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THE low, oak-beamed ceiling—the carved oak settle—the grandfather’s clock—the great stone fireplace—the gay chintzes—and the odd mission chairs—all these make one of the most charming of old colonial dining rooms—that of Mrs. Robert Mantell, wife of the Shakespearian actor-manager.

To harmonize with this milieu of comfort and cheer, Mrs. Mantell has chosen to curtain her windows with coarse, ecru Quaker Tuscan Net, with simple overdraperies of chintz.

Mrs. Mantell says these curtains are so simple to make that any woman can easily copy them. At our request, she has sent us full directions. These we shall be glad to forward if you write.

Mrs. Elsie Waterbury Morris
Wife of Gouverneur Morris, the Writer, Vice President of Primrose House, Decorates the Living Room of Her New York House With Quaker Tuscan Net Curtains

THIS is a comfortable room with its chairs of deep red leather and its gay chintz divan. And through the windows the warm evening autumn sun of New York filters through the curtains of Quaker Tuscan Net, ecru in color—and simple in design.

Mrs. Morris, the wife of Gouverneur Morris, the novelist and scenario writer, is best known on her own account. A sportswoman and society leader, Mrs. Morris has recently chosen to enter the business world.

Her decorator has made her Tuscan Net curtains in accordance with her own design. We have Mrs. Morris’s directions for making them. These we shall be glad to send you, upon request.

QUAKER LACE COMPANY
In the garden, tidal waves of cosmos are spilling over the wall. African marigolds puncture the green background of shrubbery with their brilliant yellows and golds. Helium lifts a terra-cotta cloud. Zinnias flash and flame along the border. Far off, the hills are beginning to turn. Autumn is here—the cool, crisp mornings, the sharp nightfalls and the clear sky that give a hint of winter eventually inevitably to come. Outdoors there isn’t a hint of Christmas. But inside here—!

For days and days our shoppers have been combing the wares of a hundred streets, girl shoppers and men shoppers picking out, in these autumn days, the Christmas presents for a hundred thousand readers scattered all over this country.

House & Garden’s is a big family to buy for. Its stocking is enormous. All kinds of desires and needs have to be met. Think of trying to imagine the Christmas hopes and needs of a hundred thousand people! Think of the searching necessary to fill these needs.

The study of stocks in scores of shops! Outside, tidal waves of cosmos spill over the garden wall. Inside, is a vast room with tables stacked high with Christmas presents. This is the romantic contrast of one September afternoon. And it is this romance that makes editing such a great game. It is this feeling that each page, as it goes to the printer, is an anticipation of a vast number of needs and desires.

Not all of this Christmas issue can be devoted to Christmas gifts, but a large proportion is, and the range of choice is wide. There will be houses in this number, eight delightful houses including none other than Irvin Cobb’s, with Mr. Cobb telling what he thinks of it. There will be color schemes for living rooms by Weymer Mills and some little French gardens designed by M. Forestier, who laid out the Bagatelle rocere in Paris, and something on decorations in Grisaille and an informative article on the quiet house. It will be a full stocking, this Christmas House & Garden, and it will be hung up early at the newsstands.
There is magic in this detail of a California house, with its fine harmony of space, form and roof-line. Moorish influence is traceable in the arched windows grouped under the arched lintel. Romance lingers in the sheltered corner of the terrace with its grilled narrow window, old marble bench, and tropical planting! The shadows on the sun-drenched walls make a form of decoration which California architects develop delightfully. Old red hand-made tiles cover the lower roof-line and the terrace is tiled so that it has comfort as well as beauty for outdoor living. Stiles O. Clement, architect. Other views are shown on the opposite page.
SOME MODERN CALIFORNIA ARCHITECTURE

From the Wealth of Its Spanish and Indian Legacies Architecture on
The Coast Is Evolving Significant Types

ELOISE ROORBACH

Fortunately for her architecture, California was reached, in the early days, by way of South America. The Spanish adros and adventurers, seeking souls and gold, arrived at this flowering land without any preconceived notion of what an early American architecture ought to be. Needing homes, and having come from a land of great beauty architecturally, they began to build with the materials at hand; the adobe brick dried in the sun met their requirements, and with it they built into the beautiful mission houses their rich memories of Spain.

They were evidently not conscious of any desire to adapt an old architecture or to create new. And happily the vivid tiled roofs and gorgeous gardens, the grotesque stone masks set in walls, the carved water spouts, the little patios with fountains and ornamental wells, so much a part of old Spanish architecture, fitted perfectly into California's deep blue skies, purple hills and tropical foliage. And in the most modern and up-to-date architecture found on the Pacific coast today, the low roofs, flat walls, hand-made tiles and arches for swinging bells still prevail.

The freshness of spirit that has always dominated the work of the western architects is singularly interesting. Although the houses in California today carry a rich tradition of Spanish form and color, nevertheless, they are definitely original, the significant men (such men as Myron Hunt, Elmer Grey, and Richard S. Requa) vary California's architectural type to suit their own interest, imagination and the needs of their clients. And

Flat roofs and rectangular construction are enlivened by rich ornament in this San Diego house. Courtesy of the Frank Melite Co.
so you find a house of Moorish inspiration brought up-to-date and suited to the climate, a Spanish type developed and changed and made comfortably modern, and the bungalow from India fitted into the special needs of our western coast architecture.

To be sure, there are few of those old homesteads such as are treasured in New England and in the South, there are no picturesque or gentle ghosts that patter down the hallways at twilight, no melancholy fields telling of drudgery and failure, for California is still a young land with its vigorous romance, thrilling history and a childlike enjoyment of life.

A more definitely historic and delightfully original piece of domestic architecture than the house and detail on the first page of this article has rarely been accomplished on the Coast. The severity of its outline is Spanish and the exquisitely ornamental detail of the arched windows and doors and the splendid columned entrance to the porch are derived from the Moorish. There is not one superfluous piece of ornament on the entire house. The windows and entrance on the lower floor are protected from the sun and rain by old hand-made tiles which add a gorgeous note of color. Curious enough, a group of windows in the second story of the house are held together with twisted Saracen columns and seem in perfect accord. As the architect evidently relied on tropic vegetation for the ornamenting of the walls of the house, it is vivid and colorful to a degree.

It is interesting the way in which the roof outline of the house follows with square forms the curving of the outline of the hills beyond, and yet how perfectly suited it is to the level stretch of land on which it is placed. How carefully each detail of the finish of the house has been considered is shown in the support used for the brilliant awning, an old Spanish spear.

To study her modern architecture is like reading the history of the country, so intimately does it speak of California’s life and the quality of her people. The northern and southern sections of California both have their own variation in architectural type, developed from individual requirements, and fitted to modern needs; in the north the great red-brown sequoias have given material and suggested contours in

The modern interpretation of Spanish architecture takes many forms in California. This example of a San Diego home by Richard S. Requa is one of the types.

This water garden is in the center of a Hollywood home.

A pergola surrounds the pool. Mead & Requa, architects.

A verde green gate set in a blood-red wall is one of the details in a home designed by Richard S. Requa.

The flat white walls form a perfect background for vines, trees and foundation shrubbery. The above the casement windows introduces a note of color.
In designing this residence at Hollywood, the architect, Richard S. Requa, has broken up the ground into little gardens. Tile roofing is combined with white walls.

In the summer campanulas color the low retaining wall; their place being taken by scarlet berries in the fall and winter.

A friendly use of stucco is made by Mr. Requa in his rounding of the corners of the walls and arches of this house. This soft effect is particularly noticeable in the lovely hanging bay window which rests on huge brackets of redwood and is roofed with hand-made Spanish tiles.

One of the details of this house is a balcony and bay window running out on heavy brackets. Its simplicity is startling. Below is the studded gate leading to the patio.

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A second interesting modern California house by Mr. Requa is at Hollywood. This house rests on a low hillside and is flanked on both sides by enormous drooping pepper trees. The low-peaked roof is covered with tiles, and again the walls are absolutely devoid of ornament. This house is built on two terraces and a gracious dignified stairway leads to the second story. Mr. Requa's gift seems to be the wholly fresh and original way in which he develops variations in architecture beautifully to suit the site and the purpose of the house.

In the architectural detail on page 22 one of his charming gateways is given, of biscuit-brown concrete, wood, painted verde green, with wrought-iron hinges and latches,—a gateway complete and perfect in its design.

A lovely patio is also shown with its...
The residence of Stafford W. Bixby, at Los Angeles, is an interesting combination of cement and tile. The arch is generously used in creating loggias. The service yard is enclosed and the garage is tied to the house by a high wall. The garden is quite separate.

The front facade of the Bixby residence shows a variety of enrichment—the entrance pronounced by tile trim, a grill above it, wrought-iron balustrade and twisted Italian columns on the upstairs loggia and palms roofing the porch. Elmer Grey, architect.

The first floor plan provides for rooms that are practically the width of the house or opening on the loggia. This gives cross ventilation and plenty of light. All service is restricted to the wing.

An owner's suite occupies a generous part of the second floor, with its bath, dressing room, closets, sleeping porch, private pergola and loggia. Two other chambers with bath and dressing room are provided.
deep pool in the center and pergola running close to the house to form a cloister.

In another house Mr. Requa designed he has made use of the various shades of tile, bronze, copper, red and green, to give a gorgeous color effect to the house. These tiles cap the chimneys, the wings on the house, the garden walls and the main roof. All the woodwork is verde green and wrought-iron grill is used at the windows, door and garden gates.

Another modern house shown in this article is Elmer Grey's design in concrete for Stafford W. Bixby of Los Angeles. It is placed in a hollow, below low rolling hills. The main body of the house is roofed with red tiles with a curious thatching on the second-story pergola. There are three kinds of windows in the house, square, casement deeply arched, and a group arched and separated by Italian twisted pillars. The doorway has an ornamental arched headpiece, and over it is a little square window with a projecting circular iron grill. A fine cement wall protects the service end of the house and the garden back of the house is beautifully planted close to the cloister. Mr. Grey does not connect the planting of his grounds closely with the architecture as does Mr. Requa. Each is practical and beautiful and a little separate.

