The Architect Took No Chances
— No Cracked Walls or Ceilings —
Mar This Fine Home

The stucco and the interior plastering are firm, smooth and beautiful. For the builder was careful to specify that Metal Lath be used as a base. He knew that its small, diamond-shaped meshes hold the plaster in a vise-like grip—the strands of steel reinforcing it in every direction.

He knew, too, that there would be no excretions from the metal to stain the plaster—that the walls and ceilings would never have the disfiguring, "streaky" appearance so often seen. And there was another reason why he specified Kno-Burn METAL LATH

—it is fire resisting. Thus the house is literally sheathed in unburnable steel and cement. Every wall and ceiling is a fire stop, the metal lath which supports the plaster forming a veritable "heart of steel."

Every frame house urgently needs the protection of Metal Lath. And it increases the safety and durability of any structure. Ask any well-informed architect about KNO-BURN and send today for our free Builders' book—"FIRE-PROOF" CONSTRUCTION.

NORTH WESTERN EXPANDED METAL CO.
937 Old Colony Building
Chicago
Light, Lasting Lawn Hose

Light and easily handled, Goodyear Wingfoot Lawn Hose favors the new-made terraces and flower beds. No kinks form in Goodyear Wingfoot Hose. Therefore you are not continually put to the bother of freeing it. Because it doesn't kink, Goodyear Wingfoot Hose will not burst; for the bursts that ruin hose develop from kinks.

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Winter Has Taught This Lesson

That homes that were not Chamberlin Metal weather stripped were hard to keep warm. For draughts were ever present—cold air currents sifted in around the doors and windows. Costly heat escaped increasing fuel consumption.

Chamberlin Equipment prevents all this. It pays a profit in fuel economy and what's more it assures comfort and even temperature—a vital factor in the health of the family. For it effectively seals up the cracks around the doors and windows—keeps the cold out and the heat in.

Because Chamberlin Metal Weather Strips keep out air currents they serve as a protection against soot and germ laden dirt so prevalent at this time of the year. In fact they are an all year 'round necessity.

They are guaranteed for an unlimited period and installed by expert Chamberlin weather strip mechanics. Immediate service is assured thru Chamberlin branches located in the principal cities throughout the country.

Chamberlin Metal Weather Strips can be applied to casement windows, sliding windows, doors and French windows—wood or metal sash.

Plan your weather stripping now. Our booklet "26 years of weather stripping" will help you. Write for it

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FOR the finish coat of stucco homes. Alone for pure white, or with color aggregates—marble or granite chips, gravel or sand—for any desired color tones.

Write our nearest office for our book—"Information for Home Builders."
Home Builders—

Heed that Warning!

WORKMEN know when shoddy materials are being used. They know when paint and plaster are being hurried on to a wall in order to conceal its flimsiness. Heed their warning. Build your own home—select your own materials—and you can't be hoodwinked into spending your good, hard dollars on a “paper” house.

Take the single item of plastered walls and ceilings. Do you know the bitter cost of repairing cracks and breaks, and repainting or repapering after sagging, warping lath has ruined the original investment?

Let your plaster be applied once for all time. Insist on a backing of steel TRUSS-LOOP. Study the strip of TRUSS-LOOP at the foot of this page—note how the plaster can be forced in and out and around each arched truss, hardening to it in an inescapable, triple lock. Then realize that these sheets of trussed steel lath actually can't yield, sag or warp—the arched loops prevent it. TRUSS-LOOP is entirely different from any other lath, wood or metal. The first cost is apparently higher, but the final cost—due to savings in labor, in framing and in stud work—is lowest. The lasting permanence of TRUSS-LOOP is all pure profit to you.

Let us send you illustrative booklet which is sufficiently graphic to prove to anyone why TRUSS-LOOP is the safest lath investment.
It's the Shingled Walls That Lend the Charm

The all-shingled home is decidedly the vogue because of its permanence and quaint charm. The usefulness of Rite-Grade Inspected Shingles is not confined to the "Roof of Ages." Their architectural beauty for exterior walls is becoming increasingly popular. Stained or unstained, they harmonize with the foliage, the flowers and the lawn.

To be sure of getting exactly what will serve you best specify Rite-Grade Inspected Red Cedar Shingles. There are three grades of Rite-Grades and they are all up-to-grade. Ask your architect, contractor or dealer what grade you need.

Would you like our building booklet?

We know you will appreciate its building suggestions. Send 2c stamp to defray mailing.

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Nature's Imperishable Covering

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Here’s my recipe for attractive windows:

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Notice the curtains in the picture. No sag! Yet the window is extra wide. The flat shape gives SAGLESS strength to Kirsch Rods. Makes smooth, neat hems. Holds headings erect without artificial stiffening.

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The great, luxurious hammocks that lend hospitality to the American country houses are almost invariably Romelink. Deep-upholstered and generously proportioned, they are available in color schemes from brilliant cretonnes and smart stripes to conservative solid tones. Prices cover a similarly wide range—a Romelink Swinging Couch Hammock for every type of house.

At any of the better department, housefurnishing or sporting-goods stores. Look for the label Romelink.

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"Save the Surface and you Save All" applies to the interior of your home as well as to the exterior. The fine finish of your furniture, woodwork and floors needs protection from the wear and tear of daily use. Johnson's Prepared Wax spreads a protective coating — satin-smooth and transparent — over the finish, bringing back lost lustre and enhancing the beauty of the natural wood grain.

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Women are not all the five-foot, four-inch average, so why should kitchen sinks all stand 30 inches high? This one can be set any height desired. It is mounted on a concealed support, so you needn't stop at the sink when it comes time to clean up the kitchen floor.

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Sanitas is the most adaptable wall covering ever produced—there is no limit to its decorative possibilities.

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Sanitas is made on cloth—does not tear or crack.

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Sanitas in styles for every room in the house enables you to select just the color and design required or if you prefer something more elaborate, the dull finished, plain tints are suitable for fresco work, stencil effects and metallic blends.

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Here at Kohler this sentiment finds enthusiastic recognition, with the result that all our methods, our skill, our efforts, are bent towards producing enameled plumbing ware—bathtubs, kitchen sinks, lavatories—which answer not only the demand for utility and durability, but which support through their beauty and refinement the ideals out of which home atmosphere is created.

How well Kohler products conform to the vision of leading architects, to the craftsmanship of the master plumbers, to the ideals of the public, is amply testified by the wide acceptance given to Kohler ware, not only in homes, both modest and pretentious, but in clubs, hotels and institutions as well.

All Kohler products bear the mark "Kohler," permanent but inconspicuous, as an everlasting guarantee of excellence.
HONEY—
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Imagine honey, still liquid and still preserving its characteristic scent after 3,300 years! Here is an object lesson from the ancients; for it is out of the ashes of yesterday the stepping stones of our civilization are founded.

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So, TIN enables us, as in no other way, to bring to your table a super TEA—a piquant, mellow beverage—worthy of the exclamation: "Nature has triumphed in this refreshment."

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the kitchen—so important because of its influence on family health and happiness—is given the same serious thought as the dining room, living room and bedrooms.

The kitchen of such a home indicates by its equipment of clean, beautiful silver-like

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Replace utensils that wear out with utensils that "Wear-Ever"

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"Henry Wilson! How can you use such perfectly awful language? It's your own fault anyway for starting out with that cheap tire when you had a Kelly-Springfield in the garage."
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There is striking proof of the universal character of Crane service in the fact that no less than 20,000 articles—bathroom and kitchen appointments; heating, ventilating and vacuum cleaning systems; valves, fittings and steam specialties and plumbing and sanitary adjuncts in general—are made by

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Heating satisfaction throughout the house is assured by using heavier radiator valves

No matter how good a heating system, or how well reputed, it can be no more satisfactory than the valves on the radiators. Most heating troubles and discomforts are traceable to valves. The average radiator valve, designed merely for low pressure, is so light in weight that it cannot stand strains which will inevitably be thrown upon it.

After a building is erected settling commences. This develops stresses on the heating system and, to obviate subsequent trouble, care should be taken, before valves go into the system to see that they are heavy enough to meet these strains.

Jenkins Radiator Valves have more metal and are more heavily constructed throughout than others. They are designed to resist and do resist all strains by a wide margin. Their construction benefits by a thorough knowledge of heating service requirements gained during fifty-five years of valve manufacturing experience.

Jenkins valves do not leak because the large amount of packing in the bonnet prevents the passing of water or steam. No extra hard turn is necessary to close a Jenkins valve tight. The Jenkins rubber composition disc insures complete and steam tight closing of the valve. These two of the several superior features of Jenkins valves are clearly illustrated below.

The Jenkins Renewable Disc, with which all valves of this type are fitted, is compounded of rubber. It is yielding enough to pick up any grit or sediment that may be circulated through the heating system, and consequently fits tight when the valve is closed, permitting neither steam nor water to pass. The renewable disc takes up the wear and gives a Jenkins Valve practically unlimited life. When opened the passage is free and wide, giving steam an unobstructed passage into the radiator.

Jenkins Radiator Valves are marked with the Jenkins "Diamond."
BEAUTY, undeniable, combined with a quiet dignity and an air of unusual mechanical worthiness—these are the external qualities of this aluminum motored Premier. Fundamentally it is a big-hearted, lovable car, with no apparent bottom to the generosity of its power and endurance. And its gears are shifted—electrically, an advantage enjoyed by no other motor car.
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3 acres, shaded by fine trees.
Flower and vegetable gardens.
House contains 5 bedrooms, 3 baths, 3 servants' rooms and bath.
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A stately house, crowning the wooded summit of its ample acres.
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Residence contains 7 masters' bedrooms, 4 masters' baths, 4 servants' bedrooms with bath. Scientific stables and farm buildings; garage; cottages; etc. 75 acres. For sale.

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At this time of year one turns instinctively to the country—Greenwich embodies every charm of country life, coupled with city conveniences.

The trees and shrubs and flowers of Greenwich are now putting on their gala attire.

The placid Sound sparkles in the sunshine—
with promises of summer bathing.

Will this summer mean to you only a tantalizing taste of the country in an expensive resort, or the daily joy of intimate country life in your own home?

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The Sire of Champion Abbey Swivel at Stud, fee $25.00. The Sire of Champion Abbey King Nobbler, Champion Gold Hoed, Champion Kirs Patricia. Puppies and grown stock for sale.

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HG 4-20
A Dependable Guide To Good Lumber

Southern pine lumber is a highly standardized product and there are no secrets about its manufacture. No lumber company has an exclusive right to trees, machinery or men that gives it a monopoly on excellence. Many makers of Southern pine lumber may turn out boards and timbers that are equal in quality.

Yet—there's a vast difference in lumber as every user knows.

The reason—
Care in manufacture and grading.

The Long-Bell Lumber Company, largest manufacturer of Southern pine in the United States, has been for nearly 30 years trying to improve its product. So successful were the efforts that this company lately determined that all users of lumber, large or small, should be able to identify its products as a guide to careful buying. Hence this trade marked name plainly branded upon all boards and timbers:

Long-Bell
THE MARK ON QUALITY
Lumber

This brand is an assurance of uniform quality, an announcement to all that this manufacturing concern has taken special pains to produce an article on which it is proud to brand its name.
THE New York streets are gray with a week-old snow. Snow barricades range down the curbs. Upstate trains are not running, for a blizzard of phenomena! proportions has swept across that section. Milk gets scarce in the metropolis. Only those who have to, go out.

And yet we are working on the May House & Garden—thinking of summer furnishings and the late spring growth and awnings and ice cream freezers! The engravers are working over pictures of roses used for shrubbery and wicker and willow and reed. By the time you read this, before the frost is out of the ground, we will be mopping our brows editorially in June and July.

This is something readers do not often take into consideration. And it is also one of the mysteries of editing a magazine—to those who do not edit. How, they ask, can an editor feel the genuine Christmas spirit while he is sweltering in August heat? How can he sit shivering in his office and write glowingly of midsummer flowers and the cool shadows that fall across the mown lawn on late July afternoons?

There is an old-world touch in the May issue, an old English house restored, of which this is a glimpse:

There is no more mystery about this than there is about a housewife canning peaches in August against the December feasts. Looking ahead is only a habit—and the editor practices that habit every day of the year.

Yet there is something more to it than that. Just as the housewife knows what her family likes and needs and will relish in the months to come, so does the editor know what his family of readers will enjoy six months from now. The only difference is that, whereas the housewife may have only four or six palates to tickle, the editor has to think of appealing to the appetites and interests and requirements of a hundred thousand or more people living in all sorts of houses, having all sorts of work and with all sorts of ideas about how best to live life.

The narrower the interests of the magazine, the fewer people there are in the editorial family. A scientific magazine devoted solely to mushrooms, for example, would appeal to only a few people. But a magazine devoted to the home appeals to practically everyone, because everyone has a home and practically everyone wants to make that home beautiful.

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AN ADAM ROOM IN AMERICA

That a definite period style, when properly adapted to meet the modern requirements of comfort and utility, is suitable to a modern American home is proven by this Adam reception room. The walls are taupe and cream with black introduced in narrow lines. Black also accents the mantel. The over-mantel mirror has a dull silver frame with a red medallion at top. Of the furniture, some pieces are in walnut, some upholstered in red and black. The fixtures are also characteristic of the period. The room is in the home of Mr. Ormonde G. Smith, at Oyster Bay, N. Y. Hoppin & Keen were the architects of the room and Elsie de Wolfe, the decorator.
Is Decoration a Form of National Expression? Do American Interiors Picture the 20th Century Woman Or Are They But Made-Over Relics?

VICTORIA WILLIAMSON

The history of a race is written in its architecture. All our knowledge of that period preceding the erection of any buildings must be more or less conjectural. But once advanced to a stage of civilization where buildings become a necessity, the aspirations and limitations of a race will be very clearly portrayed. This is true for five reasons, because geography, geology, climate, history and religion will pre-determine what form these structures shall take. The buildings which reveal to us of ancient Egypt, express perfectly the soul of its people. Not only were they restricted geographically, but there was more limitation as to materials. Wood was rarely used, but there was an abundance of limestone, sandstone and slate. Consequently, in design, architecture progressed along lines which offered the most effective expression of these materials, having regard to the climatic hands of comfort. Any tude in artistic expression was impossible owing to the strict surveillance of priests. All this, and more, is plainly shown in Egyptian architecture decoration.

In Assyria, such materials were lacking, but there was Chaldea and Mesopotamia a quantity of rich vial clay from which excellent bricks could be made for building.

Wall Decorations

This poverty of building material imposed a certain amount of restraint on the type of plan that could be followed, but what the plans lacked in variety was more than counterbalanced by the magnificence of the wall decorations. These were of mosaic, painted plaster, and enameled tiles, wherein were depicted in brilliant colors hunting scenes and battles, drawn by an artist whose hand, unrestrained by superstition, followed the soul's yearning after truth.

Each succeeding race, in developing its architecture, took something from that of its predecessor, but so controlled by and adapted to existing conditions that the results are very definitely characteristic of the later builders. The Greek temples are models of perfect proportion and beautiful ornament. But when the Romans conquered Greece, their pre-eminently practical minds took this beauty and adapted it to the many uses of civilization.

We find this principle holds good throughout the ages. Certain countries became celebrated for the skill of their craftsmen in over coming and subjugating structural difficulties and giving these masterpieces to the world transformed into national expression. That ancient tendency has a modern application.

Today, architecturally speaking, the United States unquestionably stands in a position unrivaled in the world's history. Fabulously wealthy, touched but lightly by the destructive influences of war, unhampered by tradition, it has all these strong points richly conducive to a high form of individuality.

But with one notable exception, we seem so far to have been content to follow and not to lead.

Adapted Gothic

The New York skyscraper is a development brought into being by a geographical condition. Needing inspiration for the clothing of the steel skeleton, the architect went to the most logical source in all the world. The structurally perfect stone skeletons of the 15th Century Perpendicular Gothic period met this demand. They were adapted and subjugated to 20th Century American requirements.

What is true of American architecture is even more true of interior decoration. Were it possible for a stranger to pay a flying visit to a dozen of New York City's famous mansions, he might, in the absence of information to the contrary, assume that their various owners, when (Continued on page 35)
Someone has said that breakfast should be eaten in a Jacobean room, but dinner in a Georgian, for a Georgian room is both livable and distinguished. The antecedents of this dining room go back to Georgian styles as represented in that fine architectural work done in Salem by McIntire and his fellows. The open china cupboard with its shell top, the recessed doors, the distinguished paneling are all attributable to the American Georgian style. These architectural features make a fitting background for the furniture, which is well-selected American reproductions of antique pieces in accordance with the period the house represents. Peabody, Wilson & Brown, architects.

In using Italian furniture one should remember that it was originally made for palaces and requires a palatial room even today. The chairs were high because of drafts and accompanied by a stool to keep the feet off the cold floor.

Another view of the dining room pictured above shows the simple and effective frame of the fire opening and the fluted pilasters on either side with a portrait let into the paneling. The embrasured window with small panes and the rounded door with pronounced keystone reaching up to the cornice are typical of the era. Peabody, Wilson & Brown, architects.
The question to arise at in the use of any piece of furniture is this—can it be lived with in that particular room? It should suit the room and the persons who occupy that room. The end of this Colonial living room is dominated by an old dresser. The other furniture is also of cottage or Colonial type and is in suitable taste. The over-curtains and crisp glass curtains, the broad window shelves for plants, the round-top cupboard, the steps into the hall, the open, restful spaces and the light-tinted walls make this the sort of room a great many people would like to live in. Peabody, Wilson & Brown, architects.

His type, which has often been used as a rural chair, is a 16th Century French chair and is peculiarly unadaptable to modern usage. The seat is 2″ high, and it was designed exclusively as a temporary support for courtiers when wearing a dress sword.

A glance one can tell that this library is used in. The furniture is dignified and yet unassuming. It has a.seemly background of tin walls with relieving architecture features: the rounded doors, the platform, stairs and rail, the inset bookcases and the fine old mantel. A huge drum serves for woodbox. Peabody, Wilson & Brown, architects.
Extending from ground to upper floors is a pierced bronze screen, thus obviating a hand rail. A "Walking Naiad" replaces the usual newel post and symbolizes the Greek feeling. The marble of the stairs is softened by a carpet until one reaches the hall floor, which is of tile.

The inspiration here is Greek, but Greek art adapted to the everyday life of a refined American home. American materials and native craftsmanship were used without losing any of the atmosphere and dignity. Kentucky stone was used for entablature and columns. The mantel itself is of Alabama marble. Two Chinese pots of biscuit color and a green-blue vase stand on the mantel, giving the color tone for the room.

The reclining couch, chairs, stools, and dining table all show their Greek origin but are the acme of modernity in comfort and convenience. This room has turned back the pages of history and done it successfully without sacrificing the essentials of comfort, beauty or modern utility. It is an example of scholarly research plus an understanding of American life. It is the home of Welles Bosworth, architect.
There is a suggestion of Italian inspiration in the floor treatment of this hall, the wrought iron and rich colorings of tapestry and draperies. Charles A. Platt, architect

Emulating decoration, had taken as model the musée de Cluny or the Metropolitan Museum of Art. Wholesale importations of European furniture, even complete interiors, justify this conclusion. Emulation, not self-expression, seems the goal of attainment.

In some instances the stupidity of the thing is laughable. If there is one point in which we incomparably lead the world, it is in that of plumbing and everything pertaining to it.

It is also true, for example, that in the more intimate relation, the white porcelain bath tubs leave much to be desired in a decorative sense. The appalling cleanliness savors of hospital—perfectly sanitary, but artistically barren.

Between this achievement and the water repository for bodily ablutions common among nobility at the court of Louis XV, there is a wide gulf. Imagine, for example, the absurdity of a bath of that period recently exhibited in New York City. Hidden from vulgar gaze when not in use, the small metal tub reposed inside but was ostensibly a Louis XV lit de repos with cane panels and beautifully carved wood frame.

Undoubtedly, it now adorns the bathroom of some "period" guest suite.

And yet what could be more ridiculous than to purchase and install in one's home an article exhibiting 18th Century restrictions on the healthy desire to kick, plunge, and splash exhibited by the normal human being?

The indiscriminate use of "period" furniture without regard either to scale or fitness will ever be a pitfall to the unwary.

In selecting Italian furniture, it is well to remember that most of these pieces were designed for use in palaces.

Many of the Italian chair seats seem high and uncomfortable because primarily intended to be used with footstools for ceremonial purposes.

Comfort and suitability must always be (Continued on page 92)
THE OTHER DAY THE FOLLOWING LETTER CAME INTO THE OFFICE FROM A PROBLEM?

"A

I am getting middle-aged and tired, maybe too old to work.

I would like a little place in the country, and I wondered if I could raise dogs for sale and make a living?

I'd love white shepherd dogs, but I am afraid they might want to range too much. I'd also like a little stream or a duck pond, some berries and rose bushes.

They don't seem at all impossible dreams to me, even if I have only $3,000.

"Could you tell me how to go about it to accomplish it, and if you think I could do it?"

