate afford sufficient range to give dependable results, although, as we have already seen, pise de terre has been successful in such widely divergent climates as Arizona, South Africa, France and England.

In any given locality some experimenting may be necessary to determine the best sort of loam, but this is not difficult.

All one needs is a set of forms which any carpenter or man handy with tools can make; a tamper, which a local blacksmith can beat into shape; a large mesh screen to remove big stones from the loam; and enough loam. In many cases the soil dug from the cellar excavation will suffice. Given these few implements and materials one can set to work and make his own house walls, walls which are solid in the literal sense.
The Principles By Which Electrical Ice-Making and Refrigerating Machines Work

GRACE T. HADLEY

ARTIFICIAL refrigeration is not new, but until recently it has not been practical to build ice-making machines of small capacity, now there are several machines of a size suitable to residences. These machines serve for cooking and to make ice in limited quantity, they are practically automatic in operation and while calling for a moderate investment at first they show practical economy over old methods of cooling. The small motor-driven refrigerating machine is, in fact, a modern household essential. The turn of a switch brings winter's cold!

Electricity has won another household triumph. Over the same wires that bring current to light your home, to heat your iron or run your range, now comes the same current to cool your ice box. It seems marvelous to refrigerate without ice, yet it is only the application to the home of a principle made use of commercially for years—mechanical refrigeration.

Most of the artificial ice companies liquefy ammonia gas under pressure. The different mechanical appliances used in handling the ammonia are connected in such a way as to form a complete cycle called the ammonia cycle, around which the ammonia travels constantly. Other refrigerants which can be used are sulphur dioxide and ethyl chloride. One process for producing intense cold depends upon the expansion of compressed air in hair-like tubes. Electric power is used for compression in each case.

Laboratory methods of producing low temperature by means of the so-called frigorific mixtures by which a perceptible drop in temperature is produced by certain chemical reactions and solutions, have been known for at least three centuries. The reduction of the temperature of water by the melting of salt-peter is said to have been known in India at a very remote period. The Romans cooled wine by immersing the bottle containing it in a second vessel filled with cold water into which salt-peter was gradually thrown, while at the same time the bottle was rapidly rotated. Probably the most common example of a frigorific mixture is that of ice or snow and salt. The addition of a foreign substance to a liquid lowers its freezing point.

Primitive Methods

From earliest times man has recognized that perishable foods should be kept in a cool place, though he probably did not know at first that their decomposition was due to the development within the food of living organisms; had primitive man known this a solution of the problem of food preservation might have been forthcoming before our day, but all that was understood was that food tasted better and it kept fresh longer when put in a cool place. Is it any wonder then that mankind sought by every means to keep food cool and immune from molds and decomposition?

Trees were hollowed and perishable foods stored within them. Caves were dug and bottoms of streams were tried for the same purpose. In more modern times the cellars were set in a compartment of the ice box, and in addition to refrigerating, they make ice cubes. Courtesy Frigidaire Corp.

In several of the systems the machinery is placed in a compartment at the bottom of the refrigerator with the coil box and ice making trays in a section above. Where the machinery is so installed it must work silently. Courtesy of the Frigidaire Corporation.

Other systems call for an installation of two sections—the condensing machinery in the cellar, a pump motor and condenser coil which is connected with the brine tank in the freezing chamber of the refrigerator above. Courtesy of the Kelvinator Corporation.

The coil system is used in practically all the home refrigerating systems. These coils are set in a compartment of the ice box, and in addition to refrigerating, they make ice cubes. Courtesy Frigidaire Corp.

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January

**THE GARDENER'S CALENDAR**

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<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
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<td>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in time. It will help the gardener to know at a glance what has to be done. The gardener may find in it a list of all the things he has to do, from the first day of the year to the last. The dates given are, of course, for the average season.</td>
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**SUNDAY**

1. Why not buy a greenhouse that will not be in a greenhouse? Greenhouses are permanent and expensive, and there are no other good styles. They should be stored in a dry place during the winter.

2. Destroy all weeds and plant them in the greenhouse.

---

**MONDAY**

3. Why not buy a greenhouse that will not be in a greenhouse? Greenhouses are permanent and expensive, and there are no other good styles. They should be stored in a dry place during the winter.

4. Destroy all weeds and plant them in the greenhouse.

---

**TUESDAY**

5. Why not buy a greenhouse that will not be in a greenhouse? Greenhouses are permanent and expensive, and there are no other good styles. They should be stored in a dry place during the winter.

6. Destroy all weeds and plant them in the greenhouse.
ANTIQUE AND MODERN EASTERN RUGS

Of Absorbing Interest and Beauty

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For Table or Floor. Distinctively Exquisite.

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With Five Tubular Westminster Chimes. Strikes on the Quarter, Half, Three-Quarters and Hour.

Overstuffed Furniture
Arm Chairs, Slipper Chairs, Wing Chairs, Sofas

Willow Furniture

McGibbon & Company
3 West 37th Street
One Door from Fifth Avenue

Glorified Garrets
(Continued from page 47)

the base of gray. And oddly enough, even the books on the shelves were keyed harmoniously in blues, greens, and browns.

The very shape of these rooms with sloping walls suggests possibilities of quaintness less difficult to accomplish than in the rooms on the lower floors. You want to hang short, gray curtains at the casement windows of an attic bedroom, the room itself seems to cry out for Colonial things, and you simply can’t wait to plan out a bedroom along these lines. It may be for a son or a daughter, or it may be a charming guest-room constantly filled with delighted guests. At any rate you furnish with the greatest pleasure, receiving in the freshness of white sanded walls, a leaf-green all-over carpet, rose, gray and white wide striped silk showing faint lines of green at the windows and as a covering for a stool and a pillow, a white flounced bedspread on the beautifully carved mahogany four-post, a delicately proportioned tallboy, a Colonial desk with rose and green fittings, rose shades on the wall sconces.

Another Decoration Scheme
Or you strike an entirely different note, though equally charming, among the white walls; that of furniture painted a soft maple yellow and decorated with an occasional diminutive bouquet of posies in orange, old yellow, wood brown and black. At the windows you hang short curtains in rose — a patterned in brown and white; on the floor you lay a rug of black and wood brown; upon each side joyous notes of pale yellow and orange as you may indulge in; yellow bowls that catch the sun, orange candles scarcely needing their lighted tips to shed brightness in dark places, duoms of sunny things in jars and vases.

A Nursery Under the Eaves
And what a free and sunny place little children is this, you are plentifully supplied with live rooms and guest-rooms below stairs, are yet sighing for the convenience of a nursery, plan for this room up upon your eaves. With color looking out over sill boxes of grown flowers, fresh dotted Swin curtains a back and wall and you may have the brightly painted furniture as never before delighted the hearts of children. Try supposing your nursery a large bow of bread and milk set free of leaves, set upon the flat, a drop-leaf table done in interlacing blue, with white flounced chairs to match, and they’ll clamor more. Try child-size overstuffed chair upholstered in old pink on which ducklings grave and gay, and your children will contentedly play the host away in their room on the top of the world. Their toys may be pure color, with their blocks and their ball, against the pale neutral background the walls the bright tones will be happier.

Really very little furniture is needed in a nursery. If it is also the sleeping place of the baby, then obviously there is, the chairs and a small table or boy for the stowing away of tiny garments, and built-in cupboards for toys and books. In plenty of these keeping places, for the room loses all its charm if it is cluttered and the children a large factor in the training if it is not made easy for them to put away their things in the proper places.

Color Transition Between Rooms
(Continued from page 48)

room emphasized in plain, rep, velour, or other upholstery material.
It is often permissible slightly to vary the uniform wall scheme by using in the hall a small-patterned light-toned foliage wallpaper with a predominating neutral color which is repeated on the walls of the adjacent rooms, taking the appropriate colors for these rooms from the other hues which appear in the foliage paper.

A Cottage Scheme
Several of these general principles are charmingly carried out in the cottage illustrated by the color plans, where the hall opens into rooms on opposite sides. A hall paper with cream ground shows foliage in tints of fawn, with touches of light sage green and pale mulberry, and the rug shows a blending of fawn and brown. The walls of both rooms are done in fawn, with woodwork and ceiling a little lighter and rose. In the little north parlor a small-patterned Oriental rug shows tones of deep, grayed mulberry which harmonize with the mahogany gate-leg table and Windsor chairs. A couple of wicker chairs, enameled to match the woodwork, are cushioned with chintz patterned in tones of mulberry on a cream ground. And at the windows the ruche of simple curtains of pale fawn silk poplin edged with narrow silk fringe in fawn and mulberry. A pottery jar of rose shades shows a contrasting note of grayish-green and forms the connecting link between the accessory color schemes of this room and the one across the hall.