The floor plans of this house are well worth studying, as no comfort or luxury for master or maid seems to have been omitted. Especially is the service end of the house interestingly, conveniently and wisely arranged. Note the screen porch between the kitchen and the servants' bedrooms, the closets and bath with light and air from the service yard, and a butler's pantry connecting the kitchen and dining room. Then the dining room is shut away from the living room by the entrance hall in the loggia and the space of the great living room is increased by the sun porch and the recess porch which open from it.

The second story is just as perfect in its way. The owner's bedroom is the size of the living room. It has a recessed loggia, a private bath and dressing room, a sleeping porch and pergola. The joy of living could not go further than this. The sitting and furnishing of the Bixby house is quite as beautiful as the exterior and even more picturesque. Mr. Grey has used the arch for some of the doors most beautifully. His wood paneling is simply and richly done in the living room, and the furniture combines a collection of antiques and excellent modern pieces.

Two examples of the work of Myron Hunt were shown in the September House & Garden, in which that architect has successfully applied concrete to two hilltop houses in Pasadena. It was noticeable in one of these illustrations that Mr. Hunt employed rustic work in the pergolas. We find this again in the cottage which is illustrated further along. Here an open court is created by the wings of the structure and roofed in by rustic beams. Brick steps give a pleasant approach.

Although we generally think of characteristic California architecture as being based entirely on the Spanish taste, there are some recent instances where inspiration has been taken from the native Indian styles in adobe. An example of this is the little studio—"El Dominio Dos Cumbres".

An Indian puebla out on the mesa (Continued on page 72)
THE GENTLEMAN AT HOME

N that nice old mediæval poem, "Le Roman de la Rose", are found these lines—"Whoever aims at being a gentleman must keep himself from pride and idleness."

With pride we are not concerned, for this is not to be a disposition on ethics, but with idleness and its opposite virtue, industry, we are mightily concerned, since it has much to do with the making of a home and the acquiring of contentment from it. The happy man is the industrious one, and he is most happy whose industry is devoted to the enrichment of his home.

These are broad statements, so we must set about to explain them.

It is generally conceded to be the better part of wisdom for a man to engage the services of an architect in the building of his house.

That is what architects are for. If we didn’t employ them, architect would strive. Like wise, we would make many lamentable mistakes in our designs and constructions—such as putting into that house all the delightful but incongruous little details we promised ourselves to put in when we came to build, or placing bathrooms where there was no plumbing system or making our design so out of scale that the house looked as though it suffered from dropsy. This is what invariably happens when a layman thinks he knows more than the architect—and his house looks it. There are innumerable homes scattered over this broad and pleasant land which attest to this fact.

The wise man, then, employs an architect. But the wise man does not move out and let the architect move in, nor does any sensible architect desire him to.

The successful house is the result of intelligent cooperation between the architect and the client, for the architect’s business is to express, in the mundane materials of construction, the client’s idea of the sort of house he wants. He crystallizes the client’s dream, he precipitates the filmy substance of a desire into the concrete essence of a house.

The architect can build you a house, but he cannot make you a home. This is the point where the gentleman enters upon the scene in the leading rôle. In common parlance he is known as a handy man, and we usually think of "Le Roman de la Rose", he is the industrious gentleman.

We generally think of the handy man as one who, in his youth, manifested a penchant for playing with tools, and who, in middle age, has never entirely recovered from it. The sort of person who can drive a nail without bruising the board, who can saw in a straight line, who is ready with the glue pot, who can screw together broken chairs, mend china, hang pictures, adjust roller shades, lay carpet, put on locks and fix doorbells. These things are accounted a great virtue, and many men pride themselves on possessing it. For a matter of fact, this readiness is nothing unusual, it is quite commonplace. What is unusual is creative industry, the gift that makes it possible for a man to take the bare house that the architect hands him and, by ingenuity, incorporate those pleasant little marks of his personality and skill that will make the house his home.

During this past year I have been searching for examples of just such creative industry and I find their name is legion. Country houses especially seem to be ripe fields for this sort of endeavor. Here it is an inque nook walled in with bookshelves, there it is an ornate shelf for creative industry, and the gift that makes it possible for a man to take pride in possessing it. For a matter of fact, this readiness in working with the glue pot, who can screw together broken chairs, mend china, hang pictures, adjust roller shades, lay carpet, put on locks and fix doorbells, who can enjoy in small portions. This sort of contentment is too heady a sweet substance to be tasted a sip at a time—then cork the bottle.

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More and more are American houses turning their backs to the street and their faces toward the garden. This means that the garden side of life is beginning to be appreciated—the privacy of it and the quietude found among flowers, a peace not to be found on the street. It also means that we are developing the back of the house.

This rear view of the home of Hilliard Smith at Hartford, Conn., illustrates a sensible and pleasing enclosure of the living room grounds by treillage. The service is beyond. Vines will eventually enclose this garden. Smith & bassett were the architects.
Although Mother Hubbard Lacked the Bone, She Had the Cupboard, For which Collectors Envy Her

GARDNER TEALL

When old Mother Hubbard went to the cupboard to get her poor dog a bone, she was confronted, on her arrival, by a situation that has preserved the classic adventure in the annals of our deepest sympathy for all time. Outside of the metrical tragedy we know nothing of Mother Hubbard. The learned and Reverend E. Cobham Brewer, LL.D. has described her as “The old lady whose whole time seems to have been devoted to her dog, who always kept her on the trot, and always made game of her.” Her temper was proof against this wilfulness on the part of her dog, and her politeness never forsook her, for when she saw Master Doggie dressed in his fine clothes—

“The dame made a curtsey, The dog made a bow.”

Sorrowful indeed it is that Mother Hubbard’s little dog should have been denied the solace of a bone. I suppose recourse to dog-biscuit was not to be had in those days. I say in “those days” because I am assuming that old Mother Hubbard lived long, long ago. At least Hubbard is an ancient name. We know that Mother Shipton lived in the reign of Henry VIII and amused herself with foretelling the death of Cardinal Wolsey and with other prophecies, and we are told that Mother Goose was born in Boston and that her eldest daughter married Thomas Flint, the printer who put into type the rhymes his mother-in-law invented to amuse her grandson somewhere about the year 1719. Of Mother Hubbard, chronology gives us no hint, but we do know (and here is the interesting part of the discovery) that she could not have lived before cupboards came into use!

You see, dear reader, if you will turn back to the title of this little excursion in the realm of antiques, you will find in what a scholarly manner I have sought to establish the period of Mother Hubbard’s activities. Is it not important that we are led to suspect that the possession of a cupboard is a very fortunate thing indeed? Even of an empty one! For the time was to come when lovers of fine old furniture would scurry around the world, seeking to find just such cupboards, the emptier the better, willing, in truth, to pay almost any price demanded for them. Fine old cupboards do not lurk around everywhere. Collectors have discovered that. In fact, they do not lurk at all. Instead, they long ago obtruded their presence so unmistakably that they were either taken up or left where they were, and few, indeed, are the cupboards now where once they held sway.

Viollet-le-Duc defines cupboards (or armoires) as “places of safety for the preservation of precious ob-
Court cupboards were so called because they were short—smaller than their predecessor, the armoire. This court cupboard is English, of Queen Elizabeth's time. We are informed by those who have made original researches in the history of furniture that the earliest cupboards were probably devoted to ecclesiastical uses. Viollet-le-Duc says they were placed in churches near the altars and were repositories for sacred vessels, vestments and even of the Holy Eucharist. In small churches an armoire, or cupboard, often took the place of the sacristy, an apartment which in larger church edifices held several cupboards for ecclesiastical uses.

I suppose the cupboard naturally evolved from the chest. Indeed, through various phases of evolution the chest was differentiated into the linen press, the cabinet, the bookcase, the wardrobe, the sideboard, the dresser and the secrétaire. But the cupboard developed a character of its own throughout the ages. In ancient times it was not met with. Then the chest sufficed, or the storage room with its shelves and its own gathering of chests, depending on the worldly goods and the importance, in consequence, of the householder.

When indoor living advanced in mediaeval times, treasured objects began to require a place other than chest or storeroom. Convenience, and at the same time security, suggested the inbuilt cupboard and so it came to be placed in the paneling of the walls of the living apartment of a mediaeval gentleman's home. Later, hanging and standing cupboards found their places in these living-rooms, painted as miniatures in old manuscripts show us. Just how these came to be is a simple enough matter to guess. First came the single chest. Then one chest was placed on top of another, but as the lifting off of the top chest for the purpose (Continued on page 64)
THE four color schemes chronicled in this article have been used with pleasing results in town and country houses. The first described as the Simple Dining Room that suggests continual sunshine and old-fashioned flowers is a charming arrangement for the furnisher of moderate means. Such a room with windows showing a garden vista becomes almost a place of enchantment. For the dining room in the middle of the apartment with no windows or sunlight this color scheme holds a faint echo of the country—a certain bucolic atmosphere that can battle with any lack or sordidness.

The Colonial Governor's Dining Room that suggests an old-world hospitality can go the length of any purse, but if one has inherited old maple furniture, or collected it in a district unknown to Fashion, it should not cost any more than the average well planned dining room. If old maple furniture is unobtainable, modern Queen Anne furniture of common wood stained an orange yellow will be found almost as effective, and not at all expensive.

The Room in Peach Color after a Whistler interpretation of a dining room makes one of the most alluring backgrounds for feminine beauty that it is possible to conceive. Such a room depends entirely on its color scheme, and although the furniture in the original creation followed Stuart models, pieces of any period, providing they harmonize, can be repainted and silvered.

The Dutch Dining Room in Blue and White is a room for gaiety. A certain cheerfulness is sure to emanate from blue and white striped curtains whether the material is expensive taffeta or the cheap fabric of the window awning, especially if they are used in conjunction with a pair of scarlet lacquer cupboards filled with blue and white Delft. The cupboards could be Oriental, Dutch, English or Italian but if old lacquer proves too rare and expensive a cupboard made after some quaint model painted with the home-grown paint brush will become a thing of beauty after a slight forced aging.