"It wouldn't need an expensive place to raise dogs, or roses, either."

THERE'S A REAL LIFE PROBLEM FOR YOU!

What will you want when you get tired and middle-aged and maybe too old to work? Dogs and roses? A little duck pond and some berry bushes? Dogs for companions, let's say, and to help provide a feast on holidays. Berries to sweeten the meal. There isn't much more you can ask for.

"A little place in the country" is the ultimate dream of most good folks. The soul seems to draw them back to it. Willingly they leave the swirl and interest of cities, city advantages and city comforts, to retire to their Sabine Farm.

They want to sniff of its sweetness and feel the gentle pressure of its wind on their cheeks.

They want to touch the cleansing earth and taste of its fresh, untainted fruits.

They want to go back there and get up a good sweat and feel the blood pulse along their arms again.

They want to go back there where things are quiet, and get their philosophy straightened out.

They want the sun to seep in through their pores and sweeten all the sour spots that Life's disappointments have made.

The woman who wanted that "little place in the country" is no different from the millions of others who are tired and middle-aged and maybe too old to work, or who have been up against problems bigger than they can handle, or become caught in the whirling vortex of this complicated thing we call Life.

TOO MANY PEOPLE GO BACK TO THE SOIL FOR THOSE REASONS AND THOSE FEEL DEFEATED AND THINK THAT SOMEBODY ELSE IS GOING TO BE ALL RIGHT WHEN THEY GET BACK TO A LITTLE FARM. IN MANY A CASE EVERYTHING IS ALL RIGHT THEN. BUT THE COUNTRY CAN NEVER BE MERELY A RETREAT FROM LIFE.

The way to look at the country is to consider it as a sphere of living where artificial thoughts and futile endeavors are laid aside, where one gets down to bed rock, where there is purity about the air, a natural strength to the horizon, a sanity in the outlook and a wholesome strength of companionships. Such things are not necessarily the requirements of middle age or even old age. In fact, the sooner one appreciates them, the fuller will be the life.

SOME YEARS AGO THERE WAS QUITE A BACK-TO-THE-LAND MOVEMENT. IT BECAME THE THING TO DO. REAL ESTATE OPERATORS IN COUNTY TOWNS SUMMONED GET RICH, AND THE COUNTRY WAS DOTTED OVER WITH ALL SORTS OF "ARTY" COMMUNITIES WHO SOUGHT FOR "FREEDOM" ON THE FARM. YOU CAN SEE THE REMAINS—HUMAN AND STRUCTURAL—OF THOSE COMMUNITIES IN SEVERAL COUNTRY TOWNS TODAY. THEIR DEVOTEES SOON GREW TIRED OF THE POSE AND DRIFTED BACK TO THE CITY. THE LOCAL TRADESMEN HAVE SET DOWN THEIR BILLS TO PROFIT AND LOSS, AND LET THEM GO AT THAT.

THE CURSE OF CITY LIFE, AS SOMEONE HAS SAID, IS THAT IT FEEDS LARGELY THE SURFACE EMOTIONS. WE LIVE SUPERFICIALY IN OUR ENJOYMENTS, AND RARELY ARE THE DEEPEST PARTS OF OUR NATURE TOUCHED. THE CITY BREEDS STRANGE ILLUSIONS THAT WE OFTEN MISTAKE FOR REALITIES. CITY FRIENDSHIPS, FOR EXAMPLE. ONE HAS TO WORK HARD TO MAKE AND KEEP FRIENDSHIPS WORTH THE NAME.

THE COUNTRYSIDE OFFERS A COMPE TITION BASED ON MATERIAL POSSESSIONS AND RULED BY MODES THAT CHANGING DAY TO DAY. THE FORCES OF THE CITY ARE FORCES OF NOISE.

NOW THE BEAUTY OF THE COUNTRY LIES IN THE FACT THAT IT AFFORDS US THE RECEPTIVE MIND WITH WHICH ONE CAN TAKE HIS ENJOYMENTS TO THE FULL. ITS SOLITUDES AND PATIENCE GIVE POWER TO THOUGHT. IN THE COUNTRY THE CULTIVATION AND THE SOIL ARE THE SAME. THE SOUL IS FOUND IN THE EARTH.

THE COUNTRY DOES NOT PERMIT ONE TO IGNOR THE LAWS THAT GOVERN THE INTERIOR AND THE SPIRITUAL LIFE, FOR THE FORCES OF THE COUNTRY ARE FORCES OF SILENCE—THE GREATEST FORCES ARE THE SILENCE, THE NATURE. IN CHOOSING BETWEEN THE COUNTRY AND THE CITY YOU HAVE TO CHOOSE THEREFORE, BETWEEN TWO PHILOSOPHIES BETWEEN TWO WAYS OF LOOKING AT LIFE. IT IS AS RADICAL A DECISION AS THOSE YOU HAD TO SIT DOWN AND CHOOSE BETWEEN BEING AN AGNOSTIC AND BEING BELIEVER. YOU CANNOT MERELY SENTIMENTALIZE OVER THE COUNTRY, YOUR REASON MUST CONFORM TO YOUR SENTIMENT.

The reasonable plan for raising dogs in that letter, for example, is very well considered. If you really want to be a farmer, you can try. But there are more to the letter than that, and more of an answer needed. Behind it lies the story of a life and in it you catch a glimpse of a big dream.

I AM WONDERING IF THERE AREN'T SOME READERS OF HOUSE & GARDEN WHO WOULD LIKE TO HELP ME ANSWER THAT WOMAN. (THIS ISN'T A PRIZE CONTEST, BY THE WAY, FOR THE LETTER IS AUTHENTIC AND I WOULDN'T PUT IT IN A PRIZE CONTEST FOR FOLKS.) WOULDN'T YOU LIKE TO WRITE ME WITH THE IDEAS THEY WOULD DO IF THEY HAD $3,000 AND WANTED "A LITTLE PLACE IN THE COUNTRY"? IT WOULD HELP ME, AND IT WOULD DOUBTLESS HELP HER. THE LETTERS WILL BE SENT ON TO HER.

IT MAY PERHAPS HELP YOU. FOR THERE IS A MAGIC ABOUT SITTING DOWN AND PUTTING YOUR PHILOSOPHY ON PAPER. IT MAY, CONCEIVABLY, CONVINCE YOU ALSO THAT THERE IS SOMETHING ABOUT LIVING IN THE COUNTRY THAT HASN'T YET BECOME A CONVICTION.
A ROCK GARDEN INDOORS

In the home of Mr. Harry Payne Bingham, Cleveland, Ohio, is a conservatory rock garden. This gallery has been built with old oak timbers for roof and gray-pink, rough stucco walls. Tropical plants seem to be growing in their very own atmosphere, so artistically has it been arranged. Not the least of its charms is a running brook, which stops for a moment to become a small pool for goldfish. Walker & Gillette, architects.
THE ANCESTOR OF THE CHAIR
Furniture History Shows That the Stool Was Always in Fashion and Is in Vogue Today as a Hobby for Those Who Collect

GARDNER TEALL

A FRENCH wit once described a stool as "a piece of furniture somewhere between a chair and the floor."

Whether it was evolved from conscious imitation of Nature's provision for man in the matter of resting facilities, or whether it had a more formal entry into history we do not know, but we can imagine its origin to have been in ages too remote for other than ingenious antiquarian speculation.

The chair, as we know, is merely a grown-up stool with a back to it.

Ancient Evidence

Ancient Assyrian, Egyptian, Greek and Roman sculptural and medallic remains present evidence that the stool was a favorite article of furniture with the ancients.

In the famous sculptured tablet of the Babylonian King Nabû-apluiddin, who reigned some 2,800 years ago, we find the king depicted as seated upon his throne, which seat of the mighty is shown to be without a back and, indeed, was very probably a handsome stool of proper proportions for so august a purpose.

The Greek monument from Kanthus, known as the Harpy Monument and now in the British Museum shows us what must have been the form of a Greek stool seat as early as 520 B.C., but antedating this form by centuries were the Egyptian stools we see depicted in the ancient painted monuments of the land of the Pharaohs which have come down to us.

As we examine these old records of the furniture of the ancients we are reminded that no object has been more constant in general form. The stool shown in the ancient bas-relief from the Villa Albani, Rome, depicting the legend of Leucotea and Bacchus, here illustrated, shows an excellent example of stool furniture devised in antiquity which has continued through succeeding centuries to exert an influence upon design.

I have often discovered that a stool-less house is lacking in one of the most attractive features of complete furnishing. I became the more thoroughly convinced of this when it fell to my happy lot to come upon a house whose owner had a hobby for collecting stools.

Stools in the House

There were stools of every conceivable sort and of every period whence stools have survived, everything from the hassock and low footrest to sitting stools, only excluding those hideous nightmares that Uriah Heep must have spent hours upon, while cultivating his humility, that species of long-legged stool that one knows must haunt every warehouse counting-room, a device likewise which seems admirably suited to the discomforts of our average post office interior. Barring such monstrosities as these, my host's collection seemed extraordinarily complete. One must not imagine they were arranged in rows or piled in a room museum-wise. Instead every piece of furniture of this particular sort fitted intimately into the whole scheme of decoration. I do not think on entering any of the beautiful rooms there was any thought of an intrusion of stool furniture. Certainly there were not more stools in any room than there should have been. That there were as many as there were impressed on me the fact that most of our houses are furnished with a disregard of the value of the stool as a decorative feature, and its great contribution to comfort is a thing that is as often overlooked.

The Pilgrim Fathers may have been (Continued on page 78)
the room in the palace at Fontainebleau where Napoleon I
ended his abdication, preserved the Em-
peror's footstools among other furnishings.

The ancient bas-relief of Leucotta and Bac-
chus preserved in the Villa Albani at Rome
shows the footstool of antiquity accompanying the chair of
that time (Right).

An English mahogany stool of Chippendale
design, dating from about 1760 to 1770.
The cover is velvet with a heavy fringe.

An English walnut stool of the Queen
Anne period with a needlework seat of the
same period.
One of the features of the home of W. E. Davis, Jr., at New Haven, Conn., is a rear living veranda with a sleeping porch above. These face the garden and the rose-bowered pergola. The house is red brick. White marble trim and white woodwork help maintain the Colonial aspect of the architecture.

Old ivory wood trim relieves the gray panelled walls in the living room. The curtains are old gold and blue used with gilt valances. An Adam atmosphere is given by the mantel and lighting fixtures.

The square Colonial plan has been adapted to modern requirements, giving a house-depth living room, a small dining room and service in the rear extending so that it forms a corner for the porch.

Three chambers, two baths, a den, a commodious glassed-in sleeping porch and closets in each room are provided on the second floor. Rear service stairs give privacy to the front of the house.
The Colonial aspect is found in the lines of the stairwell. Here the walls have a gray scenic paper and the woodwork is old ivory save for the mahogany hand rail. The rug is gray and the stair carpet plain rose.

In the guest room the walls have a gray, small patterned paper, with which the yellow and pink hollyhock design of the chintz curtains contrasts pleasantly. The furniture is mahogany. Over the dresser a gold mirror is hung on gold silk cords. The rug is one-tone gray.

The dining room walls are ivory paneled, the rug sapphire blue, and the hangings gold and silver shot with dull gilt cornice boards. The built-in china cupboard is balanced by a recessed door.
DO YOU NEGLECT THE CEILING?

Treated with Molded Plaster, Paint or Open Beams It Is as Capable of Adding to the Richness of a Room as the Walls and Floors

COSTEN FITZ-GIBBON

The average domestic plastered ceiling almost invariably represents a neglected opportunity or else is a puzzling bug-bear to those who feel that something ought to be done with it, but are not quite sure what.

As a matter of fact, the ceiling is just as integral and necessary a part of any room as are its walls and floor and it is altogether logical, therefore, that it should be made or allowed to fulfill its share in the decorative scheme quite as well as the walls and floor do theirs. Indeed, we cannot any more afford to neglect or ignore the ceiling in a complete decorative scheme than a painter can afford to ignore the sky in a landscape.

The Victorian Atrocities

It is quite as illogical to be deterred from giving the ceiling due decorative consideration by the poisonous memories of the atrocities the Victorians wrought upon us as it would be to shrink from heeding our walls and floors because of our vivid recollection that the same agencies had there, too, perpetrated numberless grotesque horrors. Because the misguided paper-hang- ers and fresco-painters of the 19th Century made the ceilings hideous with squalid borders and corner-pieces composed of cranes, spatter-docks, zig-zag lines, chimerical beasts and blatant-hued fruits and flowers, or because the plasterers of the same period encrusted the midceilings with fearsome molded compositions from which depended the omnipresent elaborate gas- drier, is no reason why we have to follow suit if we essay decoration in the same quarter. Nor need we have recourse to the pressed metal diaperings of small country hotels and barber shops. To admit that the aforementioned episodes had exhausted the possibilities of ceiling enrichment would be to confess ourselves singularly lacking in invention.

Ceiling Responsibility

The ceiling is a material responsibility on our hands—perhaps we had better say, upon our heads. We cannot arbitrarily set it beyond the pale of decorative endeavor. It will assuredly punish us in the long run in its own quiet but persistent and endearing way if we attempt to do so. In all the great decorative periods of history the ceiling claimed its share of attention and was adequately dealt with.

When the wall treatment is deliberately plain and severe the ceiling may appropriately maintain a like degree of simplicity and remain without any touch of adornment. Under such conditions it would be thoroughly consistent with the general scheme. No sane person would urge the elaborate embellishment of ceilings, for instance, in an unpretentious country dwelling of simple farmhouse type, where the walls were perfectly plain and all the furnishings of the most unassuming and even austere character.

But where absolutely plain walls serve as a background and foil for furnishings of great distinction and elegance, even though that elegance be of studied austerity, then may the ceiling with equal propriety bear an embellishment. One cannot find a better example of this very thing than is supplied by some of the 18th Century plain-walled and elegant but restrainedly furnished rooms with ceiling designed by Adam or Richardson upon which low relief or color, or both together, were lavishly employed, all the details being kept small in scale and of exquisite refinement. Take away from such rooms their ceiling embellishment and we at once destroy a large part of their charm. The presence of the blank area becomes the achin void of incompleteness.

A Point of Interest

There are rooms, of course, in which the complexity of the wall treatment and of the furnishings makes one sigh with relief and thankfulness at an empty ceiling as the one bit of restful space that is not "busy," like a strip of clear blue heaven above a canyon of sky scrapers. But the whole scheme and execution of such rooms must be radically wrong so to clothe the eye and mind.

It is a source of unending and simple satisfaction to let the eye wander and explore the mystery of an open timber roof even though it lack an adornment save the combination of its structural members; in scarcely less degree a raftered farm house ceiling yields an agreeable diversion to the eye by contrast to the plain walls beneath. The most pretentious beamed ceiling above plain walls affords a like welcome relief. In the same way the plastered "tray" ceilings of Bermuda, severely plain as they generally are, nevertheless furnish an appreciable interest by their contour.

The Two Treatments

The means by which such ceiling decoration may be made are of two sorts—relief and flat decoration. As a flat plaster ceiling already in place must necessarily be applied and the most practicable way of doing it is to use wooden molded ribs and, if desirable also of carved or molded wood.

The design of such ribs and bosses and the manner of their arrangement will necessarily depend upon the character of the room and the nature of the scheme contrived for it. They may be finished as occasion requires. If pre

(True and false beams can be combined to form a beam-panel ceiling. The crossings are marked by molded rosettes. The intervening spaces can be painted or, as in this library, filled with low relief molded ribs. This style requires a room equally heavy in the scale of walls, windows and furniture.)
A favorite treatment in the 17th Century house was a ceiling of wood carved and molded in a decorative pattern, the design usually being large. It is capable of reproduction.

Another 17th Century style, now being revived, was this old Welsh with molded ribs in geometrical patterns, such as in the parge ceiling house. Courtesy of B. T. Batsford.

The barrel-vaulted parge ceiling is the most popular form in modern reproduction. It can be enriched, as in this room executed by George F. Banham, or left quite simple. This is the reception room in the New York office of Bertram Grosse-nor Goodhue, architect.

A curious treatment, not advisable in every instance however, is a vaulted ceiling with polychrome tile decorations embedded in the cement. This is from the residence of H. C. Mercer, Doylestown, Pa.

The Casa Valschi at Milan is a 15th Century hall with wall decorations and painted relief signs. This a like design could be produced by competent painter.
Various elements of Pennsylvania Colonial style have been incorporated in this home of William S. Ellis, Esq., Moylan, Pa.—the wide eaves, the Germantown hood with settles pronouncing the entrance, the large chimney stacks and the small pane sash.

A SMALL COLONIAL COUNTRY HOUSE

MORRIS & ERSKINE,
Architects

The Colonial architecture has come through the walls, as witness this hall glimpse of simple stairs with mahogany rail and treads and newel. Simplicity characterizes the house throughout. The woodwork is white, the floors dark stain and oiled.

On the garden side a porch extends the width of the house, the living and dining rooms opening on it. Service is compactly placed in an extension toward the drying yard.

Four chambers, two baths, ample closets, a simple hall and plenty of light are on the second floor.
If the books are the most important thing in the library, then surely this library is completely furnished. Along one entire end crowded shelves range from floor to ceiling, and again on either side the fireplace. A gallery breaks this further wall, giving intimate access to the books above. The walls are paneled in dark oak, and the white plaster ceiling is relieved by a molded design. Comfortable, deep couches make it a very livable library.

In keeping with the dignity of the gallery end is the fireplace. It is faced with stone, a simple panel flanked by fluted pilasters forming the chimney breast. On the mantel the silver candle and Empire clock with painting above give a balanced enrichment. A chair upholstered in tapestry stands on one side and a velour-covered, deep reading chair on the other. Bookcases on each side are built in flush with the wall. The bindings give rich color to the room.

A LIBRARY TO LIVE IN—at the HOME of DR. J. HENRY LANCASTER
LANCASHIRE
MANCHESTER, MASS.
In this old Boston home the hangings are Chinese yellow lined with mauve. Quaint hooked-up valances, topped with old dull gold cornices, give the room an ancient air.

THERE are few phases of the question of decoration which seem to occasion more trouble and uncertainty in the minds of amateurs than the one of window curtains. Should they be long or short, heavy or sheer? Are valances necessary, or ruffles appropriate? What fabric should be used—with or without a design? A whole catalog of difficulties, they are!

Of course, there are no general rules to fit all cases, excepting, perhaps, the fact that simplicity and practicability should go hand in hand, and that both the character of the room and the architectural style of the window should be considered before the type of curtains is selected.

Windows which are so intimately connected with the big lines of architecture should have more dignified and architectural treatment than they usually receive. And for the purposes of considering their treatments, it is well to divide them into two general groups: sash window and casement.

Sash windows, which are nearly universal in apartment houses, should be covered with thin net, scrim or glass curtains. The over-curtains may be of linen, taffeta, taffeta or of the many suitable fabrics. Whatever is used, the window should not be swaddled in draperies that cut off the outside view. It is a good general rule to remember that over-curtains should cover the window trim. There are instances, however, where the trim, being of extraordinary workmanship, should be left exposed. A

DRAPE WINDOWS
THAT GIVE
CHARACTER TO
A ROOM

(Continued on page 84)
This Italian Louis XVI loggia, done in soft gray and yellows, has particularly interesting hangings. The valance is shaped to conform to the arched openings. Hangings are taffeta edged with a decorative fringe and a narrow tracery of embroidery culminating in a leather design. Walker & Gillette, architects

In the living room shown below glass curtains of sheer French net are ruffled and bound in blue taffeta. Hangings are violet taffeta with a scalloped edge, blue rouching tie-backs and looped valances—a happy color arrangement against the lode green glazed panelled walls. Mrs. A. Van R. Barnewall, decorator

An unusual treatment for a French doorway leading from a library to a dining room shows heavy, ecru colored casement cloth edged with a wide, coarse cotton fringe and secured at top and bottom by invisible rods. On the dining room side of the door rose colored chiffon crepe has been used, fastened in the same manner, with graduated tucks running from 1” to 3”, with the widest at the bottom. J. C. Demarest & Co., decorators
For the buffet breakfast, to which guests come at any time to help themselves, the hostess provides a coffee urn or percolator with a low light beneath it, a dish for eggs and cereal, also kept warm by alcohol or electricity, and plates, cups, saucers, silver and fruit arranged in an orderly array. Glass and china from Higgins & Seiter; linen from Kargere and silver from A. Schmidt & Son.

The Art of Breakfasting Well
And the Part the Hostess Plays in It by Providing Attractive China, Linen and Silver—The Places for Breakfast—The Buffet Breakfast

NANCY ASHTON

Breakfast is the one meal of the day that, with proper care, most closely approaches the ideal of gastronomic delight. It is not a ceremonious meal, such as dinner, which should be eaten in great state and after one has changed into special clothes to suit the occasion; but it is a meal of subtle pleasure, eaten whenever, however, and in whatever garb one chooses.