The gray green found in the foliage paper is carried into the cozy sitting room which faces southwest. The small-patterned rug in sage and light brown is a good ground for the oak furniture in simple English cottage style, the chairs of which are cushioned in green rep. Casement curtains of green net have overdrawings of sage green silk which pleases to the sunlight. A note of mulberry, bow rowed from the neighboring room, appears on the fawn ground silk and fringe of pretty lampshade.

In passing from room to room of this attractive little house one is constantly aware of a delightful color transition which has individuality, unity and variety.

While the larger house permits more freedom in the use of color scheme than the compact apartment or cottage, the principles of color transition must still be carefully followed. Here, too, the background of the room color is often best, but variety is gained by using wall coverings of different texture — paint, paper, grasscloth and paneling. Though different woodwork may be used in the various rooms, the changes should not be abrupt.

A Scheme in Gray
Another plan shows an interior scheme in which this diversity of texture is carried out in a sequence of restful grays. The hall paper is plain, and the colors of the two tones of gray, allows a divergence toward warmer and cooler grays in the rooms on either side. A pottery jar of graceful lines provides a contrasting note of grayish-green and forms the connecting link between the accessory color schemes of this room and the one across the hall.

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A Scheme in Gray
Another plan shows an interior scheme in which this diversity of texture is carried out in a sequence of restful grays. The hall paper is plain, and the colors of the two tones of gray, allows a divergence toward warmer and cooler grays in the rooms on either side. A pottery jar of graceful lines provides a contrasting note of grayish-green and forms the connecting link between the accessory color schemes of this room and the one across the hall.

The gray green found in the foliage paper is carried into the cozy sitting room which faces southwest. The small-patterned rug in sage and light brown is a good ground for the oak furniture in simple English cottage style, the chairs of which are cushioned in green rep. Casement curtains of green net have overdrawings of sage green silk which pleases to the sunlight. A note of mulberry, bowed from the neighboring room, appears on the fawn ground silk and fringe of pretty lampshade.

In passing from room to room of this attractive little house one is constantly aware of a delightful color transition which has individuality, unity and variety.

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A MAGNIFICENT OLD ENGLISH SILVER CENTREPIECE ON PIERCED STAND, MADE IN LONDON IN 1792 BY J. WAKELIN AND R. GARRARD. THIS MOST DECORATIVE PIECE MEASURES FIFTEEN AND A QUARTER INCHES BY TEN AND A HALF, AND STANDS SEVEN AND A QUARTER INCHES HIGH.

DISTINGUISHED AND IMPORTANT PIECES of OLD ENGLISH SILVER made by the master silversmiths of Queen Anne and the early Georges are on exhibition in our Galleries.
Beautiful Lighting Fixtures

are no longer prohibitive in cost

By improved methods of manufacture and distribution we are now offering through selected dealers lighting fixtures of sound construction and the highest artistic quality at lower prices than were ever thought possible.

No. 513, Bracket—1 light, antique bronze finish—$7.50
West of Rockies—$5.00
Colonial silver finish—9.25
West of Rockies—9.75
No. 53, Electrolitre—5 light, antique bronze finish—$28.50
West of Rockies—27.50
Colonial silver finish—$31.75
West of Rockies—$32.75

(The figures quoted do not include lamps or shades.)

EDWARD MILLER & CO.
Established 1844
Meriden, Connecticut

Lighting Fixtures

are so designed that they are appropriate both for the mansion on the hill and the cottage in the valley—and the following prices speak for themselves:

West of Rockies quoted do not include lamps or shades.

The handsome scenic paper used below the stairway is designed in fors bares with birds and there a suggest of rich blue, and of different shades of soft gray in the shadows and highlights to warrant the use of these lovely 3-toral tones on the walls of the other rooms.

The Hall as a Center

Even where a hall is spacious enough to receive a treatment similar to that of a separate room, there must still exist a definite relation between the decorative schemes of such a hall and the rooms into which it may lead. Though different wall colors may well be used, they should focus in the decorative scheme of the hall. For this reason a scenic or rich verduque tappistry, or, as is advisable, as offering cues for group of well-blended schemes. The plan of a hallway of this type, which on one side opens into a full-length living room and on the other into a reception and dining room, is this interior of generous dimensions and unusually good lighting it was found best to evolve a decorative plan in deeper and warmer colors.

The Paint Finish of Walls

(Continued from page 42)

least 3½” long. This brush should not be used unless the paint has been allowed to stand long enough to retain its oil stipple mark or “corn.” The length of time necessary for fresh paint to reach the stippling condition varies with the brand of paint used.

The lighter the paint, the quicker it normally dries, and paints of this character are usually ready for stippling immediately upon application. Usually the paint is brushed on by one person and stippled by another, as quick follow-up work is required.

The more oil contained in the paint, the longer it will be necessary to allow it to stand before beginning to stipple. For instance, the average oil paint can be allowed to stand thirty to fifty minutes, depending on drying conditions, before the stippler is used. If stippled sooner than this, the paint levels up and will not retain the figure.

Other Figure Treatments

Wall treatments different from straight stippling include the preparation of other tools. These can be best and easily prepared at home as needed.

A secured stipping, or one that resembles blots of color on the walls, is easily secured by patting the paint with a sponge.

The figure that looks like a series of blots or shades.)

Color Transition Between Rooms

(Vincent Bond, Electrolier

The figures quoted do not include lamps or shades.)

The Paint Finish of Walls

(Continued from page 42)

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(Vincent Bond, Electrolier

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The Paint Finish of Walls

(Continued from page 42)
The China known since 1840 as Haviland China is stamped under each piece underglaze. The Decorated China has an additional stamp on the glaze.

Haviland & Co.

11 EAST 36th STREET NEW YORK 10 EAST 37th STREET

Composition of Haviland China

The body of Haviland china is composed of 50% alumina and 50% feldspar rock, and the glaze is pure feldspar rock. Body and glaze are fired together and both are vitrified at a temperature of 1800 degrees Centigrade - or 3280 degrees Fahrenheit.

The body and glaze of earthenware, and of English china, are fired separately at different temperatures and their glaze being composed of lead, borax and sand, is fusible at a much lower temperature than feldspar, and is therefore much less resistant and durable.

Even when chipped, Haviland china can never absorb dishwater or grease or any other substance the body being entirely vitrified.

Haviland china is heavier than English China - although not thicker - for the same reason that quartz is heavier than limestone, weight being always in proportion to the density of vitrification.
The Spirit of Music—joyous as the song of birds, lives in The Cheney. Transcendent beauty of tone, the gift of acoustic science, and consummate art in cabinet-making, give The Cheney unique distinction.

Cheney tone supremacy rests securely upon basic patents which cover an entirely original application of scientific principles to the problem of tone reproduction.

This master instrument plays all records—better than ever they were played before.

Whence the Cheney

Cheney Talking Machine Company • Chicago

Dealers Everywhere

Refrigeration at Home

(Continued from page 59)

was resorted to. All these were poor expedients and soon gave way to the ice box stocked with ice harvested from rivers, mill ponds and streams. The ice boxes were a great improvement but families often kept their ice boxes long beyond the limit of good service. Ice boxes must be well insulated and well stocked with ice in order to preserve a proper cooling of their contents.

Artificial refrigeration has been one of the greatest inventions of our day. Through its agency enormous quantities of food are transported to remote parts and kept fresh in storage for indefinite lengths of time. How to apply this principle of refrigeration to a small compact machine suitable for households has been the aim of inventors for years. Much time and money have been spent on efforts to produce such a machine.

Refrigeration is generally defined as a process of cooling, but since cold is but the absence of heat, and dryness is absence of moisture, refrigeration may be more accurately defined as the process of extracting heat. Heat is the real entity and when once fortified within the walls of matter it is able to resist the most strenuous efforts to dislodge it and therefore it must be decoyed into leaving the substance from choice. Heat can be best coax ed out of a substance by placing near it another substance materially lower in temperature under which condition its tendency is to flow from the substance of higher temperature to that of lower temperature. A tumbler of sulphur dioxide or liquid ammonia will boil violently just standing on a table, but you may say that no heat is being applied. That is where you are wrong—the surrounding air is supplying the heat.

Certain of the small unit systems utilizing sulphur dioxide or ethyl chloride refrigerant follow this cycle:

1. Some liquids boil at extremely low temperatures, as for instance sulphur dioxide at 14° and ammonia 27° below zero. Allow the former to boil in copper coils in the brine tank supplied.
2. Compress the gas thus produced to a high pressure and temperature by means of a gas compressor operated by an electric motor.
3. Chill the heated high pressure gas by means of water coils in the condenser, converting it back into liquid form.

Many other details must be worked out by skilful engineers so that the machine will properly function. When the temperature inside the box reached the desired low degree, it is unnecessary to run the compressor longer and it must be automatic stopped and water, motor and current shut off, thereby preventing waste overheating and even damage to the machine.

These details are simple enough in theory but to make them absolutely fool-proof and quite satisfactory has been the bane of the engineer for many years. These appliances for the home must work only in the laboratory under skilled conditions, and with little care or attention on the part of the housewife.

A Characteristic American Dog

(Continued from page 55)

bject to distemper as many other breeds, but have to be fed carefully, and if a simple diet is strictly followed, the road is easy. Dog biscuits, varyed by meat (beef), thoroughly boiled green vegetables and rice given twice a day is a healthy diet and will keep a dog in excellent condition.

From long experience with the Boston terrier, I have come to the conclusion that when a feller needs a friend this is the dog he should turn to. He will find a dog sensitive to kindness and affectionate to a degree—in fact, this is his most salient characteristic. He will find a friend faithful, steadfast and with a sense of humor. An adaptable dog always ready to romp or remain quietly before the fire, never quite asleep but with one eye on his master, ever alert in anticipation and in keeping with his every mood.

These people who like dogs "in the places" are no fit companions for the Boston terrier. Only is the man woman worthy to have a friend who will honestly pay his debt to life. This debt is much more than mere for the material things of life. Be sure you are worthy to pay it, for it is debt of understanding and love, and the gift of the heart.
Masterpieces in Bathroomware

Ideals of utility and beauty in bathroom equipment which have been developing in the minds of critical people for generations are materialized, wrought into forms of enduring artistry, in Crane products.

Crane craftsmen design for durability, for convenience, for the utmost fulfillment of sanitary requirements — and the ultimate touch of master workmanship.

CRANE

is more than the name of a vast industrial organization, pledged to the highest standards of manufacturing — it is the accepted symbol of superlative quality in every product to which it applies.

To insure that standard, supplemental parts of equipments, sold by the Crane Co. but not made by them, are built from their own designs in many cases and always guaranteed by them.

Crane bathroom appointments are limited in scope only by the desires of Patrons. This is equally true of Crane kitchen fixtures, and heating, ventilating and vacuum cleaning systems. Literature on request.

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836 S. MICHIGAN AVE. CHICAGO
VALVES-PIPE FITTINGS-SANITARY FIXTURES

CRANE EXHIBIT ROOMS
20 WEST 44TH STREET NEW YORK CITY

TO WHICH PUBLIC IS CORDIALLY INVITED

WILKINSON, FIFTEEN LEADING CITIES • WORKS: CHICAGO, BRIDGEPORT
Period Styles in Picture Frames

(Continued from page 33)

moldings with gadrooning, fluting, beading, foliated scrolls and other motifs, immediately surrounding the picture. The tops and bottoms were adorned with shaped crestings and aprons, while at the sides were sometimes pillars or pilasters or, perhaps, grotesques, such as one often sees on the carved cassons or cabinets of the period. The shaped crestings, which were very imposing, also exhibited human figures, cherubs, masques, grotesques or cartouches supported by scrolls or foliage. The shaped base ornaments or aprons likewise displayed the same motifs, somewhat differently disposed. Not infrequently, also, fruit or flowers in bold relief formed the dominant decoration. Frames of this type were commonly carved boldly in walnut, although at times colors and gilt also were introduced.

A third favorite type of Renaissance frame had exceedingly simple moldings of low relief, with a broad flat space between the outer and inner edges. This was usually devoted to polychrome and gilt decoration, or else was painted a solid color and relieved by touches of a contrasting color on the adjacent narrow members of the moldings at each side.

Still a fourth type, wholly gilt, consisted in almost its entire width of heavy pierced leafage, whose modeled carving and composition were grand and balanced. Florence was especially noted for the excellence of design and workmanship in the frame of this sort produced there.

The fixed architectural frame of the Renaissance were not, of course, nearly so numerous as the movable frames. Even in Italy, the home of painting, they were not as numerous as one might have fancied, because of the common practice of wholly or partly covering the walls with frescoes. Nevertheless, wherever the architectural frame was used, it was well worthy of our scrutiny. Especially is this the case with reference to the elaborate stucco or plaster frames devised to enclose mural paintings. Also of interest are the architecturally designed enclosures for paintings and reliefs at such points of focal interest as chimney-pieces or overdoor decorations. Of the former, admirable examples occur in the upper wall panels of the Gallery of France at Fontainebleau and, in slightly different vein, in some of the old Italian palaces where broad paneled stucco pilasters, enriched with flower and arabesque motifs, frame large pictures as a part of the decorative scheme. Of the latter, (Continued on page 70)
Of course you would scarcely think of building a new home without modern Oak Floors.

But did you know that genuine Oak hardwood Floors can be laid right over your old floors at or even below the price of good carpet?

Did you know that (in addition to the increased beauty of the home, which is obvious), Oak Floors add to rental value and selling value way out of all proportion to their cost? It has been proved over and over. And it is as true in apartments and offices as in houses.

Those are facts worth acting upon, and there are others in the

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OAK FLOORING MANUFACTURERS’ ASSN.
1007 ASHLAND BLOCK: CHICAGO

Another Gem in Hand Forged Wrought Iron From the W. Irving Forge, 356 East 38th Street, New York City

This time a Lighting Fixture in hand forged wrought iron which will complete the charm of the Colonial Home.
Period Styles in Picture Frames

(Continued from page 68)

especially notable instance occurs in the Hall of Saint Louis, at Fontainebleau, where the chimney-piece frame of heavily and close molded bands of fruits and flowers encloses a relief of the royal saint on horseback. Nor must we forget the triptych-like structures sometimes attached to walls, particularly in connection with niches, in many old Italian rooms.

Baroque. (1) The Baroque style emerged gradually, of course, from the Renaissance background, but Baroque forms in frames, as in all else, soon came to wear a distinctly typical character. We are apt to forget how much of the distinctive character of any period depends upon the contour and distribution of the moldings. In studying frames, in which moldings necessarily play so conspicuous a part, this fact is strongly brought before us. The most characteristic types of movable Baroque frames echoed the bold, swelling, curving lines dominant in the architecture and furni-

ture which represent the period.

There was the frame with straigt outer and inner edges and the broad surface between, either flat or slight convex, covered with small convex ripples or wavings, generally in the natural walnut or else painted black. Often there was a narrow gold fill next to the picture. Another characteristic Baroque frame, polychrome gilt or wholly gilt, had a broad flat surface between the outer and the inner moldings—in this respect it was much like the Renaissance type previously mentioned. On this surface were clumps or wavings, generally in the natural colors. Sometimes attached to walls, particularly in connection with niches, in many old Italian rooms. Another characteristic Baroque frame, polychrome gilt or wholly gilt, had a broad flat surface between the outer and the inner moldings—in this respect it was much like the Renaissance type previously mentioned. On this surface were clumps or wavings, generally in the natural colors. Sometimes

(Continued on page 72)

Sections of Louis Seize frame moldings

Sections of Neo-Classical frame with flutings

Florentine Renaissance frame with restrained moldings and broad surfaces in blue and gold. Courtesy of Rosenbach Galleries
STAIR & ANDREW

OLD ENGLISH FURNITURE
Tapestries, Fabrics and Decorations
25 Soho Square
LONDON

Set of four very fine Adam Armchairs in original gilding

STAIR & ANDREW

Todhunter Mantels
CHOICE EXAMPLES of the EARLY ENGLISH & COLONIAL PERIODS

Reproduction of an interesting mantel from Salem

FIREPLACE ACCESSORIES AND DISTINCTIVE METAL WORK
An interesting collection of hand forged andirons, grates, fire tools and other pieces for the appropriate furnishing of the fireplace.

ARTHUR TODHUNTER, 101 Park Ave., New York

HERTER LOOMS INC.

Manufacturers of LAMPS and SHADES

841 Madison Avenue
NEW YORK CITY

Chinese porcelain teapot in blue and mauve with touches of yellow, mounted as a lamp. The shade is made of yellow silk with painted scallops and silk balls in colors to harmonize with the lamp.