The reader who is furnishing a dining room and decides to adopt one of the suggested effects asks immediately what will such a room cost. This is a very difficult question to answer, for much depends on the strength of the artistic impulse and the careful thought and time that can be expended hunting for inexpensive labor, the furniture makers of cheap reproductions or the searching of second hand shops. The simple dining room suggesting continual sunshine and old-fashioned flowers was created originally for something like two hundred dollars. Such a small expenditure was the result of great luck and untiring effort—a process of months. The things used were all old, even the chintz. To create such a room in haste to-day would cost over seven hundred dollars. A fair estimate for any of the four rooms would be one thousand dollars—exclusive of the table silver. Beautiful examples of old furniture and exquisite detail work would double and triple this sum.

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A SIMPLE DINING ROOM SUGGESTING CONTINUAL SUNSHINE AND OLD-FASHIONED FLOWERS

Walls, very pale yellow, almost cream.
Woodwork, apple green.
Table, original Sheraton or after a Sheraton design painted a deeper apple green.
Chair, the same (Wheat Sheaf back suggested—the spirals of wheat the color of the walls).
Curtains, pale mauve glazed chintz bearing a pattern of yellow roses, white ruffles and touches of pink and blue.
Table Centrepiece, a cream-colored urn holding the flowers shown in the chintz.
China, reproductions of Queen's Ware, cream Wedgwood.
Table, Silver, the knives and forks have bone handles stained apple green.

In the four corners of the room are four Georgian China cabinets of very simple design holding pieces of apple green Brussels glass. If the cupboards are not obtainable, triangular shelves built after a Chippendale design are almost as charming. Floor, stained black and covered with an old Chinese rug of varying shades of mahogany.

Chimneypiece, simple Georgian, marbleized wood in green and white. Over the chimneypiece, hangs a painting, old or modern, of old-fashioned flowers.

THE COLONIAL GOVERNOR'S DINING ROOM THAT SUGGESTS AN OLD-WORLD HOSPITALITY

Walls, hyacinth blue.
Woodwork, the same.
Table, a circular maplewood table, old or modern, with the Queen Anne leg.
Chairs, of the same (the Fiddleback suggested).
Curtains, blue unglazed chintz or blue damask the shade of the walls. Their edges are bound with red silk cord or red tape.
Table Centrepiece, a large Queen Anne punch bowl, silver or china, piled high with red apples.
China, copies of blue and white Spode Chinese taste.
The sideboard and serving tables are of maplewood of Queen Anne character.
The chairs are covered with the material of the curtains. They have scalloped valances bound with the silk cord or tape.
Floor, covered by an old Indian or Turkish carpet in faded reds and blues.
Chimneypiece, simple Queen Anne design in black marble or marbleized wood.

Over the chimneypiece hangs a portrait of a man in a red coat of the Queen Anne or Georgian period. The portrait is hung from a heavy red silk cord.

Additional interest can be obtained by a row of 18th Century portraits facing the chimneypiece.

A ROOM IN PEACH COLOR—AFTER A WHISTLER INTERPRETATION OF A DINING ROOM

Walls, color of Japanese peach blossoms.
Woodwork, the same.
Table, an oval gate-leg table lacquered a dull silver.
Chairs, high-backed Charles II. or after the Stuart model. They are the same silver tone and their covering in old velvet or modern velveteen is a slightly deeper tone of the walls.
Curtains, peach-colored net in very full folds.
Serving Tables, two tables that harmonize with the other furniture and having grey marble tops of a very pale shade.
Table Centrepiece, a large flat glass dish holding water lilies.
Dinner Service is entirely of silver or silver lustre china.
Floor, covered by a heavy pile carpet in pale grey. There are no pictures in the dining room and no chimneypiece.
Fireplace is tiled with old Spanish tiles in black and white designs.

Further interest can be obtained by adding two tall Chinese pots with large hydrangea trees and pink and blue flowers. These can be placed effectively after serious study of the size and the shape of the room.

THE DUTCH DINING ROOM TO BE DONE IN BLUE AND WHITE

Walls, white.
Woodwork, white.
Table, Louis XVI shape, square, the same color as the walls.
Chairs, Louis XVI chairs with the Dutch urn-shaped back.
Curtains, toillet or window awning material in broad Holland blue and white stripes.
Two red lacquered Chinese cabinets or cupboards or copies of old pieces painted scarlet.
Table Centrepiece, a large Dutch silver windmill, old or modern.
China, Delft ware.
Chimneypiece, simple Louis XVI with blue and white Delft tiled hearth.

Picture over the chimneypiece, a still life in blue and white bowls of cherries or other red fruit suggested.
Floor, painted or stained a deep blue. Before the hearth a white bearskin rug.
Narrow red serving tables after a Louis XVI model, painted red and holding rows of blue and white pots containing geranium plants with red flowers, would be an amusing feature.
In front of a forest background is a formal rosarie of beds bordered with box. A lily pool marks the crossing of the axes. A broad turf walk leads to the pergola that forms the terminus of this garden—the long rose pergola and its twin summer houses.

Stone lanterns mark this mound as part of the Japanese garden. It is, in reality, a well-developed rock garden in which many dwarf evergreens have been used to advantage, in addition to innumerable alpine plants. The spot is admirably situated for a rockery.

"Shadow Brook," the country place of the Hon. Frederic Nichols, lies some ten miles north of Toronto. The place is developed into a variety of gardens, one of the largest features being a Japanese garden, of which this view shows the brook and pool.

THE GARDEN OF
LT. COL., THE HON.
FREDERIC NICHOLS
TORONTO, CANADA
IF YOU ARE GOING TO BUILD

You Must Be Able To Read Plans and Understand Specifications To Cooperate Intelligently With Your Architect and Builder

MARY FANTON ROBERTS

THERE is a certain romance in reading architectural plans, as though you were traveling in a new country seeking a home and someone had given you a chart of the way so that you could get a real impression of the place where you intended to live. And yet many people at first hand find plans and maps a bore. They have a sort of hypnotic effect; when one attempts to fathom the strange, cabalistic signs and mystic directions sometimes the mind lapses into the mental stage one associates with slow convalescence. But once you make the plans for your own home, all other floor plans take on a new and vivid interest, and reading them becomes a romantic pastime.

The illustrations for this article furnish a key for the reading of house plans, because we believe that anyone who is going to build will make a thorough study of the subject, and the one way to study home architecture is to read a blue print as though it were a story book. In these illustrations we are offering an explanation of some of the signs and details that usually mean mystery and irritation to the uninformed. And if you know how to read a blue print, it is as illuminating as though you had been told all the musical signs and then suddenly discovered that you could bring pleasant sounds out of a piano. You will discover yourself plunging into the reading of house plans with the utmost delight. You will find it a rare help in all the detail of planning your own home because you will see how other people have faced your problems successfully.

Roof Details

You have already decided the kind of house you are going to build and whether your roof is going to be tile or slate or thatch, but when you are working out your plans and specifications you have to go into a great deal more detail about the actual method of roof construction. One of our illustrations will give you the exact idea of the gable roof with its interesting lifted point at the front; the gambrel so often seen on the old Colonial houses, with its break below the ridge; the simple hipped roof, the Mansard, and almost the first roof known, the lean-to. Study this little chart very carefully so that you can talk to your builder intelligently about the "ridge" and the "valley" and the "eaves".

It is a fine idea to have a little building library while you are planning your own home.

Send to the manufacturers of all building materials, of roofing and wall materials, of all kinds of floor coverings, of woods and stains, plumbing, heating and lighting systems. Then when your architect is working out your plans and specifications, you can study these catalogues and get quite a practical education.

Having looked into the type of roof that you want to have for your house covering, there are a number of details in the construction of the roof that you ought to understand that as a matter of fact, you will thoroughly enjoy understanding because the more you work over this house, the more beautiful and comfortable it will be and the more happiness you will have in it.

So we are showing you a group of roof details well worth your attention. The largest item is the correct building of the chimney, showing the "lead apron", the "flashing" and the "counter flashing", and the "tin gutter". Then at the right you will see two detail drawings of rafters and the construction of the wooden gutter which is made from a solid piece of painted wood which is coming into vogue again, and more generally used than tin-lined gutters. You will also notice the metal leader with an ornamental cap on a simple concrete wall. This detail, which may add a great deal to the ornamental finish, can be had from the manufacturers of interesting wrought iron designs.

Stairs and Windows

Other illustrations that we are showing will take you with interest and intelligence up the stairway, in and out of the door, through the window, and all about it, and will show you in detail the use of the arch, its supporting columns, its beautiful spring, its pilasters and the base.

After you have studied these illustrations pretty thoroughly and have a fairly definite picture of how your house is going to look finished, begin to make some rough sketches. I never think of house plans without recalling pressed excitement might have suggested a poker game well under way. As a matter of fact building a home is a bit of a gambling, and the only way to avoid uncertainties and the feeling that you haven't played the game well is to study your plans at the
start until you know them by heart.

You never realize how many times you can change your mind, or how swiftly, or how little you know your own mind, until you begin to work over floor plans for your own home; the time to make changes is when you are making plans.

Getting Proportions

When you feel pretty confident that you are getting a satisfactory and convenient arrangement of your rooms in harmony with the style of your house, then give your drawings to your architect. Have a good talk with him and ask him to work them over a bit for you so that you get some idea of accurate proportion, not actual scale, but just accurate enough for you to see what you don't want and to make some more changes. Then with everybody who is going to have a word to say about this house gathered around the table go through every detail from garret to cellar, talk over the placing of the rooms and the constructional equipment. Plan your plumbing, heating, lighting and ventilation. Decide whether you will use electricity or gas, whether you will heat with hot air or hot water or vapor. Eventually all these details must go in your plans and specifications. The more time you give to your house now, the less time you will give to changes and repairs later on. Tell your architect, if you can, just where you will place your radiators and just where you want your lights.