One-third of the pleasure of breakfast is due to the mood of the one who eats it; the other two-thirds depend upon the hostess. No one can make rules for controlling a breakfast mood, but we can make suggestions—and we hope they are useful—whereby the hostess may assist her guest to attain the other two-thirds of this alimentary Nirvana.

Breakfasting Places
The hostess should not restrict breakfast to any one special room. The solemn breakfast of our grandfather's day, eaten gravely, in the dining room, has happily passed. The dining room is a ceremonious place for formal eating—as suggested above—and breakfast is not a formal meal. Consequently, if one can avoid it, breakfast should not be served in the dining room. Perhaps the hostess is so fortunate as to have a breakfast porch—an eastward-looking spot to catch the morning sun. Breakfast in such a place is very pleasant, especially when it is not so distant from the kitchen that the dishes get cold on route.

But even a special breakfast room or porch should not require eating that one meal in one pre-determined spot. In summer, breakfast under the trees is a delightful custom. One might, for a change, eat breakfast in a corner of his study, surrounded by books, the breakfast table set in front of his open fire and the coffee pot kept warm on the hob. I have even known breakfast to be served in a conservatory, where birds sang among the flower, giving a piquant melody to the meal.

These places, I say, are pleasantly diversing for breakfast, and the ideal hostess will think of them, will appreciate her guests and give them breakfast in corners of the house best suited to their tastes—the flower-loving woman in the conservatory, the book-loving pair in the study, the gentle idler out on the lawn under some wide-spreading tree, and the debutsante in bed.

Breakfast in bed requires a paragraph all itself. Some good folks utterly despise it, because crumbs have an uncomfortable way of getting between the sheets. Others are well-bred and kindly disposed people consider it the perfect place for breakfast. There is no accounting for tastes. The fact remains, however, that breakfasting in bed is custom enjoyed by many, and in the general run of cases the hostess will not make a mistake by offering her in tutinal hospitality in this somnolent fashion.

So we are pretty well decided that the place the hostess chooses to serve breakfast has a great deal to do with the enjoyment of the meal. We now come to the manner of serving.

The Serving
Now the ways of serving breakfast are as varied as the breakfasts themselves. One general suggestion covers all kinds, however. Pretentious or interesting china and the crispest of napery have a lot to do with the general appearance of the meal. One does not—after thirty—rise lustily to breakfast. The approach is often hesitant. One would rather not prefer any breakfast at all. Consequently, every inducement of china, glass, silver and linen should be used to help make the meal palatable.

Thus, a tete-a-tete breakfast table can be set with Royal Minton china which has an attractive design of garlands. The cloth can be of linen, hand-hemstitched in a Grindley key design. The tiny pepper shaker can be a miniature silver quail, the salt dish an intriguing little swan of silver. A Sheffield silver dish piled high with fruits will complete this composition.

Another simple breakfast service for two would include a Sheffield...
A simple service for breakfast for two shows a Sheffield silver coffee urn, with cream pitcher and sugar bowl to match and a small covered toast dish, which may also be used for cereal or eggs.

The Tray

The arrangement of breakfast tray is of some importance. Perchance we have formed the habit of associating breakfast trays with indolence and have always taken care to make them unattractive. Certainly no excuse for making them unattractive, because there are so many fascinating individual breakfast sets on the market, which come at reasonable prices, and the furniture shops will be found many kinds of beautiful built especially to hold the breakfast.

The cover is of natural colored linen embroidered with a napkin to match. Strawberries are arranged in a glass compote, the cover of which holds the sugar. The cover is not necessary for the hostess to confine the linen to a natural white enamel plate. The cover is of pheasant design on attractive china. The cover is of natural colored linen embroidered, with a napkin to match. Strawberries are arranged in a glass compote, the cover of which holds the sugar. The cover is not necessary for the hostess to confine the linen to a natural white enamel plate. The cover is of pheasant design on attractive china.

For a tete-a-tete breakfast, the table is set with Royal Minton china. The linen cloth is hand-hemstitched in a Greek key design. The tiny pepper shaker and salt dish are a miniature silver quail and swan. A Sheffield silver dish holds the fruit Poem on it—or perhaps it wasn't quite on that. Anyway, she should have that crisp, cool, clean appearance that is so desirable in the tray itself. In the early morning, when she serves breakfast, she will wear a print dress that, later in the day, will be changed to dark gray, blue or black mohair. In the small household where such changes are not possible, black mohair for all occasions is the best choice. The apron, collars, cuffs and cap to go with this will match, of course.

A certain writer in the Atlantic Monthly recently said that breakfast was an art of contemplation and should be eaten alone. This sentiment may not meet with general favor, but, as the average hostess knows, men prefer to eat breakfast alone. It seems that, before breakfast at least, the male of the species is far more deadly than the female. The wise hostess therefore will not insist on her guests all coming down to breakfast at a certain stated hour. She may set limits for it, but guests should be able to drop down when they are ready and find breakfast awaiting them.

The Buffet Breakfast

Of course, this is devastating to service and one such week-end is enough to cause the entire staff to send in its notice. England, having eaten breakfast much longer than America, hit on a scheme which solves all difficulties. Fortunately, in our country houses, this idea is generally being adopted. Buffet breakfasts. Every facility is given to expedite service; in fact, the guest serves herself. On the buffet is the coffee percolator or urn with a low heat keeping the coffee warm. Cream and sugar and plenty of cups and saucers are placed close by. In the centre is a silver dish with two compartments in which a cereal and eggs may be kept hot by means of an alcohol lamp. The flat silver and the plates are on the buffet. Many interesting designs in old buffet silver can be found, and our American manufacturers have provided us with excellent material from which to choose. With our table grills and toasters, electrical egg
The 18th Century was a period peculiarly prolific in furniture styles. If it was the hey-day of the chair and cabinet-maker in England—a fact acknowledged by common consent—it was not a whit the less so in France. The trend toward intricate specialization is plainly to be seen in the many forms of both tables and seating furniture. And when we speak of the 18th Century we naturally include the first two decades of the 19th, for the styles in vogue in those years were the logical result of a train of influences that had their beginning, and indeed a portion of their fruition, before the 18th Century came to a close.

Style followed style in a brilliant sequence. The opening years of the 18th Century disclosed the grandiose forms of the Style Louis XIV (Quatorze), still conspicuous in the forefront of the field.

The Regence

Next after this impressive mode came the manifestations of the Regence, which showed a revulsion of feeling against the stilted formality and decorous magnificence of the foregoing regime. There was an unbending of hitherto rigid rules, there was more fluidity of line, there was vastly more consideration for bodily comfort, there was a general paring down of scale, and while the whole mass of Louis Quatorze traditions and forms was not altogether discarded in a trice, there was infinitely more flexibility in their employment. The Regence Style, in other words, was the transition stage between the stately pomp of Louis Quatorze design and the irresponsible mirthfulness of Louis Quinze Rococo.

In forming a judgment of the Rococo Style—considered the style Louis Quinze excellence—one must needs exercise a little circumspection. It is quite true that Rococo, in some of its extreme aspects, is guilty of a feckless whimsicality. It is quite true, too, that at times it degenerates into most saccharine inanity. But all shortcomings pertain to the exaggeration forms.

Free of wanton and fantastic excess, a very great quantity indeed of Rococo furniture exhibits truly sterling sobriety and balance coupled with facile grace. This is eminently true of a large proportion of the tables and seating accessories that above all were especially wont to reflect any vagaries might be abroad.

The truth is that we owe no small debt to gay revolutionary experimentalists of the Regency and their ready at contriving agreeable suits out of elements of times seemingly most promising, and it is exceedingly unfortunate we have allowed the dry begilt monstrosities that we have taken to be representative of the Rococo style, to blind us to the real merit and lead us to regard the name “Rococo” as opprobrious.

The Louis Seize Style

By a natural swing of the pendulum of proper taste in the opposite direction, the Louis Seize Style witnessed a return to Classic ideals of inspiration. But it was a mild Classicism, perched by a playful and very human regard for nature which showed itself in the free employment of naturalistic and especially rustic motifs grafted onto a base or background composed of CI.

(Continued on page 86)
Early 18th Century chair with carved square back and polychrome decorations.

Louis XVth oblong mahogany table with ormolu mounts. Brass was often used for the mounts in this period, designed with the greatest care.

A Directoire painted side chair with roll back and severely classic motifs of decoration.

Of the three tables here, the upper is an early Empire circular table with griffin supports. The others are Louis XVth, a work table and a small circular table.

Louis XVth carved and painted armchair with striped brocade cover.

Louis XVth carved walnut armchair with needlework cover.

Late Louis XVth chair back sofa, with dominant lyre motif.
CUPBOARDS for the CORNER

The shell top was a favorite device among Colonial designers and deserves reproduction today. The wood can be white pine or any other suitable for cabinet work. It should be painted to match the other wood in the room. A contrasting note can be given it by painting the inside a brilliant color.

In the residence of Mrs. Julius Ganuche Lay at Washington is an original Adam corner cupboard placed in one corner of the dining room. The niche itself is painted a deep sea-blue, with a cream colored trim to match the woodwork.

Another Colonial type was built as a separate piece of furniture. It was enriched with architectural moldings and paneled doors. The top usually had a door with glass panes and the bottom was a cupboard. China went in one part and the silver in another.
April, 1920

A LITTLE PORTFOLIO of GOOD INTERIORS

There are romance and dignity and a wholesomeness in the furnishings of an old farmhouse hallway. When restored to its original character, as in the home of Mr. Arthur H. Marks, Yorktown Heights, N. Y., it has very livable aspects. The woodwork is painted white, the treads and handrail and broad-boarded floors being a dark tone. The original hardware is used. An old bench, a Windsor chair, some old English cottage pieces are used for furniture. The walls have a gray verdure paper. On the floor are old hooked rugs. Andrews, Rantoul & Jones, architects. H. F. Huber & Co., decorators.
The Colonial atmosphere is preserved in this bedroom, with its four-poster, its lowboy for a dressing table, an interesting old paper, ladder back chair and broad open fireplace. These four views are from the Arthur H. Marks home at Yorktown Heights, N. Y.

Being a part of the original old farmhouse, the ceiling of the dining room is low-studded. Panels of wood in natural tones cover the walls. Wrought iron hardware has been used. A painted mantel above the brick fireplace gives the room added dignity.
Comfortable intimacy is found in the library. Bookcases frame the door. The walls are paneled in natural wood and covered with framed photographs. A generous fireplace with a marbleized mantel is the focal point of interest. Chairs are covered in chintz.

A gate-leg table, an English hutch and dresser and old cottage chairs help furnish the dining room. The overcurtains are of a Jacobean design, made with valances. Unders these are sheer glass curtains. The casement windows have been excellently curtained.
ANCIENT CHINESE ART FOR MODERN

The Work of a Thousand Years Ago
and Its Meaning in the Home Today

PEYTON BOSWELL

It is related that once upon a time when a vain person from the Occident said to a learned Chinese gentleman, "When do you think your nation will become civilized?" the savant replied, "Our people passed through your civilization three thousand years ago."

If the same question had related to art, and if a person used to the pictorial representation of Europe had asked, "When do you think your artists will learn how to paint?" the Chinese scholar might have replied, "Our artists passed through your conception of what constitutes painting three thousand years ago; they painted their best works a thousand and more years ago, and since that time, under the influence of your Western art, they haven't been doing quite so well." Which would have been the absolute truth.

The noblest and the best in Chinese art was produced a thousand and more years ago. There was a freedom and spirit and fine imagination then that has never been manifested since. Europe in the time of Louis XV developed a perfect craze for the art of China, but it was not the old art; it was the decadent art of the Ching (Manchu) dynasty. It was beautiful and it was fine, and it had a splendid influence on the art of Europe (Chippendale (Continued on page 101))

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An arresting air of abstraction is found in the face and simple lines of this figure of a Lo-Han, a Buddhistic deity, from the Wei Dynasty (220-581 A.D.). Courtesy of Parish-Watson, Inc.


Head of Buddha, dating from the T'ang Dynasty (960-1127 A.D.), a characteristic fragment. Courtesy of the Kelekian Gallery.


The way early Chinese sculptors eliminated unnecessary details is seen in this pottery figure of a Buddhistic deity, dating from the T'ang Dynasty. Courtesy of Lia-Yuan Galleries.

This garden, on the place of Dr. and Mrs. J. Clifton Edgar, at Greenwich, Conn., was built in a typical Connecticut outcrop of rock. Consequently the steps were kept rugged where there is a slight rise in the garden, the point can be accented by shallow, flat stones set into the turf, as in the garden of Mr. and Mrs. J. Henry Alexander, at Roslyn, L. I.

STEPS IN THE GARDEN
MARIAN C. COFFIN, Landscape Architect

A garden of varying levels is naturally marked by stone or brick retaining walls broken at convenient intervals by steps. These steps can be of stone or brick or cement. They should be hidden fairly well by flowers and vines. Here, in the garden of Mr. and Mrs. Bertram Borden at Oceanic, N. J., polyantha roses grow over the steps and wall, foxgloves in the lower garden and anchusas beyond.
The pool and path on the estate of W. H. Clarke, at Stockbridge, Mass., are typical of romantic gardening.

Another pool-side planting is found on the place of L. Vincent Lockwood, Esq., at Riverside, Conn.

Made by hand and yet natural is this lily pond, shown below, on Francis E. Drury's place at Cleveland, Ohio.

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sit and dream. Rocks can be utilized in many ways, inspiring us with a fancy for a mer-house if the view is sufficiently delving, or they may become part of a fernery wild flower garden; or if there are flat irregular slabs, we can turn them into stepping stones across the lawn or into rough steps to an elevation.

Opportunities for charming vistas from windows and piazzas are often possible, long vistas give the impression of freedom extent even when the area in reality is limited. This illusion is emphasized by seeing to it that all boundaries are hidden disguised. We may use a slope, a glade, a rock to enhance our garden, making its romanticism the nucleus of our scheme. If the grounds are originally bare and barren, the skill of the landscape architect enables him to be a glorified portrait of Nature by artifical means.

Yet we cannot confine our sympathy and understanding entirely to the purely esthetic of a garden—the principles of utility must be considered. The necessities for comfortable living must be frankly and adequately supplied for. The whole arrangement of a garden may be greatly influenced by the amount of space required for a vegetable and flower garden, a tennis court, swimming pool and living yard, and yet all of these features can be handled so that they can be reconciled to artistic aims of the design as a whole.

Of these problems are extremely interest for they give scope for individual expres and the opportunity for the owner as well as the architect to obtrude his personality.

The Materials Used

The materials used in creating a romantic garden are not so wide in choice as those em in the design of the classic, so we must be discrete in using only those combinations will harmonize. There is a movement, almost a craze, for eliminating all materials that is not native grown and that does spring up within the short radius of the borough in which it is used. This rather arbitrary ruling finds no justification in de There are many alien trees and shrubs that transplant easily and well, and are often very necessary to give certain wanted effects and should be utilized if essential, provided they are able to become acclimated. But to use imported material simply because it is cheap and easy, on the other hand, it gains in importance by being very rare and costly, is really unwise. The best results are gained using congruous material that will grow design well.

One often hears the enthusiastic remark a romantic garden makes so fine a natural ng for the house. As a matter of fact, no native romantic development can be related truly to the house. All the garden's natural ity may be preserved and developed to the best extent, but the design for the immediate surroundings of the house must be more or formal. The real purpose of the rural or naturalistic type is to transport one away from visible signs of material things into an imaginative realm that is touched by the magic of woods. And if this feeling can be created, though a garden be of small dimensions and lies within a short distance of the fast premises, your romantic garden has full its purpose.

The classic garden finds its perfection in a comparatively short time. Once it is brought completion, its stateliness and finished de-

(Continued on page 70)
**COMMON SENSE APPLIED TO SPENDING**

Roosevelt’s Definition of Thrift Is The Best Guide for Householders In the Purchase of Foodstuffs, Furniture, Clothing and Equipment

L. K. C. OLDS

A BARGAIN is a bargain only when you require what you buy.

If you purchase an article because the price attracted you, and the need for the thing does not exist, then the transaction was not a bargain, except for the shopkeeper’s pocket.

The spending of money in such a manner is not thrift.

Thrift has been a badly used word. Some people misuse it as though it meant parsimony. Up to 1917 Americans rather looked down on the word, and avoided using it. As for practising thrift, such a proceeding was beneath one’s class. To-day thrift is rising up in the national consciousness as a bulwark against the extravagance of the times. It has taken on a new meaning.

The best definition of the word came from the lips of an American who left us more ideals than we knew America owned. He is dead, but one of the last of his memorable sentences was this: “Thrift is common sense applied to spending.” When Roosevelt left that compact definition for America to ponder, he did his country a service at a time she needed it sorely.

“COMMON sense applied to spending” sums up the whole duty of the house manager. Common sense is keeping oneself balanced, watching your step, as the trolley conductors say.

The first way to apply common sense is not to buy too hurriedly. Do not telephone—shop.

I know a woman whose husband has an income of $15,000 a year, and every morning of the week—except Sundays—she goes out on her tour of markets and stores, selects her meat, watches the proper cut and see it weighed. She talks with the grocer, examines the eggs, peels into the lettuce head, chooses her bakery bunch and sees to her order being made ready for sending.

This woman has become an expert. She is not cheated, nor overcharged. Her shopping occupies about an hour of her morning, but she makes a profit in that hour. She also saves time in other purchases she makes. Among these are canned goods, or as the trade calls them, package goods. She is an expert, and being this, she relies upon experts.

AMERICA is the one country of the world that has developed package goods the farthest. Consequently, in spite of what statisticians declare, it is probably the cheapest, dollar for dollar, to live in.

Buying in this way does, the raw materials for her needs, she must rely upon her knowledge. This came from experience, for she started, as most American brides begin the managing of their homes, with hardly a rudimentary knowledge of housekeeping. But she plunged in, and learned, and the shopkeepers respect her and serve her. On her side of the bargain she also respects the knowledge of others. She shows in the buying of reliable goods, which have authority.

Mr. Roosevelt’s definition of thrift is true, but the power of that definition for good comes from the authority of the man who uttered it.

Exactly so with the authority of goods which have back of them the reputation of their producers.

We cannot complain that the men of this country have not met the home managers half way and more, says a well-known woman writer, for they have done more than those of any other country in producing labor-saving devices, in food, machines, and equipment of guaranteed value, to make the housekeeping job an easier one for all concerned. This is a fact that is often overlooked, but it is an important one just now.

It is estimated from actual demonstrations that a household reasonably well equipped with these devices saves one-third of the time of the household workers. For example, take the simple item of soups.

The modern grocery store around your corner can offer you to-day several brands of soups, in many flavors, and most of them are guaranteed to contain wholesome ingredients, ready to heat and serve. The list of similar food products in a score of different lines will occur to mind at once.

FURNITURE is another item on the household budget. Here the need of the expert is great, and the better expert he is, and the more authoritative, the more common sense will a spender put into her purchase.

Taste, quality, style, adaptability, all these factors are important in the purchase of furniture, and there are many makers of such things who spend hundreds of thousands of dollars for correctness of detail.

Someone has said that a great deal of sentiment has been sprinkled over the Roman roads that the Caesars built. So with much of the modern furniture the American manufacturer offers you. Again you consult the expert.

In clothing a somewhat different condition presents itself. Not only does the question of wear and durability enter, but another problem that is peculiar to clothes alone. This is style. Here we hesitate to make a general or even a specific statement. The clothes question affects the whole family, and style is so personal a matter that it cannot well be standardized. But here is a suggestion: First make out an inventory of your clothes needs—what you need and for what occasions, what you can afford to spend for them all, and calculate your answer on the basis of actual value these clothes will be to you. Some women have the faculty of “looking well” and have gained the reputation of being well dressed with two or three gowns. Other women may possess dozens of gowns and still appear “tacky”.

Of course, personality and taste enter into the solution of this puzzle, but in most instances one will find that the lady type of woman has had her clothes made by an expert in the art.

This expert may be a private dressmaker or tailor, or, as is becoming more the fact, a wholesale dressmaker with resources to choose from. For the older women may have been enjoying in both smart clothes at a reasonable price, read, wear, is being shared now by their wives and sisters with equally satisfactory results.

Then there is the important list of saving household devices which are comparatively recent development. These worthy of more attention than they have received from the American home manager.

Furniture is another item on the house-
The pot rack, a frame of iron or nickel with hooks for the pots set above the work table, is the most modern device for the kitchen. It is shown here in the home of Earle P. Charlton, Esq., Westport, Mass. Courtesy of James & Kirland

A pot shelf is a simple arrangement — the supporting board has hooks on which to hang the pots, the shelf takes the covers. Knives are stuck in a wooden groove back of the sink.

A till simpler arrangement is to hang the pots and various other utensils on nails or hooks driven into the wall, all within easy reach of the kitchen sink and work table.

Hang pots and pans where you can reach them.

Hang your pots and pans in a place that will not require leaning over to get them. The bottom shelf of the cupboard is taboo today. This system of reachable shelves is excellent.
THE EQUIPMENT REQUIRED for CANNING and PRESERVING

A Survey of All the Necessary Tools and How To Use Them

ETHEL R. PEYSER

To get the best results in canning and preserving fruits and vegetables (disregarding, of course, the necessity of good recipes, for this is not a cooking article in any sense of the word) one must use the best set of utensils.

It has now been proven that the process of packing fruits and vegetables into containers, and sterilizing them after packing, is a better method than the old way of cooking in an open kettle, transferring hot to the jar, and sealing without further sterilization. Therefore, one must have the best set of utensils to use for packing and sterilizing. There are canners made for the express purpose of doing this work and they must be chosen for the amount of work necessary to be done. The small, hot-water canner is the least expensive for home use and is good for fruits and tomatoes. These two are canned in this safely at the boiling point, and are often better than products processed at higher temperature in other canners. If you have not got a water-seal canner or a cast-iron, steam-pressure canner, or a small, portable hot-water canner (water bath canner), you can use a wash boiler or bucket or an aluminum or enamel combination roaster-canner, or an enamel or aluminum boiler, if you place the bottles of fruit during the processing on a false bottom and put on a tight cover.

The false bottom, of course, is best made of strips of wood and keeps the glass jars from contact with the metal container, which is dangerously near the flame. This, of course, is to prevent breakage. We can use wire netting and galvanized trays, which must be raised 1” to 2” above the vessel floor to permit circulation of water underneath the jars.

While enamel ware bordered in blue reduces some of the terror of preserving, these two are canned in this safely at the boiling point, and are often better than products processed at higher temperature in other canners. If you have not got a water-seal canner or a cast-iron, steam-pressure canner, or a small, portable hot-water canner (water bath canner), you can use a wash boiler or bucket or an aluminum or enamel combination roaster-canner, or an enamel or aluminum boiler, if you place the bottles of fruit during the processing on a false bottom and put on a tight cover.

The processes of canning are well known. The cleansing of fruits and containers; scalding or blanching, cold dipping, packing; processing, air releasing and sealing. These processes the following articles are necessary: Colander; steamer for blanching; preserving kettle when preserving; ladle; measuring funnel; canner, or aluminum or enamel roaster-canner; strainer; dipper; silver knife; slotted trays; pans; vegetable brushes for cleaning; squares of cheesecloth also for blanching; wire basket; teaspoon; spatula (a convenient pliable blade like a paddle to let air out of the jars before sealing); and saccharometer if acid work is necessary in preserving. Wooden spoons and saucepans are necessary if the produce is to be cooked.

In using the aluminum roaster-canner with rack half the lower pan with water. Place the rack in position, and set the jars on the rack. Place the caps on lightly — do not screw down tight. Place the cover on the canner, being sure that the ventilator is closed tight in order to confine all the steam. Only one burner is necessary in case a gas, gasol or oil stove is used. After the water begins to boil, the may be turned down one to one-half — just keep the boiling nicely for the length of time as per school.

When the time necessary for sterilization has elapsed, the cover from the canner and the jars can be taken out of the steam sterilizer. Then come the meel parers, hullers for strawb
Aluminum ware of the seamless, light variety is being used here. The kettle has an adjustable bail. Aluminum has many advantages for preserving utensils. Choose a good brand.

Preserve and Canning Jars

Probably of all the pernickety parts of preserving and canning operations, the jar question is the most jarring (pardon the pun, but truly must have had its genesis here, and we can't refrain from putting a joke back on its native heath!).

We will entirely disregard the tin container cause it is rarely, if ever, used in the home. In the use of glass jars the same attributes of construction, efficiency, utility, and economy must be considered. There are numerous designs and variations of these vessels on the market. Sometimes, in a canning or preserving operation, strange to say, the contents of five jars will turn it well, and the sixth will be a failure. This is, of course, due to the human or inhuman equation. Here are some of the types:

1. Glass jars with metal screw tops lined with porcelain, made more air-tight by a rubber ring. These tops can be used again and again.
2. Glass jars with glass tops fastened by a wire clamp, plus the rubber ring. The tops are usable again and again.
3. Glass jars with flat metal tops held on temporarily by a metal clamp until firmly sealed and then taken off. These look neat and ship-shape, but the top must be punctured before its removal and therefore new caps must be bought each time.
4. Glass jars with flat metal cap over the rubber ring and a bracelet ring with thread and overlapping top edge, which, when screwed over, holds the top securely. These tops can be used indefinitely.
5. Glass jar with hermetic seal with lacquered metal top; around the inner edge of the top is a narrow lining of a composition which, when heated, softens and sticks to glass, and while the adhering is going on a wire clamp holds it together and is removed after it is sealed. It is self-sealing but one is unable to remove cover if for any reason during the processing it has to be removed.

The government has this to say about the types mentioned above:

"If the old-fashioned screw-top jar is used (No. 1), good caps are essential for safety. After having been used the edge of this cap becomes scored and the porcelain lining frequently is loosened from the top. This lid then not only is difficult to sterilize but may fail to give an air-tight seal. If such jars are on hand and must be used, it will be better to use them for the canning of fruits, preserves, and other products which are easily processed and to secure jars of the lightning-seal type for vegetables which are more difficult to preserve."

In preserving it is always well to put a three-ply hot towel underneath the jar when pouring hot material into the jar to insure against breakage — especially when the table has a glass or porcelain-like top.

Sealing Tests

If, after twenty-four hours, the seal or hermetic jars can be lifted by their lids without falling from grace or from anything else, the seal is pretty sure to keep the contents in good shape.

Screw-top jars can be tested by inverting in order to discover leakage. All jars should be tested and reprocessed if jars leak.

Sad to say, foods in the best seal containers are often ravaged by the culinary Bolsheviki which are bacteria forming in the most airless jars. Unless all the bacteria are killed in processing, the tight seal is no indication of salvation.

To make safety surer, (Continued on page 96)
The growing activities of interior decorating have pierced through many old-time customs, not the least of which is a reformation in the fittings for small children's rooms. This particular bedroom is no longer placed in some unused portion of the house, fitted up without thought of the childish tastes, with odds and ends of cast-off furniture; rather is it selected to suit the child's own individual taste. Even at an unresponsible age little folks are quick to understand. Let them unconsciously absorb ideals that will influence their future lives by imbuing their tiny minds with a sense of physical and moral beauty.

Like plants, children need brightness and sunshine for health and happiness. Consequently, where possible, arrange for their bedrooms on the third story of the house where dampness cannot creep in and fresh air can sweep through, purifying the atmosphere. Plan the room with a thought of the child's many inevitable illnesses that lurk in unsuspected places. Be prepared to meet any emergency and keep the little one in familiar and sanitary quarters. Avoid sharp corners that catch and hold the dirt; in their stead use rounded corners.

Cross drafts are also desirable. These can be obtained only by plenty of windows, preferably large-paned ones, where sunlight may also flood the room, for sunshine not only adds cheeriness but serves to vitalize the air and kill germs. Allow at least one window to remain sufficiently open to keep up the circulation of fresh air. Direct drafts, which are dangerous, can be prevented by fitting a perforated ventilating board across the base of the window.

Thin wash curtains that permit the sunlight to filter through are beneficial as well as dainty. Cream net or muslin is prettier than pure blue-white, for washes as well as muslin and has the advantage of softening the glare of rays. Over these light draperies of ecru cream ground with pink flowers and butterflies in gay colors are charming. There are also, irresistible chintzes, portraying historic scenes and personages.

Many a young mother entertains the idea that because white is so spotless, it is the most fitting wall color for the baby's bedroom. In this she is sadly mistaken, as it has been definitely proven that the strong reflected from staring whiteness is most injurious to the young eyes. In a room with a northern exposure, where sunlight rarely intrudes, bright colors such as pumpkin yellow or old rose are imperative, while in a room with southern exposure, which is usually filled with sunshine, a soft shade of gray, green, dull blue or ivory is without equal.

Paint or enamel of the washable variety is adaptable, or a paper that may be cleaned. Whatever the medium selected, let the finish

(Continued on page 74)
A SPLendid DOg FROM SPAIN

Is the Cocker Spaniel, a Merry Small Fellow Who Is at Home Alike
in the House and Hunting Field

ROBERT S. LEMMON

They are called spaniels because their kind came from Spain, notwithstanding that there are many in other countries. They love well their master, and follow without losing, although they be in a herd of men, and commonly they go before their master, running and wagging their tail.” Thus Gaston de Foix in his “Livre de chasse”, written about 1385. And while there have been changes in the spaniel’s physical appearance since those days, his disposition and character have remained unaltered. The French count, himself an authority on hunts and hunting, has given us an accurate summary of as splendid a little dog as ever retrieved the birds his master shot or qualified in the widely different rôle of all-around house dog, playmate and devoted friend. These dogs of which de Foix wrote were of a breed from which our leading spaniel types of today were developed. They were bird hunting dogs, of course, but as time went on...
Along two sides runs a paved gallery with comfortable chairs set along the walls, old pottery jars with flowers on the garden edge and others hung up, from which vines trail down gracefully through the air. The broad gallery is a cool spot on torrid days.

There is a rough naturalness to the flowers and creepers in the patio itself. Growing abundantly, they clamber up the pots to the second gallery and spill out of garden vases set along the border and mass in corners where color and shade are required.

Midway down the brick path is a vine-covered bower, a shaded spot harboring a garden seat and its quota of potted plants.

A PATIO GARDEN
IN TEXAS
### THE VEGETABLE GARDEN

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Identification</th>
<th>Where to Look for</th>
<th>Attacks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cutworms</strong></td>
<td>Sluggish, fat, brown soil worm, 3/4&quot; to 2&quot; long with stripe along side; works at night.</td>
<td>Throughout season, mostly April to June; through season, especially on half-grown plants and in dry weather on soil.</td>
<td>Spray Bordeaux mixture on leaf tips and stems.</td>
</tr>
<tr>
<td><strong>Aphis or &quot;plant louse&quot;</strong></td>
<td>Common striped beetle or bug 5/8&quot; long.</td>
<td>Through season, first on earliest sprouts; mostly in May and June on seedlings; through season, especially in large masses.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Potato beetle</strong></td>
<td>Minute, black, active-flying beetle.</td>
<td>Through season, especially in numbers until disturbed.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>White grub</strong></td>
<td>Large, soft, white, repulsive grub or worm, feeding on roots under ground; to 1 3/4&quot; long.</td>
<td>Throughout season, especially in May and June; in August.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>White maggot</strong></td>
<td>Small white worm or grub 3/8&quot; to 5/8&quot; long.</td>
<td>Throughout season, especially in May; caterpillars soon after.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Cucumber beetle</strong></td>
<td>Minute, very active, black and yellow beetle, 5/8&quot; or so long.</td>
<td>Through season, especially as vines begin to run, and in dry weather.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Squash bug (&quot;stink bug&quot;)</strong></td>
<td>Dull black and yellow beetle, 1&quot; to 1 1/2&quot; long, often morning backwaters or shade leaves when disturbed; 3/4 to 1&quot; long.</td>
<td>Throughout season, especially in May and June; in August.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Gray alfalfa root worm</strong></td>
<td>Minute, tan-colored, white-striped fly, feeding in large numbers until disturbed.</td>
<td>Very minute, causes yellowish appearance of twirled leaves.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Heliothis</strong></td>
<td>Active, yellow-spotted beetle, 5/8&quot; long.</td>
<td>Through season, especially in June or July; leaves curl up abnormally.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Small green aphid</strong></td>
<td>Small green aphids. See Aphis.</td>
<td>Throughout season, especially June to August; antennae often tinged red.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Cabbage worm</strong></td>
<td>Minute, active, whiteish insect hardly visible to the naked eye, lodging especially down between leaves.</td>
<td>Large, green hornworm, often several &quot;hiding&quot; a &quot;nest.&quot;</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Tomato worm</strong></td>
<td>&quot;Rustling&quot; or yellowing of foliage or sponge-like.</td>
<td>Through season, especially in late June to August.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Fall webworm</strong></td>
<td>Whitish coating or spotting of the foliage, spreading rapidly.</td>
<td>Throughout season, especially in muggy weather and where tall weeds or grass are left undisturbed.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Leaf spot or rot</strong></td>
<td>Spots in leaves, stems, or fruit turning brown or black.</td>
<td>Throughout season, especially in late June to August.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Cane, San Jose</strong></td>
<td>Minute, yellowish, sucking insects covered with small scale or scale, sides of a pin-head; presence indicated by yellow or greenish appearance of bark, and minute red rimmed spots on fruit.</td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Cafe, oyster shell</strong></td>
<td>Green worm with black spots about 1/4&quot; long.</td>
<td>Throughout season, spreads most during moist weather.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Apple</strong></td>
<td>Light brown, caterpillar, head and legs dark.</td>
<td>Early in Spring; &quot;settles&quot; at first inconspicuous, gradually enlarged.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Squash</strong></td>
<td>Green worm with black spots about 1&quot; long.</td>
<td>Early in Spring; &quot;settles&quot; at first inconspicuous, gradually enlarged.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Red moth</strong></td>
<td>The &quot;mother&quot; of many apple moths; moth is small and comes colored brownish. Hatches on the outside, usually in blossoms end, and eats in; about 1/3&quot; long.</td>
<td>Before blossoms open, usually first on lower foliage.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Inder worm</strong></td>
<td>Minute, active, white worm, 1/16&quot; long.</td>
<td>To May and June.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Potato leaf blight</strong></td>
<td>Small white, cotton-like blisters turning light green to red and brown.</td>
<td>Throughout season, especially May and June.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Nematode worm</strong></td>
<td>Small, slim, yellowish worms with brown or black heads.</td>
<td>Throughout season.</td>
<td>Remove affected plants.</td>
</tr>
<tr>
<td><strong>Black</strong></td>
<td>Fruits turn purplish brown and become shriveled.</td>
<td>Throughout season, especially May and July; when plants are in bloom.</td>
<td>Remove affected plants.</td>
</tr>
</tbody>
</table>

### THE FRUIT GARDEN

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Identification</th>
<th>Where to Look for</th>
<th>Attacks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Especially cabbage, cauliflower and tomatos.</strong></td>
<td>Throughout season, especially May and June.</td>
<td>Through season, especially May and June on seedlings; in August.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Cabbage, cauliflower, leeks, peas, etc.</strong></td>
<td>Potatoes, egg-plants, tomatoes.</td>
<td>Through season, first on earliest sprouts; in late June.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Potatoes</strong></td>
<td>Poth_NR, cabbage, cauliflower, cucumbers, leeks, spinach, etc.</td>
<td>Throughout season, especially in May and June; seedlings.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Corn, chard, beets, etc.</strong></td>
<td>Onoions, melons, cucumbers, and othe_c cre­tive strawberries.</td>
<td>Throughout season, especially before May.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Tomato, cucumber, and leeks.</strong></td>
<td>Onions and leeks.</td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Asparagus foliage.</strong></td>
<td>Melons, cucumbers, and other cre­itive strawberries.</td>
<td>Throughout season, especially in late June to August.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Cucumbers, melons, lima beans, potatoes.</strong></td>
<td>Onions, leeks, and other cruciferous vegetables.</td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Potatoes, beans, celery, popcorn, squash, pumpkins, and other vine crops.</strong></td>
<td>Throughout season, especially in May and June.</td>
<td>Throughout season, especially on young hatching in May or June; leaves curl up abnormally.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
</tbody>
</table>

### ATTACKS

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Where to Look for</th>
<th>Attacks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Apple and other fruit trees.</strong></td>
<td>In March or early April.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Apple and other fruit trees.</strong></td>
<td>Throughout season, especially May and June.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Apples, pears, and other cherries.</strong></td>
<td>Apple and pear.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Apple, cherry, and other cherries.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Especially apple buds.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Currant and gooseberry.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Tomato, peach, and pear.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Injured young fruits by puncturing them to eat and by bugs.</strong></td>
<td>Apple, peach, plum, and grape.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Grapes.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Insect or Disease</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Dormant sprays in early spring or fall, using lime sulphur, miscible oil or Bordeaux emulsion.</strong></td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Same as for San Jose; also nicotine or Bordeaux emulsion as a contact poison.</strong></td>
<td>Through season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Dormant spray before leaves come out; nicotine and Bordeaux sprays.</strong></td>
<td>Spray with lime sulphur before blossoms open.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Spray with Bordeaux mixture, two weeks later; burn leaves immediately.</strong></td>
<td>Doughy egg masses in winter; wipe out as soon as visible.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Dormant spray with Bordeaux mixture in March or early April.</strong></td>
<td>Arsenic of lead when leaves appear.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Spray with Bordeaux mixture in March or early April.</strong></td>
<td>Spray Bordeaux mixture.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Tomato, peach, and pear.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Injured young fruits by puncturing them to eat and by bugs.</strong></td>
<td>Apple, peach, plum, and grape.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Grapes.</strong></td>
<td>Apple.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
</tbody>
</table>

### CONTROL

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Where to Look for</th>
<th>Attacks</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nicotine spray bordeaux mixture.</strong></td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Nicotine spray or Bordeaux emulsion.</strong></td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Arsenic of lead and Bordeaux mixture.</strong></td>
<td>Throughout season.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
<tr>
<td><strong>Spray with Bordeaux mixture in March or early April.</strong></td>
<td>Spray Bordeaux mixture.</td>
<td>Spray Bordeaux mixture.</td>
</tr>
</tbody>
</table>
When cutting turf for re-sodding, take it up in squares about 1 yard across.

The garden's calendar is a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Every year as early as possible on the 7th of May, all kinds of asparagus should be set out in the open ground. As soon as it is certain that the frost is over, the garden should be cleared of all winter annuals, leftovers from the previous season, and any weeds that were overlooked.

For the garden, now is the time to sow Iceland poppies or other annual flowers, and to plant stock plants from the market. This can be done in the cold frame, or outside in the garden. If the soil is not too dry, the seed should be sown in a shallow furrow, or in a seed-bed.

It is now time to transplant flowers, shrubs, and large plants that have been recently dug. This should be done as soon as possible, before the plants become too dry or damaged.

The soil should be well dug and manured, and the beds should be prepared for the ensuing season. This includes the digging of trenches for the planting of roots and bulbs.

The garden's calendar is a guide to the timing of various garden tasks. It is based on the average conditions of the Middle States, but can be adapted to other regions by considering the local climate and soil conditions.

Pruning and tying up the cane fruits are necessary spring garden work.

Dy 20 ever see an old farm-house—oil of the kind with species, an' pray least, and quarter-catch an' head out to pasture on a thorough April day. An' did you notice how he sniffed the air on, en' fluttered his spirited tail, an' took a good, green bite at a couple o' foot copsers on the side walk. Well, that's just how I feel these spring days. The air is fresh an' full o' life, an' it's time to get ready for the spring season. Spring is coming, and it's time to start preparing the garden for the growing season.

The garden's calendar is a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

Every year as early as possible on the 7th of May, all kinds of asparagus should be set out in the open ground. As soon as it is certain that the frost is over, the garden should be cleared of all winter annuals, leftovers from the previous season, and any weeds that were overlooked.

For the garden, now is the time to sow Iceland poppies or other annual flowers, and to plant stock plants from the market. This can be done in the cold frame, or outside in the garden. If the soil is not too dry, the seed should be sown in a shallow furrow, or in a seed-bed.

It is now time to transplant flowers, shrubs, and large plants that have been recently dug. This should be done as soon as possible, before the plants become too dry or damaged.

The soil should be well dug and manured, and the beds should be prepared for the ensuing season. This includes the digging of trenches for the planting of roots and bulbs.

The garden's calendar is a guide to the timing of various garden tasks. It is based on the average conditions of the Middle States, but can be adapted to other regions by considering the local climate and soil conditions.

Pruning and tying up the cane fruits are necessary spring garden work.

The bed for sweet peas should be deeply dug and very thoroughly enriched.

Pea brush should be cut before the leaves come out. Birch is the best, but any tough, manicured kind will do. It should be at least 5 high.

Manure should spread evenly over the surface and then forked in.

Primroses are among the best of the early flowering flowers. Here they are well used in a border with narcissus, the taller growing plants behind them as a background.
You'll never fully appreciate it, until you ride or drive an Owen Magnetic. Giant power is controlled at the touch of a finger, a thousand speeds are at your instant command.

Once you feel the motion of this car, its riding ease, its driving ease, you'll understand that enthusiasm which almost amounts to a religion with owners of Owen Magnetics. No words, no pictures can describe this unusual sensation. You'll forget mechanics—you'll never know weariness. You'll consider yourself among those who experience the utmost satisfaction in motoring.

Furthermore, the smart appearance of the Owen Magnetic is in keeping with advanced yet conservative style.

We offer six distinguished models

OWEN MAGNETIC MOTOR CAR CORPORATION, BROADWAY AT 57TH STREET, NEW YORK
HEIRLOOMS perpetuate family traditions. They become more valued with use, just as the antiques of our forefathers grew more valued with use, just as the more beautiful with age. That is the real test of good furniture; to become treasured with the passing years.

Berkey & Gay furniture serves one generation after another, losing none of its utility and growing more treasured with the passing years. Write us for name of nearest dealer.

An interesting brochure concerning Berkey & Gay furniture, with illustrations, sent upon request.

BERKEY & GAY FURNITURE CO.
446 Monroe Avenue, Grand Rapids, Mich.

New York City Office, 119 West 40th Street

R o m a n t i c  G a r d e n i n g

(Continued from page 59)

Do You Neglect the Ceiling?

(Continued from page 43)

furred, bosses or similar small molded details may be of plaster, but the applied ribbing had better be of wood. Unless the plaster surface be exceptionally good and free of cracks, before doing anything else it would be well to cover the ceiling with decorator's canvas or muslin, which has been previously treated with a filler, and can easily be painted the desired color. Then upon this ground apply the ribbing.

(2) Flat decoration may be made with (a) color applied directly; (b) of texture imparted by paper or by a textile; (c) by a design executed upon paper or upon a textile and then put in place. Such flat decoration, of course, may be used either by itself or in combination with relief decoration.

In combination with relief decoration, the average fear of color is one of the greatest obstacles to be overcome in achieving decorative success. This hagy once set aside the way becomes easier. The simplest form of color relief is to use some single appropriate color which will enhance the harmony. Unless the element of pattern is also

and grown to their best advantage. The garden is limited in area, but so cunningly is it devised, that meandering walks and alluring paths lead one on and on until one feels one's emotions. Sweeping lawns also give the impression of vast space. The illusion is further enhanced by the introduction of pools of water that give the landscape architect the opportunity for displaying his best efforts in imaginative design. Here the planting is entirely romantic and one feels the intimacy and seclusion of remote woods, where laurel, rhododendron and other plants have made themselves thoroughly at home, forgetting that these are their native haunts.

Illustrated here are glimpses of old gardens, as well, revealing the art of romantic planting that has transformed perfectly flat, barren spaces into a world of beauty. It is not a gardener and Nature nor the conception of a man who has created this perfection, but the congenial working together of the two—the exuberance of the spirit of the place in its charm and the knowledge of balance and order that man possesses.

The Ceiling a Sky

(a) One method of ceiling decoration that originated with the ancients continued through the Middle Ages and the Renaissance and has found its interpreter in our own day, was to pict the sun, moon and constellations a blue ground, introducing the symbols of the zodiac. From the description this to some might seem gaudy. As a matter of fact, Nature nor the conception of the stars can be dulled. The colors of blue or gray or blue-green background make an admirable foil, properties by which the old fresco and other paintings were fully aware and which we also.

The fact of the stars can be dulled. The color of the sky can be depicted. The color of the sky can be depicted.
The Guest Rooms of the Country House.

In the charmingly appointed Manor House and Villa of today the Guest Rooms impart that feeling of accustomed well-being which reflects, in its spirit of hospitality, a delightful tradition of American country life.

The quest for Furniture befitting these Chambers may well end with a stroll through the interesting Galleries of this establishment, where the scheme in view may be brought to successful conclusion without the objection of prohibitive cost.

For the other rooms, as well, there is a wealth of suggestion in the many unusual groups and pieces which make of these Galleries a treasure-house of beautiful things.

Early English, French and Italian Furniture and Decorative Objects, Reproductions and Hand-Wrought Facsimiles of Rare Old Examples, Retailed Exclusively at These Galleries.

Deluxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

New York Galleries
Grand Rapids Furniture Company
417-421 Madison Avenue
48th & 49th Streets - New York City
To the decorator who wishes to handle the best and most up-to-date line of artistic wall papers, we have a most attractive proposition to offer.

RICHARD E. THIBAUT, Inc.
Wall Paper Specialists
MADISON AVE. at 32nd St., NEW YORK

(Continued from page 70)

Do You Neglect the Ceiling?

Beams may be enriched with a painted border and the intervening spaces painted a deep rich color. This was a favorite medieval treatment.

THIBAUT WALL PAPER DECORATE

Without doubt the most beautiful wall papers are those to be found in the collection of Thibaut.

Thibaut Wall Papers are selected by experts whose only thought is to give to the public, wall papers correct in every detail. Thibaut means quality.

Send for our “Home Service Chart” and let our Interior Decorator submit samples suitable for every room in your home. Ask for edition 1614.

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(Continued from page 70)

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QUALITY is the greatest furniture tradition of the past. High prices are the greatest tradition of the present. The aim in Sloane Furniture is to uphold the first and to upset the second.

It is possible to have quality without economy. It is impossible to have economy without quality. There is no saving where there is no service, but there is double satisfaction where the prices are reasonably low and the service is unreasonably long.

That is the keynote of Sloane Furniture for dining room, bedroom, or porch, en suite or in single pieces. Refined in design, sound in its construction, and priced as honestly as it is put together.

W. & J. SLOANE
Interior Decorators Floor Coverings and Fabrics Furniture Makers
FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK
Inside the Children's Room

(Continued from page 64)

be dull and soft, the popular rubbed "egg-shell" tone, which can be applied in a double coat of dull enamel or paint, will not wear as well under frequent washings as the genuine "rubbed" finish. Where plastering has been properly attended to, a soft flat-coat paint can be used.

Covered with fabric and bordered with a decorated frieze, what room could be more cozy? If the frieze is merely a matter of color and decoration along the upper part of the room, it is sufficient, for it would seem useless to place pictures which are intended for the child's amusement so far above the range of his observation. It must be remembered that the upper third of a wall looks very different to us grown people than to a tot. Whimsical to have wide cracks and should be well filled in, possibly with newspaper soaked in water and plastered over and then sandpapered down before painting. This can be easily cleaned. Use a few washable rugs.

Save the baby from slipping on the rugs by fastening them down with small thumb tacks. An art square, say 12 by 12, of moss green is satisfactory and can be rolled up and taken out in case of illness. Over it may be laid, inexpensive little green and white washable cotton rugs for the king of the household to play on or stand while his morning tub.

Indirect electric lighting, carefully shaded, has the preference for a child's chamber, as gas consumes oxygen never should the light be left burning all night; a night candle glowing through the darkness is better for this purpose.

The Cheney

Like a Violin, exquisite with its first rich tone, and day by day becoming seasoned and mellowed by the throbbing melodies it helps to create, so with The Cheney—"THE LONGER YOU PLAY IT, THE SWEETER IT GROWS."

Dulcetly appealing with the first record you play upon it, it enhances in sweetness and quality of tone with use. It is the gift of original acoustic principles, evolved and perfected in The Cheney.

As a final touch of craftsmanship, like appreciation, The Cheney is given the form it deserves—cabinets which are faithfully accurate period studies.

The Cheney

CHENEY TALKING MACHINE COMPANY, CHICAGO

Dealers Everywhere

A Splendid Dog from Spain

(Continued from page 65)

on changes took place in the particular sort of work they were called upon to do. The larger ones came to be the setters of today; others evolved into retrievers of waterfowl, such as the Irish water spaniel; still others were turned from the hunting field and bred down until they became the modern toy spaniels. And lastly, there came about a sort of work they were called upon to do. The larger ones came to be the setters of today; others evolved into retrievers of waterfowl, such as the Irish water spaniel; still others were turned from the hunting field and bred down until they became the modern toy spaniels.

In America today the cocker is far better known as a house dog than as an ally in the hunting field. He has not lost his usefulness in the latter role, as a few enthusiastic sportsmen can ably testify; but most of us never think of him in that connection.

The plain facts of the case are that he is such a lovable little pal that we don't need to look any farther than our own thresholds to find abundant justification for inviting him to become a member of the family. He is true affectionate with that boundless devotion so marked in all the hunting spaniels and their cousins the setters and pointers. Rough-and-tumble hearty foreign to his nature, though he is bright, robust and full of the joy of living, which connotes a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former. A gentleman by birth and breeding, at that comports a heart for war as well as peace, though he much prefers the latter and does not willingly seek the former.
Traditions of Georgian Days at the Hampton Shops

This delightfully livable morning room with its glimpse of a breakfast porch, reflects the influence of the late eighteenth century designers and is a harmonious setting for the delicate satinwood furniture by Sheraton and for the more luxurious adaptations which meet the needs of today.

At the Hampton Shops you will find a collection of fine antiques representative of every worthwhile decorative phase as well as the Hampton fac-similes which are worthy of their originals not only in design and coloring, but also in that integrity of construction and perfection of handwork which gave intrinsic value to the pieces made by Chippendale.

This collection, assembled with suitable textiles and accessories, offers full scope for expressing the preferences and personalities of our patrons, while the discriminating knowledge of the Hampton Decorators is at your command in the arrangement of a grouping or in planning and carrying out every detail of the interior of your home.

Hampton Shops
18 East 50th Street
Facing St. Patrick's Cathedral
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Decoration • Antiquities • Furniture
NIAGARA DUST GUN

Protect Your Flowers, Vegetables, Shrubs and Fruit Trees with the

NIAGARA HAND DUST GUN and

Niagara “All-in-One-Dust-Mixture”

Half the joy of having a garden is taken away by the insects and diseases which partly destroy or riddle your plants and trees.

Dusting, by killing insect pests, and controlling fungus diseases, will help you to enjoy the garden to the utmost without the sloppy, messy bother of mixing various chemicals with water, and making various solutions for different pests.

Niagara “All-in-One-Mixture” is a clean flour like dust which contains fungicide poison, and contact insecticide in combination. So a single application fights all classes of insect pests and fungus diseases.

The dust is placed in the hopper at the end of the Niagara Hand Dust Gun and by short, easy strokes of the piston blown in a thin cloud over the plant. There is no chance of soiling or spoiling the clothes and the entire outfit is so light and easy to operate that any woman or child can rid the garden of plant lice, green worms, potato bugs, mildew, etc., etc.

Niagara Hand Dust Gun, One Pound of Niagara “All-in-One-Mixture” and the Niagara Garden Guide are all packed in a single attractive carton for sale by dealers everywhere.

If Your Dealer Cannot Supply You Write Us.

We also manufacture a complete line of hand sprayers and atomizers of the highest quality.

TIMELY GARDEN POINTERS

A Splendid Dog from Spain

(Continued from page 74)

The kind of preparation that should be given to the small garden and amount of work that will be required will depend largely, of course, on the condition of the plot and the use which it has been put. If the ground selected for the garden has been filled by much tramping, as is often the case in back yards, it can not be gotten in good condition for planting without the labor of considerable labor. Where a team can be practiced, this work is simplified and the result of digging is better than frequent washing.

THE necessary tools for preparing and caring for the small garden are few. A spade or garden fork for digging, a hoe, a steel-tooth rake, a trowel, and a dibble or pointed stick complete the list of essentials. The gardener will find it convenient, however, to possess some small garden tools. If tree roots underlie any portion of the garden plot and must be cut away, a hatchet or mattock will be a real necessity. If the soil of the plot has become compacted, as where walks have existed, a grid may be needed for digging. Perhaps in such cases it will be most economical to fill both cutting and digging needs by purchasing a pick-ax which has a pick point at one end of the head and a cutting blade at the other. Apparatus for watering plants also should be included. This may be a watering pot of generous proportions, or, where running water is available, a hose. In order that rows may be made straight and uniform a substantial line or cord should be provided.

A most convenient implement for use in the home garden, especially where the plot is fairly large, is a hand cultivator or wheel hoe. This implement is a miniature cultivator or plow, with adjustable blades, mounted on a wheel or wheels, and is pushed along by hand. Attachments make possible either the turning of small furrows, the stirring of the soil, or the removal of weeds. Much time and labor may be saved by such a device.

Among the other implements which may be essential in the home garden but which are not essential are planting and cultivating hoes of special shapes, a combination hoe and rake, a wheel-harrow, a shovel, hand weeding tools, and other small implements designed for special uses.

Preparing the Soil

A simple test to determine when garden soil is ready for plowing or working is to take a handful of earth from the surface and close the fingers tightly on it. If the earth compacted in this way is dry enough for cultivation, it will fall apart when the hand is opened. This test is applicable only to comparatively heavy soils, but it is those which receive the most injury if they are worked when wet. On such soils overzealous gardeners not only give to the small garden and smoothing of which is often the case in back yards, it can not be gotten in good condition for planting without the labor of considerable labor. Where a team can be practiced, this work is simplified and the result of digging is better than frequent washing.

The first digging of a plot of ground which has not been cultivated is likely to be a laborious task, may even take away the enthusiasm of the would-be gardener. After portion of the work is done, however, the fineing of the soil, planting, and cultivating are not arduous. It will be well in many cases for the gardener must resort to the use of fork or spade or, in the event of very hard spots, a mattock; soil should be well loosened to a depth of the spade or fork. If the soil is encountered at this depth it should not be turned up to the surficial layer of soil should be kept in their normal position. As soon as the depth of the spade or fork can be broken up by blows with the back of the implement. It is not sufficient that the surface be made fine; the soil should be turned down and roots up.

Improving Soil Texture

It is desirable that the soil of garden be as open and light as possible. Where a natural loam exists in the good texture can be given by digging and cultivating. Where the soil is heavy containing much clay, several steps are necessary. If clean and available this may be mixed with soil.
An April Shower or a Fine Spray

MAKE sure of your garden's success by controlling the factor which has most to do with its success or failure — "Rainfall."

A Cornell Irrigation System, by an arrangement of underground piping, will lead the water to upright sprinklers capped with the famous Rain Cloud Nozzles which deliver a fine spray or a heavy rain, as you prefer, over every part of your garden. The volume and heaviness of the shower can be controlled perfectly, giving just the amount and character of irrigation that you need. Cultivation is not interfered with by this installation.

For your lawns, use the Cornell Underground System with Rain Cloud Nozzles. Perfect irrigation over the whole area and no interference with mowing.

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Lighting—Heating—Plumbing
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Chicago
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Get More from Your Garden

Don't waste energy on poor quality fruits and vegetables when you can get the most delicious ones from the same ground and seed with less effort by using Planet Jr. Farm and Garden Tools. They are scientifically designed and of the most practical construction. Planet Jrs. last a lifetime and are fully guaranteed.

NO. 17 PLANET JR. SINGLE WHEEL-HOE is an indispensable garden tool. A hand-machine whose durable construction enables a man, woman or boy to cultivate the garden in the easiest, quickest and best way. Has a pair of weeders, three cultivating teeth and plow—an outfit efficient for most garden work. Will soon pay its cost in time saved and in bigger and better crops.

NO. 25 PLANET JR. COMBINED HILL AND DRILL SEEDER, DOUBLE AND SINGLE WHEEL-HOE, CULTIVATOR AND FLOW sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage and enables you to cultivate up to two acres a day all through the season. A double and single wheel-hoe in one. Straddles crops till 20 inches high then works between them. A splendid combination for the family garden. The wheel-hoe attachments furnished with the No. 25 are what gardeners use most and they will be found invaluable throughout the cultivating season.

S. L. ALLEN & CO. Inc., Box 1110K, Philadelphia
FREE 72-PAGE CATALOG—Illustrates tools doing actual farm and garden work and describes over 75 Planet Jrs., including Brokers, Wheel-Hoes, Horse-Hoes, Harrows, Orchard, Beet and Pivot-Wheel Riding Cultivators. Write for it today.

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Our 800 acre nursery, one of the largest, oldest and most scientifically cultivated in America, is replete with a multitude of varieties in PERENNIALS - SHRUBS - EVERGREENS

Our service department suggests:

RED JAPANESE MAPLES
(Japonicum Nigrum)
For Lawn Planting

Our stock is strikingly rich in color of an especially clear, vivid and lasting strain.

All specimen plants—2 to 3 ft. high, $3.75 each. 4 to 5 ft. high, $5.75 each. 5 to 6 ft. high, $8.50 each.

Send for Our Catalogue.

"Successful for over a century"

AMERICAN NURSERIES
Singer Building
New York
Early sowings under glass will produce perfect plants if their soil is nourished and built up with

**H. SODUS HUMUS**

"The Essence of Fertility"

The seeds will possess unusual vigor and vitality when set out of doors.

Sodus Humus is a natural silt and leaf mold fertilizer that promotes plant growth and productivity. Absolutely odorless.

Use it on **House Plants, Lawns, Shrubbery**; in **Hot Beds** and **Truck Gardens**.

Packed in 1-peck box for **Home Use** and in 2-bushel sack for **Garden Use**.

By the carload for large users like **Farms, Greenhouses, Nurseries** and **Golf Links**.

Prices on request.

Send for interesting literature.

**SODUS HUMUS COMPANY**

192 Main Street

BENTON HARBOR, MICH.

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**THE GARDEN CONSULTANT**

The "Garden Consultant" is comparatively a new comer but is meeting with more and more women finding occupation and self-expression in the vegetable and flower gardens. We are quite familiar with the woman as landscape gardeners, garden designers, farmers, etc. and we know of a number of nurserywomen—often specialists in one or two flowers—indeed, occasionally we meet women florists. Now who and what is the "Garden Consultant"? She comes to fill a long-felt want— as a friendly adviser who will purchase everything for the garden—and who is also a practical planter, getting down on the ground to show her own hands how to group bulbs and plants instead of standing around all day repeating "Where shall I put it?" as do many highly paid representatives from nurseries. She takes over plants with her client who does not employ a trained resident, too often domineering, gardener, and then she endeavors to inspire with fresh enthusiasm the woman who has struggled by herself to work out a special idea of color or to obtain more bloom at a difficult season, as August. She "makes over" gardens as the old-fashioned dressmaker did our dresses. She studies our taste, personality and circumstances, measuring what places in the flower beds, helping to a choice of suitable material in plant life, both as to length of bloom and best color for any month, the most becoming and suitable one, choosing the color, tones, as white, blue on the hot months of summer and the warmer colors, reds, yellows, etc., for autumn. In buying supplies the Garden Consultant is a sort of "shoppers". She visits Flower Shows and Nurseries for new ideas, and studies prices everywhere, perhaps even importing directly from Holland or Japan. She tries to select the best of everything at the most advantageous prices, often saving the client money as well as time. In case new gardens are to be laid out or large estates landscaped, the Garden Consultant secures the services of a landscape architect or garden designer with whom she co-operates.

The Consultant perhaps produces most satisfactory results when visiting the same garden periodically, viz., spring and fall, often remaining over a night to make better cost of traveling expenses and to utilize evenings for conferences, releasing every hour of daylight for outdoor work. It has always been customary for foreign portrait painters to reside in the country homes of their patrons while studying and painting them. Why should not the Garden Consultant have the same hospitality? Possibly only advice is needed with written suggestions sent to the client after one visit to the garden. This brings one to the subject of the services rendered. Prices vary from an amount charged for groups of days' practical planting to one day's consultation when the ideas and experience of years may be summed for the benefit of a client who may be invited to a garden club which sent her a list of questions in advance of a meeting. Finally, the Consultant may be engaged by photographs and correspondence, though this is the least satisfactory method. Of course, the owner wishes only help in selecting and buying in the best possible place lists of plants, etc., with suitable dealers without going through a garden. This beautiful little city wishes to escape from the monotonous repetition of the same shrubs, plants and trees in garden after garden and each planting must be individual and here the outsider, the Garden Consultant, appears upon the scene. The Garden Consultant may have a young student from the school of art and culture, or a person of long years of study, but she is not a "week-end" or "cottage" gardener, but a specialist in one or two flowers—perhaps even designers, farmerelles and we know of a number of women who have studied with her, been her points of contact with such a Garden Consultant can place lists of the best may be obtained at least...

The supply of Garden Consultant limited, so women who strive to escape from the monotony and waste of the old-fashioned garden and its owner. All hail—the Garden Consultant!—ELLEN P. CUNNINGHAM

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**The Ancestor of the Chair**

(Continued from page 38)

austere from the ankles up, but over them lent kindly encouragement to feet, at least, primitive in form though these were. However, when a sitting height was reached, stools became as austere as Elder Brewster himself.

Probably, after the luxury of Rome was swept away, furniture became as desperately uncomfortable as monastic asceticism could make it. During the Middle Ages, few were the pieces of furniture to be found in any of the houses. Even the castles of the nobles were sparsely endowed with such luxuries. A bench, a table and a bed perhaps a chest (for those who were fortunate enough to have need of articles) comprised the household. In those days life was little better than it is now, except that there was little comfort and, nearly as much delight in winter as in summer.

With the advent of the Renaissance when the luxury of the ancient was revived, and city life developed, making of furniture and its general appearance were advanced with tremendous strides. The Italian furniture-redders were
1920 GARDEN BOOK
A Complete Guide for the Gardener

Answers all necessary questions about Vegetables and Flowers.
More than two hundred cultural directions by famous experts.
Lists and describes all the worthy novelties and selected strains of every vegetable, flower and plant worth growing. You will find photographic illustrations of the new vegetables and flowers you will want to try out in your garden this year.


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Improved Filberts
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BEAUTY and PROFIT

Bushes make a very ornamental shrub with deep green and leathery foliage in Summer and loaded with limbs of delicious nuts, which ripen in September here. Plants bear second or third year after planting, and when 10 years old stand 6 to 8 feet high, and should yield 20 to 25 pounds of nuts each.

All plants offered grown on their own root are 2 to 4 feet high, and will thrive in any moderately rich, well drained soil with very little cultivation. Be the first to grow large Filberts—the European kind—on your grounds for real pleasure or in orchard for good profit. Satisfaction comes either way. Send for catalogue illustrated in colors with full details.

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Complete stock of Fruit and Ornamental Trees, Nut Trees, Roses, Shrubs, Vines, Berry Plants, etc.

DAHLIAS
The Best All-Season Flower in the World

Dahlias will start blossoming six to eight weeks after planting, and keep on blooming until killed by frost. From some varieties you can cut as many as two hundred blossoms from a single bulb. Your choice in form and coloring is almost unlimited.

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Six Giant Dahlias for $5.00 prepaid

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Ella Kramer, (Cactus) rose-pink. free-flowering. J. H. Jackson, (Hybrid Cactus) giant scarlet. Miss Burlee, (Orange Cactus) giant double. Mrs. Burpee, (Decoration) bronze scarlet. free-flowering. Miss Willardia, (Perry - Rosewood) red white. Studdells, (Oliver) double, golden yellow

If you are a flower lover, you will be delighted with these collections. They have been carefully selected from my stock of nearly 2,000 varieties and will make a fine assortment of types and colors. You run no risk as each and every bulb is fully guaranteed to grow and to be true to name, and I will replace those that fail to prove as represented.

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This 1920 catalog and cultural guide contains valuable cultural notes, and complete descriptions of over 500 varieties of Dahlias, and a complete collection of Gladioli, Poppies, Phlox, and Nursery Stock. Write now as it is mailed free to all applicants.

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go hand in hand. It is high time to be perfecting plans for the home of your dreams—be it cottage or castle. It will be to your interest as a prospective builder to read in our fascinating folio of attractive house designs, why

Arkansas Soft Pine

should be used, particularly as interior woodwork. In addition to being naturally adapted in grain and texture to an unlimited choice of enameled or stained treatment, this wood has the distinct advantage of comparatively moderate cost—a most important consideration.

A copy of the folio, together with finished samples, will be sent on request. Write now.

Arkansas Soft Pine Bureau

432 Boyle Building
Little Rock, Arkansas

nounced throughout Europe. The German learned from them and Italian craftsmen visited France where, under the patronage of Francois Premier, furniture came into great demand.

Throughout this whole period of the Renaissance the stool more than hold its own. One finds evidence of this fact in hundreds of paintings by the old masters. In Rome, Florence, Venice, Milan, Genoa and Naples stools were one of the chief products of the furniture makers.

It is only natural that so few of the finer specimens should have come down to us, for the house owners of the Renaissance were extravagant and found it more to their convenience to replace stools that showed wear with completely new ones than to have the old ones refurbished. Those that have survived the vicissitudes of this period are, in the main, such as adorned state apartments, in palaces and there received much tender care.

It is by no means impossible to find Renaissance pieces of the sort but naturally they should have to have been part of a long purruse to make possible the acquisition of a genuine Renaissance stool. Unless one should do to discover a fine one in private ownership in the land of its origin. However, very fine reproductions, conscientiously made and in themselves very beautiful indeed, are procurable at reasonable prices. When such pieces are upholstered in genuine fabrics of the period they indicate they are by no means to be scorned, though of course they lack the greater interest which undeniable authenticity always gives to a piece of furniture.

Italian Influence in England

When feudal life came practically to an end, the Renaissance molded a new mode of living. Henry VIII of England, desirous of emulating the innovations of his neighbor across the channel, sought to tempt the artist craftsmen of Francois' court to come to England. Italian workmen did go to London and soon fine furniture and rich furnishings of every description were in vogue.

Even before Henry VIII's reign, Henry VII had invited such artists as Jean de Mabuse and Torrigiano to his court and they and others gave impetus to the English Renaissance. When Ham Hall arrived at Henry VIII's court, the influence of this artist upon a part of every sort in England became marked. As might be expected, the La Frenelle manner of the Renaissance was then tempered in England with the broader treatment of the Northern school. The art, too, of the Flemish woodcarvers found sympathetic reception.

The Tudor Style

This blending of Italian and Flemish styles produced that which has come to be known as the Tudor style. Throughout the history of furniture in England—the Oak Period (16th and early 17th Century), the Walnut Period (late 17th and early 18th Century) and the Mahogany Period (beginning with George III's reign)—the designs of stools have kept pace with those of other pieces and period characteristics are strongly impressed upon them.

With the accession of James I, the Tudor style of furniture did not immediately, give place to that which was developed in the reign of James and called Jacobean. However, stool furniture quickly responded to new fashions, as some of the pieces in the collection of Lord Sackville at Knole attest. There we see the richly upholstered and fringed stool which probably is representative of the sorts of stools that sat "below the salt." The stool furniture under the Stuarts is all interesting. Many historic pieces of the period have been reproduced by modern cabinet makers.

The Walnut Period

With William and Mary and Queen Anne the Walnut Period found its new style of stool furniture introduced, conforming in general characteristics with the other pieces of the reign influenced in design by Grinling Gibbons and Sir Christopher Wren.

Marquetry and lacquer-work became fashionable in Queen Anne's day, and marquetry and lacquered stools may have been fairly abundant, although they have now to be sought with patience and hope.

French Styles

Perhaps no period furniture has been more prolific in stool pieces than those of Louis Quatorze. Louis Quatorze stools followed signs based on architectural principles. With the encouragement to tapaste weaving given by Louis, furniture became sumptuous in effect. Louis XV spent over 50,000 francs on building, decorating and furnishing Versailles.

Under Louis XVI the studied magnificence of his predecessor gave way to simpler style, which later departed from the formal elegance and solidity of later Louis Quinze furniture of the period became a confusion of rococo incoherence.

One may here remark that what decoration of Louis Quatorze suffers at the hands of Louis Quinze, the decoration styles of the latter met a fate, in turn, under Louis-Philippe, as erasers of the rich French methods. One may also mention that David's famous Portrait of Madame Récamier in the Louvre is marked by elegance, the sweeping away of rococo ornament as we may see by the furniture in the château of Marie Antoinette at Trianon.

The furniture of the Empire Period was the result of Napoleon's passion to revive classical models and his desire to create a new style in conformity with the spirit of the new empire. This spirit of classicism, pseudo though it was, affected furniture design tremendously. One of the best known is the four brothers Adam and Peppolive evolved styles which came to hold their undisputed sway, and produce furniture of a sort that was not surpassed in the century that followed them.

Collecting Stools

Perhaps this brief outline of furniture progress will hold hint of the attractions of the stool as a hobby for collectors, as something which collectors might well specialize in as I have already intimated, our hosts more often than not are lacking in fine pieces of the sort, notwithstanding the fact that throughout the centuries stools have never been out of fashion.

Collecting Stools
Wherein Kelsey Health Heat Has Distinct Advantages

In delightful rooms, such as this, with the fireplace and its gathering spot of sentiment, how essential it is that the real heating system shall not be in jarringly insistent evidence.

How incongruous are stacks of iron, or unsatisfying the artificiality of the attempts at concealment.

In such rooms, as in every room of the home, the Kelsey Health Heat is conspicuous for its lack of evidence. The only noticeable thing is its comfort.

The fact is that you feel its comfort, but don't feel its heat. Which latter fact is explainable, because it heats with freshly heated fresh air, that's as fresh as the oxygen-filled outdoors itself.

All of which is but an inkling of its many advantages.

Desiring further particulars, you will find our booklet "Some Saving Sense on Heating" most interesting. Send for it.

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A Permutit Softener in your home will give you "rain-soft" water at any moment, from every outlet—with the great advantage of having that water clean, clear, live and sparkling, which wasn't always true of rain water.

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YOU don't have to bank fires if you have a

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The special Hoffman thermostatic valve enables you to have hot water at an even temperature at all times, and without the troubles and inconveniences of the old fashioned tank heater. No scalding or disagreeable noises in the pipes—the thermostatic valve controls the temperature of the water, eliminating waste heat and fuel.

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Hoffman engineers have solved many heating problems in their years of experience. Consult them today—the service is without charge.

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Lorain, Ohio
The Extravagance of Cheapness as Applied to Home Building

The important thing about any purchase is not what you pay, but what you get for the purchase price. The "cheap" purchase is often the most extravagant.

If you are thinking of building, the chapter, "The Extravagance of Cheapness," in "The Story of Brick" will interest you. It presents, simply and briefly, the relation of permanence, comfort, safety from fire, and beauty; but many still believe it is "too expensive." That has not been dealt with in that part of the magazine. The slight difference in first-cost does not mean the problem cannot be solved or that House & Garden has failed in its mission. There is a department that stands ready to do its share in helping people to have more beautiful and more useful homes and gardens—to get the maximum of result out of the minimum of effort—the Information Service.

For many years this service was absolutely free, in spite of the constantly increasing number of inquiries received. The magazine felt that in putting its resources and personnel at the service of the public it was only living up to the ideals and plan of service it had outlived. That has not been dealt with in that part of the magazine. That has not been dealt with in that part of the magazine.

People generally concede that Face Brick is the most desirable building material from the standpoint of permanence, comfort, safety from fire, and beauty; but many still believe it is "too expensive." As a fact, the many savings in the Face Brick house, such as depreciation, maintenance, repairs, etc., soon cancel the slight difference in first-cost over less durable, less beautiful materials.

"The Story of Brick" is an attractive booklet, full of pictures and information that will interest every prospective home builder. You will probably be surprised to learn how little more a Face Brick house really costs.

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placed inconspicuously on the window stool operates the casement without moving the screen. You release, swing and relock with three continuous motions with one hand.

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A request brings you a copy of the Casement Window Handbook.

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The Incomparably Better Window

The Lunken Window is the ideal window. All parts are made from the best material that can be procured. All parts of the window are assembled at one time at the factory. It reaches the new house as a complete unit. Every part is matched and the weather-stripping, fasteners, pulleys, cords and weights are adjusted so that all parts of the window always work together perfectly.

The pair of copper-cloth fly screens come as a part of the unit-window. In bad weather the fly screens are housed against all damage in the box-head in the upper part of the window frame. Whenever you wish to use the fly screens they are instantly available.

It is the only window that can be opened from top to bottom and screened at the same time.

The upper and lower sash may be pushed up out of the way in the box-head, or either or both of the sash may be locked part way up or down.

Both upper and lower windows may be cleansed from a standing position on the floor, inside the room.

Interesting literature on windows for you or your architect will be sent upon request.

THE LUNKEN WINDOW CO.
4016 Cherry Street, Cincinnati, Ohio

An Important Announcement

Concerning House & Garden's Information Service

(Continued from page 82)

person answering the letter what information is required and greatly facilitates the reading and answering of the same.

A letter we received the other day gives a good idea of two questions.

"Gentlemen:—

"Will you advise me on an edging for two flower borders thirty feet long and four feet wide? A grass walk separates them, and leads down to a small concrete pool.

"Also will you kindly tell me of some method of waterproofing a dumb wall? I will greatly appreciate any information you can give me."

Here are two distinct and separate common sense freely to such situations.

Casement windows generally come in groups that case they are decorated as a group, with a valance over all, draperies, and, when necessary, glass curtains fastened to the top and bottom of the casement sash. In many cases the casement sashes have some decorative element in their mullions. These should not be covered. This applies especially to leaded casements.

The third general group are those windows which are intimately connected with architectural lines of the building. Casement windows often come in this class and French and English windows always. French windows generally require nothing more than glass curtains of some sheer fabric, such as acetate, net or gauze, with variations of lace inserts, fringes, ruffles, tucks, etc.

The rounded window so often found in Italian houses should be draped in conformity with the shape of the window.

The illustrations here show some interesting and varied types which, in the main, cover the average curtaining problems that confront the amateur decorator.

The first is from an old Boston residence, a house designed by the architect Bullfinch and preserved today in much of the old-time style. In one of the drawing rooms the walls are plain marbleized, an effective piece of work. One side of the room is dominated by an arched window and its accompanying smaller windows. The valances have been made to fit these windows—taffeta, edged with a decorative fringe and narrow band of embroidered curtain in a feather design. The windows themselves are French and are curtained against the glass with a sheer fabric.

Another example of French door curtaining is found in the doorway leading from a library into a dining room.

Heavy ecru colored casement cloth has been used, edged with a wide, cotton fringe, secured at top and bottom by invisible rods. On the dinning room side, rose-colored chiffon crape is used, finished with gradual, glassy trimmings. The last illustration shows the curtaining in the living room of a New York apartment. The valances are green glazed and panned. Contrasted with them, the over-curtains are uncalled-for violet taffeta with a white fringe beneath and tie-backs are blue, terminating in a rosette. The valances are looped and draped. Here the glass curtains of the sheerest French net, ruffled and bound in blue taffeta.

Draped Windows That Give Character to a Room

(Continued from page 46)

The Art of Breakfasting Well

(Continued from page 49)

boilers and percolators. The American country house hostess can really manage her breakfasts without the service of the maid, except for clearing off the table, the guest can get her own breakfast—boil her eggs to the exact second, toast her bread to the desired brownness and have a fine hike at the same time.

And so it has come about that the breakfast of self-service finds the housewife facing less of a problem than housewives did a generation ago. The buffet breakfast is a totally informal meal that is precisely the way breakfast should be eaten. Formality is also out in the cold gray dawn.

Of the dishes the hostess should provide for breakfast—ah, that is a different story! Perhaps it is a good idea to have simple dishes—plain, hot food. Even the most practiced gourmets voice a sound that is precisely the way breakfast should be eaten. Formality is also out in the cold gray dawn.

of the dishes the hostess should provide for breakfast—ah, that is a different story! Perhaps it is a good idea to have simple dishes—plain, hot food. Even the most practiced gourmets voice a sound that is precisely the way breakfast should be eaten. Formality is also out in the cold gray dawn.

If more than one question is asked kindly number and paragraph them. Kindly send a stamped, self-addressed envelope.

Twenty-five cents will be charged for Information.

Addresses of where to purchase art illustrated in the magazine, also addresses of architects will be sent free of charge.

Addresses of manufacturers of art illustrated on the Information Coupon will be sent free of charge.

The over-curtains are heavy Copenhagen blue taffeta with decorative double, box-platted rouchings and old gold wrought iron tie-backs. Above the glass is a cornice, painted to harmonize with the color of the woodwork. The glass curtains are of a soft, taffish gold, to match the bouquet of the trees in the wall paper. They are trimmed with one-inch ruffles of taffeta piqued on both edges.

Architectural curtaining is seen in its third illustration. In the absence of a more definite name this loggia could be called Italian Louis XVI. The walls are marbled, an effective piece of work. The cornice, giving the windows a dignified finish and the room a quaint air that is quite fascinating.

A problem of how to handle three windows in a group—one large and two small—is worked out in the second frame-window. The over-curtains are heavy Copenhagen blue taffeta with decorative double, box-platted rouchings and old gold wrought iron tie-backs. Above the glass is a cornice, painted to harmonize with the color of the woodwork. The glass curtains are of a soft, taffish gold, to match the bouquet of the trees in the wall paper. They are trimmed with one-inch ruffles of taffeta piqued on both edges.

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A problem of how to handle three windows in a group—one large and two small—is worked out in the second

The Art of Breakfasting Well

(Continued from page 49)
MISS SWIFT
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INTERIOR
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The Restful Corner
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For sale at good furniture stores and interior decorators, or direct of

MAXWELL-RAY COMPANY
25 West 45th Street, New York City
Factory at Milwaukee, Wisconsin
Tables and Chairs of 18th Century France

(Continued from page 51)

Louis XVth banquetter or long stool

elements. But aside from this change, there was another factor that is often overlooked. While the Style Louis Seize was emphatically rectilinear, in contradistinction to the curvilinear genius of the Style Louis Quinze, and while all its contours spoke of unmistakable Classic sources, the diminished, lighter scale introduced in the reign of Louis XV was retained. This characteristic will explain the fact that Louis Seize furniture can often be used with Louis Quinze, although many of their fundamental principles are diametrically opposite.

In the ensuing Directoire period the utmost emphasis was laid upon archaeological exactitude; the naturalistic properties and the realism that had imparted a playful and festive tone to Louis Seize creations were discarded and the chief reliance for charm was placed upon severe grace of line.

Directoire and Empire

One cannot help regretting that the Directoire period was of such short duration. It had scarcely become established and attained the first stage of richly promising maturity when it was forced to yield to the heavier and more insistent spirit of Empire design.

The Empire Style, though retaining some of the elements that had given the Directoire its distinction, and though drawn from the same fountain of inspiration in Classic antiquity, interpreted its sources in a wholly different manner that too often savored of self-consciousness.

(Continued on page 90)
Furniture for Every Home

—for large houses and small houses — for apartments and bungalows — everything, from bird cages to a mansion, may be selected readily from Paine’s virtually unlimited collections.

Rose, putty and black is the color scheme of this inviting sun room in the Field residence, Brockton, Mass., recently furnished and decorated by Paine’s.

More about the furniture, rugs, draperies and lamps in this interesting room will be mailed to those planning to build or refurnish this spring.

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Interior Decorators and Makers of Fine Furniture for 85 Years

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ANTIQUES

THIS CHARMING LOUIS XV ARM CHAIR IS ONE OF A SET OF SIX WE HAVE JUST SECURED. PAINTED IN DELICATE BLUES AND GREENS COVERED IN GROS POINT NEEDLEWORK.

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In awnings this style and character are expressed by their cut, their fit and their colorings.

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WRITE for catalogue, samples and prices.

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Security for park or gardens without detracting from the pleasing expanse or sightly appearance, can be attained with an Anchor Post Chain-Link Woven Steel Fence. Too smooth and high to be climbed, too strong to be broken through, it affords complete protection against trespassers, yet does not limit the view.

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Their construction is correct—as a result, doors, windows, everything, fit perfectly in place. Attractive Hodgson lattice work and flowers and shrubbery make these ready-made houses most picturesque.

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Greenhouse built for Horace H. Work at Madison, New Jersey

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What would a Bolshevik do with a greenhouse? Make bombs in it, perhaps, or plant the seeds of revolution, or hatch plots, or raise—well, not violets, surely. His nature teaches him to destroy, not to create.

But those of us who are more fortunate in the possession of kindlier instincts and cultivated tastes find our greatest pleasure, not in destroying, but in surrounding ourselves with those things which bring happiness, to others as well as ourselves—works of art, rare books, music, flowers of marvelous beauty and fragrance. And the cultivation of flowers and fruits, in season and out, is one of the wholesomest of hobbies. It helps to keep us young and good natured.

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For home decoration in general there are innumerable attractive and artistic objects made by Rookwood. *Ask for literature.*

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EVERY Spring finds many of our patrons in consultation with us on the furnishing of their country homes. For years we have been aiding our customers in the selection of furniture that is both artistic and practical—in creating interior effects that have an atmosphere of homelike comfort and unforced charm.

Demarest and Demarest furniture lends itself readily to distinctive home furnishing. You are invited to avail yourself of theDemarest and Demarest Country Home Service.

Tables and Chairs of 18th Century France
(Continued from page 90)

scissored ostentation and heavy-handed grandiosity.

The Age of Tables

Should we call the 18th Century the French Age of Tables, we would be within the bounds that the accurate statement. Specialization of forms was more in evidence in the matter of table designing than in any form and be the meticulous care with which tables big and little were nicely devised for each particular use was almost the same in the two Ds, to which it was carried. There were tables for cards, tables for embroidery, tables for the boudoir, tables for the saloon, tables for libraries. Each had some special feature of design that differentiated it.

During the Louis Seize period from amongst all this array of tablekind several types stood forth as especially characteristic, and these require specific mention. One was the table de salon. This was common and an able supported on four legs which might not be connected by a stretcher consequently when stretchers appeared it was usually in tables of the earlier part of the period. The top was shaped, sometimes with a good deal of complexity, the outline consisting of a series of diversified shapes. The underframing was curved, and often shaped at the lower edge, and the legs were of cabriole pattern. Stretchers, when used, were commonly of the rising saltire type and displayed shaping. Such tables were intended to stand forth in the room and occupy a conspicuous place. They were chiefly considered from a formal and decorative point of view.

There were also the oblong, flattened writing tables. These were of much the same general type, but were customarily devoid of stretchers, had a top whose edges were either straight or else but slightly shaped, and frequently there had one or more drawers in the underframing. This type of table, even more than the table de salon, persisted into the Louis Seize period and beyond. In both cases, however, the dominant style dictated the particular features of form, and during the reign of Louis XVI cabriole legs gave place to straight tapered legs, of more or less rectangular lines, displaying fluting and other architectural elements derived from Classic antiquity; curved edges became purposefully straight; and shaped underframing yielded to rigid linearity.

Customs and Influences

It may seem strange that amidst all the multiplicity of tables one finds so little reference to what we should consider most essential—big tables made specifically for dining purposes. To understand this fact, we must take into account the habits of the people. Dining together at a common table, even though the distinctions of seating “above the salt” or “below the salt” might be scrupulously observed, seem never to have found as much favor in France as it did in England. Indeed, through a great part of the 18th Century the Gallic and feudal custom of eating alone unless there chanced to be present someone of equal rank to sit at table and share one’s bread, so that the Duchess d’Orleans, in one of her letters, quite justifiably complains of boredom to extinction at being obliged always to eat alone, surrounded by her retinue of 20 servants, and counting every mouthful. “That is why I despach my dinner in less than half an hour,” she writes, and we can well sympathize with her motives for haste. For these not very comfortable necessitating small portable tables, sometimes with drop leaves, were used.

It is not until the latter part of the 18th Century that one finds the specific term “table à manger” and then, significantly enough, this same piece of furniture is given the alternative name “table à l’Angle.” It is, therefore, practically synchronous with the beginning of the Louis Seize style. These tables were often round in shape, with two drop leaves so that the top might be placed against the wall when not in use, or else they might be made in two parts and hoisted out of the way. The circular shape was also obtainable of indefinite extension by means of leaves to be inserted at pleasure between the two Ds.

Console tables enjoyed unimpaired popularity throughout the 18th Century and the early years of the 19th, each succeeding phase of style they faithfully reflected the dominant features of form and decoration. Small bedside tables, work-stands, and all the offer respite of occasional tables likewise recorded the reigning vogue of concurrence and ornament. With reference to large tables, work-stands and side tables, the Louis Seize period it is worth noting that low metal galleries often surrounded the tops and that a characteristic feature in the furniture of the period was the occasional table with a side table top, illustrated by the familiar Ducons, and the closely allied teacoffee table, the rising saltire type and commonly square or oblong in shape. In the Louis Seize period round and oval tops, especially among the smaller tables, enjoyed almost equal vogue with square and round shapes.

The Round Tables

In the Directoire and Empire periods there was a distinct preference for round tables, which ranged in size all the way from the diminutive “tables de dejeuner,” which covered the entire width of the table, to the large round table with service supports, intended to accommodate an extremely limited appointment of eating accessories, to the large round table with service supports, intended to accommodate an extremely limited appointment of eating accessories.

It is also worth noting that certain shapes seemed to have been characteristic of the several eras. In the Louis Seize period, notwithstanding the pronounced preference for curved lines, table tops were commonly square or oblong in shape. In the Louis Seize period, not withstanding the pronounced preference for round tops, especially among the smaller tables, enjoyed almost equal vogue with square and round shapes.

The Rectangular Tables

In the Directoire and Empire periods there was a distinct preference for rectangular tables which ranged in size all the way from the diminutive “tables de dejeuner,” which covered the entire width of the table, to the large round table with service supports, intended to accommodate an extremely limited appointment of eating accessories, to the large round table with service supports, intended to accommodate an extremely limited appointment of eating accessories.

The materials from which tables were made during the Louis Seize period were either walnut or else some soft wood, often much carved, and intended to be painted or gilt. The figured veneer was also in common use and tables of this sort, in addition, very frequently embellished with ornate ormolu mounts. Mahogany, too, was used, but not to such an extent as during the Louis Seize. Directoire and Empire periods. Lacquer and Vernis Martin likewise played their parts among the decorative resources and figured marble was often employed for table tops.

In the Louis Seize period, besides mahogany, which by then had become of frequent occurrence, marqueterie and figured veneer, paint, gilding and lacquer were extensively employed. In the Directoire and Empire periods mahogany was the chosen material, with the exception of occasional tables, in general, and figured marble was frequently employed for table tops.

Chair Designs

Comfort and elegance were the keynotes of the upholstery given to chairs during the Louis Seize period. In comfort the chairs made up for the lack of really comfortable chairs they were (Continued on page 92)
Danersk Decorative Furniture

- The unusual service that we offer in special color schemes for individual settings is apt to make our friends forgetful of the fact that we have achieved distinction in natural wood finishes.
- The same master cabinet makers who came to us from Scotland originally are with us today and our designs have steadily increased in beauty and number. We pride ourselves on the joinery of our Sheraton inlaid dining room furniture, the rich tones of our old English carved pieces and the luxurious character of our upholstered furniture for living room use.
- Consult us about any special problems for your formal rooms as well as your decorative breakfast rooms and bed rooms.
- As makers we assume full responsibility for our work.
- A call at our sales rooms will give you pleasure whether you are contemplating purchasing or not.
- Buy through your dealer, decorator or direct.

Send for new Catalog Number of "The Danersk" A-4

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York
First Door West of Fifth Avenue, 4th Floor

Complete Service In Interior Furnishing

Skilled artists in our own studios; exquisite hand-made furniture from our own shops; extensive galleries showing the choice of the world's finest markets in furniture, hangings and rugs; and warehouses filled with fine furniture in anticipation of the present scarcity; these are but a few of the special interior furnishing facilities afforded to Tobey patrons.

The TOBEY FURNITURE COMPANY
Tables and Chairs of 18th Century France
(Continued from page 90)

seem to discern in the generality of contemporary table design. There were armchairs splashed with upholstered seats and backs, wing chairs upholstered all over, berçères or armchairs with continuous upholstery attired a mark hitherto undreamed of. Besides the sofas, which corresponded in design with the chairs, there were comfortable two-stools, large and small, both oblong and square.

Perhaps the most characteristic of Louis Quinze chair shapes is that of the armchair with broad, shaped seat, and approximately square back with shaped outline. With a few of the earlier chairs and stretchers, such bracing was soon discarded and the grace of the cabriole legs appeared without the distracting horizontal line. Chair frames were ordinarily either of walnut or of some white wood intended to be painted or painted and gilt. Side chairs, whether with caned or upholstered seats and backs, corresponded closely in contour with the armchairs. Whether the frames were ornate or simple in their carving, they all had the same swinging grace. For upholstery the usual materials were brocades, tapestries, or printed linen, and occasionally leather. Caned chairs often had loose cushions.

In the Louis Seize period legs were almost invariably straight and tapered, although the bowed form of chair, not uncommon, had forelegs of a very restrained cabriole curve. Arms were commonly straight from front to back, with a sweeping curve upward to the junction with the backpost. Backs are usually square, round, oval, flaring, shaped, or with some form of lyre pattern conspicuously introduced. Sofas and stools reflected the same type of design. Side chairs, especially during the latter part of the period, frequently had upholstered or caned seats and backs into which the lyre, fretwork, or some like carved design in the back and often had a broad, rolled top. Painted wood and mahogany were commonly employed for frames. Even in side chairs, which were made of cheaper woods as elm or beech, commonly displayed the same frets or carved motifs in the backs.

The Empire period, in all except the turn of the year, and often with bent and sometimes without the usual square back, with caned seat, or some like carved design in the back and often had a broad, rolled top. Painted wood and mahogany were commonly employed for frames. Even in side chairs, which were made of cheaper woods as elm or beech, commonly displayed the same frets or carved motifs in the backs.

The chief points to receive first consideration in the selection of furniture for a home. Failure to realize these principals has resulted in the market being flooded with much modern so-called "period" furniture, having nothing in common with the period it was supposed to represent, and so achieves a slum on the craftsmanship of those nations of which it is distinctly remembered.

Decoration should be more than mere plagiarism. The Greeks taught us that beauty and comfort can be synonymous. From sad experience we continually learn that ugliness and discomfort invariably go hand in hand. Perhaps because some scholarly research is involved in a pre-requisite, it is most unusual to find any modern interior decoration carrying the mind back, in inspiration, to an age preceding the medieval period in Europe. Thus to turn the pages of history, and to do it with success, must be regarded indeed a very high and refreshing achievement. That it can be done without sacrificing either comfort, beauty, or modern utility, three of our illustrations will prove.

The interiors here presented show two views of the living hall in the home of a celebrated New York architect. The inspiration is Greek, but Greek art adapted to the every-day life of the refined American home. American materials and native craftsmanship were used, as well as any of the symbols of the ancient world of the renaissance hall and staircase. A "Walking Naiad" in bronze replaces the usual newel post, and to extend from ground to upper floor, there is a pierced bronze screen, accessible at all times while ascending the stairway. The reclining couches, chairs, stools, and table (the last being the one's imagination wandering, there), all show the panel above, is Dionysius setting out his vineyard.

The Chinese biscuit-hued pots and vases are ornamented in Chinese style, which is based on the classical period, and have a color inspiration, in varying hues of tan and blue.

Notwithstanding its classic framework, the fireplace is a delightfully suggestive of social reunions around the fire. The mantel is of siena, made of marble derived from those in the House of Livia on the Palatine Hill in Rome. The reclining couches, chairs, stools, and table (the last being the one's imagination wandering, there), all show the panel above, is Dionysius setting out his vineyard.

Graceful carved draperies on an Etruscan tomb suggested the wall hangings, while the paintings beneath are derived from those in the House of Livia on the Palatine Hill in Rome. The reclining couches, chairs, stools, and table (the last being the one's imagination wandering, there), all show the panel above, is Dionysius setting out his vineyard.
JUST think of your real need of a high-grade, small-size tractor—compact, powerful, and with unusual stability—that will out-work any horse at cultivation or soil preparation; out-distance, out-tire and out-last him; and then starve him to death in economy of maintenance!

Such a machine is the New Britain Tractor. Guided as easily as a wheelbarrow and occupying little more space—no complicated controls—no awkward cranking. It will plow, harrow, disc, cultivate, drill or haul any one-horse implement or load. It will dodge obstructions, work between narrow rows, straddle crops 8 to 13 inches high, creep under low branches, and work up as close as you want to fences, walls and bushes.

Still more! The New Britain Tractor delivers 6 h.p. on the belt and drives saws, grinders, silo fillers, pumps, dynamos, or other machines within the limit of its power.

In design, workmanship and material the New Britain Tractor has no superior in any tractor at any price. It is built by mechanics trained to precision work in fine materials, in a factory world-famous for thirty-two years for the excellence of its products.

Built in two models. Both are described in detail in booklet, sent free on request.

THE NEW BRITAIN MACHINE CO.
NEW BRITAIN, CONN.

BRANCHES
New York
San Francisco
Chicago

DEALERS
Here is a new machine for an existing need; a new field and a new profit for you. We are ready to close with responsible dealers who are sufficiently aggressive to profit to the utmost by our national advertising. Write, stating lines now handled.

This Man Can Cut from Four to Five Acres of Grass Per Day

This man takes care of the lawn and grounds on the estate of Thomas A. Edison, West Orange, N. J. Where he formerly required three or four helpers he now does the work alone and does it easily.

For keeping the lawn in fine shape—rolled smooth and grass nicely cut—was the hard part of the job. It kept two or three men busy most of the time.

But the Ideal Power Lawn Mower solved the problem just as it has for hundreds of others who have large lawns to care for.

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubs

Machine turns easily and will cut close up to walks, trees, flower beds and shrubbery.

When running over walks, driveways, pavements, etc., the operator simply lifts the cutting mower from the ground by means of a conveniently placed lever. This feature is also important in the early spring when it is desired to use the machine for rolling only. Simply lift up the cutting mower, add more weight if required, and you have the most convenient power roller imaginable.

The success of the Ideal is due to its sturdy and powerful, yet simple, construction. No clutches or complicated parts to wear and get out of order. The Motor is built in our own shop and designed especially for the work.

Owners of large estates, public parks, golf clubs, country clubs, cemeteries, etc., are all using the Ideal Tractor Lawn Mower with great success.

Special Cutting Mower for Putting Greens

For work on golf courses we furnish, at slight additional cost, a special set of cutting blades for use on the putting greens. In less than five minutes the regular 30" blade can be substituted for cutting the fairway.

When desired, we also furnish, as an extra, a riding trailer which fastens to the frame and permits the operator to ride and at the same time have the same easy control as when walking.

You can secure the Ideal through your dealer direct or from our factory. Write today for catalogue and further details.

IDEAL POWER LAWN MOWER COMPANY
R. E. Olds, Chairman

425 Kalamazoo Street
Lansing, Michigan

IDEAL POWER LAWN MOWER

Does the work of five hand mowers

IDEAL POWER LAWN MOWER COMPANY

Chicago, 533 S. Dearborn St.
New York, 216 West 37th St.
Los Angeles, 227-229 N. Los Angeles Ave.
Philadelphia, 500 Arch St.
"THET ARE GOOD TASTE"

Why
42 different varieties

Because
these 42 varieties give
just the fragrant leaves
—no more and no less—
whose distinctive flavor
and aroma can make the
miracle Pall Mall blend.

Conveniently packed in boxes of
10, 50 and 100 for Club, Home and
Office. Plain or Cork

PALL MALI
FAMOUS CIGARETTES

One shilling three pence in London
Thirty cents here

breakfast room, the lattice covered
walls expressing the same feeling of re­
finement and simplicity shown in the
previous illustration. It was a delight­
ful idea to have Nature collaborate in
giving a last finishing touch to the walls
with her trailing vines and the abun­
dant use of flowers.

To the vagaries of the English cli­
mate, without doubt, is to be attribu­
ted the unusual originality and variety
in fireplace design to be found from cot
to palace. It always has been the cen­
ter of English home life, and it is
therefore not surprising that from the
earliest times so much attention should
have been lavished upon the chimney
corner.

Of all these types, possibly more has
been written about the "ingle nook"
than any other. Tramping across the
Surrey Downs, one may step for re­
freshment at some old farmhouse and
step out of the 20th Century into just
such an interior as that here depicted.
The walls and roof are of rough finished
plaster, the latter supported by heavy
wood beams, great care having been
given to the finish and joinery in order
to secure the necessary effect. Nothing
could be more inviting than the two
large upholstered sofas flanking the
fireplace.

An added home-like note is given by
the wrought iron candelabra containing
real candles, not electric lights. These,
of course, merely augment the general
lighting scheme, but are a delightful
adjunct.

If the acme of decorating achieve­
ment is to give the house a "lived-in"
atmosphere, then that object seems to
have been most successfully attained in
the next four illustrations. These in­
teriors rely for effect upon those de­
tails which one admires so much in the
many Colonial houses clustering around
Salem and its vicinity. Simple paneled
walls, painted cream or very pale gray,
one-toned floor coverings, or where the
floor is left uncovered the use of a few
well-chosen rugs instead of an all-over
carpet. Circular-headed niches or closets
for the display of family china and
then, to complete the scheme, well-se­
lected furniture—American repro­
tions of antique pieces in accord
with the period the house represents.

Another illustration in which
features predominate is that of the
room in a country house, espe­
cially interesting because much of the in­
vention was taken from the beauti­
ful Independence Hall in Philadelphia.

The wood mantel is relieved by a little carving on the side bras­
and a carved festoon of display a
Walls and woodwork are painted
warm shade of tan which with
blue, black, and the use of some
chosen chintz completes the
scheme.

The foregoing illustrations prove
doubt that refinement, origin­
and comfort are attainable with
slavishly copying the art of other
tries.

Every great nation in the past
developed artistic self-expression to
 certain controlling influences, as
forth at the beginning of this a
Details deemed most suitable to
the furtherance of their aims they
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Trained native craftsmen inter­
these details through local ma
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with the results we so much adm­
THOUSANDS of people have been awakened to a new conception of clothing care by installing the revolutionizing KNAPE & VOGT Garment Care System.

It makes orderliness possible and eliminates the crude hooks that pull garments out of shape. It saves its small cost in better garment care and decreases pressing bills in a single season.

Consult your architect and he will tell you that there is a saving in space equivalent to $500 in the cost of erecting a modern $10,000 house if the closets are planned for this system.

Knape & Vogt Carriers are heavily nickeded and roller-bearing. They operate easily on a telescoping slide. A slight pull brings a whole wardrobe out into the room. Selection is easy and you can leave it out for an airing.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Installation in old closets is easily effected by attaching over top of door casing and to rear wall. A screwdriver is the only tool required. Carriers are made in all sizes from 12 to 60 inches in length. The cost ranges from $2.50 to $5.00 for lengths that fit closets in most homes.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving closet dimensions and we will see that you are supplied.

KNAPE & VOGT MFG. CO.
GRAND RAPIDS, MICHIGAN.

Not Merely a Bird House—But "A Bird Homestead"
It's the DODSON

It's the Dodson Bird House which attracts and wins the songbirds, and it's the same Dodson Bird House to which the same little songsters return every year. A close study of bird life has shown Mr. Dodson that returning birds, seeking a nesting-place, with unusual accuracy insist on occupying the house they left in the Fall, if it is there.

The model Dodson House is there—just as it was, but made from a winter's battling of the elements, for it has been and became a part of the Nature surrounding. It is made of Cedar, Oak, Cypress and pine. Painted with a select semi-gloss paint, and stained with natural wood stain. The inner closet is lined with a white pine box and the entire interior is carefully protected and finished.

Order Now—The most charming and effective way to protect your roof, chimneys and fireplace from birds is by our native songbirds, and their lessons and joyous presence are always welcome.

Mr. Dodson will supervise and stake out the proper location for his houses, insuring success. If transportation and expenses are provided.

Free Bird Book—Sent on Request—Illustrating Dodson Line, giving prices; also beautiful colored pictures, and their beauty and safety a cheery environment.

Dodson Sparrow Trap guaranteed to rid your grounds of these quarrelsome pests. Price $8.10.

On sale at hardware and department stores. If not immediately obtainable at yours, write us giving dimensions and we will see that you are supplied.

KNAPE & VOGT MFG. CO.
GRAND RAPIDS, MICHIGAN.

Not Merely a Bird House—But "A Bird Homestead"
It's the DODSON

New York, 168 Church Street
Chicago, 416 Washington Blvd.
San Francisco, Rialto Bldg.
St. Louis, Title Guarantee Bldg.
Boston, 86 High St.
Minneapolis, Soo Line Bldg.
CLEAN—DRY—COLD

To chill a salad—to care adequately for the fruit, milk, and meats of a large household—these are necessities of the modern menage where the importance of sanitation and the niceties of perfect service are equally regarded.

Open the door of your icelcss refrigerator. What do you see? A dry, sanitary compartment filled with a real arctic chill. This white frosted pipe maintains a far lower temperature than is possible with melting ice. Look at the fruit and meats. Aren't they cold—firm—wholesome? Feel the bottles of certified milk—far too cold for germs to develop. The health of your household depends on the preservation of its food. Perfect service depends on having things cold that are meant to be cold. The sparkle and worth of a dinner—the comfort of your guests—the joy of limitless ice to fill a melon or to freeze a dessert—all these are made easy with a Brunswick Refrigerating Plant.

Aside from all this, the Brunswick manufactures ice in unlimited quantities, as pure as the water you drink, for use right at your table.

BRUNSWICK REFRIGERATING PLANTS
are as carefully planned for town and country house installations as are their heating systems—the constancy of temperature, the ease and low cost of operation characterizing every Brunswick equipment.

Whether you are building for yourself or others, write today or use attached coupon—we'll respond without delay.

BRUNSWICK REFRIGERATING CO.
NEW BRUNSWICK, NEW JERSEY

With a large electric range it is unnecessary to have additional canning machinery, as the sterilizing of the jars can be done in the oven and for the fruit to be permeated with the syrup. This is done by boiling fruit in syrup or by alternately cooling and allowing the product to stand in, the density of the syrup being increased by evaporation by substituting a heavier syrup for a lighter one after each period of standing. If at any time the fruit shrinks or wrinkles the syrup should be more dense by the addition of water. This process be carried on gradually enough the fruit may be completely saturated with sugar (as is the case with crystallized products) without shrinking.

Density Measures

When there is much preserving to be done and absolute accuracy is a saving of money and time, a measure is used to determine the density of the liquid. This is called a saccharometer, an inexpensive, about the same price as a thermometer, and consists of a glass spindle like a thermometer with a scale on it, but, instead of mercury, bulb is full of shot. When put in water it rests at the bottom of the vessel and registers zero. As the density increases the spindle rises in the solution and is saturated with sugar. (Continued on page 68)
ADJUSTO
PLANT SUPPORTS

AN absolutely indispensable appliance for the up-to-date garden, either vegetable or flower. A sturdy, hard-wood stake ¾ of an inch square, 3, 4 or 5 feet long, with a strong wire support instantly adjustable to the required height, with no tool except the hands. Stake and wire painted green making them inconspicuous.

The "Adjusto" saves space because it keeps your plants in the air and sun, and from the ground. Enables you to grow premium-grade blooms, so increases growth and fruitfulness. "Adjusto" supported tomatoes ripen to perfection. "Adjusto" supports bring out the full beauty of Dahlias, Chrysanthemums and all the slender, tall-growing varieties. They will help you to cultivate close to the plant and either for your own enjoyment or exhibition.

They "Adjusto" at a garden supply store or write direct to us.

FORREST SEED COMPANY, Cortland, N. Y.

Grow NUTS!
Plant them for Profit, or for Ornament. Eat them for Health. Sell them for Wealth.

If your available space is small, a few vigorous, healthy Nut Trees will prove valuable for Decoration, Shade, and your Household Table Supply.

For Farms, Orchards, or Estates, Nut Trees will prove a safe and sure investment, yielding large and profitable returns that cannot be influenced by fluctuations of Stock Exchanges.

English Walnut Trees
from our Glenwood Nurseries are specially bred to severe zero climates, and will thrive successfully with their iron-clad vigor and vitality.

HICKORIES, FILBERTS and BUTTERNUTS are beautiful and produce prolific crops of sweet, nutritious nuts.

Put your money in this safest of all investments, Nature's own Bank, and after two or three years' growth your returns will be surprisingly satisfactory and pleasing.

Satisfaction is reasonably sure, whether you grow them for beauty, pleasure or profit.

Our 1920 Catalog and Planting Guide includes NUT Culture, Fruits, Roses, Shrubs, Evergreens, etc., FREE, on request.

GLEN BROTHERS, Inc.
Glenwood Nursery (Est'd 1866)
1911 Main St., Rochester, N.Y.

On Screening Things from View
C. AN you guess what lies behind this camouflaging "wall of beauty"? The thought of anything ugly or of a backyard litter never even occurs to you to spoil the picture!

If your house looks down on ugly backyards, or some neighbor's garage stares you in the face, if a crude billboard interrupts you every time you look through the window or if any other objectionable view makes the neighborhood unpleasant for you, why not blot it out with a screen of foliage!

It is easily done—with very little effort, at small cost, and without offending anybody, since it can be planned as to give no suggestion of its purpose—and in the meantime you add to the assets of the neighborhood in beauty and pleasure.

Where evergreens can be used, they are often the most effective, as they preserve their dense green foliage the year round. If the available room will permit only of a straight row of trees, you will find the Arborvitae, the Lombardy Poplar, the European Beech, or even the Weeping Willow, most desirable for your purpose. If a wider area is at your disposal, we suggest an irregularly arranged border of large flowering shrubs, which will not only hide effectually the objectionable outlook, but give an uninterrupted succession of flowers during the blossoming period, and thus yield no hint of their homely purpose.

We must, of course, know the object to be hidden, its height and breadth, and its distance from you; but just write us and tell us your problem, and you will soon learn how we can help you to remedy the situation.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.
Dearie's French Range is a necessity. In the majority of cases the ranges are built to order to satisfy unusual conditions. As illuminating gas was not available for fuel when the temperature indicated, the reading being one hundred. This, however, is the Belling scale. The Brix scale is more accurate and is more expensive. When using a saccharometer use a 250 cubic centimeter glass cylinder, or a brass saccharometer cup for the liquid.

The preserving kettle and the rest of the list of tools can be used for preserving. For cooling, enamel or aluminum trays are the best. Fruits will discolor tin. When jars are full, as mentioned before, slip a paddle, silver knife (silver doesn't discolor fruit) or spatula through the fruit next to the bottom of the container when packed to remove air bubbles.

**Aluminum Utensils**

Aluminum is light and enduring and contrary to allegations, cooking acids in aluminum utensils does no harm whatever. In fact, if any chemical action should take place, it does in the aluminum, and not in the food. Chemists use it to cook acids in sometimes which is a proof of the harmlessness of it in cooking fruit acids.

Aluminum was formed with aluminum, they are entirely harmless and have no more effect than any of the organic salts. Sodium solutions can be cooked in aluminum, but don't store a concentrated brine as pickling mixtures in aluminum, or aluminum may become pitted.

To clean aluminum never use a strong alkali. Steel wool is the best cleanser on the market at present. If when a utensil is washed any slight stains or discoloration on the inside are immediately removed with some steel wool and soap, the metal can be kept in a bright and shiny condition all the time.

Oxalic acid is often recommended as one means of removing the discoloration from aluminum, as it unites so readily with the iron or mineral deposit which sometimes forms on the aluminum from the action of hard water. This, however, we do not generally recommend as it is not a safe plan to have it around.

**Enamel Ware**

Enamel ware has a steel basis coated with porcelain. Probably no cooking utensil has so long and classic an inheritance in metal, as it comes to us from the ancients, but it is not until modern times that this process has been used for cookery.

The porcelain or enamel is so spread, hardened and annealed or tempered that it is about as elastic as steel and therefore does not break or crack under high temperatures. But the cheaper qualities are not reliable; consequently buy the best. There is no chance of appendixes in using enamel ware for preserving has any intestinal disturbance methods, none of these have been found to have originated from chipping enamel (as has been said by enamel manufacturers).

So have no fear about using good quality enamel or aluminum or any other of the best qualities sold to you by reputable manufacturers. You are not only safe but fortunate with enamel ware.

**Electric Canning and Preserving**

When it comes to canning and preserving, the electrically equipped kitchen is splendidly prepared to handle this matter with the greatest convenience and facility. Where there is a large electric range, it is unnecessary to have any additional canning machinery, the sterilizing of the jars can be done right in the oven of the range. The fact, that when cold-pack in the usual way, are merely set or placed in a rack in the oven. In too, that care must be observed not to leave them there the full length of time prescribed in the water-bath method, for the contents to reach the boil point, when the automatic time-switch will ring on the "low" for the sterilization period.

This method of canning is particularly desirable for suburban housewives, where the kitchen garden is only of a reasonable size; in that case the "water-bath" method will be noticed by the fact that there is no huge, cumbersome and heavy boiler to be handled, a great labor-saving feature.

In the electric kitchen, jams and jellies and marmalades are made in open kettle on top of the stove, or for that matter can be cooked on the smallest table appliances. The even, deep, rapid, heat is appreciated in these processes, where with the danger of burn unless careless watch is maintained. For a household where marmalade jelly and fruit-juice making is carried on on a large scale, an electric fruit juice extractor adds greatly to the rapidity with which the work can be done.

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**The Equipment Required for Canning and Preserving (Continued from page 96)**

The high temperature is a necessity. In the majority of cases the ranges are built to order to satisfy unusual conditions. As illuminating gas was not available for fuel when the temperature indicated, the reading being one hundred. This, however, is the Belling scale. The Brix scale is more accurate and is more expensive. When using a saccharometer use a 250 cubic centimeter glass cylinder, or a brass saccharometer cup for the liquid.

The preserving kettle and the rest of the list of tools can be used for preserving. For cooling, enamel or aluminum trays are the best. Fruits will discolor tin. When jars are full, as mentioned before, slip a paddle, silver knife (silver doesn't discolor fruit) or spatula through the fruit next to the bottom of the container when packed to remove air bubbles.

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Aluminum was formed with aluminum, they are entirely harmless and have no more effect than any of the organic salts. Sodium solutions can be cooked in aluminum, but don't store a concentrated brine as pickling mixtures in aluminum, or aluminum may become pitted.

To clean aluminum never use a strong alkali. Steel wool is the best cleanser on the market at present. If when a utensil is washed any slight stains or discoloration on the inside are immediately removed with some steel wool and soap, the metal can be kept in a bright and shiny condition all the time.

Oxalic acid is often recommended as one means of removing the discoloration from aluminum, as it unites so readily with the iron or mineral deposit which sometimes forms on the aluminum from the action of hard water. This, however, we do not generally recommend as it is not a safe plan to have it around.

**Enamel Ware**

Enamel ware has a steel basis coated with porcelain. Probably no cooking utensil has so long and classic an inheritance in metal, as it comes to us from the ancients, but it is not until modern times that this process has been used for cookery.

The porcelain or enamel is so spread, hardened and annealed or tempered that it is about as elastic as steel and therefore does not break or crack under high temperatures. But the cheaper qualities are not reliable; consequently buy the best. There is no chance of appendixes in using enamel ware for preserving has any intestinal disturbance methods, none of these have been found to have originated from chipping enamel (as has been said by enamel manufacturers).

So have no fear about using good quality enamel or aluminum or any other of the best qualities sold to you by reputable manufacturers. You are not only safe but fortunate with enamel ware.

**Electric Canning and Preserving**

When it comes to canning and preserving, the electrically equipped kitchen is splendidly prepared to handle this matter with the greatest convenience and facility. Where there is a large electric range, it is unnecessary to have any additional canning machinery, the sterilizing of the jars can be done right in the oven of the range. The fact, that when cold-pack in the usual way, are merely set or placed in a rack in the oven. In too, that care must be observed not to leave them there the full length of time prescribed in the water-bath method, for the contents to reach the boil point, when the automatic time-switch will ring on the "low" for the sterilization period.

This method of canning is particularly desirable for suburban housewives, where the kitchen garden is only of a reasonable size; in that case the "water-bath" method will be noticed by the fact that there is no huge, cumbersome and heavy boiler to be handled, a great labor-saving feature.

In the electric kitchen, jams and jellies and marmalades are made in open kettle on top of the stove, or for that matter can be cooked on the smallest table appliances. The even, deep, rapid, heat is appreciated in these processes, where with the danger of burn unless careless watch is maintained. For a household where marmalade jelly and fruit-juice making is carried on on a large scale, an electric fruit juice extractor adds greatly to the rapidity with which the work can be done.
Solarium Treatment comes down to Hardware

Whether your solarium is an ordinary sun parlor or a place of inviting beauty and comfort depends upon casement windows. And the arrangement of hanging draperies and pot flowers is awkward unless the sashes swing outward.

"Outswung casement windows are impractical?" Yes, except for the Monarch Control-Lock. With this sturdy little device you can welcome the balmy air of spring simply by raising a little handle. Screens, curtains or your favorite fern in the sunlight are not disturbed by the openings and closings.

With the handle turned down, a sash is firmly locked in any position—tightly closed, wide open or any angle in between. Raised, you easily swing the sash to suit your fancy.

At your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.

Monarch Metal Weather Strip Co.
Mfrs. also of Monarch Metal Weather Strip.
5000 Penrose Street St. Louis, U. S. A.
Rheims

RHEIMS, standing silent and defiant, was raked by a punishing shellfire from two sides for over three years. Today the City is being slowly restored, but Europe's most beautiful cathedral is to be left as it stands, as a memorial.

American divisions aided General Mangin's troops in repulsing the last great attacks on Rheims two years ago. At Rheims, in any battlefield, town or in the remote corners of the world American Express Travelers Cheques are recognized and accepted as the standard travel funds for American travelers. They are the simplest, most convenient form of travel funds, an insurance against loss or theft.

Thirty years of continued use have gained for them the reputation of being the—INTERNATIONAL CURRENCY. You can buy American Express Travelers Cheques at your bank or at Express offices.

"Are you going to Europe?"

We will be pleased to send you, free upon request, our 64-page booklet, "The American Traveler in Europe—1920," containing practical information about travel conditions as they exist in Europe today.

Our Travel Department, with offices at the most important Cities here and abroad, is fully equipped to care for every detail of your trip.

AMERICAN EXPRESS COMPANY
65 Broadway New York City
Install a thoroughly modern, up-to-date range in your kitchen—do away with your old style, inefficient stove or range, and take things easy.

The DUXEL ALCAZAR burns gas so soon or your kitchen will cool or will cool, singly or in two or three splendid times, keeping your kitchen cool and clean, being changed from oil to coal or wood. Write for our literature.

Alcazar Range & Heater Co.,
410 Cleveland Ave.,
Milwaukee, Wis.

WHERE fashion dictates and good taste has highest expression, Hartmann Wardrobe Trunks are most distinctively in evidence. The Hartmann Trade-Mark denotes quality.

HARTMANN TRUNK COMPANY
Richmond, Va.

WHERE rain water, which leaves the skin velvety smooth and the hair silken; clear, sparkling, cold drinking water direct from the depths of the well; a plentiful supply of water under pressure, to keep gardens green, lawns beautiful, livestock healthy, and to give fire protection. You can have water from these sources in any home from V-K Water Supply Systems at an operating cost of one cent a day.

V-K systems have essential, exclusive, patented features which make them trouble-proof, dependable and economical. None other can use the patented V-K Korp that brings water fresh from the well, nor the patented V-K self-priming pump that always starts on the first stroke and never clogs, nor the V-K patented wiper that keeps water from the oil chamber, nor the special V-K clutch-type motor, nor the V-K oil distributing device, nor the V-K automatic self-starting and self-stopping switch.

These features are the product of fifty years of pump building. They are developed by the largest manufacturers of automatic water supply systems in the world. Ask your plumber or jobber in plumbing supplies about V-K Water Supply Systems.

Another thing: No matter what electric lighting system you install, be sure to buy a V-K Water Supply System for best results.

THE VAILE-KIMES COMPANY
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The Vaile-Kimes Co., Dayton, Ohio.

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WHEN passers-by stop to admire a home, the owner has reason to feel proud. You can make a house the envy of a street with one or two applications of Bay State Brick and Cement Coating. It beautifies and waterproofs all buildings of brick, stucco, or cement. It protects against the constant beating of the hardest rains. It is impervious to sun or storm, heat or cold, rain or snow.

BAY STATE Brick and Cement Coating

This super-coating comes in white and a large choice of colors. Write for booklet No. 2. It is profusely illustrated with photos of Bay State Coated Homes. We will also send you a sample of any tint you want. Drop us a postal today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
Boston, Mass.
New York Office, Architects' Bldg.

Ancient Chinese Art for Modern

(Continued from page 100)

mind that the early and pure religion of China—anteating both Taoism and Buddhism—was simply a worship of Heaven, which was probably the most abstract religion that has ever existed on the earth, as well as one of the most beautiful. There were no idols, and no object of worship at any of the main rites. A jade disc—a circular plaque with an aperture in the center—symbolized Heaven. The circular aperture was there to arrest the attention and to enable the worshipper to concentrate his mind, shutting out everything else except the contemplation of Heaven. It tied up all his thoughts in his worship, eliminating all else. He did not require angels. There was no deity—only a hereafter. There was not even an "above", for Heaven was too abstract to have a concrete location.

Buddhism and Taoism

This was the religion of China during the great Chow dynasty (1200 B.C. to 300 A.D.). Buddhism and Taoism came with the succeeding Wei dynasty, but they failed to change the introspection of the Chinese mind, which has survived down to this day, just as the elements of the ancient art have survived though polluted by outside influences. Hence it is that during the T'ang and Sung periods of Chinese painting, artists clung to the abstract method of representation. A mountain or a tree was represented with simple, free strokes, that left the mind at liberty to do what it would and to build with the imagination as it chose. In the succeeding Ming period, Chinese art came more ornate, yet retained its full quality. It was at this time cloisonne came to be used, drawn from the Damascene art. In the still later (Manchu) dynasty, a strong Jesuit influence came to be felt, and objects loaded down with ornament though still redeemed by the survival of the worldly beauty of the Louis influence. It was during this time that Europe almost stripped China of her arts, but she did not care for the paintings or the fine old pottery sculptures.

Chinese Impressionism

It is only in the last fifteen years, when the old Impressionism has come understood and desired by us connoisseurs, and this, thoughtful people will say, is because our own art has reached a development of abstract representation that makes it possible to understand what is abstract in the art of other ages. This perhaps gives the key to the modern appreciation of Chinese art as a whole. It must be understood that only the very works are desirable, for at no time Chinese art sold that it to display the terrors that sometimes delight the mind—demoniac and strange—the gods of the dead emperor, the skiem of the world, the grotesque and the hideous that some people dislike. Chinese painting art—the gods and demons and things—are found in the landscapes and more sculptures.

(Cont. on page)
—and in these days

a conservatory or glass enclosed swimming pool,
either large or small, is considered an integral
part of every well appointed home, whether town
or country, by those who know.

There is no hard and fast rule as to arrangement or loca­
tion, so this is where you have an opportunity to display
individuality.

Our conservatory book will aid you greatly in crystallic­
izing your ideas along this line. It is gratis.

To what address shall we send it?


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Nature has revealed the means
through which softening of
water has been made practical for
every use. Factories, shops and
other industrial establishments now
save literally millions of dollars that
were wasted by use of hard water.

And for the home—greater comfort and
refinement. Water as soft as falling rain
yet free from the taint and odor and grime
of roof and trees, water that is beneficial
to skin and complexion, that leaves the
hair fluffy and soft and comfortably clean
—this you can now have, flowing to ebery faucet.

SCREENS of “Pearl”

Protect your home and the health of your treasures against
germ-bearing insects night and day. Fine gauze screens are
the natural barrier of choice indoors, as well as outdoors.
Screen your door and windows; screen your porches, and
finally screen your sleeping porch—with PEARL WIRE.

PEARL WIRE CLOTH is a health as well as a comfort screen.
Its patented metallic weaving pattern is dirt-proof; it clears—makes it sanitary, beautiful and lasting. Tests
show that efficiency in this respect is therefore herdetermined.

Buy only the genuine. Two copper wires to the ounce and
our red tag on every roll.

Call on your local dealer or write direct for samples and literature
if you’re interested in screen material. Address Dept. “E”.

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The Refinite Water Softener in a system per­
fected to utilize Nature’s own water softening
mineral, Refinite. It attaches to the supply pipe
beneath the basement. Water needs only to pass
through a bed of Refinite in this system to be
freed of its troublesome lime and magnesium
hardness.

In laundries and the laundry department of
hotels, hospitals and institutions, Refinite soft
water cuts the washroom supplies expense more
than half; fully doubles the life of linens; makes
possible the laundering of woolens, silks and
other delicate fabrics not commonly attempted.

In textile mills it enables dyeing formulas to act
dependably; improves the quality of the prod­
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scale, saving fuel, labor and equipment.

The Refinite system occupies little space—Re­
quires no expert supervision—Is easily installed
—Very reasonable in price. There’s one for
your use. Let us tell you about it—no obligation.

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MINNEAPOLIS, 791 Plymouth Bldg.
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DENVER, 513 Mezzanine Bldg.
SPOKANE, 1015 Old Nat’l Bank Bldg.
SAN FRANCISCO, 419 Call Bldg.
LOS ANGELES, 561 Story Bldg.
PUEBLO, Thatcher Bldg.
BUFFALO, 411 Liberty Bldg.
SALT LAKE CITY, 209 Walker Bldg.
Ancient Chinese Art for Moderns

(Continued from page 102)

Ancient Chinese art may be regarded truly as a reaction against modern jangle, just as this ancient art itself was undoubtedly a reaction against an earlier more materialistic and more objective mode of existence. The man or woman who has learned to love old Chinese porcelains and sculpture sufficiently to place them in the home and enjoy them there, has obtained a haven from the strain of modern life.

How to Use Chinese Art

And this brings us to the question of how to use Chinese painting and sculpture in the home. There is no need to tell how to use Chinese porcelains because for two centuries they have been a part of European decoration and their employment has become a matter among decorators. The painting and sculpture, however, are comparatively new means of decoration with old Chinese paintings and modern people. The latter, being objective, like other necessities, can take their place in the wall and be a part of the room itself, and by their abstract and subjective nature they turn the room into itself, shutting out the world.

These paintings cannot be used in the way which moderns are used in the home. Chinese walls are white, there are no frames, no backs, which would take the place of our frames, and are up to date white so as not to jar the color scheme. Therefore the Occidental owner is free to stain his room, or to use it altogether and actually "frame" pictures, so as to obtain harmony, and to add to the decorations. It is possible to construct Chinese houses to accommodate them.

Hanging the Landscapes

Most imaginative of all are the Chinese landscapes, and these are usually pale colors, if not almost in monotone. These will probably be preferred by those persons who truly love Chinese art because of its imagination and gentle quality of soul. Those who are more frankly looking for decorative purposes will probably think more of the pastoral scenes of noblemen and noblemen's ancestors during the Ming period and earlier, whose subjects are of robed, pale with age, make indescribable and beautiful and refined colors in room.

Whoever has tried to use a Chinese painting as a decoration simply hanging it on the wall, just as it came from China, has found that by its hue of swaying in the wind, thereby dangering itself, it has been anything but soothing to the nerves. To nail it to the wall would be sacrilege. Why then? The Chinese method was to place tacks in the wall just outside the margin of Chinese paintings, they make no vistas; they make no use of perspective. The latter, being objective, like other necessities, can take their place in the wall and be a part of the room itself, and by their subjective nature they turn the room into itself, shutting out the world.

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Hanging the Landscapes
GOOD hinges and latches are as essential on your new garage as locks are on your front door. Service, strength and handiness are the reasons why Stanley Garage Hardware is purchased by the enthusiastic car owner about to build a garage.

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The “F” Light Plant may also be obtained in larger sizes.
If the Pitcairn finished buildings and clubs of America were gathered together, they would make a city of America’s finest architecture.

Pitcairn Finishing Spar, from business building to bungalow, contributes a decisive decorative distinction that is lasting—the product of sincere experienced varnish manufacturing.

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SAVO STEEL FLOWER AND PLANT BOX

SELF-WATERING and SUB-IRRIGATING for WINDOWS, PORCHES, SUN PARLORS, etc.

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ALL YEAR ROUND GARDEN

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Manufacturers of LAMPS and SHADES

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INTERIOR DECORATORS
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We guarantee Orinoka Sunfast Draperies to be absolutely sunfast and tubfast. The most intense sun will not fade even their most delicate colorings and occasional tubbings serve only to restore their original freshness and luster.

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Two Dollars Money returned if they don't appeal!

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Lawn Sprinkler and Stand

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Will be sent for only Length $2.50

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