841 Madison Avenue
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THE HERTER LOOMS INC.

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841 Madison Avenue
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Chinese porcelain teapot in blue and mauve with touches of yellow, mounted as a lamp. The shade is made of yellow silk with painted scallops and silk balls in colors to harmonize with the lamp.

841 Madison Avenue
NEW YORK CITY

WM. A. FRENCH & CO.
MINNEAPOLIS, MINN.

INTERIOR DECORATORS AND MAKERS OF FINE FURNITURE
of walnut or else painted and gilt. Still another typical Baroque frame had for its main member, a convex ovolo molding, whose high projection threw the picture somewhat forward from the wall. It might or might not have a shaped top or a semi-circular cresting. Other frames, again, displayed a bold bolection molding as the chief feature, the highest projection of the molding being sometimes nearest the picture. Such frames occurred both in the natural wood and also mere painted or painted and parcel gilt. A variant from this type was the gilt frame of bolection profile but covered with low-relief foli­ ated carving. The practice of raising the plane of the picture and thus set­ ting it slightly forward from the wall was a Baroque habit. Besides the types of frames enumerated, there were some frames whose contour consisted of a combinatio­n of interrupted curves. (2) Fixed architectural Baroque frames exhibited as great variety as the contemporary movable frames and occurred in positions similar to the cor­ responding Renaissance types. In France and Italy especially, stucco frames for large wall spaces displayed the same bold recut projections seen in so many of the movable frames. Bands or ropes of fruits, flowers and pulp in ibricated foliage enclosed the picture panels, as exemplified in the Salon Louis Treize at Fontainebleau; and sometimes there was an accompaniment of boats, ships, bridge and buildings, as in the Languedoc series at Versailles. There were likewise vig­ eous bolection moldings with shaped panel heads, as in the chim­ ney-piece of the Hall of Hercules at Versailles. In England, wood was used almost altogether, and the chimney-piece and overdoor frames in the manner of Grin­ giling Gibbons and his school are too well known to need further comment. Here was the prevalence of the same rotund molding projections and the sturdy architectural details that characterized the types of frames we have considered up to this point. Chimney-piece frame compositions and continued through the early Georgian era.

The Rococo Period
Rococo, (1) The Rococo episode gave rise to numerous movable frame forms in Italy, France and Spain, but the caprices of style were so varied that it is impossible to point out character­ istic types. Furthermore, the reigning style of decoration discounted pictures, as such, and treated them mainly as mere decoration; consequently they were commonly empaneled. The char­ acteristics most distinguishing the mov­ able Rococo frames from those of the Baroque period were the elimination of rotund molding projections along with other robust dimensions and the fre­ quent redundancy of decorative details, usually in gilt. In England the Rococo influence was never preponderant and the only notable products in this vein were Chippendale's mirror frames. (2) The fixed architectural frames for wall spaces, overdoors and chimney­ pieces coincided with the paneling mo­ ldings in shape, and the moldings and other decorative details were wholly adapted to the exigencies of the individual scheme, with its customary lightness and flattening of projection. Neo-Classic (1) In contrast to the robust convexity and the insistent ro­ tumidity everywhere prevalent under Baroque influence, the movable frames of the Neo-Classic period displayed a marked tendency towards concavity, towards flatter­ ness, towards greater simplifi­ cation of proportion, and towards ele­ gant delicacy of detail. Wood in its natural colors was no longer in favor and frames were, for the most part, gilt, although some were painted with perhaps a gilt fillet next the picture. An influence of the Late Baroque re­ mained in the generally light forms. There were oval, round or octagonal glass panes, as a rule, in the area lying outside the frame, the outer arris being the highest projection; or rectangular frames with the picture area somewhat recessed into the frame (at least the entire frame with as a rule closed by a pair of pilasters). Gilt frames of low-profiled molding sometimes had shallow horizontal flut­ ing, the outer arris being the highest projection; or rectangular frames with the picture area somewhat recessed into the frame (at least the entire frame was entirely in the plane of the glass). Still another typical Baroque frame

Illustrations submitted upon request. If you specify approximately size desired, number of names, and whether ornamentation is to be plain, moderate or elaborate, full size designs will be furnished.
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The Charm and Luxurious Comfort of Artistic Reed Furniture is emphasized by our Distinctive Models.

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Fragonard Panels adapted for Screen

DRAPERIES, SPECIAL FURNITURE and REPRODUCTIONS
DECORATIVE PAINTINGS
When to Use Curtains and Shades

(Continued from page 37)

In the use of curtains and shades all things have their place, but we must discriminate and determine with sanity where that place may be. We must recognize that fact, which is too often forgotten, that there are windows that ought not to be shaded nor curtained. If we are going to adopt a working rational to guide us in the matter of shades and curtains we should heed these considerations:

(1) Study the architectural nature of the window and see what it requires.

(2) If it really needs shading, but is physically unsuited to roller shades, make hangings or curtains perform that function.

(3) Do not let window appointments interfere with the primary purpose of the window—the admission of light and air.

(4) Do not be a slave to the blind obsession for uniformity. Deal with each window according to its own individual needs, and if several windows in a room invite or admit of different treatment from the other windows in the same room, do it as the lead of a direct simplicity and sanity.

(5) Light, and plenty of it, is normal; do not fear to let it in. Do not forget that it is one of the American failings to cut out for plenty of large windows and then proceed to block them up.

(6) Beware of loading any window with a terrifying complexity of appointments unless it be the case that it requires all the disguise that human ingenuity can contrive. And even then be careful what you do.

(7) Conformable to the foregoing memoranda, see what a window really needs and in supplying the needs keep an open mind, be suspicious of any question convention, and remember the value of restraint.

Glass Cutting Machinery

As to the improvements in glass-cutting machinery claimed by the glass-cutters, we cannot determine exactly what these were. In artistic and delicate work, the glass was prepared in the lead of a minute revolving copper wheel, and thus was its pattern cut into or engraved. When the glass was ground down on a larger iron wheel, was then smoothed at a revolving disc of wood, abrasives being used with each of these wheels at the various stages of the process. While the engraved glass is most clearly associated in our minds with the products of large windows and then proceed to block them up.
THE easy, practical way to polish and preserve finished surfaces is with Johnson's Prepared Wax and a cloth—you don't need brushes, sprays or mops of any kind. Simply apply the Wax with a cloth and then polish with a dry cloth.

Johnson's Prepared Wax is not only a polish but a wonderful preservative—it forms a thin, protecting film over the finish, similar to the service rendered by a piece of plate glass over a desk, table or dresser-top.

JOHNSON'S PREPARED WAX
Paste - Liquid - Powdered

Johnson's Prepared Wax protects and preserves varnish, adding years to its life and beauty. It covers up flaws and small surface scratches and prevents checking. Use Johnson's Liquid Wax for polishing furniture—leather goods—woodwork—and automobiles. Use the Paste Wax for polishing floors of all kinds—wood, linoleum, tile, marble, etc.

For a Perfect Dancing Floor
Just sprinkle Johnson's Powdered Wax over any surface—marble, tile, wood, composition, etc. The feet of the dancers will spread the Wax and put the floor in perfect condition for dancing.

S. C. JOHNSON & SON, Racine, Wis.

Bengal-Oriental Rugs
The best types of Oriental rugs have been sized as studies for BENGAL-ORIENTAL RUGS

EVERY detail of design and coloring faithfully followed—woven of the best wool yarn obtainable—the colors soft and carefully blended—the result is a rich, pliable fabric that is a delight to the lover of rugs from the Orient. BENGAL-ORIENTAL RUGS are priced at one-third to one-fourth the cost of the Oriental rugs which inspired them.

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INTERIOR DECORATIONS

All upholstered chair adapted to early English design
NOW ON EXHIBITION
ANTIQUE TAPESTRY PANELS
Petit Point Chair Coverings and Embroideries
PARIS: 16 Rue d'Artois
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of Bohemia, equally fine work of the sort was produced by the glass-cutters of Nuremberg and of Regensburg.

The Decadence of Cutting

In the beginning of the 18th Century a decadence in the art of cutting glass took place. After the separation of Silesia from Bohemia, the glass industry suffered from the regulations of the Prussian regime. Johann Kunckel (1632-1702), who, at the time of his death, which occurred in Sweden, was known as Baron Lowenstein, already referred to as the inventor of ruby-colored glass, was led to his discoveries during his researches upon the transformation of matter. He read Agricola's mention of the "aurum quo Aimgturs vitrurn rubro colore" and also Anton Neri's reference to the red tint derived from gold, published in 1612. Englished by Merret in 1662. In his own Ars Vivaria Experimentals, published in 1679, a work that is merely a German translation of Merret's edition of Neri of some seventeen years earlier, Kunckel does not disclose the secret of his ruby-colored glass. His rival Orschiold, in Sol sine Veste (1684) gives a hint of the process in a reference to "the ruby color of the glass containing gold." Kunckel's glasses brought high prices in his lifetime. The Bohemian glass workers were not long in obtaining the ruby color secrets as we have seen, either Kunckel's or those resulting from independent researches.

The modern Bohemian glass is pure in quality, light, and agreeable to the touch, but it lacks the brilliancy of French glass and will "yellow" somewhat with time. As the edges cut, they are more apt to chip than the edges of other European glass.

The French Supremacy

Until 1837 Bohemia held the monopoly of colored glass. It was then that M. de Fontenoy and M. Bentemps won the French prizes offered for coloring processes, since when the colored glass of France has taken so high a place in art and commerce. In 1786, Pococke, who was then travelling in Germany, wrote of Bohemian glass as being "thick and strong, almost as good as English."

Collectors of today who turn their attention to Bohemian glass may be able to pick up some interesting pieces of it, for when it went out of fashion some years ago quantities of it found their way into hands of antiquarians who did not, perhaps, even anticipate that it would "come back" as now it has done. It is said that German manufacturers are planning to flood the market with new Bohemian glass, if the opportunity occurs.

The High Cost of Rugging

(Continued from page 29)

a few dealers have it, in all sorts of shades and, when put down, with a heavy lining, I know of nothing better in the market. Rugs of small patterns admirably, wears well, does not fade, and gives to a room the cheeriness and brightness lacking rugs placed in an uncarpeted floor. Where one has a few small Orientals that look like nothing at all when put on a bare floor of a large room, use an ingrain carpet as a ground, for it tends to pull the rugs together and "firmish" the room.

A country house morning room or bed room with an ingrain in blue or green and hooked rugs placed in it has the sense of snugness and comfort. A parlor with a black and white squares on the wood or, as in this library, using a rug of large black and white squares. Arthur T. Little, architect

WILLIAM H. LUTTON COMPANY
GREEN HOUSES
512 FIFTH AVENUE NEW YORK

To-morrow's fate, though thou be wise
Thou canst not tell, nor yet surmise;
Pass, therefore, not to-day in vain
Thou canst not tell, nor yet surmise;
For it will never come again.

To-morrow habit longer deprive you of
That satisfies your taste and expresses your
Individuality, with its greenhouse in which
You are going to grow the flowers and
Fruits that you delight in; why let the
to-morrow habit longer deprive you of
These things?

And as to greenhouses, we've a
Wonderful collection of photographs to show you, for suggestions, and we will work out with you the plans for the particular kind of a greenhouse you have been wanting; one that harmonizes with its surroundings, so well constructed and so efficient in performance that its possession will be a source of lasting satisfaction.

Come in and talk it over, or tell us when to call on you.
Treats of everything that can possibly interest the Vegetable or Flower grower and is a necessary part of your Gardent equipment.

Dreer's Garden Book for 1920 contains 224 pages, six color plates featuring Choice Vegetables, Early Colossal Cosmos, Mammoth Verbena, Los Angeles Rose and the new Rose, Columbia; also numerous photographic illustrations of the best of the recent novelties and old time favorites in Vegetables and Flowers.

The amateur as well as the professional will find many helpful cultural directions, written by experts, on all worth while Vegetables and Flowers.

A copy will be mailed free if you mention this publication. Ready in January. Write today.

HENRY A. DREER
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The New Britain Tractor

POWER on the farm of less than a hundred acres has been a problem. Big tractors are costly—they don't pay on a small place. Animal power is low in first cost, but wasteful. New Britain presents the answer—a reliable junior tractor at moderate price.

The oats and corn required to feed a horse would supply cereals and flour for an entire family. New Britain saves that crop. It allows the land so used—over five acres—to be cultivated more intensively.

New Britain will do more work than a horse, for it is speedier and tireless. A farm horse averages about 900 hours of work per year—three hours' work a day. New Britain will hustle all day, for much less than the cost of animal power. Several men with hand equipment couldn't cover as much ground.

At present New Britain is made in two models:

NEW BRITAIN NO. 1—at $400—has wheels 26½ in. high, width 17½ in. It is narrow enough to work between the rows and do one-horse field cultivation in average planting of beans, corn, potatoes or other crops that are spaced 24 or more inches apart. Especially designed for general farm and garden work. It has clearance of 9 in.—sufficient for "over-row" work on low growing plants.

"New Britain does the job"

It hauls, plows, disks, harrows, pulverizes, drills, cultivates, hills, weeds, covers, marks, mows, and sprays. It drives off the belt—furnishes power to operate a saw, grinder, ensilage cutter, corn sheller, cream separator or any farm equipment that can be operated with 6 H. P. gasoline engine.

Low first cost, low operation and upkeep cost, full traction and easy operation.

Distributors Wanted

THE NEW BRITAIN MACHINE CO.
(Thirty-two years' success in None Better Products)

New Britain, Conn.

For a little boudoir where the floor is waxed, use braided rugs, taking the color and perhaps the design from the fabric used at the windows and for upholstery. Agnes Foster Wright, decorator.
Add Pleasure to the Profit of Winter Gardening

Besides insuring you earlier, bigger and stronger plants, a Sunlight Double-Glazed Sash will mean increased profits with less work and added pleasure in your gardening.

Sunlight Greenhouse

are covered with Double-Glass Sash. They are moderately priced, cost little to operate, are built entirely of cypress and glass, and shipped in perfect fitting sections. No skill or experience is required to erect them. Each sash can be taken out at will and used on a hot bed or cold frame.

Free Illustrated Catalog

Including detailed description, prices, and valuable information on hot beds, cold frames and greenhouses. Write for it Today.

Kunderd's Wonderful New Ruffled Gladioli

are by far the grandest in the world. All competent authorities will tell you that, and you are far behind on Gladiolus unless your garden has them. Hand-somely illustrated booklet giving an interesting story of “The Modern Gladioli” and these wonderful New Ruffled strains will be sent you free on request. Contains most complete cultural notes ever published and much other valuable information.

A.E. Kunderd
“The Originator of the Ruffled Gladioli”

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Goshen, Indiana, U.S.A.

The Grace of Evergreens

The unchanging, dignified charm of an evergreen is like the steady, unwavering, quiet friendship of an old comrade. Its beauty is dignified—yet friendly, welcoming always—whether it be blustering Winter or blistering Summer.

Every home should have a setting of carefully chosen evergreens—but, they should be very carefully chosen. They should be only evergreens of known quality, such as

HILL’S EVERGREENS

Specify Hill’s Evergreen when ordering with your Gardener, Architect, Nurseryman or Florist. We have been Evergreen Specialists for over forty years. Our culture and selection are based on many years experience and thousands of specimens all grown from top quality stock. Landscaping and planting notes are given. Write for Free Copy of our latest Evergreen Book.

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The owner wanted fire protection, as well as a handsome, commodious home. His architect, therefore, specified KNO-BURN METAL LATH, as a base for all plastering.

The Metal-Lath put an unburnable "heart of steel" in each partition and ceiling. Every wall and ceiling became a veritable Fire Stop. And the additional cost was so moderate.

Metal Kno-Burn Lath prevents stucco or interior plastering from falling or discoloring. It also keeps it from streaking and cracking. Ask your architect to tell you of its other advantages.

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Northwestern Expanded Metal Co.

937 Old Colony Bldg., CHICAGO

"The Marriage of Angelica and Medor", a Royal Gobelins tapestry after a cartoon by Charles Coypel painted in 1733. Courtesy of Duveen Brothers

The Place for Tapestries

(This continued from page 41)

Heis on the Apocalypse at the cathedral of Anger, made over into blankets for horses. England suffered as well as France, an instance being the cutting up into draperies of the magnificent Gothic Hunting Tapestries at Hardwicke Hall.

It was the French Revolution that started the vandalism. In 1793, at the order of the Assembly, a great number of beautiful tapestries that shone because they bore emblems of the nobility were burned with zealous formality at the foot of the Tree of Liberty. Others were sold by the State for a pittance and were cut up for various domestic and industrial uses. Four years later the Directory, still having on its hands a lot of tapestries from the palaces of the king and nobles, and being unable to sell them with profit, decided it would be better to burn those that were woven with gold and silver.

Accordingly 190 of the most magnificent tapestries ever woven were consigned to the flames. In the ashes were found $13,000 worth of metal!

Even as late as 1850 tapestries could be bought for one-fifth of part of their cost now. Since no one desired tapestries, it is no matter of wonder that the making of them almost ceased. Yet despite this eclipse, the famous Gobelins and Aubusson works in France survived, and kept their technical methods and traditions intact, and today are weaving tapestries of a quality too exquisite and refined to be great. The famous homes are in the grip of a sort of academicism that strangles inspiration.

Pre-Renaissance Designs

Simply as works of art, leaving out the element of grandeur, the finest tapestries were produced before the Renaissance, and, no matter whether woven in France, Burgundy, Italy, Spain, Germany or England, have come to be known by the general appellation "Gothic." Texture and design counted for more than fine pictorial gradations, and this was as it should be. When tapestry weaving began to usurp the place of the painter it lost in these primitive and fundamental qualities even though it gained in grandiloquence and magnificence. It is worthy of note here that the new American homes have become gone back to the middle ages for their technique and inspiration.

In medieval times tapestries were woven mainly in the seignorial castles by the women under the personal direction of the wife of the lord. They were not woven for pastime alone, or in the quest of beauty, but as matters of necessity. The feudal castles for warmth and comfort was little better than the out of doors. The great chambers winter were bitter cold, and the discomforts of cruel draughts were wall hangings necessary for sake of comfort, but it was also necessary to interpose in the great barriers and lanes of textiles, so ranged as to hedge in the heat obtained from the fires. And just as it devolved on the pioneer mothers of America weaver blankets and fashioning them for the family's comfort, so devolved on the women of the mediastle to provide the textiles that were used literally to "clothe the house".

It was the age of romance. In high tower the lady of the castle would for the return of her lord from the service of the king, and her attendants, pinned for the presence of their husbands, the knights who had eluded in his train and fought at his side. Bordering over the low frames they wove into their tapestries the loves, and longings and heart-breaks of medieval life. The quaintly devices pictures the best and truest reflection of the inner life of those times that survived in literature or in art.

It was a time when story telling by word of mouth and learning confined to the few, was spurred by the tales told by the entries, and the change of scene wrote by the servants who folded up one picture and spread upon the hangings and was greatly relished. On one day seignior and his guests might divine the Troyans. Thus the tapestries, and the change of scene written by the servants who folded up one picture and spread upon the hangings and was greatly relished. On one day seignior and his guests might divine the scene of the wars of old Judea, maybe on the third amidst the heat and legendary exploits of the Greeks and the Trojans. Thus the tapestries helped to keep alive the culture of ancient world. So greatly was this forlorn element prized that one of the most cherished gifts one feudal lord could make to another would be a picture, and they were often given from one castle to another for pleasure of the hemmed-in occupants.

The designs of the Gothic tapestries when not original, were usually from the illuminated manuscripts of times, particularly the "Horae", Books of Hours, those caligraphic alnacs and works of religious devotion so highly prized by collected monks and the learned. They reflected the purity of the primitive painters.

Raphael's Cartoons

The great change was ushered in Raphael, master of realism and mannered beauty, who produced his famous Acts of the Apostles, Pope Leo X. In the earlier tapestries he showed or so colors had sufficed (Continued on page 82).
You Ask—Is Your House The Right Kind for

Perhaps our best answer is to tell you the kind of houses it is now successfully heating.

In California, it is making Bungalow owners happy.

In Ohio, it is saving coal for farmers.

In Georgia, it is giving comfort to those fine old Plantation residences.

In New England, it is heating the Colonial houses of the Pilgrim Fathers' descendants.

On Long Island, it is giving Palm Beach temperatures to hundreds of those cozy new houses.

At Newport, Lenox, Tuxedo and Stockbridge, it is driving out the chill of autumn and the zero of winter from palatial country houses.

In the Philadelphia suburbs, it is taking the place of unsatisfactory furnaces and temper testing radiator heats.

All of which it not only heats, but ventilates and humidifies as well—a three-in-one system.

Looks like you will have to "look further" into this Kelsey Health Heat. Our booklet called "Some Saving Sense on Heating" is a good thing to start with.

DREAMLAND—just outside your door

When you picture your dream home, there's always a garden in full bloom near it. Nature is a charmer. She reigns supreme in the hearts of her children—mankind. Life is incomplete until you build a garden—though it lives only in your dreams. But the finest garden—because it's real—is the one you have cultivated to mature splendor.

Make the grounds around you furnish a graceful setting for your home. Set luxurious foliage, handsome trees and shrubbery in the places that now lack care. Enjoy a profusion of fragrant flowers and fresh gathered vegetables. Our varieties have been the choice for 56 years of thousands of home-makers whose grounds and gardens are envied.

A postcard sent today will bring you our 1920 catalog—check-a-block with timely hints on gardening.

STORRS and HARRISON
Nurserymen and Seedsmen
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They Framed Their House in Loveliness

When their dream house was actually finished, they were a wee bit disappointed. Something was lacking. There was nothing to break the monotony of house and lawn.

So they wrote the Landscape Engineering Department of the Keystone Nurseries, sent a sketch of their grounds and asked for suggestions. A privet hedge started things. Hydrangeas came next, and finally shimmering blue spruce, backed by the dark green of pine trees.

Let us frame your home in loveliness. Our 1920 catalog contains a complete list of shrubs, evergreens, hardy perennials, and fruits. Write for one—we will send it by return mail.

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KEYSTONE NURSERIES
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The Modern Light
and Power

The charm of your country home 
can be immeasurably augmented 
by the installation of modern electric 
lights. The Fairbanks-Morse "F" 
plant gives an abundance of steady, 
dependable light with minimum at­
tention for care or repairs. The plant is extremely simple to operate — just touch a button to start and another to stop. The famous "Z" engine, which is part of the plant, can also be used independently of the 
dynamo to pump water or do other work. Your dealer will be glad to 
explain all the details — which in­
cludes exclusive Fairbanks-Morse "F" plant features.

The "F" Light Plant may also be obtained in larger sizes.

Fairbanks, Morse & Co.
MANUFACTURERS CHICAGO

40 Light F Plant

The Place for Tapestries
(Continued from page 80)
dyers of the yarns, but with the change to realism and the necessity of repre­
senting elaborate paintings came the em­
ployment of an amazing number of 
hues and tones. The great Gobelins
loom in France is said officially to 
have used as many as 14,400 tones.
Tapestries weaving gradually left the
medieval castle and came to centers in the 
cities. During the 14th and 15th Centuries, the great centers, and the name of the town actually came to be synonymous with tapestry, and "gobelin" became the generic name for wall hangings. Then followed Brussels, Middelburg, Delft, Mortlake in En­
 gland and Paris.

The most illustrious names in the 
Renaissance, which reached its zenith in the 17th and 18th Centuries under royal patronage in France, are the Gobelins, the Beauvais and the Aubusson looms. The Gobelins establishment, founded by Colbert in 1667, produced 
under the direction of Charles Le Brun magnificent works glorifying Louis XIV, 
from cartoons by Le Brun himself. The Conquests of Alexander, which were in­
tended to flatter the Grand Monarch, 
drew many times. Tapestries were 
weaved after designs by the greatest 
painters of the age, among them Poussin, Mignard and Coypel, the latter's work extending well into the 18th Cen­
tury under Louis XV.

Under the latter monarch Beauvais 
came into prominence, with its delicately 
colored creations after the exquisite 
Boucher. These looms, under the direc­
tion of Godry, soon rivaled the royal 
plant of the Gobelins. And as for 
Aubusson, tradition says the first tap­
estries were made there in 732 by strag­
glers from the Saracen army that 
under Louis XVI, are the natural quarte­
rigs of the finel pictorial and richly co­
destries, from Arras and other early |
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drew many times. Tapestries were 
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rigs of the finel pictorial and richly co­
destries, from Arras and other early |
A Range That Does Its Work Well

Every experienced housewife knows that a good range insures satisfactory service in the home. Maids work better, the food is cooked better, and the members of the family enjoy greater contentment and happiness.

**Deane's French Range**

has an enviable reputation, extending over half a century, for giving abundant satisfaction. It has all modern conveniences. It's made in various sizes and in combinations heated by different kinds of fuels.

The range shown here is admirably adapted to the needs of the average family. It uses coal in one section, gas in the other, and both sections can be used at once. There's a large gas broiler in the plate shelf. The principles upon which it is constructed insure rapid and even distribution of heat, uniform results in cooking, and minimum fuel consumption. Economy and superior service are the chief features of Deane's Range.

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Are you planning to remodel your bathrooms or to build that new house now?

Have you given special heed to the selection of plumbing fixtures and the treatment of your bathrooms—walls, floors, etc.?

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Mott fixtures assure you full satisfaction interest on your investment. Good taste and refinement may be shown in the tiling of your bathrooms, as well as in the selection of tile for sun parlors, verandas, kitchens, pantries, etc.

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We take particular pride in our fruit trees, vines, and berry bushes. Send for our illustrated 1920 nursery list. It contains valuable planting and growing data together with a catalog of dependable plants and trees.

We sell seeds for the vegetable and flower garden.

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SOW SALZER'S SEEDS

Nature offers soil, rain, and warm sunshine right outside your door. Old Mother Earth invites you to raise tender vegetables, tempting fruits and glorious flowers. Use Nature's gifts wisely and she will return you good crops.

Careful soil preparation is necessary to success. Most essential is the quality of the seed you sow. For fifty-two years Salzer's Seeds have been famous as seeds of quality. Thousands of gardeners have used them with success.

Salzer Seeds are pure bred strains, of proven vitality, demonstrated in actual soil tests. Salzer high quality is the result of constant experimentation to produce better seeds.

Salzer's Seeds produce plants worthy of the intelligent cultivation that marks the well-cared-for-garden.

JOHN A. SALZER SEED CO.
America's Largest Mail Order Seed House
Box 12, LA CROSSE, WISCONSIN

The Flanders Poppy
In Flanders Yield the poppies blow Between the cross's row on row. Thrice mark our places; God in the sky

The tears still hourly flow. By some means amid the guns below, Extract from Col. McCrae's wild roses now.

We have secured a limited quantity of seed to introduce this blossom of immortal memory to America. (See the Illustration below.) It is 15c a pkg. or 65c an ounce.

Write for Salzer's 1920 Catalog—168 pages profusely illustrated—275 Salzer varieties shown in full color. A postcard will bring it to your door.

THE EUROPEAN CORN BORE A MENACE TO OUR CORN CROP

By D. J. CAFFREY

THE future of the country's corn crop is seriously threatened by the presence of the European corn borer in eastern Massachusetts. This insect has long been recognized in Europe and Asia as one of the worst pests attacking corn, millet, hemp, and flax. In France and Hungary, according to European entomologists, from one-fourth to one-half of these crops is frequently destroyed by it.

The European corn borer is probably the most injurious plant pest that has yet been introduced into this country. It is now known to be present in an area of about 320 square miles near New Bedford, Mass. Unless this pest is restricted it may spread throughout the country and cause serious and widespread losses to the corn crop.

The larva, or borers, tunnel through all parts of the corn plant and destroy or even injure the ears and stalks. The pest also attacks celery, Swiss chard, beets, beans, spinach, oats, potatoes, tomatoes, turnips, dahlias, chrysanthemums, gladiolus, geraniums, timothy, and certain weeds and grasses.

The European corn borer probably causes more destruction than either the corn ear worm or the European corn borer. These pests are two generations each year, so that multiplication and spread are rapid, especially as very few of the borers are destroyed by natural enemies. The winter is passed in the larva or borer stage within infested plants. To suppress this pest or otherwise destroy during the fall, winter, or spring all cornstalks, corn stubble, crop remnants, and stalks of garden plants, weeds, or wild grasses within the infested areas likely to harbor the overwintering borers. Work of this kind is now being conducted by the Federal, State, and local authorities, and the hearty cooperation of all property owners, tenants, or other interested persons is earnestly solicited. This work must be done very thoroughly. The borers in a few overlooked plants may increase to the end of the season to as many as were present before the clean-up.

The present time corn is the principal crop attacked by the European corn borer in Massachusetts. This includes sweet corn, field corn, and fodder corn. In areas where corn is not grown, or in the vicinity of badly infested corn plants, the borers commonly attack a great variety of other plants, including celery, Swiss chard, green or string beans, beets, spinach, oats, potatoes, turnips, dahlias, chrysanthemums, timothy, and several different species of weeds and wild grasses.

Character of Injury to Corn

The larvae or borers of the European corn borer tunnel through all parts of the corn plant except the fibrous roots. They do not feed within the midrib and upon the surface of the leaf blades. They cause their most serious damage, however, by their work in the stalks and ears, which they partially or totally destroy. Generally, they enter the stalk at its upper end near the base of the tassel and at first tunnel upward. This damage so weakens the stalk that it breaks over before the tassel matures, resulting in loss of pollen and the lack of normal grain formation on the ears.

After destroying the tassel the borers tunnel downward through the stalk, gradually increasing the size of their tunnels as they develop. Instead of entering the stalk near the tassel many of the borers enter between the leaf sheath and stalk at a point lower down and tunnel upward or downward. Small holes in the stalk with saw-like extrusions indicate where the borer is at work. When several borers are present within the stalk, as is frequently the case, the damage becomes reduced to mere boring with fragments of the frass or cast of the borers. This injury cuts off the supply of nutriment to the ear and greatly weakens the stalk, eventually breaks over.

The partly grown borers leave the stalk and enter the through the husk and also through stem and cob. Here they feed upon immature grain and tunnel through parts of the cob. During July and August many of the moths deposit eggs directly upon the newly developing ears of late corn.

Character of Injury to Plants Other Than Corn

The stalks of celery, potatoes, tomatoes, oats, dahlias, chrysanthemums, gladiolus, and geraniums, as well as all leaf-stems and leaves must be bound, beets, and spinach, are entered and damaged by the borers in a manner similar to that described for corn. Occasionally the borers are found tunnelling within the pods, immature seed, and vines of beans. Damaged parts usually become covered with fragments of the frass or cast of the borers. The actual loss caused by the work of the borers in these crops there is also the possibility that work of this kind when shipped to market may contaminate the insect and thus serve as carriers of the pest to new localities.

Methods of Control and Eradication

A most effective method of destroying the European corn borer is to be found in areas of known suspected infestation, all of the previous year's corn stalks, corn stubble, crop remnants, or stalks of garden plants, weeds, or wild grasses that may contain overwintering borers. This method involves the destruction during the early spring while the borers are weak and not of such material. It should be clearly understood that each and every plant likely to be infested must be destroyed. This includes the stubble and upper part of the roots. Occasional plants, or parts of plants, which may seem hardly worth the trouble to clean up, or harbor enough borers to give rise, the end of the season, to as many sects as were present before the clean-up operations began.

Burning is undoubtedly the most effective and cheapest method at present known for the destruction of infested material, especially during the late fall, winter, and spring, when vegetation is dead and dry. As previously stated, in order to be effective all parts of the plant must be burned, including the stubble and upper part of the root. It may be found necessary to sprinkle the plants and upper part of the root with other fuel in order to secure the complete combustion of the material, especially if it is damp.

In cornfields where the fodder is not used for feed the plants may be pulled up by the roots, or cut, and then collected in piles and burned. When the stalks are cut for fodder the stubble should be plowed out, raked in piles, and burned.
Put Your Planting Problems up to Meehan

Meehan Service—personal, individual service—superior because it is the result of sixty-five years of cumulative experience—is at your command.

No matter whether your homegrounds are large or limited in area, write us, question us freely. Your letter will be assigned to, and answered by an expert plantsman, who has studied your section, knows its climatic and soil conditions, and will give you practical and helpful suggestions accordingly. This preliminary advice is offered you without charge and without obligation.

THE MEEHAN PLANTING PLAN
FOR AVERAGE PLACES

For the ordinary city or suburban lot or for places up to one acre, we have devised a "New Property Data Form," on which you can easily give us the information necessary to an intelligent consideration of your needs. When you write, ask for this form, and upon its return properly filled out, we will, without cost to you, submit a proposition that will make of your home and grounds a beautiful picture. If this is approved by you, we will then submit a detailed list and estimate of cost of the planting material needed to carry it out.

THE LANDSCAPE DEPARTMENT
For properties of more than one acre, or those presenting unusual or intricate problems, we urge adoption of a professional service which we can provide at moderate cost.

HOW ABOUT A PERSONAL CALL?

During January, February, and early March several of our Department heads will visit our customers in the states east of the Mississippi River, starting with the Southern States. These visits will be resumed during the summer months. If you will write us soon, and say it will be agreeable, it is likely that one of these experts can arrange, without expense to you, to call on you while in your vicinity, inspect your property and talk the matter over with you in person.

THOUSANDS OF CHARMING HOMES—all over the country owe their beautiful setting of Trees, Shrubs and Hardy Flowering Plants to Meehan service and Meehan stock. It may be wise, therefore, for you to learn about us before deciding what you are going to do to make YOUR home beautiful. This is planting time! Better write us at once—TO-DAY. Let us send you our Hand-Book for 1920. Planting time will come before you realize it.

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A Woman's Smile
Should Reveal Glossy Teeth

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See What It Does

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the filmy slime. See how teeth whiten as the fixed film disappears. These effects are most important—prove them.

A vacuum cleaner of the tank type. The attachments displayed before show the various types of tools necessary for the complete use of the cleaner. Courtesy of the Duntley Pneumatic Cleaner Co.
Your table, too—

It should not be overlooked. For if the hearth is the heart of a homey home, the dinner table is assuredly the stomach, and should be provided for in a befitting manner.

And what contributes more to the wholesome pleasures of the table than rare dishes out of season—large, luscious grapes when none are in the market, and fresh flowers of your own growing?

And it’s really easy to have all these—if you’ve an indoor garden. A conservatory book will help you no end in the planning.

Where’ll you have it sent?
It’s gratis, you know.

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WHY USE GARBAGE CANS?

Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?

The KERNERATOR

Has at last emancipated the home from these evils.

The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

The material deposited falls down the regular house chimney flue into the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

KERNER INCINERATOR COMPANY
718 Clinton Street
Milwaukee, Wisconsin

Send for my Questionnaire!
Steam or hot water will not turn it white

OF course you are not going to boil the varnished finish on your floors, furniture or woodwork—but if the finish will endure actual boiling, it will more than withstand steam from your bath-tub, hot water from leaky radiators, water spilled on table, floors and so on.

Pitcairn Water Spar Varnish is unharmed, even by boiling. It insures you a rich and lasting finish for Floors, Furniture and Woodwork—whether interior or exterior. In your dealer’s window you’ll see a wood panel finished with Pitcairn Water Spar, submerged in an aquarium day and night, month after month—actual visible proof that Pitcairn Water Spar is Waterproof.

Making a Clean Sweep

(Continued from page 86)

power of the suction so created and, therefore, be ineffective as a cleaner. Therefore, the salesman can talk gibberish to the uninformed about vacuums and tests and never say “but our nozzle is so large or so high or so low that the air intake is bad.”

Too much vacuum often makes the machine heavy by sucking too heavily upon the carpets. Of course, raising the nozzle here will help this fault.

Another battling point is the question of whether the motor put in horizontally into the casting or that which is put in vertically is the better. They all talk gibberish on this subject, but heed it not. All that is necessary for the purchaser of a cleaner to know about the motor is that it should be made by a reputable firm, have a good speed that is spectacular and that it be not imbedded too deeply in unnecessary fixings to be oiled and cleaned.

The universal motor is best for the average purchaser as it works well on indirect or direct current, whichever is supplied to you in your neighborhood. Nearly every cleaner employs a universal motor.

Every vacuum cleaner manufacturer has some point of his own that makes him the most delightful of talkers. Here are some very useful devices which are worthy of mention, but for the most part are matters for individual choice:

1. The enclosed dust bag. Steel motor case.
3. Wheel bearings inside the nozzle. Wheel bearings outside the nozzle.
4. Detachable nozzle.
5. Air cooled motor (most motors are bedded too deeply in unnecessary fixings to be oiled and cleaned). Aluminium motor case.
6. Wheel bearings inside the nozzle. Wheel bearings outside the nozzle.
7. Detachable nozzle.
8. Air cooled motor (most motors are bedded too deeply in unnecessary fixings to be oiled and cleaned).
10. Wheel bearings inside the nozzle. Wheel bearings outside the nozzle.
11. Detachable nozzle.
12. Air cooled motor (most motors are bedded too deeply in unnecessary fixings to be oiled and cleaned).

Adjustment with nut for stair clamping, or self adjustment to keep handle in place when released from holding (convenient). Automatic current cut off. Extra roomy holes for electric lead on the handle. Oil cups protected from dust (should be always). General attachments made simple as possible.

Dust bag lined and sometimes rubberized. Dust bag easy to put on and take off with a collar to hold between sides of shoes to prevent making dust escape. Automatic closing valve where bag collar comes off—to prevent dust flying back into motor case.

Rubber bumper to protect furniture. Requisite Qualities

In short, the satisfactory cleaner must:
1. Sweep loose the adhering dirt as thread, lint, dust, particle, and bring up matted nap or pile to restore color tone.
2. Loosen and shake to the surrounding dirt that kills rugs and carpets, so that it can be removed.
3. Have suction enough to carry away all dirt after the soft hair brush loophole makes it to make it possible.

This is about the whole story. As to the expense of operation, they’re not even as much as an electric fan and far less than the cost of extra cleaning folks today. It is an economy comfort and a gold lined investment which the interest is health, not saved, and fabrics preserved. Could a one ask for more in a sweeper?

But don’t expect miracles. Although vacuum cleaner needs slight push over the floor—it can’t roll by itself.

The casual wayfarer, passing along Wade Street in Ravinia, Illinois, sees only a space of uncleared woodland, overgrown with underbrush, that skirts a heavily timbered ravine. The spirit of romance may whisper in his ear and urge him to follow the flower-carpeted path that straggles lazily to the road. It is a whimsical little trail that bends about a lusty oak, crosses a rustic bridge over a ravine where cottontails and chipmunks play hide-and-seek, and then, after turning, opens on a clearing. Here in this idyllic setting is Columbine Cottage, the summer home of Mr. Lionel Robertson, the winter home of Mr. Herman Rose.

As soon as one crosses the threshold of Columbine Cottage he lays aside cares with his wraps; the spirit of bygone era greets him—an era when course of existence ran in a traditional pattern of convention and custom. The living room breathes the atmosphere of the late eighties when Pre-Raphaelite art and Pre-Raphaelite men were in their heyday. Mr. Robertson, who is an interior decorator of wide reputation, and his collaborator, Mary Rose, are both disciples of William Morris.

Making a Clean Sweep

(Continued on page 90)
Satinover
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1718 Chestnut Street

HAND-BLOCKED TOILE

Hand-blocked toiles in red and white upholsters the daybed and armchairs. A flat apple-green tone is used on the woodwork, china cabinets, buffet and floor, the last with an 18" border of cobalt blue.

A North Shore Idyll

(Continued from page 98)

Morris. Their theories are not akin to those of the modern realistic school; they believe in an art that is always decorative, always beautiful, always symbolic of nature though it does not always adhere in line to nature.

The room is a melody of Morris patterns: the side walls are covered with the daisy pattern paper—conventionalized red columbines and primroses, golden daisies, and green leaves on a white background; the ceiling is similarly treated with a block pattern in yellow and white; toile, hand-blocked in red and white, upholsters the daybed and the armchairs that flank the red brick fireplace and hearth. The fresh and aspiring influence of the Pre-Raphaelites is dominant in the flat apple-green tone that masks woodwork, chimney, china cabinet, buffet, and even the floor, which, however, has an 18" border of cobalt blue.

There are many evidences of the adventurous and roving spirit that stimulated the explorers in that pulsing period of expansion which ushered in the Renaissance—that selfsame period when Pre-Raphaelitism as a philosophy and art was first being spread abroad from the shelves of the cabinet earthware bowls, collected by Mr. Ross, Java, and Chinese plates repeat the color pattern of the room, while bronzes, hammered in fantastic Chinese characters, copper Japanese kettles, and pewter jugs from Singapore gleam on the buffet and highboy.

The quaintness and charm of the room have endeared it to many Chicago's literati who gather there Sunday evenings to discuss art, religion and politics over a cup of tea, just as the world of letters was wont to meet in Mid-Victorian drawing rooms and salons. The radical and the conservative, the struggling student and the master and patron, the materialist and the idealist, youth and experience, come together on common ground.

The living room is markedly after the designs of William Morris. On the walls is a daisy pattern paper with a white ground; the ceiling is a block pattern in yellow and white.

The J. G. Valiant Company
224 N. Charles Street
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1718 Chestnut Street

Hand-blocked toile in red and white upholsters the daybed and armchairs. A flat apple-green tone is used on the woodwork, china cabinets, buffet and floor, the last with an 18" border of cobalt blue.