After all, very few people build more than one home in a lifetime and the only possible way to achieve this home is to work over your floor plans until they are the very essence of the house you are going to build. I do not believe that anyone is ever completely satisfied by turning an order for a house over to an architect and decorator. You may get something very magnificent, the chances are that you will. Your house will be in some very beautiful and definite period and your furniture will be appropriate and you will have absolutely nothing to complain of (and that is always a drawback) but it will not be your home, it will not express your idea of beauty, your hope of comfort, your love of convenience. And so I am very much in favor of working with the architect from start to finish, having your home an individual expression, even if you have some very blue days in the midst of changing plans; even in those solemn hours when the architect disagrees with you.

The Rooms

While you are working over your plans, it is an interesting idea to imagine that you are living in the house, walking about from room to room. You already know the view you wish out of your windows and you have settled the problem of the fireplaces and whether or not you are to have a sun room or a porch, but as you move around your house you wonder whether you want a separate dining room, or whether you will have a dining corner in your living room with a screen in front of the table, or whether you will build in an alcove. It is well to consider, if you have to think of finances, that a dining room well placed and pleasantly furnished will add from $1,200 to $2,000 to the cost of your house. If you are going to have such a room you do not want it too small, and dining room furniture is always expensive.

If you keep but one maid or by any (Continued on page 82)
GOOD ARCHITECTURE IS MADE UP OF GOOD DETAILS

An architectural detail has to be considered both by itself and in conjunction with other details—its individual refinement or distinctive character and its possibility for being blended suitably with details of other types. This northeast façade of a residence at Lake Forest, Ill., shows Mr. Lindeberg using white-washed brick in flat surfaces and in a bay, regular brick coignings, a timber balcony, half-timber with brick nogging, long dormers, a steep slate roof and windows of various types. These are combined and yet they are never confusing or inharmonious.

Another view of the northeast façade of this Lake Forest house shows the manner in which the balcony is placed between two chimney stacks. Here the white-washed brick wall is reduced to the first story and half-timber appears above it. These sturdy timbers form a frame for many interesting details which are characteristic of Mr. Lindeberg’s work. The overhang of the second story, the scale and position of the eaves, the contrasting white chimneys above roofs of variegated slate, the slight bend of the ridge, the high placing of the windows—all are evidences of superb architectural merit.
The garden front of the house at Rumson, N. J., is flanked by a wide terrace paved with flags. Three doorways afford position for awnings that give a pleasant repetition necessary to this architectural composition. The center of interest is a wrought-iron grill of delicate design which forms the bay to a bed chamber. Sleeping loggias with Venetian screens are on either side.

AS PROVEN IN
TWO HOUSES BY
H. T. LINDEBERG

One of the marked characteristics of Mr. Lindeberg’s designs is that they give the effect of great age, of having been evolved through a long period of time, much as the manor houses of England were built and the chateaux of France. This view of the service yard of the residence at Lake Forest is a massing of details one on the other, as if from time to time generations had added to the original structure. Here again can be observed great variety of materials combined in perfect accord, a harmony made complete by the vines, trees and flowers.

Returning to the entrance of the Lake Forest home we find Mr. Lindeberg again pronouncing the entrance by housing it in a separate structure with a high peaked roof of slate, a front wall of brick whitewashed and laid to form a lozenge pattern. Behind is rise the higher roofs of the main building with the huge white chimney stacks. The arched surround of this doorway is made of white-washed brick relieved with inlaid slabs of quarry slate. The door itself is of hammered bronze. The planting about this entrance is particularly effective for this type of country residence.
THE COLOR OF SUNLIGHT

How Such a Strong Color as Yellow May Be Induced To Serve the Purpose of Domestic Decoration

A WIDE field is covered by the term yellow. It is capable of many interpretations, and is habitually used in similes of most contradictory import. Cheerful as sunlight, cool as a lemon, hot as mustard, pale as a primrose, gay as daffodil—these are a few of the antitheses that come to mind.

But speaking from the decorator's standpoint, yellow is a safe and successful color, even the abhored mustard hue can be turned to gold by capable hands. Everything depends on the tone and the surroundings. No color in decoration can be judged alone and apart from the introduction of a false note. The cold mellows, which verge on pale green and yellow surrounds, a gold carpet and beech colored velvet curtains.

The cold yellows, which verge on pale green and have a hint of grayness in their gold, may be compared with the pale, chilly tints of early spring in which some- thing of winter still lingers. The warm yellows, which run through gold into the fine tawny reds and russets of autumn, would seem to have absorbed sunlight and warmth into their composition, and these sunny shades are, on the whole, the safer choice. Certain of the spring shades—invaluable as they are for strange and original schemes—still need a little finessing in order to ensure their success.

The principal yellows used for oil and water plants are the following: 

Naples yellow, the chromes—lemon, middle and scarlet chrome; ochre, burnt sienna and raw sienna, which strictly are not yellows but warm and cold browns of a yellowish tinge; zinc yellow and Dutch pink, although this last is but little used. Of these, zinc yellow, lemon chrome and Naples yellow are cold shades, and the remaining are the warm shades.

Naples yellow is a color without much body and more or less transparent, therefore it is a good color for glazing, which means laying a color thinly over the original paint to give it quality and tone. It is used with zinc white or as a staining tint for enamel.

Chroma has a tendency to fade and consequently is not much good for water paints, it is better for paint in connection with white lead and oil.

Ochre can be used either with oil or for water paint. From these pigments every gradation of yellow is evolved, from cream or buff to orange, from golden brown back to primrose.

Yellow has had its ups and downs; a rage for it has been succeeded, from time to time, by neglect. In the days of our grandmothers it was counted premature for any but the stately drawing rooms of the time. Accordingly the ottomans and sofas, chairs and footstools were upholstered and buttoned tightly into silk or satin brocade, and curtains to match completed the admired yellow drawing room. To protect this fragile elegance, holland pinafores were made for every piece of furniture and popped on and off according to the occasion.

Yellow has once more come into fashion; people who a little while back looked askance on canary and gold, now demand the brightest without a tremor. But we use our yellow with a difference. Modern woman is at once thrifty and free from petty carefulness; she refuses to sew overalls for her chairs, but, on the other hand, she will not have the furniture done up in a silk too fine to be sat upon. The yellow room of today will have the woodwork painted and the walls hung with the chosen color; a ceiling will be gilt or colored in tempera; a safiron cushion will be placed here and there. In some such way we achieve our desire, a room to live in, not a room for show. The wonderful imperial yellow of China can be imitated exactly by using zinc yellow and white, and if it is for paint, the work should be finished with a glaze of turpentine to which a small quantity of gold size has been added—say, one is twenty—and a tinge of emerald green. This gives at once a beautiful and subtle quality to the work.

For a fresh and brilliant modern color effect zinc yellow mixed with a little white is stippled on a ground of emerald green. White mixed with raw umber, black and a little zinc yellow will give that deep parchment color which just borders on yellow. This is an admirable treatment for the walls of a farmhouse or cottages where there are oak beams and dark furniture. A lovely treatment for the walls of a fairly large room is to paint them with middle chrome mixed with white, and then finish with a glaze which is made of raw sienna and black mixed in the proportion of about six sienna to one black. The effect of this is a yellow glow, the color of ripe corn.

Biscuit color just verging on yellow is highly popular, and makes the best of back grounds in any form—paper, water or oil paints for a flat paint—one with a dull finish—ochre and white are the ingredients used, with a small quantity of orange chrome.

Gold is highly valued now in the decorative scheme of things. To get a dull gold look in paint, one mixture is middle chrome with ochre and white, and a final glaze is given with raw sienna and Van Dyke brown. Beautiful as this is in appropriate surroundings, it requires good light and a certain spaciousness. With these, and in capable hands, it can be perfection.

For a good and simple yellow scheme that would be successful in almost any room, yellow woodwork is suggested, with an elephant gray paper and a pale yellow wash for ceiling and cornice. This yellow is made by mixing the zinc yellow with white, and for the woodwork glazing with a little black and raw sienna mixed. The elephant gray is made from a blend of cobalt blue, flake white and black with a touch of vermilion.

Small wonder that yellow can never be long ignored. It gives the illusion of sun and light as no other color can. In cold north rooms its glow can work miracles, and at the same time it is not a hot color like scarlet; certain of the spring yellows are particularly cool looking. There is no reason why yellow should not be used in even what is known as a sunny room.
The New York home of Joel Rathbone is a successful interpretation of the French manner. The library walls are of green paneling that surrounds built-in shelves. Carpet is taupe and the hangings green.

In the drawing room pale blue walls, ivory woodwork striped in mauve, mauve hangings and a mauve carpet make an unusual ensemble. De Suarez & Hutton, architects. M. Vorna de Vaux, interior architect.
The Chicago apartment of Mrs. J. F. Jelke is an excellent example of refinement in decoration. For background the dining room has putty color walls, the same tone being selected for the carpet. Draperies are of blue, green and ilet-de-negre damask. 17th Century needlework covers the screen and serves for hanging. Fixtures are of dull gold and amethyst. Mrs. Stembridge Smith, decorator.

It is always a problem to give the room leading directly off the elevator distinguishing character. In the Jelke apartment a Chinese scheme was chosen. The room is circular. Chinese paper panels are set in moldings of bronze and black; the ceiling is red and the walls and woodwork are glazed down to antique yellow. Over the elevator door is a Chinese carving with old red silk curtains.
One of the bedrooms is furnished in the French taste, with walls and carpet of biscuit color. A Louis XVI bed, with a canopy and curtains of light mulberry taffeta, old French satinwood commodes and some painted pieces.

The spirit of Louis XVI is evident in the drawing room. It has antiqued putty colored walls and carpet. The curtains and sofas are in old blue damask with old amethyst and blue brocade pillows. Consoles are French.
Some day I look forward to my own broad portals and the eaves of a red roof hung, tall chimneys and a row of sentinel lombardies; but before a roving spirit has found beyond doubt its Innisfree, where peace comes dropping slow into the bee-loud glade, it has been my good fortune always to have happened to live in quaint places. Humble spots for the most part I might call them, as one counts worldly goods, but rich for me in artistry and beauty, costly in charm. No conventional, walled-in, tight apartments, no compactly built up rows, no Victorian mansions of the blessed, have seen these my gay adventures in roof-treeing, but in every one of them there has been a wall left open to imagination, a hearth fire holding dreams and visions, a road that curves from the door toward unexplored and cheerful venturings.

Anyone can share with me my penchant for unusual places; anyone can cast care aside and live the simple life where, mentally or actually, winds sweep free through open spaces, blowing away such cobwebby conventions as must be room for the china closet, that it would never do to cut the carpets, that the garden planted by the brook would never thrive on the inexperienced tending of erstwhile city folk, that one would be forgotten of one's friends. Or, urbanly inclined, one need not fear to seize and sign the lease of the huge, balconied studio-room apartment with tall windows facing the no longer fashionable square. It is, at any rate, as beautifully open and green as it ever was, and undoubtedly more paintable, with its occasional straggling loafer and its skyward business buildings looming palely in the twilight.

Quaintness is an asset, a distinction, even when cloaking the kind of fine economy that is a reversal to proper standards that do not allow of lavishing everything on the front doorstep, a reversal of all sorts of pretense and display. With the determination to cast these from one forever and to be systematically and beatifically quaint, there will come the knowledge that one's friends lap up quaint settings like cream, and that an awed and lamblike world will promptly follow one's leadership and camp on one's most original trails.

After dark one evening, while candles twinkled in the windows of a straggling New England farmhouse, I knocked on its latticed door. My bag and baggage, sufficient for four summer months, surrounded me on the stoop; perhaps I quaked a little at finding myself alone at the portal of the only spot I had been allowed to come on this first gay venture; and being im-
In the “Box Stall” the sliding barn doors were removed and a Colonial door put in one half, the other half being curtained in blue as a background for the sofa in figured linen. Lampshades are old rose and the pillows gold, jade green, old blue, flame, sand and orange colored. In its original state the “Box Stall” accommodated two horses. Renovated, it now makes an artist’s home.

possibility of a prying world.

In the house, which was used as a community summer home by a delightful group of women, many of whom are great in worldly fame but unpretentious in their everyday living, in this house it seemed to me there were countless bedrooms, and I find I still have a warm spot in my heart for anything akin to The Lilac Room, The Yellow Room, The Blue Room, and The Rose Room, which were some of the quaint names they called them.

The Lilac Room stands out particularly in my memory, for I “shopped” for the chintz that bestowed flower­ing lilacs and delicious gray-green leaves on a white background. We papered the walls in a soft green and painted the furniture and woodwork white, while the floor was dull green. Such a delightfully summery place as it was! The dining room was a long and narrow room, with quaint win­dows touching the low ceiling, windows set generously into the two ends and one long side; there was a friendly fireplace, and a very narrow trestle table that ran quite the length of the room, with slat back chairs that pulled up to it comfortably. As I remember, blue gingham curtains were simply hung at the windows, and the

(Continued on page 74)
FALL AND WINTER BLANKETS

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

(Above) All wool blankets in plain colors or with block border, $25 each. White with colored stripes, $35 a pair.

(Above) A homespun woolen blanket which may be had in plain colors or an all-over plaid. The couch size is $23.50. In a double bed size it is $29.

(Below) Single blanket in a cotton and wool mixture 66" x 82" in all colors, $5. Wool plaid blankets in various colors, $13.50 a pair.

A soft, all wool robe suitable for a couch comes plain on one side and plaid on the other in different colors. Cloth bound it is $16.75; with fringe $13.75.

Two thicknesses of soft plush in various color combinations make truly an ideal robe for a boudoir. $42.50.

(Right) An all wool blanket bound with taffeta is pink, light blue, rose, Copenhagen, heliotrope or yellow on one side, and white on the other. 66" x 90", $18.50. 72" x 90", $21.50.

(Below) Single blanket in a cotton and wool mixture 66" x 82" in all colors, $5. Wool plaid blankets in various colors, $13.50 a pair.
The pale parchment moons of honesty hang from their long slender stems with a peculiar fragile grace. Place them with an isolated light striking upwards into the mass of white, dried seed cases.

Pampas grass has its value in a hall or other large room. Cut the stems short so as to show only the feathery tops.

Among the long-stemmed dried plants the Chinese lantern is particularly suitable for winter decoration. Massed together, its fairy lanterns give vivid color to brighten a dark corner.

Of the smaller dried blooms, helichrysum is one of the most charming because of its shape and natural beauty of color. This simple arrangement would be suitable for a writing table.

Mauve statice, a peculiarly graceful plant, is one of the least artificial in appearance. Place a bowl of it in a sunny window where the light can strike through the pale flowers.

DRIED FLOWERS FOR WINTER DECORATION
In the farmhouse of Mrs. Edwin Rowland at Syosset, L. I., the living room has white walls, hydrangea chintz curtains, some Sheraton and painted pieces and plain green rugs.

A chintz in rose and turquoise blue curtains one of the bedrooms. The rug is gray, the spreads yellow bound with blue and the walls and woodwork are cream.

Against primrose yellow walls has been used dining room furniture of yellow and turquoise blue. The chintz has vivid fruits on a black ground.

SIMPLE FURNISHINGS FOR A FARMHOUSE

MRS. EMOTT BU埃尔
Decorator
Although Sturdy, the Palm Appreciates and Responds To the Niceties of Cultivation

E. BADE

THE propagation of palms from seeds is a very interesting but rather a tedious process, as they often require a year or more to germinate. Before sowing the seeds, a cut is made in the seed coat which facilitates germination. Having been treated in this manner they are placed into a light soil to a depth a little more than their own thickness and stored in a place of 75° to 80° F. The pots should be covered with glass plates and the seeds kept moist. If these rules are not rigidly followed a longer period of time will elapse before the roots make their appearance. Palm seeds must be planted as soon as they have been received from the tropics; the month or the season of the year is not a determining factor.

After germination the young plants are transplanted into small flower pots, where they are placed so that the seed coat just lies on the surface of the soil. The long roots, which are bent so that they will find sufficient room in the pot, show a predilection for forming spongy roots at this spot. Only when the roots lie against the walls of the pot where they absorb air, which is a vital necessity for them, can palms grow profusely and luxuriantly. Care must be taken not to injure the roots nor to break off the seed coat.

The seedlings are again transplanted when the rootlets have completely filled the pot. If one has used one-third lawn soil, and two-thirds of sandy humus for the first transplantation, then one uses one-half hot-bed soil to each one-quarter of lawn and humus for the next. To those palm varieties which have many root-hairs, a larger percentage of humus is given.

When the palms have passed their first year they develop, with careful and attentive cultivation, into beautiful plants. They are not friendly to continual change. In quiet places not too far from an open window they will unfold themselves, given uniform attention in regard to temperature, moisture, and cleanliness of their leaves, into admirable showy plants. They should be somewhat shaded against the burning rays of the summer sun, but the rays of the winter sun may strike them with all their force.

The majority of the palms which are kept in the living room do not stand in need of so much heat, nor are they so difficult to take care of as is commonly supposed. In spite of their warm and sunny habitat, the greater part of them become accustomed to a temperature of 60° F. During the winter months some varieties even endure lower temperatures, although palms never have a definite period of rest. When they are taken from a greenhouse and...
The building of a garage these days is only second in importance to the actual building of your home. The locating of the site for this garage and the construction of garage drives require a great deal of thought as well as some knowledge of the requirements. Most grounds have the advantage of a number of spots appropriate for the site of a garage. It is the aim of this article to point out the advantages of certain sites, how to plan the garage drive and how to design the most practical approach.

If you have not built your house, it is a fairly simple matter to place the garage in exactly the right relationship to the house, but if you are merely adding this building to grounds already planned and a house already built, much more thought must be given to the subject. The size of your lot and the topography of the land will to a certain extent, govern the selection of the site. In most cities the fire ordinance requires that a garage if not fire-proof must be at least 15' away from the house. If you are building the house, however, you will probably insist upon a fire-proof construction with a garage near the house, which makes for convenience and economy. The foregoing suggestions would obtain only on small places. On a large estate where separate servant quarters are provided the garage would be placed in this group which, as a rule, equals about one-fifth of the total area of the house accommodation.

When a man is driving his own car he will, of course, want it in the basement of his house if possible, if not, as near as the fire ordinance will allow. It must be placed where the grade is suitable, to avoid the expense of much grading, and where there is adequate drainage. Directness of approach and turning areas have a great bearing on the selection of a proper site and the approach from house to garage must be easy and direct as possible.

Once the garage is built, the approach from the street has to be considered. For safety there should be a right angle entrance so that the approach from both directions of the street should be equally safe. The type of street entrance will depend to a certain extent upon the character of the street and the existing gutters. Where the gutter is deep a cross-over is necessary, but where it is shallow an incline from the gutter to the sidewalk level will serve. At this point it is well to make the rise as gentle as possible as all quick rises between street to ground may mean danger. Where it can be arranged a concrete incline is perhaps the best means of approach.

So far as possible the entrance to the property should reflect the character of house and garage, formal for the great estate, informal for the little country place. Whatever treatment is used in building the entrance it should be kept appropriate in size, shape and type. Where the entrance leads to a little garden, plants can often be easily arranged to suggest a gateway and are preferable to an elaborate architectural feature.

While the entrance from the street should always be as direct as possible, it need not necessarily lead straight to the house or garage. It may pass near the front entrance, thence to the kitchen and then to the garage. The illustrations used in this article, showing the placing of garages in relation to the house and the placing of driveways with wide and narrow turnings, will prove immensely helpful to anyone’s planning to build a garage on a small place.

As the drive enters the property it may be either a simple runway, or a complete surface of any of the following materials—crushed stone, all-cinders, tarvia, oyster shell, clay, brick or concrete.

In regard to the merits of the use of these various materials for the construction of the driveway; crushed stone is serviceable, the color is excellent and it is not expensive, but it does require constant care if much used; cinders are also serviceable, the best kind are steamed, very porous and much used; tarvia is a good surface but rather harsh in color; oyster shells are excellent when obtainable, but the color is not interesting; clay is an excellent temporary surface, rather unsatis-
November, 1921

Victory in bad weather; bricks of various patterns form an interesting surface, decidedly serviceable, appropriate for a formal treatment of a driveway, but rather expensive; concrete is very durable, simple to construct; it is, however, harsh to the eyes and hot in the summer time.

If there is a rather long driveway to the garage, it is an excellent idea to have its curve so as to permit planting which would partially hide the service portions of the house. In a hilly country, the laying out of the driveway must somewhat be governed by the slope of the land, and the planting, too, must meet these conditions if it is to be made effective.

The average drive should be from 9' to 10' wide; as it approaches the main entrance of the house it is sometimes advisable to have it flare out to a width of about 15', this will enable an incoming car to pass the one standing at the main entrance.

The ideal foundation for a driveway has a certain percentage of clay, but not enough to make the road dangerous in wet weather. If a drive is made on new ground where filling has been used a considerable time should be allowed for the earth to settle and become firm before the surface material is put on.

Driveways cannot be considered as an ornament to the property, hence should be made as inconspicuous as compatible with their utilitarian purpose. Once built, they cannot be easily changed without incurring considerable expense, hence it is well to have a definite plan at the outset, with all problems satisfactorily solved, to avoid mistakes which are irritating and expensive.

An important consideration in these driveways is the turning areas for large cars. Failure to arrange for these in planning drives will often lead to much trouble and expense. This difficulty is interestingly solved in one of the diagrams which illustrate this article.

Often the size and contour of a lot with the buildings located on it will not permit a circular turn; in this case, a Y-turn near the garage solves the problem. This Y-turn enables the driver to back his car around with the least amount of effort, and to bring his car into position so that it will head straight out to the driveway. The Y of the turn should be at least 15' deep with an adequate amount of curve to give an easy swing in backing the car.

Of course the choice of material used will depend largely upon the material in house and garage. This will bring the driveway into the general building scheme and enable it to slip quietly into its place. The location of the drive, as already explained, must meet the convenience of each particular point — entrance, kitchen and garage; but with these facts faced, much help and general information can be secured from a careful study of the illustrations shown here; some very difficult problems are successfully met in these sketches and much light is thrown on the placing of graceful, practical driveways in small spaces.

The garage and farm buildings on this country estate in Illinois provides a grassed plot encircled by the drive.

Shelter is provided for four cars, with servants' living quarters above. On one side are dairy stables.

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THE decoration of our four walls has ever been an entrancing problem, whether to the child, to whom they are clearly surfaces made for scribbling, or to the Medici, who outran the conventions of his time by placing upon his walls Botticelli's Primavera. Walls have always been decorated or deliberately not decorated, have even, in the gold-frame era, been "furnished." The difficulty now is to decide between the respective merits say, of Egyptian mural paintings and the Japanese blank walls with their removable kakemonos or, better still, to evolve something new.

Wall decoration might be divided into two main classes—the movable and the permanent, and the two schemes have alternated fairly regularly, whether in the form of the old tempera church paintings or the worst floral design beloved of the paper hanger.

The picture itself is, of course, really only wall decoration in a movable form and able to survive change or damage to the building. It is not so long ago since pictures were regarded purely as wall furniture and a blank space created horror in the mind of the beholder. Then came the reaction of the blank wall and the black-frame etching; the Morris wall paper with its fidgety designs, still a welcome relief from the old pea soup decoration or the heavy crimson, suggestive of after-dinner apoplexy; black walls and gold walls and silver walls and so on.

The change came rather gradually. There was the precedent of the Italian painted walls and ceiling, which were easily too cherubly, too blue-skyish. Also, Botticellis and Michael Angelos were not to be had for the asking.

There was the French paneling upon which Louis Quinze parrots and tulips flirted gaily. This was all very well for a boudoir or a parlor. The designs were conventionalized and so did not demand attention enough to become boring.

There was the Futurist wall painting—all lightning and (Continued on page 66)
The chimney end of the attic furnishes the chance for creating a delightful guest room. Closets can be built in each side of the fireplace and the ceiling above is coved, as here.

A PAGE OF THREE
UNUSUAL ROOMS

Keep the nursery simple, as this one in the home of Francis Boardman, at Riverdale, N. Y. Cupboards are of rough pine painted pumpkin yellow and the floor broad oak boards pegged down. Dwight James Baum, architect.

The bathroom in the New York apartment of Charles Slayter is part of a Directoire flat and is furnished in an unusual and amusing manner. It has a refreshing blue and yellow color scheme.

Noticeable features of this bathroom are the figured towels by Mr. Slayter, the long mirror over the bathtub and the mirror above the washstand which is surmounted by a Delft plaque.
MIDDLE PLANTS FOR THE PERENNIAL BORDER

This Backbone of Herbaceous Bloom Offers a Great Variety in Color and Form of Flower and Foliage

H. STUART ORTLOFF

There is such a host of possible claimants for the important position of middle foreground in the perennial border, that it is only a process of elimination to secure just the ones we desire to work out our plans, and to secure our idea of a pictorial array. It is not, however, an easy process, for there are a number of things which we have to know and take into consideration in order to secure the best results.

First, perhaps, is color. Some, like the brilliant reds and purples, will, on the slightest pretext declare an open feud on certain pinks, yellows and blues. Then it is necessary to use lavishly a number of peacemakers, such as white and pale yellow flowers, or plants with much foliage and few or later blooms. Then, too, color is an important factor in working out special arrangements or ideas in gardening.

We must know the average or the ultimate height of plants in order to give them a correct location so as to obtain the best possible arrangement. It would never do to hide some short but lovely little beauty behind a tall, luxuriant plant, which will delight us with its bloom only late in the season. The smaller plants must be favored and given a place of vantage in the front, behind the edging plants.

It is easy to talk knowingly about "riots of color" and "continuous bloom," but in order to obtain such utopian perfections we must be well aware of the time and duration of each and every plant we use, and then perhaps we fail. It is a hard problem to solve. Many have divided their gardens, or their borders, up into sections, each given over to a particular period or season. Others resort to inserting potted plants, and remove the faded ones. But it is possible to get in one garden, or one border, an average amount of color at all seasons if one will not object to a few masses of foliage at times, and an oversupply of color at others. There will be gaps, that cannot be helped, unless we give the garden almost unceasing care, digging up and rearranging all summer. Who wants the labor in a garden to become such a burden as to make it cease to be a joy? Careful arrangement in the first place, with an eye to the season and duration of bloom, will go a long way in eliminating these gaps and pauses or making them few and far between.

Another important consideration is prompted by the fact that many of our garden beauties flourish and then disappear, foliage and all. We must value the effect of good foliage as well as bloom in selecting plants. If a plant has a foliage which is not persistent after blooming, but which is a valuable addition for its color, then we must place beside it another plant, which has full and excellent foliage, in order that it may spread out and obliterate the unseemly gap left by its neighbor.

Many plants have stems which are so limber as to bend under the weight of bloom. Then it is necessary to plant around them lower and stiffer plants to bolster them up, or taller ones to hide unsightly but necessary stakes.

If we become acquainted with the characteristics of the flowers we use, which answer these questions or requirements, we will be able to decide what and where to plant, but we still must consider the important question of how to plant. It is hard to lay down a hard and fast rule of thumb to cover all, for each individual plant varies in many ways. One gardener says, "Allow a square foot to each plant," but when questioned he has to admit that he does not give each plant a square foot, but plants according to common sense. We all have a certain amount of this Yankee quality, but it is a hard task to apply it to planting. We are at a loss how to begin. So we just offer the old English rule of allowing one-half the ultimate height of the plant between each one. That is, if a...
Except in the very formal garden there should be no effort to place varieties of one size and height in a straight line. Middle plants may be occasionally advanced to the front, forming little bays in which to harbor the smaller varieties

plant when it is full grown is 4' high, we will allow a distance of 2' on all sides.

Now if we follow this rule you can readily see what thin and scrappy results will follow for the first year or two, or until the plants have matured. There are two remedies for this. One is to cut the rule in half, and plant thickly for immediate effect, then as the plants begin to mature, thin out. This of course means extra work and added expense. The other remedy is to follow the rule, but fill in the spaces between with annuals and potted plants. Then you have a full border, and when the first frost comes these helpful fillers gracefully disappear and leave the room to the developed plants.

Some may believe that any flower will grow in any soil, but the majority will agree that a little care and attention to individual requirements will be repaid a thousand-fold by more luxuriant bloom. So it behooves those who are of this opinion to search out and to observe these requirements, in order that they may be repaid.

The following list of perennials is far from complete. Those which are given, however, have been selected from various sources with attention to their merits for the important location of the middle foreground. The most necessary characteristics and important cultural hints have been included for the guidance of the reader.

**Japanese Windflower** (*Anemone Japonica*) — Beautiful large white or pale rose-colored flowers in September and October. Grows 2'–3' high. Leaves mostly in clumps at the base, very decorative. Thrives best in rich loam, prefers slight shade, but will grow in the sun. Should be mulched in summer and kept moderately moist to obtain good flowers. Propagate by root division preferably in the early spring. Slight winter protection.

**Columbine** (*Aquilegia leptoceara*) — A number of species. Sky-blue (*Cornea*) and clear-yellow (*chrysanth*) are the best ones. Leaves are large and handsome. Should be treated as a biennial. Propagate by seeds.

(Continued on page 90)
H O W  T O  G R O U P  F U N R U I T E

A Room Is Successful When the Furniture Finds the Place Where It Best Affords Convenience and Comfort

RANDOLPH W. SEXTON

A n important point in the final effect of a room, although one which is not given the proper attention it deserves, either by amateurs or professionals, is the correct placing of furniture. Too often is a room of good plan and design entirely lacking in necessary sociability and informality, if not by the poor selection of the furniture, by the entirely improper placing of it. A room with properly placed furniture should give one, when entering, the effect of welcome, inviting you in and, furthermore, to sit down and be comfortable. Very often we seem to have to stand in the doorway and hesitate before finding a chair which gives this invitation.

Are there any rules and conventions which can help us to place furniture properly and overcome this failing? Yes, to a certain extent, although all rules in art have to be backed by common sense and good taste.

The best results in placing furniture in a room are obtained by considering the different “groupings” which the room requires. For instance, in a living room there is generally a “music group”, consisting of piano, stool, lamp and chair; the “lounging group” with davenport, table, tabaret and lamp; the “reading group”, composed of chair, lamp and bookcase; and these groups, though distinct, must be so connected that together they form a perfect ensemble.

In a Typical Room

Supposing as an illustration, we here consider the placing and selection of the furniture in a living room 15' wide and 25' long with fireplace, doors, and windows as shown—a typical room. (Figure 1.) The first question to settle is—are we to have a piano in the room? For there is no way of changing either the size or design of a piano, except in the choosing of a grand or an upright, and in either case there is generally only one proper place in the room for a piano when the matter of steam heat, draughts from doors, and sufficient wall space are given proper consideration. Aside from the piano and one of even more importance in proper placing, is the davenport, both on account of its size and the practicability of the piece.

A davenport is a piece of furniture designed strictly for comfort, seldom having any good features in design aside from its covering, and at the same time helping materially to accommodate more people in the room, as three or even four persons can easily be seated on it at once. For this reason the davenport should be placed as near to the center of attraction in the room—in most cases, the fireplace. From an architectural standpoint as well, is there anything in the design that plays such a prominent part in the decorations of the room as the fireplace? By giving the davenport this important place in the room, all other pieces immediately become subordinate to it and must be placed with this in mind.

To return now to our typical plan—suppose that we are at once confronted with the placing of a grand piano in the room and the selection of the remaining pieces are left to our good judgment. It can easily be determined that there is only one wall of the room—the south—against which we can place the piano, as all other walls are eliminated by windows and doors. Here it seems that both the southwest and the southeast corners are available, but as it might seem that the piano were too near the entrance door in the southwest corner, besides being in direct line with the draught naturally coming through this opening, we decide to place the piano in the southeast corner with the keyboard facing the room, allowing the frame work of the instrument to take up as little room as possible. To complete this group, we will place a floor lamp by the piano stool in the corner and then take up the next important matter of placing the davenport.

The Davenport Group

Although it might seem cozy and even practical to place the davenport directly in front of the fireplace, still there are always arguments against this layout, especially if the room is given in proportion, and besides, many people cannot see anything sensible about a room with the back of the davenport facing you as you enter the room. So in the case of our typical room, it seems best to put the davenport at right angles to the hearth, for in this position it gives the invitation as you stand in the doorway, and at the same time is directly in front of the center of attraction of the room—the fireplace. To complete this lounging group we suggest an oblong table back of the davenport, supplying space for magazines, books, etc., and also a place for a lamp, as one often desires to sit or stretch out on the sofa to read.

A good point to add right here is that the effect from the street seen through the front windows—the table with its cheerful setting of a lamp, magazines, books, and perhaps, a vase of flowers, all adds to the proof that a table is not out of place there.

The next consideration is the reading group and we have left a very desirable place at the other end of the fireplace for it. Here we will first put a generous easy chair and, beside it place a small book stand, which (Continued on page 70)
FOUR GOOD AMERICAN HOUSES

The home of Edward P. Schell, Riverdale, N. Y., is New England Colonial with variations, the porch, of course, being a modern detail, although its balustrade is copied from an old "captain's walk." Inspiration for the bay windows was found in some old shop fronts. The walls are of "ship-lap" construction—wide boards laid on flat. These are painted white. The shutters are green. Dwight James Baum, architect.

A feature of the plans of the Schell house is the double enclosed porch. The rear part is used for breakfast and the front as a supplementary living porch for cold weather, this end being furnished with a fireplace. Upstairs the hall is kept down to a minimum, giving plenty of chamber space and room for closets. A sleeping porch is an addition to this floor. The attic houses a servant's room and storage quarters.

A characteristic American design has been used for the home of Frederick G. Nash, at Auburn, N. Y. The stained shingles of the front facade are pleasantly relieved by ornate door trim and the shallow bay windows. At this end is an enclosed porch, with lattice on each side the door. The pent roof is an excellent detail. Carl C. Tallman, architect.

The Nash plans show an unusual position for the living room. The hall and stairs are at one side, with the kitchen, dining room and porch in the rear. Upstairs are three bedrooms and a bath. Built-in wardrobes and an abundance of closet space are attractive features.
Warm gray stucco walls, pea green trim and dark green shutters make the home of Frank Rollins, at Fieldstone, N. Y., a colorful ensemble. A big stair window gives the effect of a two-story hall.

Dwight James Baun, architect

The entrance is set in a jog and the door is approached through an arch and outer vestibule. This leads on to a wide hall that opens on the main rooms of the first floor and the stairs.

As the garage was a later addition, it was tied to the property by a service gate and wall. The service entrance gives on to the kitchen. The value of the stucco wall can be seen in this illustration—the surface it presents for shadows and the background for vines.

As the house faces north, the stairs and hall were put on the north side so that all the rooms could have southern exposure, save one which faces east. The service stairs are quite separate and afford privacy to the rest of the house. The two master bedrooms are furnished with fireplaces.
While English in origin this interpretation of half-timber is amply American. It is used on the home of Rodney Hitt at Rye, N. Y., of which Edson Gage was architect. The entrance is in the rear court close to the garage. The window arrangement here is quite unusual.

House and garage are built as one unit on an L plan. The front of the house is given to the main rooms and their attendant porches. A dressing room close to the entry is a feature. The stairs, which are quite compact, come down in a corner of the living hall.

Genuine half-timber, of which this is a good example, consists of the exposed beam frame with brick or cement nogging. The brick can be laid in different designs that give an amusing variation to the wall surface. Instead of the usual casements double sash windows are used.

One entire end of the second floor is occupied by the owner's suite, consisting of a large house-width chamber, bath, dressing room and sleeping porch. This group is distinct from the others. All chambers are arranged in suite, with baths, dressing rooms and sleeping porches.

An interesting variation is found in the lower wall, where brick headers, occasionally broken, are advanced, making a roughish surface.
TAKING GUESSWORK OUT OF GAS COOKERY
Which Is Accomplished by Purchasing a Good Stove
With Modern Heat Regulating Devices

ETHEL R. PEYSER

The points in buying a gas range are for the most part the same as in purchasing an electric range. It must be of the best material, cast iron or sheet iron or a combination of the two, the ovens usually lined with steel, upon which is baked aluminum or a vitreous enamel. Enamels are more expensive but their sanitary value is great. Everything must be of the best quality, no seams or roughness can be allowed to catch food or odors, and the stove manufacturers must give you a guarantee of almost everlasting life.

Stoves today are made with and without shelves, some have the ovens above, some below. But where the oven is below it is a great boon to have the top at least 32" high—38" from the floor is better, so that the oven is sufficiently high to obviate back breaking, and the cooking surface high enough to eliminate the back bend for the ordinary cooking processes. Ranstoves today are built so that there is also absolutely no guess work either in management or accomplishment.

New Devices

A recent improvement is a stove with an oven heat-regulating device, absolutely controlling the temperature. This device is used by domestic science cooking schools, as it proves that cooking must be an exact science. No special training is required to handle this device, and it has no working parts to get out of order; the temperature is simply controlled and maintained by the turn of a wheel.

This enables one to bake without opening the oven door. A chart is supplied by which you can cook any kind of dish, the time, the temperature and the necessary decreasing or increasing of the temperature being given clearly.

One new type of stove has the smooth top. It looks not unlike a coal stove. It has no aching voids for things to spill into, nor can pots tip over into yawning chasms. This saves a lot of needless irritation, which is important with the present high temperatures of cook and housemaids. This stove stands 38" from the ground.

The Top

An interesting feature is that the whole top becomes heated and is usable, whereas in the ordinary four-burner top only four utensils can be used at once. This top is connected with a flue which draws the heat, so that there is no waste of gas. If necessary, the lids can be raised and the flame from the burner will just tip the utensil, the proper position for flames. The oven in this range is so planned that it can be opened from the bottom with either hand. Another stove has a top that is semi-smooth and semi-spider, allowing you both systems.

Should a vessel spill over in the "smooth top", the top catches the overflow and it is simply washed off instead of the usual pulling out of the tray and the messed-up burner plate, which must be scraped and cleaned. This range is made tall and narrow, ready for the small as well as the large kitchen.

All gas stoves today have the automatic lighter, which gives one freedom from the use of matches and makes gas nearly as convenient as electricity. Of course, gas is hotter in summer than electricity, and to obviate this many of the stove makers produce marvelously contrived combination ranges of gas and electricity.

Some stoves have plate warmers above and some have a shelf open and available on which to warm dishes, which also makes a convenient rack for dishes while the rest of the meal is cooking.

Nearly all stoves are equipped with broiling chamber, baking oven and wire shelves. One, particularly convenient, has, instead of the two full-sized shelves in the large oven, one shelf divided into two pieces, allowing for more elasticity in plac-
Regulating Heat

When you are ready to put the whole meal in the oven, your instruction card will tell you the correct temperature to set the thermostat. You can then leave the oven unwatched for a period of three to four hours. No preliminary cooking is necessary; in fact, the things can be put on in cold water if necessary; furthermore, the cost of cooking is no more, and sometimes less, than with the old-fashioned hit or miss method.

Canning with this oven is simplicity itself, as there is no need to lift the big containers to the cooking surface.

Many people prefer the fireless-cooking, oven gas stoves. These are excellent when made by the best manufacturers and certainly help the servantless house greatly. But keep your ovens more than spotless.

The old-fashioned methods of finding out if your oven is hot are as follows: Poking your head into the oven, perilous; thrusting an unoffending hand therein; browning pieces of paper or a bit of flour; burning the gas and letting it go at that; gauging the size of the flame; but these are unreliable, for everyone feels the heat differently and the quality of paper varies and atmospheric conditions differ. How many times have you cooked the same thing the same way, and have had success one day and failure the next. What waste—and how discouraging!

With the particular stove in question, the novice soon becomes an expert. As much of the cooking can be done in the oven, not so large a surface stove need be bought; a small family can actually use a two-burner surface.

Burners

The burners on all the best stoves are regulated by the gas companies, from whom it is wise to buy, unless one is purchasing the installed, made-to-order stove.

One firm emphasizes its burner because it spreads well; it claims there is a saving of gas, which is quite true. This stove also stresses its glass oven door. Now the glass oven door is a fine thing, but when meats are being cooked, the glass becomes greased, and unless cleaned off at once may leave furrows.

The cabinet stove is the type used practically all over this country. It sets on high legs and has the oven (top or bottom), warmers and shelves. The stove without shelves is not called the cabinet style. Usually the cabinet has the ovens to right or left or below the cooking top. Some of these stoves have a separate splasher on the side of the back wall or the side wall; this is not absolutely necessary if the stove is so finished that the splashing will wash off easily. Some stoves are completely enameled, including splasher; others are just blue iron or polished steel. Of course, there are the expensive enameled stoves which only have to be washed for the dirt and dust to slide off.

The vital thing in the gas stove is the burner and its regulation. Nothing will compensate for poor burners, poor insulation, poor heating. Some stoves are so made that the linings come out and can be easily washed and greased with kerosene thus keeping them in excellent condition.

The gas supply pipe when installed with a stove should be not less than ¾" bore. Some companies advise making an iron pipe connection with a union coupling.

The best results for the gas range would be had if connected by a stove pipe to a chimney but great care should be taken to avoid a down shaft. Much moisture in a stove, which will slowly destroy it, denotes this down draft presence. Yet sometimes the flue connection is a nuisance, as it is at other times a necessity. In some districts the flue is necessary by ordinance.

Top burners must be frequently cleaned and when they are removed the drip pan can be cleaned too and the space in which the drip pan rests. Wipe off dust from the air mixer, that is, where the air enters the burner to make the flame cook. Grease your oven linings occasionally and your stove will wear longer. If your stove happens to have a porcelain enameled broiler pan, take it out when not broiling in that oven.

Range Facts

Don't use a big flame when food or water is boiling. Nearly all the good stoves have air (Continued on page 94)
SNAPDRAGONS FOR BEDS AND BORDERS

Planted In Masses The Newer Varieties of Antirrhinums Give Broad Effects of Color

A. H. COLTART

The present popularity of the old-fashioned snapdragon is undoubtedly derived from the profuse blooming of the new and improved varieties. Though the scent is scarcely noticeable, the antirrhinum is greatly favored by bees, and although this causes great difficulty in securing true seed from one's own garden, it has contributed to the variation of color now obtainable. Moreover, by careful planting many of the subtlest tints have now become fixed in the skilled hands of the seedsmen.

Since such variety is offered in seed with so many improvements in type and color, it is without doubt advantageous to obtain fresh stock annually. At the same time until a standardization of names and colors is accepted by the growers, the confusion of choosing from a descriptive catalogue can only be avoided by noting the exhibits of seedsmen during the season at the horticultural shows, and making up a list to one's own choice.

A few years ago the colors offered were limited to white, yellow and red, together with mixed variations of the stripe and spot kind—now, happily, rarely seen. Innumerable new shades are, however, now available, and will remain true to color. The chief development has been in pink and coral, and the shades from buff to orange. Some of these have become very popular, such as "Nelrose" (which is described as "old rose, shaded blush, with a small lemon blotch on lip") and "Bonfire" (intense apricot, shaded old gold, with deep golden lip). The blending of pink, apricot and orange snapdragons is extremely effective when they are planted in isolated borders, while the yellow and white varieties are admirable in the main flower border in conjunction with blue perennials and silver foliage.

The latest development is an effort to produce a mauve shade, which in time will, no doubt, be called "blue" by the seedsmen. Recently a variety of this has been offered under the titles of "Mauve Beauty" and "Lilac Queen", but the shade is somewhat unsatisfactory as yet, and lacks the brilliancy of the other varieties of snapdragon.

Antirrhinums are still classified in three sections—tall (2' to 3'); medium (12" to 18") and dwarf (under 12''). In planting out, the question of height must be considered with the object of getting the taller varieties to the back of the border. In the foreground, or in beds near a path, the dwarf type is very effective with its close set mass of blossom, and it deserves to be more popular, although some years ago this type was pilloried in a popular book on gardening as "an (Continued on page 88)
Strange as it may seem, both the skylight and the chimney are lineally descended from the same ancestor. It is apparently a far cry from either the skylight or the chimney, as we now know them, back to a common parent, and yet both had the same beginning. Although that single parent stock, judging from the present utter diversity between the two lines of its offshoots, might well be supposed to have sunk into the obscurity of a remote past, such is not the case. The original ancestor is still distinctly in evidence and actively functioning architecturally. With the lapse of time it has taken on a somewhat more flexible character than it formerly possessed and assumed a more pronounced decorative emphasis without, however, losing its clearly utilitarian capacity. This common ancestor of skylight and chimney is the louver.

In order to understand fully the value of the louver to us and to grasp the manner in which we may advantageously turn it to our own ends, we must glance for a moment at the facts of its development. Its original historic duty was to afford an outlet for smoke, before fireplaces, in the familiar form which we know them, were constructed and when the fire was kindled upon an open hearth in the middle of the great hall. Thence the smoke rose to the ceiling and passed out through the opening in the roof. The derivation of the word, from the Norman French ‘ouvert’, the open place (anglicised as louver, and in several other forms as well), thus plainly indicates the primary purpose—ventilation and the exit of smoke.

The lighting function of the louver, by the introduction of glass into the openings, was a later development, after fireplaces with flues were constructed against the walls and chimneys were built. Hence the louver became a lantern. First the progenitor of the chimney and next, by a transference of function, the immediate antecedent of the glazed cupola and the skylight, the conversion was easily and quite naturally effected merely by removing the louver boards or slats, that kept out the rain but allowed the smoke to escape, and replacing them with glass. Today the

(Continued on page 68)
2001. Since the usefulness of one's desk depends upon a good writing set, this suggestion will be welcomed. The pad measures 19" by 13". The set comes in either old rose or French blue leather. $21 complete.

2002. On a bedside stand, an occasional table or a desk this lamp with a French figure base would be in good taste. 16" high over all. Shade 10" wide. Complete, silk shade, any color, $45.30, which includes tax.

2003. The decorative value of an old Roman lamp can best be appreciated when it is silhouetted against the chimney breast and used as a mantel decoration. This reproduction in brass, 14" high comes at $12.

2004. Reproducing the lines of an old Spanish candlestick, this wrought-iron light has unique charm. 15" high. $15 each. 2005. Colored candles to fit, $1 each. 2006. Behind it is a pewter bowl, 15" in diameter, $15.

2011. This odd-shaped linen pillow to fit in back of chair comes in many designs and colors, $40.

2012. The bedside table can be finished to match any color scheme. The top measures 18" by 18", stained, $15.50. In gloss enamel, it is $16.90. Rubbed enamel, $18.40.

(Below) 2013. Italian pottery candlesticks in blue or yellow, $13 the pair. The bowl is $18.

The combination of this bowl and candlesticks suggests a table decoration in a country house.

(Below) 2014. Suitable for a Colonial type of house comes this eagle brass door knocker. 7" wide, $8.

2015. Round linen pillows in different colors and designs, such as this, are to be had for $36.

2016. The butterfly table is a design well known in early American furniture. It is now available in reproduction, 25" high. Top 24" by 30". Gloss enamel finish, $32.25.

2017. An individual baking dish in oven-proof ware of cream crackle with brown decorations is to be found at $1.50.

2018. One of our insular possessions—Porto Rico—sends up this scrap basket for Christmas. It is of natural colored straw trimmed with deep tan straw. $3.75.
**The Gardener's Calendar**

**November**

<table>
<thead>
<tr>
<th>Day</th>
<th>Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>Dig a good deep trench where the root crops can be stored in straw or dead leaves</td>
</tr>
<tr>
<td>Monday</td>
<td>Planting strawberries, onions, and other vegetables. Store them out of the rain and wind</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Prepare the garden for the winter. Cover the ground and mulch with dry leaves.</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Gather all the pumpkins, late squashes and other vine crops before hard freezing</td>
</tr>
<tr>
<td>Thursday</td>
<td>Roll the ground with a heavy roller to compact the soil.</td>
</tr>
<tr>
<td>Friday</td>
<td>Pull out all weeds and remove any debris.</td>
</tr>
<tr>
<td>Saturday</td>
<td>Continue to water the garden.</td>
</tr>
</tbody>
</table>

**SUNDAY**

- Dig a good deep trench where the root crops can be stored in straw or dead leaves.
- Planting strawberries, onions, and other vegetables. Store them out of the rain and wind.
- Prepare the garden for the winter. Cover the ground and mulch with dry leaves.
- Gather all the pumpkins, late squashes and other vine crops before hard freezing.
- Roll the ground with a heavy roller to compact the soil.
- Continue to water the garden.

**THE GARDENER'S CALENDAR**

**Twentieth Month**

<table>
<thead>
<tr>
<th>Week</th>
<th>Task</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Dig a good deep trench where the root crops can be stored in straw or dead leaves</td>
</tr>
<tr>
<td>Week 2</td>
<td>Planting strawberries, onions, and other vegetables. Store them out of the rain and wind</td>
</tr>
<tr>
<td>Week 3</td>
<td>Prepare the garden for the winter. Cover the ground and mulch with dry leaves.</td>
</tr>
<tr>
<td>Week 4</td>
<td>Gather all the pumpkins, late squashes and other vine crops before hard freezing</td>
</tr>
</tbody>
</table>

---

**November**

- Winter mulching of the cane fruits and strawberry borders is an advisable precaution.
- For garden purposes thin, unrolled sections of the French tobacco wrappers, if covered too soon, become damp and encourage damping-off disease.
- One of the hardest problems in climate control is the French tobacco wrappers. If covered too soon, they become damp and encourage damping-off disease.
- Cider must be kept in a cool, airy place.
- Tender roses and other tender shrubs should be protected from winter soil heaving or freezing.
- Manure should not be added to the soil until December.
- Apple trees and other fruit trees should be protected from winter soil heaving or freezing.
- Apples, pears and other fruit trees should be protected from winter soil heaving or freezing.
- Roses, peaches, and other fruit trees should be protected from winter soil heaving or freezing.
- