To have to do with nothing but the true,
The good, the eternal and these, not alone
In the main current of the general life,
But small experiences of everyday.
Concerns of the particular hearth and home.

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weather. A deep-toned rug for the
dining room and a vari-colored print to
lighten that dark corner by the
highboy. A scrap of fiery Chinese
brocade to go under your brass
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two! Or would you like to hang
the new Zuloaga where it will get
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matter perhaps a new house alto­
gether. Fresh chintz to replace the
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table to be bought. Certainly, new
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vision of a brave column of brill­
iant phlox to flank a driveway or
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covers. Get them cut to fit next
year. A two-car garage next year?
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THE HOUSE AT CHRISTMAS

Each month, as the forthcoming issue of House & Garden takes shape under our hands, we become absorbed in it to the partial exclusion of all others. It seems a living, personal thing, embodying with particular aptness the spirit of the home which we hold before us as an editorial ideal. This is true of every issue through the year, but it applies with particular force to the Christmas House Number.

For Christmas is essentially a home time, a season when one's thoughts draw close about the blazing log fire on the hearth and the glittering spruce tree behind locked doors in the living room, where the children may not even peep at the treasures with which its branches are laden. And the December issue is a home issue, filled with personal thing, embodying with particular aptness personal thing, embodying with particular aptness...
THE SPIRIT OF THE LATIN

The creation of a truly Italian house is not a question of materials, but of the way materials are used. Its success lies in the designer's art and his skill in developing perfection of detail. Southern California seems especially well adapted to be a setting for Italian architecture, a condition which contributes markedly to the charm of this white stucco house near Santa Barbara. From its loggia one looks out across a broad terrace to the Pacific, dotted with the islands of the Californian coast. The living rooms, which here appear to be on the second floor, are really on the entrance level, as shown on page 21.

Guy Lowell, architect
ITALIAN” ARCHITECTURE REALLY ITALIAN?

A Discussion of the Use and Misuse in America of a Type of Architecture Whose Success Depends Upon the Three Factors of Design, Detail and Surroundings

GUY LOWELL

AMERICA has attained acknowledged pre-eminence in the branches of art during the last twenty years. This is particularly true of architecture, but our art has not been developed under the influence of American surroundings alone. It has been strongly affected by imported artistic conditions; the styles we have adopted have been firmly founded on foreign styles; we have taken the best that Europe had to offer by way of examples and have wisely studied the artistic precedents of other lands as to convert them skilfully to our own use.

What is true of art in general, that is true of architecture, is particularly true of dwelling uses, and many of the charming designs which we now see in parts of this wide country are strongly reminiscent of what we have seen and admired on our foreign travels. It may have been the manoir or chateau surrounded by the tall poplar trees of France or mirrored in her lovely rivers; it may have been the villa overhanging the Alpine lake or clinging to the Tuscan hillsides; it may have been the cottage framed in by the clipped hedges and park-like trees of England.

The Renaissance Influence

There has been above all one powerful factor influencing the solution of our American architecture. As one looks back, one comes to feel that there has been no more potent influence than that of bringing our American architecture to its present high point of accomplishment than has been the influence of the Italian renaissance as interpreted perhaps first for us by the late Charles McKim and as continued in the work of his disciples like York, Sawyer, Platt, Tracy, Schwartout, Magonigle, and Stavville, whose work has all been strongly influenced by what McKim himself taught us; and their teachings in turn, since we Americans are creatures of habit, have had a strong influence on other architects.

It is quite natural, then, that those motives and those proportions and refinements which have been developed by the more skilful architects should have been copied and adapted by others with less skill who have felt that in copying the forms of Italian architecture, they were expressing the spirit of Italian art. This unfortunately has not always been so. It is no wonder then that the feeling should have arisen that much which professes to be Italian in character is not really so, for often the buildings have no power to recall those charming and picturesque houses which the traveller has frequently admired and wished to see transplanted to the soil of his own country.

Design. Details and Surroundings

So the question is often put as to why “Italian” architecture in America does not really seem Italian. The usual explanation, which however does not seem to me to be the real one, is that a great deal of the charm of Italian work lies in its obvious “antiqueness.” As a matter of fact, there are many charming buildings in Italy fitting in admirably with the landscape, which have been built in recent times, alongside of the older buildings from which they are copied, and it is quite obvious that their charm is not the result of mildewed plaster, of worm-eaten beams and of foot-worn flagstones, but is due to design, to the handling of detail, to the harmonious surroundings above all. If, then, we can get in this country a skilfully designed house with sympathetically handled details,
set in a landscape that either naturally or as a result of skilful landscape treatment recalls the Italian, there is no reason why an American country house should not have all the Italian charm which one actually sees in Italy.

I do not of course mean to imply that only what is Italian can be charming, for many of the adaptations of foreign types are charming in themselves. Much of our own indigenous architecture of pre-Revolutionary times is clean cut and satisfying. We are really concerned for the moment only with the Italian type. The trouble has been that much which is only a crude imitation has been wrongly named. A house put up on a small suburban lot, as long as it had a red roof and white walls, became "Italian villa." But these Dago - Color buildings, as they might be called in the East, Neo-Mediterranean in the West, though they follow the outward forms, do not have Latin spirit.

When is the picture complete, when does it rightly recall the harmonious combination of all the elements of design? It seems to that for this the forms and materials should first of all be strongly reminiscent of what we have seen in Italy. This does not in any sense mean that we are restricted to the use of tiles and stuccoed walls for the materials us...
The terrace is irregularly paved and commands extensive views. The white stucco of the house walls admirably sets off the purple Bougainvillea and the Golden Bell. Throughout the length and breadth of the Italian peninsula are as varied as those which an energetic building material salesman offers us in America. Sometimes the carving is in marble, at other times even in Italy modelling is only in stucco. The Istrian stone of the balustrade may be worn smooth for generations have rubbed against their rounded moldings. In Tuscany the pietra dura is as clear cut today after several centuries, as when it was quarried in the mountainside.

**What Is Needed**

It is not, then, a question of materials, but the way materials are used. It is art, it is skill, it is the perfection of detail. That is what is needed here to give Latin charm to our Italian houses. The ready-made house builder cannot do it for us; the man who casts his balustrades in cement cannot do it for us; the builder-designed house in the outlying suburb cannot do it for us. Poplar trees planted to recall the plains of Lombardy, or bay trees as substitutes for the more freely branching oleander cannot give it to us, but when all these various elements are right—when materials, lines, planting, surroundings are right—then a house built on the sands of Long Island or on the slopes of the Western ocean expresses to us some of the sunshine and some of the joyousness of the soul of the Latin race.

Fortunately there are many successful examples of real Italian architecture in this country, and nowhere has this work been more successfully carried out than in Southern California. To one who has made a study of the smaller villas and picturesque farmhouses of the Italian Renaissance, there is much that is full of the cheerfulness and charm of the Italian work to be found near Los Angeles and Santa Barbara, and every architect might well wish to have a chance to design a home for some sunny slope beside the Pacific. The photographs accompanying this article show where in a spot favored in every way by nature, where the hills rise abruptly near the sea, where the live oaks give their dark green color to the landscape, where flowers and vines grow up luxuriantly almost over night, an opportunity was offered to express the Latin spirit.

On the entrance side the house appears low, a characteristic which the view on page 10 belies. The roof is of hand-made variegated tile, the woodwork, trimmings and flower pots are blue, and the stucco is white.
The view along the south porch shows the stucco walls broken around the doors and windows with brick. The ceiling beams are rough-hewn timbers with stucco between. Quarry tiles make the floor.

The house is of stucco and hollow tile with brick trim, the roof of varicolored slate. The shutters are green. This is the view from the northeast showing the kitchen wing in the foreground.

From the southeast one sees the garden. The original property was an open farm, innocent of tree or shrub, and all the planting was put in after the house was finished and the terracing completed.

In the living room the walls are paneled in antiqued apple wood, giving a grayish brown tone with the knots and irregularities showing in pleasant relief. The mantel is massive and of carved limestone.
Before the house runs a broad terrace—a stretch of lawn, then a bricked path close to the wall and leading to the pergola. This gives gradual approach to the house and helps make the house a part of its setting. Vines and transplanted trees soften the lines and complete the unification.
CATALOGS—AND OTHER THINGS

SOME years ago there appeared in House & Garden an article by a prominent architect in which he stated that on several occasions prospective clients had come to him bearing whole suitcases filled with illustrations clipped from magazines which show houses and plans, out of the mass of which they had conceived a rather definite idea of illustrations clipped from magazines which show houses and plans, out of the mass of which they had conceived a rather definite idea of. Their own investigations made it possible for them to understand their houses through all the stages of their creation, and see the ways and wares of the architect's suggestions. Now, this is easy enough to understand, and merely bears out a principle which we have often cited—that the man or woman who plans to build a house beforehand as much as possible of what goes into the construction of that house, and where it goes. One does not buy a motor car without knowing the "talking points" of its design and mechanism. One should not build a house in ignorance of its architectural details, equipment and finish.

The pages of the architectural magazines offer the most obvious source of this pre-building knowledge. The many excellent books on the subject are another—and here most people are inclined to end their search, overlooking the third source, and the least expensive of all. This is nothing more or less than the catalogs of the building and house equipment trades. Do not gasp—I am not thinking of the thousand-page mail order volume, illustrated with crude sketches printed on paper that makes that of the telephone directory de luxe by comparison. No, the modern catalog of building or decoration or gardening is not like that. It is a book, rather than a price-list. In place of the old-time line cuts it has photographic reproductions, often in color where the subject calls for that; heavy plate paper; well written text that the non-technical reader can understand, and a clear, concise presentation of the whole subject. Artistic and informative—one could search further and find far less of valuable help in whatever house problem may be under consideration, befitting decoration, building or special equipment.

To suggest to prospective house builders that they gather together a library of catalogs may be stretching the prerogative of advice, but there is something in the idea. It would not be difficult to accommodate and classify such a library—a filing cabinet with folders for the principle subjects, such as Roofing, Paints, Wall Materials, Windows, Interior Finish, Furniture, Kitchen Equipment, etc., would contain it in readily available form. A card file of references would hardly be needed; the marked folders would take care of that.

Think what a volume of pertinent facts such a library would contain!

NOT long ago I visited a house that was under construction. The owners are young, tremendously interested, and evolved the whole original conception themselves with the aid of a home-made model which gave their architect a very clear idea of what they wanted. We drove out to the house about sunset, with thermos bottles, cold roast chicken, cake and all the other ingredients of a modern alfresco supper stowed in a corner of the car. The carpenters and masons had long since quit for the day, and the late summer orchestra of katydids and crickets was tuning up for its nightly concert among the trees on the steeply sloping hillside. On the rough planks of the second floor we improvised a table out of two boards, a nail keg and a carpenter's "horse", and dined in comfort while the dusk deepened and the rafter skeleton of the roof above us drew away into the gloom. And as we sat they talked, those two, of the great ideal that was developing day by day, rising out of the formlessness of rock mass and lumber pile, growing into the house of their dreams, where the years of city apartment dwelling would become things of the past and the man could have his own photographic dark-room all his own. They had entered a new era, absorbing game with the goal already in sight; and it was good to hear them.

Later, by the light of an electric torch, we explored the house again, climbing ladders, peering through doorway openings, balancing on exposed floor beams. The porch fireplace, the finish of the outer stonework, the trim, the windows—all came in for their share of the enthusiastic comment and explanation. For the whole detail was fast in their blood, and they were doing the building with their own hands.

And of these impressions, the one that seemed the most vivid while was the last.

FOr indeed, what would building your first house—or a second, or a third, or a fourth—be without the fun of planning? One can picture a great merchant watching the erection of his new office building, coldly calculating the amount of square space in this section or that, and then long, tedious details to the architect he has employed asking nothing, interested in nothing but the "efficiency" of the completed work. The very magnitude of the work includes any feeling of intimacy with the details of its planning. What a lonesome, uninteresting, worrying thing it must be for him!

But let that same merchant build his own house, and if he is a human being you will scarcely recognize him. He holds long conferences with his architect, neglecting his business, suggesting, discussing, accepting or rejecting. He thinks of it as work or duty or necessity; he is planning a thing essentially for family and himself, and his enthusiasm for it absorbs him.

The feeling of ownership, the realization that every word of his own thought and imagination he is creating a place that is more than a mere hired protection from wind and rain—these are values that elude any feeling of intimacy with the contentment which will come from the years of living in that house. The phases of the building game which are no less real for that they cannot be seen by the eye or touched by hand.

And so we come back to our starting point, to the principle that familiarity with the things of which a house is built and equipped is essential to the greatest pleasure and understanding and ultimate satisfaction. You can truly picture the comfort of that living room, the convenience of that kitchen, or the beauty of those roof lines, with the changing shadows of the trees upon them only if you know the underlying bases which make them what they are to be. You find your architect all the more a friend if you can go to him with broad knowledge of your own.

After all, the building of a house can be as much a matter of friendship as of business. It means creating one of the most personal, intimate things in the world, something which through the ages has had as great importance in men's lives as the food whereby they have nourished, or the fire which warms their bodies against the wind and cold. And in proportion as it is an undertaking of the heart, so will its planning become one of the Great Adventures.

R.F.
GRADUAL STEPS IN THE GARDEN

Garden steps should be broad and flat, with short risers and wide treads. This avoids abruptness, and abruptness is the one element that should never be permitted in a garden. Wide, low steps give a sense of gradual approach to the house, and that is as it should be. Their stone is a relief to the green planting about them and, if the terrace wall has a rail of wrought iron and the front of the landing a little wall fountain and pool, then they are the perfect garden steps. This example is from the home of Devereux Milburn at Westbury, L.I. Peabody, Wilson & Brown, architects.
In the history of the art of the English potters, the Whieldon period, which extended from 1740 to 1780, is one of the utmost importance. Despite this fact, collectors of Whieldon ware have been few in America, although devotees at the shrine of the blue-and-white Staffordshire have been myriad, and hundreds have been worshippers of the wares of Wedgwood, who became Whieldon's partner from 1753 to 1759. There have been those who have contended that Whieldon owed much of his reputation to the group of his associates and apprentices who subsequently became so famous—Josiah Wedgwood, Josiah Spode, William Greatbach, Aaron Wood (who was employed by Whieldon as a block cutter at Little Fen­ton) and others. Be this as it may, I think there can be no question but that the master hand and the master mind of Thomas Whieldon inspired the efforts of these younger men and gave them the foundation on which their later successes were reared.

The rediscovery of the original manuscript “A Count and Memorandum Book of Thomas Whieldon” by Mr. T. W. Tweford of Whitemore Hall in Staffordshire, and presentation by Mr. Frank Partridge to the Hanley (Stoke-on-Trent) Museum has given impetus to a revival of interest among collectors in the subject of Whieldon ware. In this little book we find recorded the following entry: “1745 April 9. Hired Siloam Spode, to give him from this time to March next 2s. 3d., or 2s. 6d., he deserves it.” If he deserves it—the great Josiah Spode who, Arthur Hayden observes, acclimatized the “Willow Pattern” in Staffordshire! The same year “Hired a boy of Ann Blowes for treadi­ye lathe” at 8s. per week, but I imagine Boy Blowes grew heartily sick of his job and found no incentive in it for climbing up the steep hillside of Fame to win with Wedgwood, Spode and the gods. There must have been many “now-then” turning up at Whieldon’s pot­tery to be set to work for anything they were
Mottled Whieldon is a type distinct from the tortoise shell. This teapot is an example of the mottled glaze.

Flowers and fruit in natural colors above a lattice base decorate this example of Thomas Whieldon's ware.

Although the interesting animal figures attract most collectors, examples of Whieldon's mottled ware, as the set above, are quite valuable.

The tortoise shell glaze was used on this covered bowl with the leaf design by Whieldon, which is in the private collection of Mr. Louis E. Myers.

The two teapots above are of Whieldon ware with reliefs in the Chinese style and characteristic Chinese shapes.

The chocolate pot to the left is of tortoise shell glaze, and the cream jug can be classed among Whieldon's animal designs.

Some collectors hold that the vivid glazes of green and yellow that brighten Whieldon's cauliflower, pineapple, maize and melon wares were the invention of young Josiah Wedgwood, who was associated with Whieldon. Four examples of this type are in the above group, the fifth being a teapot in the Chinese style. Courtesy of Mr. Louis E. Myers.
GRATES AND RAILINGS OF SPANISH IRON

The Role They Played in Old Spanish Architecture Is
Reflected in Latin America Today

JESUSA ALFAU

ANY collector readily appreciates the role played by iron in Spanish art. It has not only been used in such small details as chest locks, knockers, lamps and brackets, but also in those larger manifestations in which Spanish forged iron was perfection itself. One of the developments most worthy of study and consideration is that relating to grates and railings.

They were first made to decorate and embellish churches, convents and palaces, and to give a more pronounced aspect of privacy to the homes, rural properties and gardens which are frequently surrounded in Spain by iron railings instead of wall-fences or mud-walls. Many splendid forged iron railings are to be found in the old cathedrals. Many are of the XII Century in which the primitive Gothic influences as well as Moorish are very pronounced. As the years pass by we find other influences of foreign art, sometimes French and other times German, but as a general rule the art developed in the designs and forms of these railings or grates is purely and characteristically Spanish in spirit.

Patio and Convents

Some of these railings are huge in size, such as those at chapel entrances in the cathedrals and in the cloisters of numerous convents and monasteries. In Andalucia, Spain, in all the cities artistically inclined, these railings are to be found at the entrances of the famous patios or yards. It is an iron lace that prohibits entrance to the quiet and secluded privacy of the patios without depriving those who pass by the door from admiring this wonderful sight.

Another interesting example of Spanish iron is the railing that closes the windows, the grate around which legend and poetry have wound their wreaths, just as vines climb and entangle themselves on their braces, covering them with flowers and foliage. These are the railings through which the Andalucian sweethearts speak to their lovers, and which also preserve the sacredness of the old convents.

The Designs

Most of the grates and railings are made of round and square braces, sometimes triangular ones, finished up at the top by fleurons, pikes and spears. We also have the ornamental types in which the iron turns into complicated curves and arabesques are enriched with withered leaves and decorative elements. These ornamental railings give ingress to many buildings, close to altars and to windows. (Cont'd on page 54.)
The garden was made out of a typical New York back yard, a space of about 20' x 40'. The fences were covered with trellis which was carried up to 15', shutting out the first stories of the surrounding buildings. The fence is French green and the trellis ivory.

Behind the house a space about 8' wide is paved and covered with trellis, forming a shady seat. Vines and wild grape climb the trellis and ivy is in the window box. Opposite is a wall fountain.

A wall at the rear end of the garden conceals the original fence. This is relieved by a niche in which stands an English lead figure. Bushes are Chinese privet, and the trees are ailanthus, "tree of Heaven".

Ruth Dean
Landscape Architect
WHERE you in California last winter? If not you are among the very few who weren't. If you were, I wonder what is the most definite memory you carried away with you. Was it the ruined and vine-clad missions, the ribbon-like roads, threading primeval wilderness, rose garden, and orange grove, the fields of poppies, the bustling cities, the fairy seacoast, the wonderful Spanish palaces? Or was it the little houses?

Miniature Houses

I can hear the voice of Lady Tourist Number One to Lady Tourist Number Two:

"Oh, Jane, look at that darling little house covered with roses! That is just the sized house we ought to have."

Lady Tourist Number Two sighs and thinks of the eternal servant problem, housecleaning, the expense of keeping up the big old house (it probably has a Mansard roof, high ceilings, two parlors, and a huge, inconvenient kitchen), and murmurs, "Wouldn't it be heaven?"

Probably Lady Tourists Numbers One and Two are thinking of going into an apartment or hotel at some early date, and will end by renting their furniture, maybe taking their comfort staff of servants with them. We are living in a servantless era, and all the memories and associations will live in our homes just as well without the ravaged old ghost.

If you are living in a house that is twice or three times or ten times too big for you, move of it, tear it down, or at least let someone have it who needs all that space and build yourself a cottage such as you have been dreaming about.

Another difficulty, at present, is the cost of building. If you are in need of a home my advice would be to plan and build just as small as you can, as long as you have one large room, any kitchen, any office, and all plans made, so that the moment you can go ahead.

The Scrap-Book

The first step towards building should always be a scrap-book. Cut out everything you see that interests you. Take snapshot, make plans, go to an architect, and when he sees your pictures and you can say, "This is what I like", he will be able to concoct something that not only is a practical house, but something that means you.

And now for a warning. Don't, don't, build a bungalow mean, one of those flat-roofed atrocities that belong to no style of architecture, that derived inspiration from the Pullman design and which not even the sun and smothering vines and roses of California can make tolerable.

When I spoke of the small houses of California I did not mean though the State is full of them the mean lovely small houses.
Near Hollywood is a one-story cottage reminiscent of the French farmhouse. At one corner rises a round tower, with maid's room above and dining room below.

Architectural good taste and convenience have been boiled down until the result is the concentrated essence of a real house, not a potpourri of monstrosities being built nowadays by architects who have boiled down good taste and convenience until they have the concentrated essence of a small house.

There are the little Belgian cottages which are one of the pleasing results of the war, built by two young camouflageurs who received their inspiration while with the A. E. F. With their quaint green and brown and blue variegated shingles, and plaster walls, they are miniature French farmhouses to which every comfort and convenience has been added.

A round tower goes up from one corner. Upstairs this is a round dining room, with windows on all sides like a cage, and just half a stairway goes up to the maid's room in the tower, where the body of one story, with a steep roof of mossy shingles simulating the effect of age, the maid could resist an adorable winding stairway going up to the maid's room in the tower, which has a square room overlooking country far and wide? Is there a living room, larger than large, two square rooms with a bathroom in the center, and a delicious little garden with a lily-pond outside the glass door. Nobody could resist such a house. It is like the witch's cottage in the woods, with windows made of barley sugar.

There is one of these Belgian cottages in Santa Monica, right opposite the house that has been presented to Maeterlinck. And then there is the English cottage style. I must confess that that is what my soul leans to. Just look at some of them, with their gables snubbled off at the corners, to remind one of thatch, their diamond or square-paned windows, and little canopied entrance doors.

Other Styles

And then there is just plain house, the roof brought down to make a porch, and perhaps a paling fence in front with hollyhocks looking over it.

There is also the Colonial, of white clapboards, with a pretty portico and long windows. When it is so easy to build something simple and delightful, why will people go to the trouble and expense of these roofs held up by truncated cones instead of posts, porch roofs supported by chains, chimneys made of brick and stone to imitate small-pox? Architecture is supposed to reflect the times we live in. I don't know what these hideosities reflect. The best small houses reflect a time when people of good taste and refinement choose to live simply and comfortably, to do away with every ounce of unnecessary work, so that they can devote themselves to the pleasing task of living, and when the best in architecture and mechanical invention is at their command.

So build a small house. Begin at once. Subscribe to some house magazine, buy a scrap-book, paste and scissors, and start cutting out. Buy or borrow from the library a book on architecture. You will be surprised at how fascinating the subject is. Draw some tentative plans, and then see an architect. It will seem only a step from this to the enchanted moment when this house is done and your dream is realized. You will be standing on the doorstep of your own home, your little, modern, convenient, satisfying, adorable cottage home.

Sane judgment has turned from the brick-and-stone chimneys, porch roofs hung on chains, and other grotesque features and is demanding more sensible, conservative cottages.
I AM sure there must be lots and lots of mothers and mothers-in-law in this world today who, just as ours, do not care to live with their in-laws and their in-laws do not care to live with them. And yet somehow they seem so sadly lonesome shifting around in the average big house all by themselves. Or they may not have that house. Times may have changed for them, and they come to live with their children. Accustomed to being mistress in their own homes, they find it difficult to adapt themselves to this new environment. Either of these situations usually covers the average mother-in-law problem.

It was this sort of problem we faced—and surely many other young married couples must face it too. It had to be solved, and this was the way we solved it. We built the mother a wee, tiny house in the garden, really no bigger than a minute, but all her very own. As our lot is not so large—only 60' x 100'—and as our house is only a wee bit of an affair itself, this tiny cottage snuggled away in the shrubbery at the back of the lot is in perfect scale and keeping with the place. Like the house, it was made all on one floor, and covered with stucco.

Outside and In

The entrance to this cottage had to be off the driveway. We laid a narrow brick runner, giving the effect of a winding pathway instead of a drive. One runner branches off past a sundial and through a wrought iron garden gate onto the little terrace in front of the cottage. A clipped hedge surrounds the corner, giving privacy to both places.

We built the sleeping porch out into the very heart of a peach tree, and to the roof of it climbs a pink Cherokee rose.

Inside, in addition to this sleeping porch, there are a living room, dressing room, bath and kitchen. The dressing room is commodious with plenty of shelves and closet space. Along one wall a long dressing table is built in.

The kitchen is painted lemon yellow and has blue gingh shades and dainty lace paper on the shelves that give it an old-fashioned air.

We made the living room fairly good sized because there must be accommodation for visiting in-laws and friends. Although much furniture was required, had heaps of fun snooping around second-hand stores and antique shops for most of the things. Some we had to have made. Everything came in for its coating of paint, either rose or gray, for rose and gray seemed the color scheme best suited to a mother-in-law. We had the thrill of our lives when the mother found a quite old walnut bed, a sort of double day-bed, that would serve as a couch. This, too, came in for a share of paint. We toned down the panels in soft color and in every place could we paint old rose and blue striping. We covered the upholstery with rep and heaped up soft pillows.

In this living room is a panel dresser, bought from an antique man, and renovated to fit the spot. Its mirror was removed and hung on the opposite wall.

Additional Pieces

The other furnishings consist of a soft pink color rug, a cheap oak gateleg table which had to be painted with paint, four straight chairs, four Windsor chairs with woven seats and rose colored rush, a big, soft, overstuffed chair, a little low rock and, pièce de resistance, a little old pine cupboard which we made with a drop leaf, handy for serving tea things.

Taking it all in all, we think it a very able, homey place, with a rosy atmosphere which is inviting to all, even the sons-in-
SMALL COLONIAL HOUSE IN UPPER NEW YORK

Which Shows to Advantage How Well This Type of Architecture Is Adapted to a Narrow Lot Where No Space Can Be Wasted

ROBERT ELWOOD

FACTOR whose bearing the prospective owner of a house frequently overlooks, is architectural style as affecting interior plan. Where convenience and expense do not have to be considered, this matter is not of great importance, but on small grounds it becomes a vital consideration. The owner of a narrow lot cannot afford to waste an additional foot which could be saved by a compact house plan. By reason of its square rectangular shape, the colonial type of house is admirably fitted to effect this economy without cramping the size of the rooms. This is well brought out in the home of Robert Fein, Esq., in the upper part of New York City opposite Cortlandt Park. This comparatively new residential district, where many excellent architectural examples are to be found.

The General Plan

The house is of brick with white trim, and although it lies close to the street, attains a degree of privacy by reason of its screening shrubbery. A light brick walk leads to the main entrance, entirely isolated from the side walk which forms the service entry.

Entering the small vestibule, one steps directly into a little hall with the living room on the left and the dining room to the right. The former especially is of good size for so small a house, and follows the principle that every house should have at least one large room. Service quarters are in the rear, so planned that they are not obtrusive as one passes from the living room to the porch which is so integrally a part of the house.

The Rooms Upstairs

The second floor arrangement is noteworthy in that, although there are but four bedrooms, two baths are provided. All the rooms are arranged around a square central hall—another space-economizing feature. Plenty of closet space is provided, and as all the bedrooms are corner rooms, abundant light and air are assured.

An interesting fact about the house is that, although it was built during the war, when construction costs were well on the way toward their present high level, it cost but a little over $7,000. Yet it is thoroughly good, and with the growing improvement of the land about it will soon fit admirably into its site.
Another view of the Armour model suggests the wonderfully effective way in which the house can be visualized even before ground is broken for the foundation. The perspective, of course, is perfect throughout.

By a wise choice of materials, a model can be made of any type of house. A three dimensions of the Hon. Lalbro Brown residence of St. James, L. I., are convincingly clear. Peabody, Wilson & Brown, architects.

A great variety of material is used: clay, wood and cardboard for the house; green paint, gravel, sand and glue for the lawns, walks and drives; dried sponges and green dyed seaweed for trees and shrubs—these are a few of the things utilized. In this view of the Armour house model the life-like appearance of the planting along the brick wall is especially interesting.
Perhaps there are only two kinds of prospective builders, from the architect's viewpoint—
the kind that can visualize and the kind that can't. Of course, those two kinds are divided up into as many varieties as there are varieties of people, and the architect will remember certain nesses with pleasure and certain others with unhappy sighs.

Exactly what is meant by visualizing? More often it is called imagination, though that is not so accurate a term, because it means other things as well. The architect must have both imagination, and the faculty of visualizing as well; his client needs only the ability to visualize what the architect has imagined. Both are gifts, which may or may not be possible to cultivate; certainly failure to possess either is as lifeless as lacking an eye for color, an ear for music, or a sense of proportion.

In the matter of architectural models, however, even the highly imaginative architectural visualizer may find very definite assistance and assurance, while his client will find the answer to many questions which the drawings do not answer for him. Architectural drawings, excepting the colored preliminary perspective view, are not pictures of the proposed house—they are drawings of it. They are drawings, furthermore, which are made in a technical manner, and with no intent to convey anything but forms, dimensions, materials and construction to the various workmen who will build the house. Architectural working drawings are accurate, but not at all artistic, just as the specifications are accurate, but not literary.

From the point of view of detailed visualization, then, the only drawing which tells the client what his house will look like is the colored perspective, which is good as far as it goes. But even if it is done well, and is an accurate perspective, the client cannot walk behind it, or see more than one view of the house on any one given drawing.

As a supplementary aid to visualization, then, comes the scale model, so called because it is very carefully made to scale, in the same way that architectural drawings are made. In a model, for instance, a quarter of an inch, or a half or three-quarters of an inch, equals a foot in the actual building. In this way the exact proportions are shown.

In making a scale model, especially if the site for the proposed house be irregular in contour, a topographic survey should be made, with a drawing showing all the grades, elevations and depressions, drawn at the same scale at which the house model will be made.

The plot of land, then, will be modeled in clay, in exact conformity with the surveyor's

(Continued on page 74)
Following the preliminary drawing shown at the top of the opposite page, the architect makes a set of working drawings on a scale of \( \frac{1}{4} \) to 1, from which blueprints are made and the house built. These drawings contain a mass of detail, as shown here. The small inset sections are reproduced actual size.
THE EVOLUTION OF A HOUSE PLAN

The Successive Steps by Which the Architect Sets Down on Paper the General Plan and the Minutest Details of the House He Is Designing for You

MATLACK PRICE

First there is the idea-sketch, often no more than a memorandum, dashed off on a scrap of paper. If, however, this little idea-sketch represents a definite visualization on the part of the architect, it is upon this sketch that all the subsequent drawings are built.

Having made this idea-sketch, and being convinced that it contains the essence of the proposed house, the architect must now prepare a drawing which will convey to the prospective builder a quite definite idea of what the house, is to look like. Small sketch floor plans usually accompany this first drawing.

This drawing is really a picture, drawn in perspective and usually colored. It shows the house with its planting well established, and gives a definite idea of what the house is to look like. H. T. Lindenberg, architect.

The preliminary sketch is really a picture of the finished house, drawn in perspective and usually colored. It shows the house with its surrounding planting well established, and gives a definite idea of what the house is to look like. H. T. Lindenberg, architect.

The upper drawing is part of an “F. S. D.” or Full Size Detail. These details show, primarily, the actual profiles of moldings, and are drawn exactly the same size as the work to be executed.

At the left is a 1/2” scale detail. Its function is to show with greater accuracy than the 1/4” drawings such special pieces of construction as stairs, fireplaces and cupboards. Both drawings are actual size.
How a Decorator Works

She Accepts the Established Facts of Architecture and Adds to Them Furnishings That Give the House Distinctive Personality

Anita De Campi

One of the most inscrutable things in the world to the ordinary lay person is the method of procedure of the interior decorator. How does the decorator go about the work? What is the professional secret of meeting with success? Is a certain fashion followed? Is the personality of the client given first importance? Is it quite a matter of how much or how little money must be spent? Or a question of locality and exposure?

All of these things are factors, but one considers the walls of the Hibbard house are dull blue in the Italian style.

The walls of the Hibbard house are dull blue in the Italian style.

These are the ends of the Hibbard living room. Miss Ghent, decorator.
Exposed brick walls, sand-plastered ceiling and a tiled floor were the fixed features in the sun room of the home of Mrs. Edward Hauler. Simple furnishings were used—wicker and Windsor chairs, braided rugs and green calico curtains.

On one side of Miss Gheen's apartment is a balanced group composed of an Italian walnut commode with painted chairs on either side. The mirror is flanked by small brackets holding vases of trailing ivy. The screen is satin damask in blue and gray.

In Miss Gheen's own apartment, in Chicago, the bath serves for dressing room, a small kidney table holding the toilet accessories. At one corner can be seen a glimpse of the bed that slides through the wall to the next room.

In order to meet the requirements of a small room, the desk is a desk only by day. At night the front pulls out and the bed is drawn in from the bathroom. Italian walnut furniture is found here and upholstered pieces in blue and gray satin damask.
A view of old New York Bay is part of the "Vues de l'Amerique du Nord," hand printed in colors from the original wood blocks. Thirty-two breadths in the set.

The Chinese decoration paper used below is in brilliant natural colors, each breadth 12" by 21", ten breadths to the set. The original wood blocks were cut in 1832.

Printed from the original blocks in soft sepia and grays, the Italian landscape affords a delightful wall treatment. Ten breadths, each 12" 6" long—greatest height of picture 6 1/2". All of these papers are from the factory at Rixheim, Alsace, which survived the German occupation. Courtesy of A. L. Diamant & Co.

One of the most beautiful of the patterns is the Eldorado, printed in magnificent colors. Twenty-four breadths, each 21" wide, complete the design.

THE RETURN of the ZUBER PAPERS.
The distinguishing merit of many old houses built in the first years of the last century is the remarkable handling of the interior architecture—the nice balance of panels, the scale of window openings, the height of the ceilings, the members of the moldings. The library of the Henry Tudor House in Boston is a striking example of this merit. Shelves and a window completely fill one end, with panels and an oval painting set in above. The oval repeats the curve of the top decoration of the shelves. The window and its bottom panel, which is solid, are on hinges, making a door to the garden lying directly without.
In remodeling a city house it is often possible to create a much more spacious living room by eliminating the inevitable upper hall. This was done in the New York residence of Mrs. Claude Penney. The walls are paneled in Adam green. Chairs and sofas lend the air of Louis XV. The curtains are yellow taffeta with plain valances of old brocade. Sterner & Wolfe, architects.

When one desires to create a room in which to live comfortably for a long time it is advisable to use strong colors with restraint. Make the background neutral and concentrate the color in small accessories. This is the principle employed in the room to the left. Another view, on the opposite page, shows the fireplace grouping. Here are shown plain taffeta curtains.
The walls in this English dining room are panels of Adam green. An over-mantel painting and carved swags, together with a hob grate, finely proportioned mantel and flanking mirror sconces pronounce the fireplace. Josephine Chapman, decorator.
Once more, as the old chronic runs, "Since it hath pleased God in comfortable measure to bless us in the fruits of the earth", we are again called on to add up the credit side of the year and to prepare the feast, whether with or without the transient blessing of servants, and whether beneath our own or our landlord's roof.

The tritest commonplace of decoration and observance can not conceal the meaning of the Thanksgiving feast, its portion of beauty and abundance, its symbolism of plenty which is more than the plenty of mere daily food. Here are the fruits of orchard and field, and the bidden guests sit down to give thanks at a common board. But less frequent ways of decoration are to be sought for, in order to add the zest of novelty to the laudable duty of being thankful. That beauty which reached its mellow perfection in field and garden now gains by artistic arrangement on dinner tables, and a variety of attractive ways suggest themselves to the hostess for disposing fruits or flowers or grains. The colorings from the rich palette of autumn itself will suit the menu, and the glow of candles or mellow lights will lend the proper accent.

A Formal Arrangement

In one very attractive arrangement, miniature pumpkins of crystallized sugar, fairy-like enough to have served a sweet Cinderella and her retinue, make attractive spots of color, and serve for nuts and favors, while the central note of the decoration is a sheaf of wheat, with the lights glowing softly between its satiny stalks; and grape-vines twined about it and laid upon the white cloth are graceful suggestions of the old time of vintage. Nor is the sheaf of wheat less suggestive of the old origin of this harvest day, as the dinner-guest could testify who had been fortunate enough to take a leisurely journey through Northumberland at reaping time. In this formal decoration he would see a reminiscence of the "kern-baby"—the last sheaf of wheat to stand after the bending reapers and flashing sickles had passed over the ripened grain, leaving the stubble in their wake; and after this the kern-baby was brought home to the shouts of the reapers and the pipes and tabors of old England and set up at the following feast, just as on more modern and more sophisticated dinner tables.

For it is the essence of Thanksgiving to be traditional and time-loving under the guise of novelty, just as the Thanksgiving dinner will follow the old and savory way. There are those spicy fragrances, those tempting whiffs, as familiar as the multiplication-table, but sweeter than the perfume of Araby for all that. Until it is revolutionized, Thanksgiving day will float in the aroma of New England cookery, in the sacrosanct odor of mince pumpkin which offers recompense for the departed summer fragrances of the garden.

And the pumpkin may hold as much appeal for the Thanksgiving hostess as for the parson who, with its mellow and satisfying color and its delicious contours. It has grown among sprawling vines from small and gourdlike ginnings to this lordly sphere; and now proudly brims with the delicate fragrance a varied hues and shapes of fruit—burnished apples, pears touched with a cheek of pink, and dangling purple clusters of plum grapes, bed of autumn leaves and the soft candle light echo the colors.

Using Fruits

Fruits prove most plastic material for the decorator, adapting themselves with equal beauty to more dignified arrangements. To long lines of a refectory table, an array of lovely fruit adapts itself in formal fashion like a gorgeous polychrome panel of the Renaissance. Two tall candle sticks are the central notes, and from them festoon the wreaths of purple grapes, the purplish plums, red pomegranates and many fresher fruits with all the blended richness of mosaic.

On a square table, one central mass of fruits in profusion furnishes the theme, and from it go trailing delicate strands of vines which suit the outline of the table and make etchings upon the white cloth. The design is completed by burnished red apples, hollow out and holding a merrily flaming candle. In the candle-light itself is the most friendly element, the "yellow eyes" in which hospitality takes on a more informal tone.

There are other vines which may be used to mark lines upon the Thanksgiving table.
A formal decoration for a refectory table is a long panel-like arrangement of corn, fruit and flowers, leading up to two tall candles. Fruit as a decoration is especially adaptable to the Thanksgiving table, whether formal or informal, because of its color, fragrance and varied contours in the grace of an Aubrey Beardsley drawing. Cherry, walnuts of various kinds are lovely, and for the formal effects the woodland grace of laurel mountain ash would be charming. Chestnuts with their satiny brown linings would combine with bright yellow leaves to provide an abundance of beauty to the informal dinner. For the richest note of woodland decorations, haws, is bittersweet, with its cunningly twisted stems and its red beads in their artful rings. Only red candles should go with this, mark the color, and the rough yet pleasing mounds of Spanish pottery complete the effect.

It is not every flower that can come to the feast of plenty, for there are certain flowers which belongs to its observance, and some sophisticated hothouse blooms which would not be at all. Not a novelty, but a most satisfying scheme is provided by combining golden chrysanthemums with the dead brown of leaves. The candle shades could carry out the color scheme, and flat arrangements of marrons would be a tempting touch, and grape-ivory could begin the meal in perfect harmony with the scheme. Poppies, those silky short-stemmed flowers, have been the harvest flower from immemorial, long before they suggested the tale about reaping Autumn, asleep beside her sickle, "drowsed with the name of poppies." Like those lovely parasites, they come out radiantly among the wheat and fall with it before the sickle, and so, although they toil not, they are a harvest flower; ever since the time they were so esteemed by the goddess Ceres as millinery they have been a legitimate Thanksgiving decoration.

For Thanksgiving is an old festival which one celebrates in the light of these candles, and in the perfections of the menu and in the flow of table talk; nor is it fair to allow to the Puritans the credit for originating being thankful. With all due allowance for the five deer and the wild geese which they consumed with the assistance of Squanto and other red gentlemen in stripes and deerskins, it was very likely an over-serious affair, begun at a very early hour with prayers. It is likely that earlier givers of thanks were much merrier over it, even the long-ago ones who never knew Christianity nor predestination. So it seems only fair to suggest a table with the horn of plenty for the center, large, golden and gracefully curved, and pouring in classic profusion the fruits of the vine and tree. Tiny horns of plenty could spill out little marchpane fruits at each place, and candle-light could glow golden through gold silk shades. This would be a formal decoration and would prove an effective design. It would, doubtless, also propitiate the goddess and ensure good harvests for next year.

Thanksgiving is a pleasant time, a time of wished returnings and journeys' ends. The child that is in every man sometimes looks backward to Christmas a little wistfully, but we are all happy at the prospect of the Thanksgiving table, deftly arranged and tempting to our eyes as well as our palates.

For the square table a massed arrangement of fruit forms the central theme of a pleasing design, and from it are laid delicate etchings of trailing vines.

The lordly yellow globe of the garden may brim with a heap of burnished apples, delicate pears and the hanging clusters of purple grapes. For Thanksgiving is an old festival which
AMERICAN PRINTS AND THEIR USES

Contemporary Work That Is Worthy and Inexpensive

PEYTON BOSWELL

This article on the use of modern American prints in the home should be of interest to every man who has learned that expensive clothes of extreme style and a huge diamond stickpin fail to stamp him as a person of good taste, and to every woman who has learned that it is vulgar for her to go around in striking colors with nearly every finger laden with rings. In this social organism of ours the minds of people have been fixed a good deal harder on making money than on standards of good taste, and it is a comforting thing to be able to hold the opinion, as many do, that we have at last reached a stage when we as a people are rich enough and old enough to transfer a lot of our emotions to cultural enjoyment.

It is for the person with walls and without millions that this article is written. For it is possible, by utilizing etchings and lithographs by contemporary artists, to surround one's self with pictures that administer to one's esthetic delight, without spending very much money.

The average price of these contemporary prints, which are so worthy in an art sense that no multi-millionaire need despise them, is less than $20 each. At the last annual exhibition of the society known as the (Continued on page 72)
PERIOD DESIGNS IN MUSICAL INSTRUMENTS

They Link Together the Arts of Music and Interior Decoration, Assuming a Rightful Place in the Furnishing Scheme Without Sacrificing Their Musical Qualities

CHARLES D. ISAACSON

"Here are many self-styled conservatives who see in the development of the period designs for musical instruments a violation of art as sound. This is a view, however, which neither the owner of house nor the decorator will share. Any musical instrument which is into a home acquires the added value of being a decoration. The violin and cello, in handsome cases, standing gracefully against the wall, are decorative in value. The larger forms, the phonograph, the piano, the harp, the pipe-organ, are furniture in the truest sense. One must remember, of course, that anything which detracts from the best musical expression is prejudicial to art, no matter how beautiful, aristocratic or quaint the exterior of an instrument may be. Within its limit, the construction of a fine instrument offers a wide field for development. We have the opportunity bringing the piano, organ or phonograph into a finer environment and striving their attributes to harmonize with the surrounding atmosphere. Any desired type of case which does not interfere with the musical idea ismissible. A cabinet may be carved Florentine or ancient Moorish; a case may be illuminated in the spirit of the Louis XVI period; or a special type of architecture may be designed for a piano which is to rest in a personally created drawing room.

In a musical sense, the instrument is simply the embodiment of a voice. A tone which originates in the striking of the hammer against the wire does not end merely in the vibrations of the latter. If that were all to the tone of the piano it would sound little different from the xylophone played by vaudeville performers. An instrument has what the French have named timbre, which is described less effectively by the expression "quality." The violin is of sweeter, lighter timbre than its larger sister the viola, which is more mellow, deeper and less carrying. Thus the cello and the bass violin are exactly the same in general shape as the violin and viola. But they are as different as soprano, tenor, baritone and bass among singers, because the acoustical construction is so varied.

The piano has its sound board, its sturdy case, its firm legs, its general appearance.

(Continued on page 82)

For removed from the undecorative machine of early phonograph days is this Adam cabinet, placed below a mirror as a console might be. Courtesy Columbia Graphophone Co.

Period designs in musical instrument cases have reached a point of development which entitles them to admission into the best furniture circles. This Queen Anne phonograph is an example. Courtesy Cheney Talking Machine Co., and John Wanamaker

A Colonial highboy case is another of the period developments. With early American furniture it makes up a group which is effective and true to the traditions in line and form. Courtesy Pathé Frères Phonograph Co., and John Wanamaker
Where the space is large, as in a sun-room or conservatory, effective use can be made of ivy on wall lattices of various sorts. The necessary pots and other soil containers can be decorative adjuncts in themselves if well selected.

The wall fountain and tiny pool add immensely to the sun-room where their use is possible and fitting. Besides permitting the growing of aquatic plants, the water itself will help keep the air moist for the other flowers.
Necessary Conditions

The majority of plants one is likely to consider for anything except a water garden need conditions for their physical success: good light, plenty of fresh air, abundant soil, suitable temperature, and sufficient moisture for the leaves and stems as well as the roots. Let us take these up in order and study their application.

A plant growing in the open garden has abundant soil space in which its roots can reach out for sustenance. But that same plant growing in a pot, its feeding range is limited to a space perhaps 2" by 6". All the food it requires in the development and maintenance of a wonderfully complex organism of stem, leaf and blossom must come from that small area.

In Almost Every House There Is a Place for a Winter Garden if a Wise Selection of Plants Is Made and They Are Well Cared For

G. T. HUNTINGTON

Where to Put Them

There can be almost as many places for house plants as there are houses. Single cyclamen bloom in a tiny stairway window; two or three are scarcely less effective than a whole conservatory massed like a green house; ivy trained on a lattice adds as much to the room walls as do the camellias, Paris daisies or nasturtiums to its windows. A high hall in a large wrought iron brazier, just as a hanging basket of oxalis cheers a sunny bedroom. There are few places in the house where some sort of plant cannot be used, if consideration is given to the conditions presented and a place made in accordance with them.

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A plant growing in the open garden has abundant soil space in which its roots can reach out for sustenance. But that same plant growing in a pot, its feeding range is limited to a space perhaps 2" by 6". All the food it requires in the development and maintenance of a wonderfully complex organism of stem, leaf and blossom must come from that small area.

Watering the soil in the pot must be rich in nourishment.

Good garden loam is the best potting soil to use, and with it one meal a month in proportion of about one part to fifty should be mixed. This may be rich enough to carry the plant all winter, or it may not. Should the general health of the plant begin to fail, it may be a sign that more nourishment is needed. This can be supplied by liquid manure, or one of the concentrated stimulants supplied for this purpose by the dealers in flower things.

The second requisite on our list—fresh air—is almost as important as the first. Remember that a plant breathes through its leaves, and has no greater liking for stale, vitiated air than we have. The effect of this condition on the majority of plants is evidenced by a general failing in vigor, and it should be forestalled by regular daily exposure to as much fresh air as is possible without chilling the plants unduly.

Light and Moisture

Most of us have at some time seen a plant that has grown more or less in the dark, and noted how thin, spindly and anaemic-looking it was. This is due directly to the absence of sunlight. Think, again, of the conditions under which flowers grow outdoors, and how important a part the sun plays in them. Obviously our house plants must have direct sunlight—as much of it as possible. Only the ferns, ivy and some of the other foliage plants like pandanus do well with little or none of it.

Suitable temperature, the fourth requirement for a successful garden in the house, means a thermometer range of from 60° to 70° during the day, with a night reading of about 50°. These are ideal, though occasional slight variations one way or the other will do no harm.

The moisture supply is usually quite easy to regulate. A sprinkling of the leaves with cool water once a week or oftener is beneficial, to regulate. A sprinkling of the leaves with cool water once a week or oftener is beneficial, while water standing in a tray on a radiator or near the plants will help remedy the dry-air evil which causes so much trouble when the house is artificially heated in winter.

Watering the soil in the pots is, of course,

(Continued on page 78)
H 0 u s r & G a r e n

THE GROWING FARMS OF FRANCE

A Survey of Soil Recovery

In June, 1917, General Henri Petain took a group of ten American women into the invaded region of Northern France, and established them in the little village of Blerancourt, a scant fifty miles northeast of Paris, half-way between the Aisne and Sarre Rivers and just at the western edge of the Department of the Aisne. This is the district that in 1914 the German wave rolled over in the rush that carried the gray hordes almost to the gates of Paris.

Headed by Miss Anne Morgan and Mrs. A. M. Dike, these pioneers were authorized to set up their headquarters in the old chateau at Blerancourt. They were requested to wear the French Army uniform and ordered to report to the commanding officer of the Third Army Corps, thus operating under army authority and direction. In the beginning some thirty villages were given to the American Committee for Devastated France to supervise, and in six months they had charge of sixty; their territory now covers one hundred and thirty villages. The immediate object of their work was to reinstate the returning refugee upon his own land and help him to become, as quickly as possible, self-supporting.

That intangible something called “spirit” is possessed to an extraordinary degree by the French people, and there is no evidence of pessimism among the French farmers about their land. Both men and women have unusual mechanical ability. The small farmer or market-gardener does not spare himself, nor does his family. They work from early dawn until nine and even ten o’clock at night, taking full advantage of France’s long twilight period to produce the family food, before and after their day’s work on the roads, bridges, industries and shelters. The French countryman is a strong individualist, but the present conditions have made cooperation his only salvation. With the lack of man-power— one seldom sees a man between nineteen and thirty-five in Northern France—
St. Paul aux Bois was almost completely destroyed, but now over 100 people are living in its ruins and working in their gardens.

As the Germans left one small farm and garden, which are now cleared and producing crops. The photographs illustrating this article are from the American Committee for Devastated France, Inc.

The American Committee began its work in June, 1917, under French control. The members are actively co-operating with the farmers. By Harry B. Lachman

November, 1920

One of the American headquarters. One hundred and thirty villages are now included in the territory supervised by the Committee.
Of paper, in a French design suggestive of the Empire period, this basket is 8¼" wide by 12" High. It is priced at $12.

The desk set of silk and brocade matches the basket. All are in blue, rose and purple. The set is priced at $16.50 and the basket at $15.

TO STAND BESIDE the DESK

And to be purchased through the House & Garden Shopping Service, 15 West 44th Street, New York City.

For a girl's desk comes a hand-painted basket in cream and blue with pink roses. 8½" by 9¾". $15.

(Above) Gray ground, with rose wreath and figure in colors. 9¼" by 11½". $7.50

Another tin basket, painted in rose with a Chinese design. 11½" by 14". $20

(Above) Of oval tin, with black ground and painted design. 10½" by 12". $18

Of cardboard, antique yellow with print in pinks and blues. 11¾" by 11". $25

This paper receptacle is of gay blue garlanded paper lined with yellow. It measures 9½" by 11". $2.

An amusing variation of the French print is found in this basket with its gray background. 8¼" by 11½". $10.

(Above) Of oval tin, with black ground and painted design. 10½" by 12". $18

Of cardboard, antique yellow with print in pinks and blues. 11¾" by 11". $25
As soon as we get accustomed to the intricacies of one method of doing anything today, something new crops up. This is probably more true in the realm of housekeeping than in any other except that of military science. We have no sooner mastered the points of what not to do and what we should do with portable vacuum cleaners than up comes the stationary vacuum cleaner and we have to know about it, too. And so this article allows a few months after one on the portable cleaner. If you forget the technicalities discussed in that article it would be well for you to look up House & Garden for January, 1920.

To refresh your memory, every vacuum cleaner has five elements:
1. Air producer (vacuum is a misnomer): the pump or fan series employed to create the air current.
2. Dust collector: bag, box, pail, etc.
3. Dust conduit: piping.
4. Cleaning tool: brush, felt, etc., etc.
5. Human direction: the hand that steers.

The portable type of cleaner has the four parts mounted on one unit, so that the whole machine is moved in its use for the enemy Dust. Besides this, the electric wire must be applied to an electric connection in a baseboard or electric fixture.

In the case of the stationary cleaner, the mechanism is larger and the air producer and dust collector are in the cellar basement, and the dust conduit impartially spreads itself throughout the house through walls and ceilings and politely connects at convenient intervals with the cleaning tool, via the agency of the vents and baseboards. With this cleaner the only thing that is manipulated by the worker is the cleaning tool which “bites dust.”

Pros and Cons

But why should one have the installed cleaner? Why not have the portable? The fact is that neither of these cleaners is in condition very directly. But let us quote an expert who has given most of his time to the subject of air cleaning:

"There is unquestionably a legitimate field for both types of cleaners, but the stationary type more nearly reaches the ideal." The next element of his will explain that: "If we observe the action of the wind in an open field, we find that a gentle breeze will move light material. . . . If the breeze changes to a hurricane, we find that the moving air has the power to move anything in its path, flinging fences, trees, houses, etc."

Therefore in considering purchasing a cleaner we must ask ourselves first: "Do I want it a gentle breeze or a little hurricane in my home? That's the first and foremost question! Is my home large enough to afford the much more expensive plant which makes the hurricane, at a higher running cost; or isn't the portable just the thing I need because of its various adaptabilities and small running and installation costs?"

It has been held against the installed vacuum cleaner that it is—
1. Expensive.
2. Unusual skill must be employed in installation.
3. Suction is altered by length of pipe.
4. Cost of operation is high.
5. Wear and tear on the house too great.
6. It must be installed when the house is built.

Of course the stationary type is more expensive than the portables, because of the larger machine, the indefinitely long pipe system and the larger motor. The motor has from six to twelve times and upwards the horsepower of the portable machine. It is, therefore, more costly to run because it eats up more electricity, but it can do heavier work and quicker.

Great skill must be employed in the installing of all machinery. Not long ago it was made when putting in the air system, but now engineers know this department of work as well as they know gas and electric installations, and with the length of hose used there is no lessening of suction because of the construction of the entire pipeage.

The objection that with this apparatus there is tremendous wear and tear because the hose is taken through the doorway from the hall so that the door must needs be scratched when it closes on the hose as it is dragged through, may be nullified by installing double end hose connections in the wall near the door so that one line of hose will connect from the valve to the connection in the hall and another shorter piece of hose used inside of the room.

There is no trouble at all about installing the stationary vacuum cleaner (Continued on page 76)
One of the most discouraging factors in the development of residence lighting is the paucity of outlets. A number of interests are responsible for this condition. Those central stations which continue to penalize the householder for the installation of outlets are inhibiting the installation of more outlets is not only failing to promote the cause of lighting, but in many cases is responsible for placing a blight upon the home. Those central stations which continue to penalize the householder for the inadequacy of the other outlets it especially true of apartments. Consideration of the plans, the householder should appreciate the possibilities of lighting and should give practical suggestions.

The average householder has about one baseboard outlet in his home. This is especially true of apartments. Considering the inadequacy of the other outlets it is not surprising that the householder has not learned of the possibilities of lighting. But this scarcity is not confined to apartments. On investigating houses during construction it is common to find only one or two cutlets in houses which cost from $10,000 to $25,000.

Sometimes the attitude of an electrical contractor-dealer is not only one of indifference but is actually reactionary in character. For example, let us take a case which occurred some time ago. A man building a house for his own home had come to realize that artificial light was really an important factor in making a house a home and he had laid out the wiring in accordance with his ideas of convenience and adequateness. The wiring diagrams were those shown in the accompanying illustrations with the exception of a few minor details.

Householder and Contractor

In going over the plans with an electrical contractor-dealer the latter suggested the elimination of an outlet or switch here and there until a total of ten had been recommended for elimination. When the contractor had finished his consideration of the plans, the householder asked why a contractor should assume an attitude which appeared to operate to his disadvantage. He replied to the effect that he always had the interests of his client in mind. But did he? He was unknowingly placing a blight upon that home, but then, the electrical contractor has not learned what an important link he is in the chain which leads to a pleasant home. The householder, who knew that the cost of outlets was insignificantly small compared with their importance, insisted that the elimination of these outlets at a saving of a few dollars was not to his advantage. He knew that, in a few months, the house would be completed and the contractor-dealer would then attempt to sell the householder various electrical devices such as a heater, a toaster, a flatiron, a vacuum cleaner, portable lamps, etc., each of which demands a convenient baseboard or wall-receptacle.

All the efforts of others toward progress in residence lighting will be reduced in effectiveness as long as electrical contractors do not appreciate the value of adequate wiring and recommend it. This does not mean that other interests are on the side of progress as opposed to the contractor. In fact, none of those who come in contact with the householder is placing sufficient emphasis upon the importance of lighting effects and the insignificant cost of lighting. The central station should show that lighting is not costly and should emphasize that it should not be viewed with the same attitude as the householder maintains toward fuel and food. The architect and builder must have reached, for they are often in the best position to recommend adequate wiring and to show the advantages of lighting.

The fixture dealer is generally consulted about fixtures after the wiring is completed, but if he had a demonstration room, the householder would in due time acquire the habit of visiting the lighting artist for advice concerning the wiring. It has been found that this would be true if the fixture dealer lets it be known that he has experts for that purpose. But there are so many interests which come in contact with the householder, and some of these at an inopportune time in the course of the construction of the home, that the best plan appears to be for the householder to become familiar with the possibilities and importance of lighting.

Some companies engaged in lighting service in the sale of lighting accessories have attempted to inform the householder regarding this new era of lighting, but in general, they have not taken up the matter of lighting effects in the broader manner which awakens the household's interest.

The Plans

Let us take up the wiring of a modern priced home which was built three years ago. Sufficient time has elapsed to establish a justification of the various outlets and switches and to make it possible to appraise the wiring plans. An inspection of the accompanying diagrams will reveal an adequacy of outlets and switches which have been installed and rarely equalled in a middle-class home of similar size, but it may be stated that the existence of each outlet and switch has been justified.

Beginning with the first-floor plan, Fig. 1, let us analyze the living room. No ceiling fixtures have been installed, but the two-circuit outlet was provided for possible future demands. Switches control these two circuits respectively at the main entrance and at the stairway as shown by the dotted lines. However, it is not intended to install a ceiling fixture, the baseboard outlet furnished enough light to distinguish every thing in the basement.

(Continued on page 60)
CROPS TO GROW IN THE CELLAR

Methods Used in the Cultivation of the Mushrooms and French Endive Under the Conditions of the Average Home

MARGARET McELROY

It was not so many years ago that mushroom growing was regarded as more or less of a mystery. There was always uncertainty as to the result and this element of chance appealed to the amateur and professional alike. In the past, gardeners, with a great faith and an optimism very contagious, plunged into it and prayed for results. Now that is changed to a certain extent. The faith has given way to a wider knowledge of facts and an increase in the mushroom crop has been the outcome.

In the last ten years, though has been accomplished in mushroom raising to demonstrate the fact that the general principles of production are comparatively simple. There is now no reason why an intelligent person should not be able to grow mushrooms successfully if he will give the same care and attention to the work that he gives to the cultivation of any delicate flower or fruit. As a matter of fact, the mushroom crop should be a more certain one than many others, since it can be grown only in situations permitting the practical control of conditions. Successful outdoor mushroom culture is possible only in regions where a uniform temperature prevails for a considerable period of the year. The reasons for the failure of mushrooms planted in fields and lawns are obvious. Insufficient rain, unexpected cold, or an early summer drought are enough to check a plant sensitive to climatic conditions. In France and England, outdoor culture has proven fairly successful, but nowhere in the world can the mushroom grown in the open field be as successful as those grown indoors.

Where Mushrooms May Be Grown

Mushrooms may be grown in outbuildings, halls, caves, sheds or other runs in the space under the benches in a greenhouse. The important thing is to have a space that permits the regulation of moisture, temperature and ventilation. If a house is specially built, there should be an air space that there is air space between the walls to prevent "sweating" and the drip which accompanies this.

The height of the ceiling of the mushroom house depends on the number of tiers of beds. When only the floor is used for planting, the ceiling should be low, as the air space above the bed is not advantageous for the control of both heat and moisture. The ventilation should be sufficient for a constant but slight drying of the beds from day to day, necessitating an occasional sprinkling. In stagnant air the mushrooms are apt to become long-stemmed with relatively small caps.

The Compost

The success of mushroom raising depends on three things—fresh spawn, the right kind of compost and proper climatic conditions. The most important of these is the compost. Stable manure has been found to be the only really satisfactory compost in which to grow mushrooms. This can be mixed with straw or shavings to form a good bedding material and when sufficient has been gathered, it should be slightly sprinkled and somewhat packed. In a few days the temperature will rise to perhaps 120° to 140° F, which is indicative of active fermentation. The heap should then be turned daily to prevent burning and should be kept moist throughout. The total time required for fermentation in summer is from eighteen to twenty days. A thermometer should be used to test the heat of the compost and when it gets down to about 90° F, it is ready to be made into beds.

The kind of bed generally used in this country is a flat bed from 6" to 8" deep and from 2½' to 4' wide. When the compost has reached 90° it should be firmed over night and then the heat tested. If the glass runs over 110° the compost should be loosened up to allow more heat to escape. If, however, the mercury remains nearly stationary the compost can then be placed in the beds to a depth of 12" and provided with a post in which to grow. Within a few days the temperature will begin to fall and the bed may be swamped at 70° to 75° F. Within a week the temperature should fall to the normal figure for mushroom growing, about 54° F.

Spawn

The development and growth of the mycelium—the threadlike growth that is characteristic of most fungi—yields a "spawn" which is merely the vegetative stage of the fungus. Be sure that the spawn you get is fresh. Old spawn contains the same amount of mycelium as the new and they are about the same in appearance. But the mycelium of the older spawn has less vitality, and fresh, live spawn is needed to insure good results. It is necessary to be more careful in the purchase of spawn than of field or garden seeds. The spawn, which (Continued on page 70)
Cabbage may be stored head down in trenches and covered with earth.

Corn saved for next year's seed should be hulled now and put away.

Dry sand is a good material to use in the winter storing of root crops.

Perennial roots that need to be lifted and stored indoors for the winter should be plainly labeled as a guide for replanting next spring.

Fall plowing breaks up the soil and allows the larger strata to benefit by the winter's exposure.
As often happens nowadays, a single piece of Furniture may suggest, by its unusual charm, the decorative scheme for an entire room.

The dignified English Dining Room illustrated here is a case in point; the beautiful Walnut Furniture was inspired by an original Early XVIII Century console. It is in the creation of just such delightful ensembles as this—from a seemingly unrelated piece perhaps—that the extensive exhibits in these Galleries invariably prove an unfailing source of inspiration.

The pleasure of acquiring Furniture so uncommon in design, yet true in its character to historic precedent, is heightened here by the fact that its cost is in no instance prohibitive.

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How a Decorator Works
(Continued from page 38)

Grates and Railings of Spanish Influence

(Continued from page 28)

added features accord well with them. The client may be a very exquisite type of woman, fragile, beautiful, a bit artificial in a fastidious fashion, that immediately suggests powder and patch. Le Petit Trianon and visions of a Louis XVI interior come instantly to mind. But you go with her to the home of her choice and you find it is a Colonial American furniture, or a Frank Lloyd Wright bungalow, or goodness knows what.

You ponder inwardly that, while she herself is a dainty beauty who might have graced the court of Marie Antoinette, she has a husband and several other male members of her family who are of the most material, modern types. You suppress a smile at the thought of these successful packers or smug bankers, gingersly poised on little gilded chairs! No, no, that would never do!

The mantelpiece and the husband are settled features of the establishment. The mobility of the must be brought about into harmony with them.

Let us illustrate with concrete examples of a variety of permanent parts used as starting points—going on from these points to descriptions of the finished rooms and supplementing with photographs. The examples show the work of Miss Gheen.

A Balanced Living Room

In the home of Mrs. Frank Hibbard, in Lake Forest, Ill., the permanent fixtures were side walls in dull blue in the Italian style, a marble mantel, casement windows and a floor in squares of blue-gray marble. Now then, to furnish it.

First a plum colored tufted rug was laid on the floor, and at the windows and on the French doors silk gauze in neutralized butter color. At one side of the fireplace is a davenport upholstered in blue and gray figured linen, and an arm chair across from it is covered in the same. Two comfortable gray wicker arm chairs are cushioned to match. A little wrought iron table holding a lamp of jade green pottery stands beside the arm chair, while its counterpart is at the side of the davenport.

The bi-symmetrical arrangement is repeated in two spindle standards holding pots of ivy that flank the fireplace. Over the mantel, reaching to the ceiling, is a colorful panel of batik and at either side of this on the mantel, top is a delicately carved alabaster holding flowers. Still another bowl of flowers is on a low occasional table.

At the other side of the room, photographs show a triple landskirt with curtains well drawn to the sides and a pair of ladies' consoles, ferns and ivy. The little card table group is made up of four painted chairs covered in butter colored gaspe silk and a card table with its padded top bolstered in satin.

The sun porch is in the home of Edward Hasler, in Lake Forest, Ill., the fixed features of this room were the posed brick side walls, sand-placed ceiling, and tiled floor.

The textural quality of this room seemed to call for simple, hardy furnishings. The material selected for the walls was plain green calico. Brim rugs are on the floor and the furniture is a mixture of painted Windsor and wicker. Pots of flowers on the wind will seem to make the garden into the room. A quaint lantern hangs from the ceiling, and ivy is trailing against the brick over the mantel.

A Hotel Apartment

There is probably no more diverse combination of fixed features to go with than those found in the gene lumpiness of the ordinary hotel room. Just to what extent native hideousness may be baffled is shown in the following photographs of Miss Gheen's own living quarters in a Chicago hotel. The floor covering is gun-metal colored, the draperies blue and the walls blue-gray. The furniture is Italian walnut, and the upholstered pieces in satin damask, blue and gray. The brightest color note in the room is a chest of drawers lacquered red.

The remarkable feature of the room is its very dressing desk. Notice it very carefully. The lower part of the desk pulls out, transforming it into a table, while which, during the daytime, slides under the false floor of the adjoining bathroom, through a hole cut away in the floor of the wall. The bathroom, by the way, is very attractive. It is used as a dressing room as well. The upper wall is somber with glazed chintz. A kidney-shaped washstand is convenient to the toilet articles. The over suspended and a gray painted and a bed concealed beneath its innocent look of white tiling.

chairs of the churches and form gates for the parks.

Naturally an industry which could be utilized in so many different ways and was in such great demand, should and did develop and flourish most brilliantly. Especially the cities of such artistic lineages as Salamanca, Leon, Toledo, and other numerous small towns, of such industrial importance as Barcelona and others on the Mediterranean coast offer interesting examples.

In Latin America

In Latin America, especially in the historical cities of South America, such as those of Chile, Peru, Bolivia and Colombia where the residences of ancient civilization still remain, we find interesting examples of grates and railings. In Buenos Aires, Montevideo, etc., modern re-orientation has attained the cities in cosmopolitan apparel which is the international uniform of this century, and is gradually changing the old motif of the rod into an oblong that is characteristic and exclusive of each and every nation and populace.

In Mexico there are many valuable exterior railings surrounding the gardens and parks.

Sometimes these railings rest on stone or rubblework base and are very high. Others emerge from the ground, and are extremely tall, again, they are small, about a foot and a half in height. Nearly always railings surrounding a garden or recreation area are simple. Frequently, however, entrance boasts of an elegant door, iron richly embossed, which reminds of the classical railings of Spain. Moreover, as happens with the majority of Spanish railings, the main object is placed the pinnacle of the rocks is terminal lance which opens up in leaf ornaments that turn downward the flower-delicate, perfect terminal of the classical phase of Spanish art and the ferreone ever since the times of Philip the Fifth, the first Bourbon who ever occupied it. Spain. There are older railings of the pinnacle of which can be taken for a flower-delicate, which is entirely the heraldic flourishes and there are so many important parts in Spanish decorative art, the ornamental motives of national and provincial coat-of-arms are being perpetually influenced.
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ORIGINAL EXAMPLES OF RARE OLD ENGLISH SILVER in the best manner of the Master Silversmiths of the period. Exquisite REPRODUCTIONS and exclusive designs in table services, the work of Crichton Bros. at London, always in stock.
The four photographs appearing in the present article clearly show first characteristic and important works of iron in Cuba. One of them represents the front end of a building with a large arched window, decorated with iron grates. The design is simple, yet elegant, showing the skill of the ironworkers in Cuba. The entrance is through a gate made of wrought iron, which is typical of Spanish colonial architecture.

Another interesting view is that of a building with a large gate located at the corner of a street. The gate is made of wrought iron and is decorated with intricate designs typical of Spanish heritage.

Another attractive entrance is that of a building in the modern style. The entrance is through a gate located at the corner of a street. The gate is made of wrought iron and is decorated with modern designs.

Planning the Wiring for a House

(Continued from page 54)

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Planning the Wiring for a House

(Continued from page 54)
The Car That Made Good in a Day
Planning the Wiring for a House

(Continued from page 60)

with a pendant shade is placed over the sink and a wall receptacle is provided for electrical devices. If windows do not permit the use of a bracket, the fixture over the sink can be suspended from the ceiling. In the hall and on the rear porch are ceiling prismatic balls controlled by switches as shown. At the front entrance is a pendant lantern and in the vestibule is a ceiling flush, both being controlled by switches. On the porch at the left is a ceiling fixture consisting of a prismatic ball and controlled by a switch at the side entrance. Ceiling outlets are installed in the stairways, each being controlled by a three-way switch.

The Second Floor

The wiring diagram of the second floor is shown in Fig. 2. Here again the best arrangements of furniture were determined before the outlets were located. For example, in the front bedrooms the windows were located in this manner, and in each of these rooms twin beds may be used if desired without any interference of the windows. Each room is wired for a ceiling outlet controlled by a switch at the entrance. A baseboard outlet is available between the beds at the windows in the front bedrooms. This serves for connecting a portable lamp and on certain occasions affords a connection for electric devices.

Two wall brackets are provided, one on each side of the dresser, and a baseboard outlet is installed for connecting a portable lamp and on certain occasions affords a connection for electric devices.

The den, which in some cases would be a small bedroom, is supplied with two brackets and two baseboard outlets, and the ceiling is wired for an outlet in the center controlled by a switch at the door. All closets are supplied with pendent lamps and pull-chain sockets. The bathroom mirror is flanked by small brackets and a wall receptacle near the door is provided for the connection of electrical devices. In the upper hall is a baseboard outlet to which a cord may be connected for the purpose of supplying a decorative touch to this otherwise unfurnished space. However, the possibility of using this outlet for this purpose was not sufficiently evident to justify its installation, and the fact that it affords a place for connecting a vacuum cleaner which can serve all rooms on this floor without disconnecting resulted in the installation of this outlet. For the latter purpose the outlet has well proved its worth. In fact, outlets may often be justified on the basis of a dual capacity of this character.

Basement Wiring

In the basement, Fig. 3, the wiring is likewise adequate. A switch near the kitchen entrance to the stairway controls the lamp which illuminates the stairs. A switch at the bottom of the stairway controls the ceiling lamp near the heater and this immediately supplies enough light to make it possible to distinguish any objects in the basement. Above the laundry trays and somewhat to one side is a ceiling socket for a pull-cord snap-switch. There is an outlet for connecting a vacuum cleaner, a flat iron, or other device. Over the workbench is a wall receptacle, and a similar outlet over the toilet. The fuel bin and each contains a ceiling outlet, with an indicating switch in each case outside. These conveniences which add much satisfaction of a basement are most basements appear by denying caves whose chief contribution is to contribute lamps upon the shins of the invader.

All Essential

A comparison of these policies with those of houses of equal times as much would suggest a difference in this case, but it is still affirmed that every one has a right to exist. The cost of this additional plant is no insignificant item of the entire investment. The house is provided with a heat, a source of satisfaction even in the coldest months. One of the best proofs of this is that every one has used at least twice as much heat as previously. The bathroom mirror is flanked by small brackets and a wall receptacle near the door is provided for the connection of electrical devices. In the upper hall is a baseboard outlet to which a cord may be connected for the purpose of supplying a decorative touch to this otherwise unfurnished space. However, the possibility of using this outlet for this purpose was not sufficiently evident to justify its installation, and the fact that it affords a place for connecting a vacuum cleaner which can serve all rooms on this floor without disconnecting resulted in the installation of this outlet. For the latter purpose the outlet has well proved its worth. In fact, outlets may often be justified on the basis of a dual capacity of this character.

Cost and Upkeep

Adequate wiring such as this outlined does not necessarily mean operating cost. The slight additional cost is in terms of the entire house and of the repairs that may be required. These are easily ascertained by consulting the electrical contractor. Furthermore, it has been proved that adequate wiring has given the necessary efficiency to connect additional devices without the necessity of disconnecting any other outlets.

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The Growing Farms of France

(Continued from page 51)

the soil plowed and seeds planted. Cable tractors remove the barbed wire and wreckage. In the Department of Cousey, where the American Committee for Devastated France has established twenty agricultural syndicates, and where they have twenty tractors that they loan to small farmers, three thousand acres of devastated land have been reclaimed and are growing. Similar progress is reported in other districts of Northern France.

In the Department of the Aisne (where the American Committee works) there were approximately 25,000 hectares (a hectare is 2 1/4 acres) which were so badly scarred and so utterly destroyed, that no attempt was made, because of the expense, to clear and level the soil. The American Committee invited an expert from this country, Mr. Hal Fullerton, to give practical advice in this matter, and he is in accord with the Director of Agriculture for the Department of the Aisne, that it is not a question of uncultivable lands; on the contrary, there is vegetation at the very bottom of the shell holes, proving the soil to have retained its value, but until France has settled some of her more pressing needs, these 25,000 hectares will remain untouched pending the settlement of her indemnities.

The work accomplished by the French Government in putting the highways into condition, as well as the very great number of temporary barracks which serve as school buildings and homes which have been erected by the Government, is staggering. André Tardieu in an article recently issued to him, reports 3,800,000 hectares of shell ground cleared; 1,500,000 hectares placed under cultivation; 1,799,000 houses fully repaired, 50,000 provisionally repaired and 8,500 constructed.

France has confidence in her destiny. There is not a shadow of pessimism. The reconstruction of her devastated areas will be slow, but today, in and gardens, tilled and sown, triumphantly frame her ruined villages. People are fully aware of the pressing problem before the Government and the magnitude of the task before Milleraud to secure her claims of indemnity with which to reconstruct, shattered homes, and to maintain France's position in the world.

The American Committee for Devastated France is planning to organize a French Agricultural School, in cooperation with the French Government. It will consist of a demonstration farm of 375 acres with sufficient housing capacity for eighty boys and eighty girls—war orphans—and the purpose of the school will be to make it an educational and demonstration center for the young farmers of the district, many of whom have been denied educational advantages for five years during the war, although they are now beyond school age. There will be practical demonstrations, for instance, of the use of the wheel-hoe, one of the most useful of modern implements, the motor-driven implements, the plow for opening furrows, and the tillers that have proven of so much use.
THE CURTAIN RISES on the FIRST ACT of the HOLIDAY SEASON

Vantine's is the Mecca for seekers of the unusual—the gifts you cannot get elsewhere—the one institution in this country where many may be found the largest and most varied selection of distinctive and unique Oriental objects of art and utility.

Things that have never been in your home and that carry with them an abiding charm, remembered long after the price is forgotten.

You may shop by mail with the same assurance of satisfaction as if you were a visitor in person.

Write us your Holiday needs and we will make suggestions.

No. 2901-H. Chinese Basket with handle, tied with bow of ribbon on top. Pack with a delightful assortment of Oriental delicacies. Three sizes, varying in price from $3.00 to $10.00

No. 9254-H. Child's Modeling Outfit, consisting of 4 moulds, including lion, tiger, horse and elephant; 4 circular cakes of modelling material, eash a different color; 4 wooden pedestals, one large size wooden work board, 1 glass tube of gold paint, 1 glass tube of silver paint, modeling knife, etc., and colored reproductions of animals to guide youthful sculptors. An exceptionally interesting and highly educational plaything, that any child is sure to appreciate. Price complete $1.50

No. 5598-H. The long shoulder and flowing skirt of this kimono are but two of its attractive features, while the wide, shapely sleeves are cut in such a way as to dispel the awkwardness usually found in kimonos of domestic manufacture, usually offered elsewhere at this price. This pretty model is made of Habotai silk, with lining and interlining of silk, and is hand embroidered in cherry blossom or chrysanthemum designs in natural colors on grounds of pink, light blue, lavender, old blue, black and navy. (In ordering please be sure to state color and design desired.) Price $26.00

No. 8022-H. Japanese Bronze Shippo (Cloisonne) Koro or Incense Burner with carved open-work wood cover, jade knob, and carved wood stand. Design inlaid with colored enamels. Size of Koro 5 x 4 1/2 inches. Price $12.00

No. 7039-H. Ladies' Japanese Quilted Silk Slippers, hand-embroidered in floral design, assorted colors. This slipper is made especially for winter wear and is warm and comfortable. Be sure to state color and size desired. Price, pair, $1.50

No. 3542-H. Japanese Cigarette Box. Press the spring and the stork dives down into the box and automatically picks up a cigarette; size 3 1/2 x 4 1/2 x 2 1/2 inches. Price $3.75

No. 19272-H. Japanese Marble Ash Receiver. Made to represent a piece of bamboo with Lizard crawling on the edge, looking into the bowl. The lizard is made of bronze and modelled by Maruki. Comes in white, mottled green, and variegated colored marbled. Price $12.00

The Vantine neckwear for Men is made up from the finest and most exclusive Oriental Silks, including the very newest effects in uncommon Brocades, combining with good taste those undefinable shades peculiar to Oriental genius.

Prices from $1.50 to $4.00
The Ware of Thomas Whieldon, Potter

(Continued from page 27)

Carry out the color scheme of your room with KAPOCK upholstery, cushions, lamp shades, etc. to match. Double width permits of splitting and their "Long-Life-Colors" of careful washing.

Genuine KAPOCK has a lasting thread in selvage

Send us your drapery dealer's name and you will receive our "KAPOCK SKETCH BOOK" instructing you in colors, the newest ideas in home furnishings.

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Dept. C.
PHILADELPHIA

Whieldon bottle, teapot and coffee-pot, from the collection of Mr. Louis E. Myers

The collector interested in ceramics still stands a good chance of picking interesting bits of Whieldon ware, though he must not hope for "a tortoise shell plate at 25", nor overlook the fact that the term Whieldon has come to be applied as a generic term to all the varied Staffordshire wares of the sort in which Whieldon himself excelled. As I have said, Whieldon did not mark his wares and must become familiar with attributing specimens in private or public collections or in the collections of reputable dealers in order to obtain the superiority of genuine Whieldon pieces. Fortunately, American museums have many fine Whieldon wares, although private collectors of Whieldon have been few in America, their numbers are increasing.

Probably the "image toys" and chimney pieces will continue to hold their place in the heart of the ceramic collector. I do not agree with English authority on ceramics who insists that we must assign the majority of figures generally given to Whieldon to the Wood family, unless he can refer to pieces carelessly attributed to Whieldon. For instance, there is a piece in the head that certainly is characteristic of his work and what I have been unable to locate. Whieldon's type appears rather different from that of Wedgwood, and it is not improbable that some of those delicate pickle trays, scalloped plates, perforated teapots of tortoise shell, and agate ware so highly prized, are the work of his own hands. Probably Wedgwood's experimental piece and ideas came somewhat in conflict with what may have been Whieldon's conservatism, and the partnership was dissolved in 1759. During the years of their association, however, agate ware was their principal product, and Wedgwood himself made red "whitestone ware" was the primary article of the manufacture, and pieces were now reduced so low that potters could not afford to bestow much expense upon it.

Cauliflower, pineapple, melon, and other wares became very popular in England and were imitated extensively in many districts. The glaze of the green leave of the cauliflower ware against the crossed initials gives a fine contrast. Certain Whieldon pieces of the fifth class possess a luminous orange brown tint, the applied leaf ornament being in yellow of a pale tint. This is an example of Whieldon's own pieces will hardly be mistaken.

True Whieldon Ware

The collector interested in ceramics still stands a good chance of picking interesting bits of Whieldon ware, though he must not hope for "a tortoise shell plate at 25", nor overlook the fact that the term Whieldon has come to be applied as a generic term to all the varied Staffordshire wares of the sort in which Whieldon himself excelled. As I have said, Whieldon did not mark his wares and must become familiar with attributing specimens in private or public collections or in the collections of reputable dealers in order to obtain the superiority of genuine Whieldon pieces. Fortunately, American museums have many fine Whieldon wares, although private collectors of Whieldon have been few in America, their numbers are increasing. Probably the "image toys" and chimney pieces will continue to hold their place in the heart of the ceramic collector. I do not agree with English authority on ceramics who insists that we must assign the majority of figures generally given to Whieldon to the Wood family, unless he can refer to pieces carelessly attributed to Whieldon. For instance, there is a piece in the head that certainly is characteristic of his work and what I have been unable to locate. Whieldon's type appears rather different from that of Wedgwood, and it is not improbable that some of those delicate pickle trays, scalloped plates, perforated teapots of tortoise shell, and agate ware so highly prized, are the work of his own hands. Probably Wedgwood's experimental piece and ideas came somewhat in conflict with what may have been Whieldon's conservatism, and the partnership was dissolved in 1759. During the years of their association, however, agate ware was their principal product, and Wedgwood himself made red "whitestone ware" was the primary article of the manufacture, and pieces were now reduced so low that potters could not afford to bestow much expense upon it.
FIVE generations have marked their time by clocks bearing this time-honored name.

The Orient has been the inspiration—America the fulfillment.

Every rug we weave faithfully reproduces colorings, designs and richness of texture of the most representative rugs from the Far East. Portfolio of color-plates, also nearest dealer's name sent upon request.

JAMES M. SHOEMAKER CO., Inc.
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Pallas Athena Vase of Silver

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Vases for Flowers

J.E. Caldwell & Co.

Jewelers Silversmiths Stationers

Philadelphia

The Ware of Thomas Whieldon, Potter

(Continued from page 68)

any such pieces, as he retired from business in 1780 and there seems to be no evidence of a reliable nature that assigns the introduction of the Toby jug into ceramic art prior to that date. There is no doubt but that Whieldon's figures were imitated during the period of his activities and afterward, but it is clear that he gave no difficulty in discovering which was the ceramic wheat and which the imitator's staff.

Beyond the fact that he became a consummate craftsman, we know little of Thomas Whieldon's early life. Likewise the details of later activities are more meagre than we could wish. But we do know that he was a man of simple nature, and that with perseverance, thrift, sound common-sense, application and ability he could exercise an influence once upon Staffordshire wares that a powerful political party was unable to surmount. The dignity of High Sheriff of Leicestershire, to which office he was appointed. He died in 1798.

Crops to Grow In the Cellar

(Continued from page 55)

comes in bricks, should be broken into pieces about the size of an egg and then planted about 4" apart and from 2" to 4" deep. The bed should then be smoothed and again slightly compressed. If the surface layer has become dry it should be sprinkled with about a foot of straw to prevent the air from reaching the surface of the bed. The mushroom, like all other fungi, is not benefited by fresh air.

Growth

The best temperature for mushroom raising is about 54° F. and no one should attempt to raise them in a place over 60° F. In warm atmosphere imports and other mushroom enemies have a better chance of development and the quality of the mushroom will be affected. In hot weather they are small and long-stemmed. On the other hand, at a temperature continuously 45° F. they will develop so slowly as to be unprofitable. For the best quality mushrooms, it is advisable to keep the temperature fairly low. The surface should be kept moist but not wet and care should be taken that the drainage and ventilation are good. This is particularly necessary in caves and cellars.

Under favorable conditions mushroom raising is about 54° F. and no one should attempt to raise them in a place over 60° F. In warm atmosphere imports and other mushroom enemies have a better chance of development and the quality of the mushroom will be affected. In hot weather they are small and long-stemmed. On the other hand, at a temperature continuously 45° F. they will develop so slowly as to be unprofitable. For the best quality mushrooms, it is advisable to keep the temperature fairly low. The surface should be kept moist but not wet and care should be taken that the drainage and ventilation are good. This is particularly necessary in caves and cellars.

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Make Evenings Worth While

With its warm, welcome glow, the correctly chosen library lamp imparts a simple touch of elegance and coziness to the setting.

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An Ideal Sofa for Small Apartments

The usual Sofa by day Converted into a Comfortable Bed at Night for the Occasional Guest.

Made with Adjustable Drop Arms—Spring Seat with either Down or Hair Mattress and Pillows—Covered in Plain Sateen.

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Interior Decorating

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"Suggestions in Reed Furniture" forwarded on receipt of 25c postage
Give Careful Thought To Your Kitchen

Give at least as much thought as you give to interior decorations or the selection of your furniture. Your kitchen is the heart of your home and your range the most important item. Choose your range with special care. A built-to-order Deane French Range is designed to meet the conditions peculiar to your home. The number in family, the extent to which you entertain, the fuels obtainable and the floor space available are four important factors that help to fix the type of range you need. No two homes are alike. The range that serves one excellently may not give equally good service to another.

The range illustrated was designed to fill special requirements where electricity and gas are both obtainable. The electric section has a cooking top with four eight-inch discs and a large oven, all controlled by “three touch” switches, and a broiler. The gas section has four single burners under removable, corrugated bars, a large oven, a roll oven and a broiler. Ovens and broilers have platform drop doors.

The range is built of Armco rust-resisting iron, with polished, hand-forged, wrought-iron trimmings. There’s nothing fussy about it, and it’s surprisingly easy to keep clean.

If you want further information about Deane French Ranges, give us the information called for in the second paragraph of this advertisement and ask for “The Heart of the Home,” our portfolio of specially designed ranges.

BRAMHALL, DEANE CO.
263-265 West 36th St. New York, N.Y.
Distinct Advantages of Kelsey Health Heat

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 radiators, 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.

Desiring further particulars, you will find our booklet “Some Saving Sense on Heating” most interesting. We will gladly send it to you.

New York
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The “WHITE HOUSE” Line—STEEL DRESSERS
WHITE ENAMELED

“WHITE HOUSE” Units—E. P. Charlton Residence, Westport Harbor, Mass.

IS YOUR KITCHEN IN KEEPING WITH THE REST OF THE HOUSE

“WHITE HOUSE” Units installed in the service portion of the house will assure attractiveness and efficiency

INFORMATION ON REQUEST
JANES & KIRTLAND
133 West 44th Street, New York
The Lincoln-Douglas Debate

The famous debate between Abraham Lincoln and Stephen A. Douglas, both campaigning for the United States Senatorship from Illinois, made the year 1858 ever memorable. The Lincoln-Douglas debate brought to a focus the varying views on sectional questions which the Civil War ultimately settled.

"1858 is a memorable date for the painting craft, too. For it was then that Berry Brothers first began the manufacture of those varnishes which have since become the world's standard of quality. My granddad tells me they gave the same satisfaction then as now."

Berry Brothers made the first Hard Oil Finish—now known as LUXEBERRY WHITE ENAMEL, the covering floors the world around. It's water-proof, of course; but its durability is a marvel to home-builders and home-owners.

Then there's LUXEBERRY WHITE ENAMEL, made in pure white and the newer shades of gray and old ivory.

excellence with aesthetic appeal. It may be technically good and yet cause no emotion, no thrill in his friends. It is not at all necessary that it should cause this thrill in them; it is enough that he feels it.

Third—the price must be within his reach. This, of course, is out of the realm of either aesthetics or technique, that does not apply. In fact, it is altogether beside art. It is inexpensively vulgar—but necessary.

Where to Use Them

There are five places in a house where prints are appropriate—in the bedroom, in the library, in the nursery and in hallways. Drawing rooms require paintings. Dining rooms ought to have something a bit more luminous: color prints will do, but black and white ones seem out of place.

In the bedroom the print has its finest triumph. Not too many should be used, but just enough to balance the wall spaces. Landscapes, marines and flower pieces in color are most appropriate, and the treatment should be delicate. Exhilarating is the best medium. The prints selected for one's bedroom should reflect one's individual taste in the fullest, without a thought to anyone else on earth.

In the library, prints should have broadness of treatment and should be selected with some thought for decorative value. The esthetic thrill is not quite so compulsory, and can give way in some measure to sentimental and intellectual appeal. The better, of course, has nothing to do with art which should be purely esthetic, but in a library pure art need not necessarily be the sole standard. Historical and topographical works, such as representations of old houses, may have both elements.

The living room is the only room where it is safe to mix prints and paintings, and whichever you use the sole standard should be your own individual love of the picture. If there are to be some paintings, it is best that your prints should also be in color, lithographs or wood blocks.

In the nursery, the mother can employ a great variety of devices. Childhood fantasy to themes that at first glance would seem only a grown-up work. Here is the very home of the esthetic thrill. Children's sensitivities are not blunted, their emotions are keen and they react surprisingly to works that have beautiful color and some of the most famous authors. All that is art unless it brings a thrill of esthetic pleasure to some one or other. Is your home full of these works, such as representations of old houses, which your contemporaries who make prints cannot give you the emotion that will tend to make life a little more comfortable and a little more worth living.

Seeing Your House Before It Is Built

(Continued from page 35)

drawing, so that the best location for the house, and the best plan for its approaches and gardens can be accurately determined.

The house-model itself may be variously construed, the work being done either by a professional model-maker, or by the draughtsmen in the architect's office. The material may be clay, wood, or card-board, or a combination of these, colored up as artfully and convincingly as skill and ingenuity can be the maker may contrive. Some models are made rather roughly, especially small scale models, while others of made with the utmost care for every detail which can be shown. Lawns are usually done with green paint, gravel walks with gray and sand, brick walls with paint, and trees and shrubbery with dyed sponges or seaweed dyed green.

The reader, by this time, doubtless shares the writer's opinion that it must be no end of a lot of fun to make one of these models, which, indeed, it is if one enjoys handicraft even a little. With the expenditure of a sufficient amount of time (and hence money) a really beautiful model may be constructed. In many cases the maker conveys effects in the texture of materials, and pat transparent celluloid for the windows.

Obviously, the making of a scale model is an extra price even if it cannot be called for as a part of the architect's services as embraced in the standard form of agreement. The influence will greatly aid esthetic enjoyment, and often suggests such changes which could become apparent only in a three-dimensional study. When the model has reached a stage of
Oni: of the fifty small face brick houses shown in "The Home of Beauty."

"THE STORY OF BRICK"
An artistic booklet with attractive illustrations and useful information for all who intend to build. The Romance of Brick, Extravagance of Cheapness, Comparative Costs, How to Finance the Building of a Home, are a few of the subjects treated. Your copy is awaiting your request. Send today.

"THE HOME OF BEAUTY"
A book of fifty designs of attractive small Face Brick houses, selected from four hundred drawings entered in a national architectural competition. The houses represent a wide variety of architectural styles, with skilful handling of interior arrangements. Sent on receipt of fifty cents in stamps.

HODGSON Portable HOUSES
A House That Will Last A Lifetime
Hodgson Portable Houses are built for permanent use. From the one or two room cottage to the house of ten or more rooms they will stand the wear and tear of years and weather.

Hodgson Portable Houses are simple in construction. Delivered in painted sections—plainly marked—they can be firmly bolted together without the aid of skilled workmen. There can be no mistakes—doors and windows have their places and fit perfectly.

Hodgson Portable Houses are beautiful. Specialy designed Hodgson lattice work can be used with flowers, vines and shrubbery to produce an effect of great attractiveness.

There are Hodgson Portable Houses for every purpose—churches, hospitals, schools, barracks, offices, garages, play-houses, bird-houses, and dog-houses—all built to last.

Write today for catalog.

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PLAN your FENCE NOW
In the spring you will not want the garden or lawn disturbed, and you will therefore want your fence erected early. Or you will want the tennis court backstop up so that you may train flowers and vines upon it. In these days of freight embargoes, the one way to be sure of having it is to order ahead.

Ordering ahead means planning ahead; and that is just what our service department is prepared to help you with. May we tell you of our service, and send you an artistic little book of fence designs?

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Afcco Fences include all types and grades of wire and wrought iron fence for residences, schools, institutions and industrial plants.
Seeing Your House Before It Is Built

(Continued from page 58)

after the building is erected, but naturally it is less expensive to put it in during the building and when planned for beforehand than it is to put pipes through a house after it is built.

Operation

With the stationary type cleaner you have no machine to move about—you simply move the tool attached to the hose and the tools are just as light as those of the portable machines. There is no electric connection to make, no electric wire to carry unconsciousness along. A patented device prevents the hose from becoming detached accidently.

The usual tools come with the installed cleaner, such as crevice, point, felted sweeper, brush, duster, etc. Other tools can be made to order to fit any particular need.

One thing delightfully obvious in the stationary cleaner is the noise. The woman has awakened as well as the spirit when she considers the best portable cleaner on the market, yet the noise is a great drawback. The stationery cleaner is therefore a heaven in the sick room and it is easy to see why the newer hospitals take as readily to them as to the piped water system.

Then, too, having the baseboard vents in each area in large houses, with the cool view, and the comfortlessness of this skin cleaner upstairs and down, over hill and dale, is a selling point for the piped cleaner. The stubbornness of cleaning, due of course to the tremendous air velocity—a canned hurricane. However, in the small residence the greater cold and drafts are not an impediment because of the great efficiency of the portable machines.

Where there is a garage in the family, and it is piped for cleaning, the machinery, instead of being permanently installed, can be mounted on rollers and can be wheeled and attached to the pipes in that building. Therefore the necessity of two machines is solved where the other is piped.

Yet when the buildings are widely separated it is best to have one of the good portable machines which are on the market in so many designs, and are adapted to so many and varied uses. Therefore we see the portables as indispensable and see them filling fields that the installed can never hope to fill.

The fact that the stationary entails no dust bag does not mean it will be a labor-saving activity. Then, too, no matter how good the dust bag is of the portable vacuum cleaner, the very fine dust must escape through the bag into the room. In the stationary type the cleaner politely does its cleaning in the cellar. This point has been made valuable to chocolate makers, who want to save the loss of chocolate in packing boxes, to manufacturers who want to obviate the retaining of poisonous dust among the workers, etc., etc.

In the stationary type of portable vacuum cleaners the suction is caused by the pump or fan type machine. Some manufacturers advocate one, some another. In picking your winner you must go to the best manufacturers and see for yourself. Let the other intrinsic parts of the machine need not bother us. Go to these best makers and make them responsible for your purchase. None of us being engineers, we have to depend on the reputation of the best makers.

The stationary cleaner can do more work than the portable, it will last longer because the machinery is heavier, yet there are drawbacks to it as to the portable machinery which is not at all point open to the eye. For example, the
Stucco and Steel Defy Fire

HOMES that are stuccoed over Metal Lath defy fire and they last. Such structures are literally sheathed in steel and cement. Even though another finish is used for the exterior, the necessary protection can be obtained, providing always the interior plastering be done over a base of Kno-Burn Metal Lath.

Kno-Burn Metal Lath puts a heart of steel in your walls and ceilings. It protects the wooden structural members from fire. And it keeps your plaster and stucco from cracking and falling.

The most beautiful decorative plastering is done over Kno-Burn because its use prevents streaks or discolorations. Ask your architect or write us for a copy of our Builders’ folder.

North Western Expanded Metal Co.
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Chicago
New York Atlanta Los Angeles Boston Cincinnati Minneapolis

A Togan Garage is beautiful. This is your first impression when you see the completed structure. In addition, remember that this garage comes complete, even to painting, from the factory. That it can be erected by unskilled labor in a day. That the job completed costs less than building in the old way. And, that the building is guaranteed by us and by your dealer.

There’s a Togan Garage that will agree architecturally with every home.

Togan Garages
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An interesting brochure concerning Togan Garages, with photographs, will be sent free on request or nearest dealer.


Greater Beauty
with Economy
For a home exterior of infinite beauty and practicability, specify "Creo-Dipt" Stained Shingles which merit deepest approval also for their true first-cost and upkeep economy.

Each shingle is stained separately, uniformly and permanently one of 30 beautiful shades of red, brown, green, grey. Bundled ready to lay. Proof against dry-rot and weather.

CREO-DIPT COMPANY, Inc.
3012 Oliver St. No. Tonawanda, N.Y.
Our representatives visit all the larger cities. We shall be pleased to begin complete plans, showing the foundation and showing the details of the house, including the following:

The scale "elevations" are four points of the compass. A perspective drawing equaling one foot in the actual building department and all the contractors on the job with identical data about the house.

The foundation plan will show the cellar walls, and all piers or piers of masonry, as well as the exact definition of what portions of the whole area will be excavated. This drawing, and all other plans, are thoroughly "figured"—that is, all distances, measurements and dimensions are given in detail as shown on the two preceding pages, are, in effect, miniatures of the proposed houses they represent. Model-making, however, like many other pleasant things, is expensive, and the usual procedure is to go on foot. One of the reasons why the original drawings are accurately made on the same scale as the actual building, and will aid in maintaining the general moisture supply.

The third drawing now to be made is in fact a set of drawings—the one-quarter inch scale working drawings from which blueprints are made and the house built. A word about blueprints. The drawings from which blueprints are made are on thin tracing paper or tracing cloth, so that they may be printed exactly like a photographic film. The drawing being positive, however, the prints are negative, showing white lines on a dark background, instead of black lines on a light background. The original drawings always remain in the architect's office, and the purpose of sets of blueprints is to furnish the client, the local building department and all the contractors on the job with identical data about the house.

The meaning of "one-quarter inch scale drawing" is simply that these drawings are accurately made on the same scale as the actual building, and will aid in maintaining the general moisture supply.

The set of one-quarter inch scale drawings includes the following: complete plans, beginning with foundation and ending with attic, complete elevations and details; and ending with attic, complete elevations. The printing and the order of the sheets is such that the prospectus for the house is broken down into sections, and a typical section, and sometimes a roof plan.

Finally, there are the problems of dust and insect pests. The first should be removed regularly, depending on the local conditions. The soil should never be allowed really to dry out, nor should it be kept muddy. When water is applied, put on enough so that it comes out through the hole in the bottom of the pot. If the pots are kept standing in shallow saucers, the surplus water will not soil the floor and will aid in maintaining the general moisture supply.

The meaning of "one-quarter inch scale drawing" is simply that these drawings are accurately made on the same scale as the actual building, and will aid in maintaining the general moisture supply.

The set of one-quarter inch scale drawings includes the following: complete plans, beginning with foundation and ending with attic, complete elevations and details; and ending with attic, complete elevations. The printing and the order of the sheets is such that the prospectus for the house is broken down into sections, and a typical section, and sometimes a roof plan.

Finally, there are the problems of dust and insect pests. The first should be removed regularly, depending on the local conditions. The soil should never be allowed really to dry out, nor should it be kept muddy. When water is applied, put on enough so that it comes out through the hole in the bottom of the pot. If the pots are kept standing in shallow saucers, the surplus water will not soil the floor and will aid in maintaining the general moisture supply.

The Case of the Stationary Vacuum Cleaner

(Continued from page 76)

The Placing and Care of House Plants

(Continued from page 49)

The Evolution of a House Plan

(Continued from page 37)

These models, ingeniously executed in detail as shown on the two preceding pages, are, in effect, miniatures of the proposed houses they represent. Model-making, however, like many other pleasant things, is expensive, and the usual procedure is to go on foot. One of the reasons why the original drawings are accurately made on the same scale as the actual building, and will aid in maintaining the general moisture supply.

The third drawing now to be made is in fact a set of drawings—the one-quarter inch scale working drawings from which blueprints are made and the house built. A word about blueprints. The drawings from which blueprints are made are on thin tracing paper or tracing cloth, so that they may be printed exactly like a photographic film. The drawing being positive, however, the prints are negative, showing white lines on a dark background, instead of black lines on a light background. The original drawings always remain in the architect's office, and the purpose of sets of blueprints is to furnish the client, the local building department and all the contractors on the job with identical data about the house.

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The Case of the Stationary Vacuum Cleaner

(Continued from page 76)

The Placing and Care of House Plants

(Continued from page 49)

The Evolution of a House Plan

(Continued from page 37)
1 V e m b e r, 1920

Portrait of Mrs. Ker-Seymer by Sir Thomas Lawrence

in the collection of
RALSTON GALLERIES
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Sheraton Writing Table on stand—pair of 18th Century Globes—Fruit and Flower Picture, gold frame

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Are You Content with Seventeenth Century Closets in Your Home?

The closets of the professional modern American home are relics of the Seventeenth Century when the only known means of hanging clothing was on hooks or pegs. It is no longer necessary to entrust fine attire to the mercy of primitive hooks that destroy their shapeliness and beauty. There is a better way.

Install the KNAPE & VOGT Garment Care System

This system puts your closets in order and makes your wardrobe accessible.

In new buildings the installation of this system makes it possible to plan smaller closets that will hold more garments and keep them better. The saving in space amounts to at least $500 in a $10,000 house. Ask your architect.

This system of garment care modernizes closets in old or new homes, apartment houses, hotels, clubs, lodges, etc. Carriers are made in all sizes from 12 to 60 inches in length.

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

An Electrically Driven
Pneumatic Water System
— Ideal for Residence Use

Country homes having isolated electric light plants, or served by the lines of power companies, now may have the added advantage of running water, even though not connected with city mains.

A Typhoon Pneumatic Water System electrically driven, as shown below, provides an automatically operated plant entirely adequate for country house and grounds. Capacities up to 350 gallons.

Source may be well, spring, stream or nearby lake. One country home thus equipped draws an always-cold supply of pure water from the depths of an adjoining lake. Diaphragm pressure regulator keeps constant pressure in tank.

Such a plant provides water for drinking and cooking, for washing, for lawn, grounds and garage, and is also a valuable protection against fire.

Your dealer will be glad to furnish particulars as to best size for your country home.

A Worth While Christmas Gift
that brings Happiness for a Lifetime. There is no gift that gives more happiness than a Dodson Bird House or feeding device. Every year will bring to your friend the memory of your loving thoughtfulness.

Dodson Bird Houses and Feeding Devices Win the Song Birds
because they are scientifically built by Mr. Dodson, the best known bird man in the United States, who has spent a lifetime in studying the birds, their habits, and in successfully attracting them to Beautiful Bird Lodge, his home and bird sanctuary on the Kankakee River.

The Dodson Bird House adds to the beauty of your grounds and the birds protect your trees, shrubs and gardens.

Order Now—Free Bird Book on request, illustrating Dodson Line, giving prices; also beautiful colored bird picture free.

Joseph H. Dodson
President American Audubon Association
731 Harrison Avenue
Kankakee, Ill.

We have a Typhoon Water System for every country house in electric or engine drive.
The one-quarter inch scale roof-plan is of obvious value in making sure of the exact execution of the complicated roof of a rambling, spread-out kind of house, and any extra thought which is expended upon this very important part of the plan should be well rewarded by results. Mr. Lindeborg, who designed the house shown in the various drawings illustrating this article, has devoted much thought, and an equal amount of natural imagination, to the possibilities of the roof; the result is apparent in his work.

The Scale Details

Progressing, now, beyond the one-quarter inch scale drawings (general), the next drawings to be made are the scale details, which are very important as instruments of service in securing fine results.

Scale details are made, in different architects' offices, variously from one-half inch equaling one foot, to three inches equaling one foot. One-half inch to the foot, three-quarter inch and one inch and a half inch are the scales most frequently used.

These are the drawings so frequently referred to in the notes on the quarter-inch scale drawings, and their purpose is to show with greater exactitude what is possible at small scale. Such special pieces of design and construction as stairs, fireplaces, built-in bookcases, window seats, pantry cupboards and the like.

Even these details, however, often need to be supplemented by a still more exact kind of drawing, which, as appears on the drawing, is an "F.S." meaning "Full Size Detail." These are used, primarily, to show actual profiles of moldings, and drawn at identically the same size the work itself is to be executed. Cause of the needed greater freedom in manner in which actual size moldings and other details are shown on a set of "F.S.D." is often difficult for the non-architectural mind to grasp the meaning of a sheet of moldings, other close-ups from the general drawings.

Full size details are very important in that they assure the execution of the work in true accordance with the architect's intention.

All Things Considered

It will be seen from this very brief review of the evolution of the set of plans (which aren't all "plans") that every detail of a house comes under consideration in the making of drawings from which it is to be built. Certain things may be changed as the work proceeds, and many other things were roughly suggested in the one-quarter inch scale drawings with every detail very well developed in the later scale details.

These are the main facts about architects' drawings, which are thoroughly understood by any prospective builder. No architect will be glad to see his client could talk with him understandingly and appreciatively about the constructive stages of the work which come up for approval.

Period Designs in Musical Instruments

(Continued from page 47)

The Evolution of a House Plan

(Continued from page 78)

design. And when that is very much altered, the instrument is changed. The same idea applies to the phonograph. Primarily it is created to reproduce sounds. It cannot be modified to take some entirely different form, to be combined with the lamp or concealed in a closet, without impairing its effectiveness. The first consideration in the choice of musical instruments is that they be irreproachable in their tonal attributes, but from that point on the use of one's discretion and artistic advice is to be recommended.

Louis XVI and Adam

In models of Louis XVI days, the character of the straight lines, with the fine elaborated carving, is reproduced by many excellent manufacturers of the pianoforte. In some instances, the craftsman of today has so cleverly taught the mood of yesterday that he has given three pairs of supports instead of three legs, each pair substantial but of such fashioning that they look rather delicate, and each pair held together by a typical ornamented coupling. Some instruments of this period are admirably adorned with inlaid patterns ornamented with florid moldings, legs lined with parallel frettings, and similar conventions of the period.

Adam pianos and phonographs are quite the vogue. They are in the mood of those simple, delicate creations of Robert and James Adam; they have the fine proportions and the hand-painted decorations those men loved well. Practically every period has been quite faithfully covered by the makers of the phonograph and piano. The Georgian epoch with its spiral legs and somewhat erratic carving is represented by details of our days of our country are remembered faithfully with an almost Puritan character of decorativeness. As to the Chinese, the Renaissance, Phyfe and many other types, the period of massive though graceful beautiful quality is represented; while the delicate, diminutive white has the delicate, diminutive effect. The makers of the phonograph, organ, and phonograph cases are quite faithfully covered by the builder of the piano. The Georgian epoch with its spiral legs and somewhat erratic carving is represented by details of our days of our country are remembered faithfully with an almost Puritan character of decorativeness. As to the Chinese, the Renaissance, Phyfe and many other types, the period of massive though graceful beautiful quality is represented; while the delicate, diminutive white has the delicate, diminutive effect. The makers of the phonograph, organ, and phonograph cases are quite faithfully covered by the builder of the piano. The Georgian epoch with its spiral legs and somewhat erratic carving is represented by details of our days of our country are remembered faithfully with an almost Puritan character of decorativeness. As to the Chinese, the Renaissance, Phyfe and many other types, the period of massive though graceful beautiful quality is represented; while the delicate, diminutive white has the delicate, diminutive effect. The makers of the phonograph, organ, and phonograph cases are quite faithfully covered by the builder of the piano. The Georgian epoch with its spiral legs and somewhat erratic carving is represented by details of our days of our country are remembered faithfully with an almost Puritan character of decorativeness.
THE ter-centennial celebration this fall of the landing of the Pilgrims at Plymouth Rock is refreshing our memories on the sterling qualities of the forefathers. They realized the paramount importance of the home in their quest for political and religious liberties. And their experience as home-builders is of interest to present-day builders.

From among the many woods in the virgin forest they soon found that for ease of working, durability, and "staying put" no other wood equalled

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It is true that White Pine costs a little more, but from the point of view of service and satisfaction it is the most economical wood for this special purpose.

"White Pine in Home-Building" is beautifully illustrated with old Colonial and Modern homes, full of valuable information and suggestions on home-building, and gives a short, concise statement of the merits of White Pine. Send for it now. There is no charge for it to prospective home-builders.

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have been courting the beautiful out-doors with all its wealth of sweet odors, brilliant colorings contrasted with restful deep greens—and under all the smell of old mother earth—rich, moist and life-giving.

And now winter is drawing the curtain across this happy vacation land of yours.

But it can't take it all away from you if you have an AGMCO indoor-garden. For here you can have it all in miniature—all but the mountains, lakes and rivers.

So remember! Time is fleeting. You can't afford to miss a single day of the clean, sweet joy of living close to the purest beauty in the world—nature's.

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C-42. No picture is ever complete without a frame. This one is of antique gold with a pediment base and a curved design with shield top. For a photograph 8 x 10 in. $3.50

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C-67. Colonial console set of solid mahogany. Table 32 in. high, top 15 in. wide and 30 in. long. $25.00. Mirror, 20 x 29 in. $10. Set, $50.00.

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Let Your Dream House be a Sunlight Greenhouse

It will pay for itself in pleasure, recreation and profit—

VERY likely the greenhouse of your day-dreams was a costly, troublesome affair both to erect and to operate and perhaps you have sacrificed the pleasure of owning one for these reasons. Not so with the Sunlight Double-Glazed Greenhouse.

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Nothing can give so much enjoyment to so many people, for so long a time, with such safety—as a New Premier Pathoscope. It may be used to broaden the education of your children; it brings to all the pleasures of travel without the usual time or expense: and offers a never-ending and most delightful form of entertainment to every member of the family.

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Think, too, how entrancing to see yourself in motion pictures! Photograph your children at play, your travels, delightful little indoor or outdoor picnic parties—with a Pathoscope camera. Re-create the living, moving reality of your most enjoyable memories.

The Pathoscope projector is so expeditiously built that its pictures amaze expert critics. And perhaps the finest feeling that comes with owning a Pathoscope is knowing that it is safe. Ordinarily inflammable film is dangerous and its use without a fire-proof enclosure is prohibited by State, Municipal and Insurance restrictions. But all Pathoscope pictures are printed on "Safety Standard" film, approved by the Underwriters' Laboratories, Inc., for use by anyone, anywhere, anytime, without a fire-proof booth. The New Premier operates from any electric light current or from a storage battery.

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THE NEW PREMIER Pathéscope
Flickerless SAFETY STANDARD Motion Picture Projector

A corner in a garden remembered for the luxuriance of the planting.
A pergola completely covered with vines forms a natural archway

THE APPEAL OF SMALL GARDENS

It is a pleasant experience when some particular attraction in a garden is recalled again and again so that we long for an excuse to go back and renew our enjoyment of it. It may be a delightfully placed piece of statuary, or a vine-covered arch over a gateway or through the end of a pergola which frames a perfectly familiar view in such a way that it gives a sudden breathless pleasure. Or it may be a recurrent note of color in a perennial border which will haunt us afterward much in the same manner as a theme in music.

In this busy, distracting life of the present day, more than ever before we feel the need of the diversion of our gardens, and it is fortunate that the beauty and satisfying quality do not increase only according to the ratio of size; in fact, in the smaller gardens there are unlimited possibilities for a certain intimacy and perfection of charm which larger gardens very often do not possess. Let us review a few points of concentrated beauty which have left lasting impressions upon those who have visited them.

In a certain garden of extreme loveliness there is a walled fountain of Batchelder tiles. The tiles are of clay in neutral tones of soft brown, except where scrolls or designs occur and then the depths of the design are colored blue. Growing up beside this fountain and bending over it is a shrub of Duranta plumieri which has clusters of delicate blue flowers exactly the shade of the blue in the tile. The play of light and shadow over the face of the fountain, the episodes created by the birds as they visit it to bathe or perch on the bowl, the blue in the tile matched by the blue over-arching flowers creates an effect unique in its charm.

In another garden, embowered in shrubbery at the foot of the steps leading up to the main entrance, is a statue by the sculptor Edward Berge, called "Wild-Flower. That little figure with her petal-like hands and her face as though the sea breezes had strayed into our garden to rustle among the tall evergreen trees possess an entrancing beauty. A pool planted with water grasses which we have gathered ourselves on a trip to the marsh lands of the sea, will always sing a peculiar song as though the sea breezes had strayed into our garden to rustle among the tall evergreen trees possess an entrancing beauty. A pool planted with water grasses which we have gathered on a trip to the marsh lands of the sea, will always sing a peculiar song as though the sea breezes had strayed into our garden to rustle among the tall evergreen trees possess an entrancing beauty. A pool planted with water grasses which we have gathered on a trip to the marsh lands of the sea, will always sing a peculiar song as though the sea breezes had strayed into our garden to rustle among the tall evergreen trees possess an entrancing beauty. A pool planted with water grasses which we have gathered on a trip to the marsh lands of the sea, will always sing a peculiar song as though the sea breezes had strayed into our garden to rustle among the tall evergreen trees possess an entrancing beauty.

There is a certain small formal garden so closely associated with the house that it becomes a sort of association with the French windows open upon a broad shady porch just a half a step above the level of the lawn. It is a walled garden, these walls forming a background for varied and exquisite planting, with charm of which is so diverting for new-comer that a connected conception is a practical impossibility. Two thirds of the way down the garden is a pergola running from wall to wall with vine-covered arches, and the central opening bordered by Italian cypress trees to the central opening in the pergola which perfectly frames Romanelli's Smiling Child, squeezing water from a shell.
ROOKWOOD TILE IN MOSAIC FORM

We have executed other work in this spirit for panels in churches and various interiors.

On the shelf are new forms of Rookwood vases.

Write for literature.

THE ROOKWOOD POTTERY CO.
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After a Chilly Day on the Street—

One's instinctive fondness for a rest-spot for tired feet finds ready answer in this practical device as hundreds of home owners have long since proved. If you're building, remodelling or if you've already built, drop us a line—you're sure to make immediate installations of these Beaton & Cadwell foot rails.

Attachable to radiators of every type and design, nickel plated, and substantially constructed of heavy brass tubing and pressed steel brackets—strong enough to bear an adult's weight. Standard 26 inch lengths, $5.00 each—larger sizes, 5c each added inch.

Inquire about our special Lock Shield radiator valve that prevents banging and hissing. Attachable to any radiator.

Price $1.00 Siz. for $5.00 Twelves for $10.00.

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HAVE you experienced the joy of creating a color scheme that is your own? This is your opportunity in Danersk Decorative Furniture: the chance to select the individual pieces you need for any room, and have them finished in some delightful color harmony to go with a quaint old English print or the fabrics of your own choice.

We make the furniture we offer and finish it for your home. Luxurious overstuffed pieces; dignified dining room sets; beautiful decorated groups harmonious with the choicest line of English prints.

Send for The Danersk A-11 and buy through your dealer, decorator, or direct.

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For FALL WEDDINGS
TOWN OR COUNTRY

CATERING, complete in every detail: trained butlers, ladies' maids, coachmen, carriage men, musicians. Canopy, floral decorations, chairs, etc. Estimates submitted.

628 Fifth Avenue
NEW YORK
Established Eighty-one Years Ago
CUT your fuel bills and do away with half the work and all the annoyance of cooking and you will go far to solve the problem every household is facing today.

"Double" Sterling

The 40 feature. 2 ovens. 2 fuel range

an actually accomplishes these results. 70 years’ experience has enabled us to secure such perfect combustion in the Sterling fire box, grate and flue system, that you have absolute control of your heat at all times. This banishes cooking annoyances, prevents wasting food in cooking and saves fuel. (The regular Sterling Range bakes a barrel of flour with a single hod of coal.)

The 49 inch wide, 4 hole coal range and 4 hole gas range, all on one level has separate ovens. It enables you to cook easily and conveniently no matter how few or how many you have to serve. We leave it to you if this will not eliminate half the work of cooking.

We will send on request a complete descriptive catalog on the “Double Sterling” explaining and illustrating the 40 Sterling features which make it the range for your kitchen.

SILL STOVE WORKS

(Established 1849)

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Makers of Sterling Coal Ranges, Sterling Scientific Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connection write for catalog of the Sterling Range. The Range that bakes a barrel of flour with a single hod of coal.

tan and pink. There is a little blade on the top for cutting the string. $7.50

(61) For the refectory tables now so much in vogue, comes an unusual set of Italian hand-woven linen doilies and runner. The runner is 38" x 54" and the six mats are 12" x 18". The set, complete is $10. Extra mats, 83 each.

(62) A plate in an unusually striking, striped design may be had in two sizes. The one shown here is the salad size. It is Royal Doulton and the colors are lavender and white, black and white or yellow and white. They are $29 a doz.

(63) A great convenience for the traveller or for the apartment that does not boast a laundry, is a collapsible aluminum pressing board. When open, it is 44" long and 6" wide. Closed, it measures 22" long and 9" wide. It comes complete with a fabric cover lined with silence cloth that fits tight.

(64) Another box that is extraordinary for its color and design is shown at the top of another page. It is of toolded and illuminated leather, 10" long and 7" wide. It comes in a variety of colors, ornamented with gold. $30.

(65) A convenience that is time saving and practical should be found in every kitchen is a dish drainer and drain board. It consists of a wire screen that fits in a white enamelled drain board that in turn is placed on the tub or next to the kitchen sink. The dishes are placed in this and the water is allowed to drain off. The dishes will drain perfectly dry in a few minutes, thus eliminating another unit of the servant problem. Made in white enamel with white rubber guard on edge, $8.10.

(66) The plates illustrated are Copeland ware, attractively colored and attractively priced. On a cream ground, the French blue ring in the center is surrounded by the gay wreaths of flowers around and do away with half the work making an interesting splash of color. Sizes are 10", 8", 7", and 5½", and prices, respectively, $15, $13, $11, and $10 a doz.

(67) An iceless refrigerator consists of two earthenware crocks that are submerged before filling in with water. When kept in a draught of an open window, the food inside kept cool by means of evaporation.

(68) There is an excellent flower box for windows, porches or sun rooms, is self-watering and sub-irrigating a need for filling only once a week. In size, $20, $25, $30. It was painted deep, dull blue with a cloisonné design on colors. The under side was also decorated, $25. It may be had in a desired color.

(70) A beautiful iridescent glass flower bowl is $16.50. The bowl has a collapsible aluminum bottom that is latched with a little colored piece for ice. Around the bowl is a gold band in a Cretian key design.

(71) Buddha in any form is interesting and especially so when he is made of crystal, etched with gold. The one shown here is of crystal, etched in a Wi figurine is priced unusually high. A lovely crystal water pitcher. $7.50.

(72) A graceful water pitcher, 5½" high is of crystal, etched in a Willow design. It is finished in aluminum or dark green, purple or red.

(73) A graceful water pitcher. $7.50.

(Continued on page 90)
You do not need to wear a larger size to get comfort in a LINED glove if you buy—

**Hays Gloves**

Lined gloves that really fit—that are always warm and comfortable—that cannot bind and freeze a finger or so—must be made as we make Hays lined gloves.

We use special dies in the cutting and considerably more leather than is usual, so Hays gloves are roomy and warm but still are your regular size.

Like Hays unlined gloves they are made in varied and attractive models—"Superseam" stitching of course—the seams cannot ravel, even though the thread is cut or broken.

HAYs Lined Gloves for Men and Women in Buckskin, Cape and Mocha are sold by the Dealers you like to patronize.

The Daniel Hays Company, Gloversville, N. Y.

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**Individualism in Good Furniture**

There is something about this sofa, the replica of an Italian design, be-speaking the sacred charm of old things.

Its richness in color, fabric and line exemplifies the bond between the masters of yore and the craftsmen of The Elgin A. Simonds Company of today.

Sold at better class furniture shops everywhere.

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One of these is a YALE lock—the other is not

At first glance they look alike.

The outside shape is very similar in both cases.

But the inside? Ah! Now you're coming to it.

Inside there is a big difference indeed—all the difference between a Yale Lock and a lock that is not Yale.

Without the name there would only be two ways of finding out.

One would be to take the lock to pieces and look at its inside. The other would be by watching it at work, seeing how it stood up to every demand that a good lock is supposed to meet. Either way would satisfy you that Yale quality is very much of a reality.

But you don't have to do either of those things.

When you buy a lock, there's just one thing that you have to do to satisfy yourself that it's the sort of lock you really want—see the name Yale on it.

Without that name, a lock is not a Yale. But when that name is there you know that the inside of that lock has everything that makes a Yale Lock.

And it's the inside that counts.

THE YALE & TOWNE MFG. CO.
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Something Really New
In Window Shades

While a thousand wonderful and welcome improvements have been
devised for home-equipment and furnishing in the last few years the world
has continued to lighten and struggle with spring roller shades ever since
grandmother’s days.

Now comes something really NEW—a luxurious yet inexpensive neces­
sity for every home—every apartment, school, hospital, hotel.

Athey Perennial Accordion
Pleated Window Shades

These shades, from the outside, give the effect of elegant ecru Venetian
Blinds or costly draperies.

And to the occupants of any room, they mean perfect control of light
and ventilation, combined with privacy.

They open and close like a Japanese fan, going up from the bottom, down
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pleats. They are raised and lowered, opened and closed by pulling plaited cords at the sides.

Cost less, in the long run, than cheap spring roller shades

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Also makers of the famous Athey Cloth Lined Metal Weather Strip
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Examples of
Decorative
Interiors

A Soft Water Shampoo

imparts a beautiful, clean, glossy texture to your
hair that can be obtained in no other way. You
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Permutit Water Softeners fit conveniently into
any house supply system, and turn the hardest water
softer than rain. Simple, inexpensive to operate

Write for booklet "Soft Water for Every Home"

The Permutit Company
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Offices in all principal cities

Handsome Interiors
Have Absolute Protection Against Ruin

From Dust and Grime from Radiators
When You Protect Them

With
Kauffmann Radiator Shields

Bare Radiators
Have Always Been a Problem
to Interior Decorators
Kauffmann Radiator Shields
Have Solved These Problems
Artistically Correct
Beautiful in Construction
Appropriate to the
Most Refined Hangings and
Harmonize with the Most
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Glass Tops—Over Cretonnes,
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Marble Tops—in Colors to
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They Catch The Dust And Hold It
An Insurance Policy on Your Decorations
Patented Throughout the World
Kauffmann Engineering Co.
St. Louis, U.S.A.
Brighten Your Home With Beautiful Little Evergreens

For Porches, Windows, Tables
Entrances, Sun Parlors, Balconies

17 Blended Evergreens and Box for $10.00.
Distributed to Transatlantic Co., Framingham, Mass.
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The special assortment above illustrated, comes in a box 3 feet long, 7 inches wide and 6 inches deep. Box painted dark green. Shipped carefully packed. You simply remove cover, fill box with earth and plant evergreens as illustrated. The only care required is frequent watering.

Write for pamphlet which shows other combinations; also how evergreens grown for the purpose can be planted in pots, tubs, urns, etc., for decorative purposes. Hardy indoors and out.

FREE: The Book of Little Tree Farms
Beautifully illustrated with photographs of trees, shrubs and landscape effects. Contains valuable data on choice and care of nursery stock. Used as a reference work in schools, and listed in library of U. S. Dept. of Agriculture. Write for it.

American Forestry Company
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Built for Modern Home Needs
The Kewanee Lighting Plant, simple in construction, easy to install and operate, provides electricity for the electric iron, vacuum cleaner, washing machine, electric churn, grindstone and separator. There is also a Kewanee Water Supply System, or a Combination System supplying running water and electric light in one plant, and a Kewanee Sewage Disposal System.

Send for free booklet describing over 100 different plants for farms, country houses, clubs, etc.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin Street Kewanee, Illinois
Water Supply Electric Light Sewage Disposal

FARR'S LILACS

should be planted this month. Lilacs are essential to the garden; in early spring the bushes are laden with beautiful flowers and their delicate perfume is not surpassed by any other flower.

There are many new varieties at Wyomissing which bloom more freely and produce much larger trusses than the old types. My collection embraces over a hundred varieties.

Farr's Hardy Plant Specialties (seventh edition, 1920) contains a full descriptive list of all the material used by landscape gardeners. Copies will be sent without further notice to my customers; to others copies are free on request.

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Wyomissing Nurseries Company
106 GARFIELD AVENUE, WYOMISSING, PENNA.

BAY STATE COATING

Permanent beauty. That's the kind that one or two applications of Bay State Brick and Cement Coating imparts to all walls of brick, cement or stucco. It waterproofs them, too.
No rain, sun, or storm affects its protection and lasting qualities.
Your choice of white or a range of colors. We will send you a sample of any tint you wish. Let us mail you Booklet No. 2. It shows a number of Bay State Coated Homes. Drop us a postal.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
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Your home—and its hardware

IN planning that new home, are you giving the thought to hardware which it should have? You are building for permanence, your hardware should be durable—possessing built-in wearing quality. You are building with an eye for beauty, your hardware should be pleasing and in accord with its surroundings.

In Sargent Locks and Hardware you find all this—security, permanence, ease of operation, and a choice of design which fits in exactly with your scheme of architecture.

Sargent Night Latches
Combine safety, security and strength. Adroitly designed for any outside or inside door lacking a dependable lock. Simple, convenient and safe. There is no possibility of their getting out of order by forcibly closing the door. Many styles and finishes.

Send for the Sargent Book of Designs and go over it with your architect
SARGENT & COMPANY, Hardware Manufacturers
31 Water Street, New Haven, Conn.

Put Your Own Key in Your Own Front Door

The Smallest Part of a Steam Heating System is the Most Important

A fire as hot as Vesuvius under the biggest boiler ever made could not force steam through a heating system if the radiators were clogged with air and water—and this is usually the trouble with noisy, leaky radiators that will not get hot all over. You know this kind.

There is an easy, sure way to get rid of these troubles in existing systems, and to prevent them in new systems. Simply insist that the Dunham Radiator Trap be specified by your architect and used by the contractor. It is you who pay the coal bills, and you who want heating comfort; it should be your earnest desire to spend a little time investigating this standard radiator trap—whether you intend to build, or re-vamp your old system.

The Woolworth Building engineers selected the Dunham Trap above all others. Many similar buildings, factories, apartments, hotels and fine homes enjoy the heating comfort made possible by this trap—the original thermostatic disc trap.

C. A. DUNHAM COMPANY Fisher Building CHICAGO

DOCTORS' ESSENTIAL FOODS CO. 9 Oakwood Ave. Orange New Jersey

We Would Like to Send You Our Attractive Booklet "HOME AND THE FIREPLACE" It Contains a Mine of Information Pertaining to Fireplaces and Hearth Equipment. SENT FREE — WRITE TODAY

COLONIAL FIREPLACE CO. 4613 Roosevelt Road Chicago
HIGH SOCIETY

hints on how to attain, relish, — and survive it

A Book of Satirical Drawings, by Fish

Precepts by Dorothy Parker,
George S. Chappell,
and Frank Crowninshield

Did you ever see a Duchess stripped of a life-time of pretense by one swift stroke? Did you ever read the whole lurid history of a bridge mania in a skilfully placed eyebrow? Have you seen all the naiveté sophistication of a debutante expressed with a single clever curve?

If you haven't, then let Miss Fish introduce you to the original, amusing and truthful society which she has created on her miraculous drawing board. And, as Vanity Fair readers know, the drawings in this book are the work not only of a clever intelligence, but of a true artist.

Miss Fish is one of the most distinguished of present-day illustrators; her work shows mastery of line, a decorative and dramatic use of blacks, and a characteristic satire of men, women and events.

"High Society" is a new collection of Miss Fish's remarkable drawings of life in our upper circles. And, whether your name appears in the Social Register or in the minutes of the Dorsay Society, whether you've a box at the opera or a pass to the movies—knock at the title page, open the door, take off your tiara or your toque, and make yourself perfectly at home in—"High Society."

"High Society" is the smartest book of the season. It contains 156 of Miss Fish's inimitable drawings and their entertaining captions; is attractively bound and beautifully printed.

"High Society" is published by G. P. Putnam's Sons and is on sale at all better-class book stores. Or—fill out the coupon below and mail it with your check to us for one of the first copies off the press. Price $5.30, postpaid.

I want a copy of Miss Fish's "High Society." You'll find enclosed my cheque for $5.30 to cover book and postage.
Please send me one of the earliest copies off the press.

VANITY FAIR
19 West Fortieth Street, New York City, New York

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Street
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HEATING WITHOUT COAL

In this autumn of grace of 1920, several factors exist which complicate the all-important problem of heating the house. Furnace tenders are scarce, independent and extortionate; coal prices have soared and supplies are depleted; and a realization has come to the household of the importance of cleanliness and freedom from furnace dust and ash below stairs as well as above. The trend of public demand is toward all possible simplification of heating methods and apparatus.

Oil versus Coal

Prominent among the devices calculated to meet this demand is a system which utilizes oil instead of coal as a fuel to heat the home, hot water or hot air which circulates through the house. It substitutes for the coal fire, with its attendant ashes and labor, a smokeless oil flame which burns in a square combustion chamber within the furnace. It can be installed in any standard system which does not consume more than forty tons of coal a season, and consists principally of a thermostat; an electrical control box; a blower attached to a blower and connected with the thermostat; a blower or atomizer; a combustion chamber enclosing a gas pilot light which is always burning; and an oil supply tank. Thermostatic action causes the blower to operate, drawing up oil before a fan which blows it into a cool spray within the combustion chamber, where it is ignited by the pilot light. Thus it will be seen that about all the system requires, outside of the furnace and piping to which it is attached, and a 110 volt 60 cycle alternating current, and a small supply of gas for the pilot light.

One of the big advantages of this oil system is the elimination of fuel waste which it accomplishes. The fire is started by the action of the thermostat, which in turn is governed entirely by the requirements of the house. When no heat is required, the fire goes out. This cannot be done with coal which calls for a constant fire throughout the heating season.

An interesting comparison of operating costs of one of these oil installations and a coal system, in the same heating plant, shows that when thirty tons of coal were required at $12 a ton, the saving afforded by the use of oil was $45 for the season. The figures included furnace-man service, which of course was eliminated in the oil installation because of the latter's ease of operation and freedom from ash carrying. And to the credit side of the oil should be added those items such as absence of worry and time which can scarcely be set down in dollars and cents.

Another System

Another device which offers the same sort of freedom from dirt and labor as the foregoing, together with the advantage that it can be installed where no regular heating plant exists, embodies a gas Bunsen burner inclosed in the bottom of a specially built radiator, the whole being a complete heating unit which needs only connection with a regular gas supply pipe and water, in the radiator to make it ready for operation. It gives quicker and more economical heat than would a regular hot water system using coal.
Why Use Garbage Cans?
Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?

KERNERATOR
Built in the Chimney
has at last emancipated the home from these evils.

The Information Service staff is material, construction, or design, that the house you're building developing; into a masterpiece? Does the doorway live up to color? Will the fireplace draw? Will the brick be the right size and color? Is the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

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

SANITARY—ECONOMICAL
CONVENIENT—ODORLESS
A postal to us today will bring an interesting catalog to you tomorrow.

KERNER INCINERATOR COMPANY
611 Clinton Street
Milwaukee, Wisconsin

BUILDING?
HOUSE & GARDEN'S
Information Service
Will Advise You

Is the brick the right size and color? Will the fireplace draw? Does the doorway live up to color? Will the fireplace draw? Will the brick be the right size and color? Is the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

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

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CONVENIENT—ODORLESS
A postal to us today will bring an interesting catalog to you tomorrow.

KERNER INCINERATOR COMPANY
611 Clinton Street
Milwaukee, Wisconsin
The "Velasco" is moderate in price as well as in size. It is attractive and home-like and one of those illustrated in the Mott Bathroom Book.

A Suggestion

Of course, your bathroom will be sanitary—why not? In these days important sanitary features are largely taken for granted. But—and here is our suggestion—Go into the details a bit yourself.

For instance, all toilets look more or less alike, but our "Silentum" shown in the picture is extremely quiet in operation and has a large bowl and water area and other features which make it better.

The lavatory—There are many more expensive than the "Velasco" but there is nothing more durable or beautiful in finish. Be assured it is worth knowing about.

And the bath—Though comparatively inexpensive, there is nothing better made for the purpose than our light weight solid porcelain. The "Pomona" is designed for a recess, and what an admirable shower compartment it makes where space is limited.

Let us send you the Bathroom Book referred to above. Address our Dept. A.

The Sheraton period offers wide opportunity for good design in decorated cases. Courtesy Victor Talking Machine Co.

Period Designs in Musical Instruments

(Continued from page 82)

The phonograph is an American product which took its first form as a matter of convenience and utility. When the horn first put its head under cover, some wealthy home-owners, unwilling to have a cabinet which even then was out of keeping with the rest of their furniture, had special custom-made "bodies" built. These cases, some of which cost thousands of dollars, gave a prestige to the rest. Clever business men, seizing upon this interest and sensing the vast new growth of knowledge concerning furniture, began to develop authentic designs. A by-product of the organized effort in this direction has been the development among the lay public of a desire to understand more of the meaning of period furniture. A beautiful William and Mary phonograph, perhaps, was the forerunner of some William and Mary chairs; perhaps was responsible for the purchase of a complete suite of William and Mary drawing room furniture.

This discussion is addressed primarily to those who are planning the enlargement of their home music interests. There are all kinds of music and all kinds of instruments; but it gains by having the proper setting, proper atmosphere. Decidedly it is a beneficent and heartening influence to bring into the period room a perfect example of a musical instrument of that same period.

The J. L. MOTT IRON WORKS, Trenton, N. J.

New York, Fifth Avenue and Seventeenth Street

Phono (Continued from page 82)

The large Sheraton cabinet is of decorated mahogany and measures 3' 4" high by 5' long. Courtesy Thomas A. Edison, Inc.
Leavens Furniture

The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—both in exterior and interior appearance will take on additional charm as it grows older.

He selects Leavens Colonial Furniture for interiors knowing that like the house itself this wonderful furniture will grow old gracefully—remaining always in vogue and satisfying even the most fastidious taste.

Personal preference may be exercised in the matter of finish. We will gladly supply unfinished pieces if desired to be finished to match any interior.

Write for set No. 4 of illustrations and Leavens stains.

This Beautiful Hepplewhite Flap-Top Card Table, Price $50.00

I make unusual pieces to order from select woods, and at reasonable prices, because these go Direct from Maker to You. Such pieces make excellent gifts and being properly made will live to be admired for generations.

I am a specialist in inlaid work and QUALITY period style furniture to order, stating your requirements, I will send you prints.

John M. Bair
Linden Avenue, Hanover, Pa.
The Touch of Elegance

OAK has always been recognized as the handsomest and most durable flooring. The rich luster of a fine, dustless oaken surface lifts even the simplest room arrangement out of the commonplace.

Oak responds beautifully to care. Its charm increases with age. After a hundred years oak floors are still in use in many old-time mansions. Mellowed by time and polished by the tread of departed generations, they have the rare color of old mahogany.

We have prepared two interesting books on Oak Flooring. They explain why people often have an erroneous impression that oak flooring is expensive. They also tell how to lay oak over old floors, and contain much valuable information for those planning to build or remodel.

Write for these books today. They are free.

OAK FLOORING
1047 Ashland Block, Chicago, Ill.

ARE THESE YOUR PROBLEM
Questions Which Have Been Answered by the HOUSE & GARDEN Information Service.

Inquiry—I am sending with this letter the rough plans of a house we have just bought. It is about thirty-five years old. The floors of hardwood are in good condition, but the inside woodwork needs repainting. What color would you advise for the woodwork throughout?

I would also be very glad of some help on the wallpaper question. The house faces directly west, and all the downstairs rooms are on the south side of the house. I am fond of warm colors, something cheerful. No putting or gray papers appeal to me. Will you please suggest color scheme that would be attractive for both floors. Also whether figured or plain papers should be used.

Do you advise the use of overdoors in all the rooms? If so, please suggest material and colors.

Oak has always been recognized as the handsomest and most durable flooring. It is an old-fashioned, square white wooden gate, with green shutters, in a about 150 square, set about 100 feet from the road. In the yard are two elms, a hard maple and an ash. The fence, such as is used for fencing the city, is 100 feet long. The house faces directly west and all the downstairs rooms are on the south side of the house. I am fond of warm colors, something cheerful. No putty or gray papers appeal to me. Will you please suggest color scheme that would be attractive for both floors. Also whether figured or plain papers should be used.

Answer—Your letter asking for suggestions for color schemes for your house has just come to me. I think there are great possibilities in your case, and you feel sure you can make it most attractive.

In the first place I should have all the woodwork cream white. This is the most effective and satisfactory finish in the end.

I should also have the walls downstairs alike. These can be either painted or papered and I would suggest that they be a warm, deep cream. This color makes an excellent background for whatever color scheme you choose and by having all the walls the same, a sense of space is created.

In the dining room, a color scheme of tan, green and mulberry would be attractive and restful. Let the hangings be of cretonne in which mulberry and green on a tan ground are the colors and the rugs of plain mulberry or deep tan would carry out the same scheme.

In the library the same coloring can be followed. Here the cretonne can be used on one or two chairs and the hangings, of plain mulberry pongee, will carry out the color idea. In the dining room a cretonne of vivid blue, orange and black would be most effective. The glass curtains could be of pale orange silk and if the furniture were painted white with bunches of yellow flowers in it. Still another might have a lavender and white striped paper with lavender taffeta or linen hangings and a bright yellow pottery jar used as a lamp. Or the paper could be a pale yellow and the hangings blue and white checked gingham. In all the windows I should have ruffled dotted Swiss linen curtains.

The bathroom should be plastered and painted with a bright yellow and the hangings blue and white checked gingham. This should be cream white and is satisfactory as it can be washed and whitened. The ceiling should be of dotted Swiss muslin, too.

If at any other time we can be of assistance to you, please do not hesitate to let us know.

Inquiry—My home is in the country and as it is somewhat run down, I am anxious to improve the appearance of the place. I am writing to ask you to help me to plan the shrubbery for the place. If you would make your suggestions suited to a very modest pocket book, I would greatly appreciate it.

If the fence along the front is a plain one and is rather unsightly, I think you might plant climbers for it, such as is used for fencing the city. There are a few suggestions, which I think would be satisfactory as it can be washed. This should be cream white and is satisfactory as it can be washed. The glass curtains could be of pale orange silk and if the furniture were painted white with bunches of yellow flowers in it. Still another might have a lavender and white striped paper with lavender tafetta or linen hangings and a bright yellow pottery jar used as a lamp. Or the paper could be a pale yellow and the hangings blue and white checked gingham. In all the windows I should have ruffled dotted Swiss linen curtains.

The bathroom should be plastered and painted with a bright yellow and the hangings blue and white checked gingham. This should be cream white and is satisfactory as it can be washed and whitened. The ceiling should be of dotted Swiss muslin, too.

In answer—Your letter asking about the appearance of the barn lot, which I presume is on the south side of the house, is an old-fashioned, square white wooden gate, with green shutters, in a 150 square, set about 100 feet from the road. In the yard are two elms, a hard maple and an ash. The fence, such as is used for fencing the city, is 100 feet long. The house faces directly west and all the downstairs rooms are on the south side of the house. I am fond of warm colors, something cheerful. No putty or gray papers appeal to me. Will you please suggest color scheme that would be attractive for both floors. Also whether figured or plain papers should be used.

In order to screen the barn lot, the living room, yard on the west of the property I should plant hollyhocks which I started this year. I would like to plant something there for a screen which will quickly and hide the barn lot.

Also to the west of the property I should plant elderberry bushes which are growing nicely and will make a good screen next year.

If the fence along the front is a plain one and is rather unsightly, I think you might plant climbers for it, such as is used for fencing the city. There are a few suggestions, which I think would be satisfactory as it can be washed. This should be cream white and is satisfactory as it can be washed.

Good shrubs for foundation planting would be spiraea van Houttei, forsythia, euonymus, berberis and deutzia. Without knowing a little more about the exact size and general plan of the house, I cannot tell you just how many of these bushes you will need or exactly how they should be placed.

It would add somewhat to the appearance of the place if you plant lace brushes on either side of the entrance gate, which I presume is on the south property line. Also you might naturalize here and there in odd corners a variety of narcissus, including poet narcissus, the Emperor's and the Barla Conspicuous.

None of these suggestions involves an outlay of very much money, but think that they may satisfy the conditions that you describe.
Beckert's Bulbs

November, 1920

Food Artistry and Distinction

More than a hundred rare dainties for the dining table of folks who wish to accentuate in the menu an atmosphere of subtle food discernment.

Let our recipe booklet "Where Epicurus Reigns" post you; send on request with name of your nearest Cresca distributor.

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The Estates and Homes around Pittsburgh are famed for their attractive, charming gardens. We take pride in the fact that we have for many years been the largest and best established bulb firm in the West End of Pittsburgh. It has been our privilege and delight to supply our patrons with the choice bulbs and seeds for Pittsburgh's most critical Amateur and Professional Gardeners. We offer the choicest bulbs for full planting. They are all described in our bulb catalogue, which will be mailed on request.

The "All Season" Window Garden Collection for $2.00 Postpaid

Bulbs to bring joy from Christmas to early March. The French Roman Hyacinths will bloom first, followed by the early Single Tulips. The Daffodils and Narcissi follow during February and March.

Here is what we will send:

1. First Size Named Hyacinths, our selection.
2. French Roman Hyacinths.
3. Emperor Daffodils, of Narcissi.
4. Emperor Daffodils, of Narcissi.
5. 20 Bulbs for only $2. (A Big $2.50 Value. Available)

Beckert's Darwin Tulip Collection

No. 1—12 Bulbs...Postpaid $0.75
No. 2—25 Bulbs...Postpaid 1.00
No. 3—100 Bulbs...Postpaid 5.00

Cresca Delicacies

DREER'S

Hardy Perennial Phlox

may be planted any time before the ground freezes.

Dreer's Autumn Catalogue

offers a very select list of varieties which includes the most desirable colors. They succeed in almost any soil and position and flower for a long time; and they will continue growing and flower freely for many years. The Catalogue also gives a complete list of seasonable Seeds, Plants and Bulbs for outdoor Fall planting, and includes many plants suitable for growing in the Window Garden and Conservatory.

A copy of Dreer's Autumn Catalogue will be mailed free to anyone mentioning this magazine.

HENRY A. DREER

714-16 Chestnut Street

HOSEA WATERER

Highest Quality Bulbs

Hyacinths, Tulips, Narcissus

WATERER'S SPECIAL EVER-GREEN LAWN GRASS SEED

Seedman and Bulb Importer

107-109 S. Seventh St.

Catalogue on request

Daffodils!

WHAT could be more cheerful than the Daffodils that greet you in early Spring? Of money wiles, or mellow gold, they bloom profusely almost anywhere, even in poor soil. And once planted, they multiply and bloom more abundantly and charmingly year after year, without care. Plant these bulbs NOW—and generously, on your lawn (for they will be through blooming before you cut the grass), along your shrubbery border, or fringing the roadside, or even in the nearby woods—anywhere they will grow uninfested, and you will reap unbounded joy every Spring when they are in bloom.

Our Special Assortment of Giant Daffodils for Naturalizing

Including Big Trumpets, Modest Trumpets, Short Cupped, the lovely Poet's variety, doubles and singles, all on long stems—blooming simultaneously for a period of 4 or 5 weeks. Free with specially prepared assortment of only the finest and most modern varieties, including many doubles. All Top Size or Mother Bulbs.

$1.00 per doz. $6.00 per 100. $50.00 per 1000. Our Bulb Book, and our booklet on "Bulbs for Indoor Cultivation," included free with every order. Ask also for our Special Offers on Tulips, and other bulbs.

Max Schling
Seedsmen, Inc.
24 West 50th St.
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The Rite-Way Garment Fixture
For Ladies or Gentlemen
"Oh, for more closet room"—just what you've said time and again. Whether you live in an apartment or house, it seems you can't have too much closet room. The Rite-Way System of Hanging Garments enables you to get more than twice as much space out of the closet point you already have. The Rite-Way fixture is easily fastened to your closet shelf and can be pulled out into the light so that you can plainly see and select the garment you wish. No need of removing several garments to find a certain one you want. Price $1.50 postpaid.

The Barney Moore Co., Inc.
The Ideal Shoe Rack

The Barney Moore Co., Inc.
Dept. H.
State Lake Bldg., Chicago, Ill.

and we will see that you are promptly supplied.

"TEPECO" All-Clay Plumbing Fixtures

I f, by a mighty blow with a sledge-hammer you were to break off a section of a Tepeco China Lavatory as we have pictured, you would quickly understand the superiority of "Tepeco" All-Clay Plumbing Fixtures.

First you would realize its strength, created by a temperature that would cause metal to melt and run. Next you would see how the glaze, instead of lying on the surface, has fused into the clay beneath with a grip that makes chipping and peeling impossible.

Dirt does not readily cling to that pure, glistening whiteness. A dampened cloth will remove any trace of soil. Medicine or ordinary acid stains, accidents common to the bathroom, will not affect "Tepeco" ware.

"Tepeco" All-Clay Plumbing fixtures include every description of plumbing fixture from a Si-wel-clo Silent Closet or a Kitchen Sink to a Tepeco Porcelain Bath. They lighten housework, create more sanitary conditions, inspire pride of ownership and are ultimately economical.

If you intend to build or remanage your plumbing, write for our instructive book "Bathrooms of Character."

THE TRENTON POTTERIES COMPANY
Trenton, New Jersey, U. S. A.
San Francisco

THE HEART OF THE HEATING PLANT

It will be higher than ever this winter. You'll have to use less oil. If you want to keep the bill down to anywhere near normal, Cool can be saved, and without sacrificing comfort either if you equip your heating plant with

"MINNEAPOLIS"
HEAT REGULATOR

"The Heart of the Heating Plant"
It prevents the costly, wasteful "tips and dummy" of your furnace. The fuel is maintained at even heat through the house by automatically stopping the blower during periods of idleness. 10 years on every type of heating plant burning coal, oil or oil-tars & kerosene.

Write for complete information and name of nearest dealer.

Minneapolis Heat Regulator Co.
2739 Fourth Ave., Minneapolis.

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See any issue of House & Garden readers in the past ten years.

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THE CASEMENT HARDWARE CO.

19 W. 44th St., New York

Bull-Dog Casement Adjusters

makc all the difference between casements that are altogether convenient and satisfactory and those that are a nuisance.

Bull-Dogs' eliminate the screening difficulty. They put the sash just where you want it in a jiffy, and hold it securely without rattling.

Write for "The Handbook"

The Casement Hardware Co.
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The Joy of Living

It all depends upon the point of view. That bright, genial, optimistic friend of yours could find plenty of things to be glum about if he let his mind dwell on them. But he doesn't. He has the habit of looking on the bright side of things, like fresh air—sunshine—flowers.

And, speaking of flowers, what could add greater attractiveness and good cheer to your home than the sight and smell of freshly cut flowers—lots of them—especially during the winter months. The Greenhouse can provide a touch of color and brightness and joyousness worth many times its cost.

Let us tell you about the V-Bar Greenhouse.

W. H. Lutton Company, Inc.
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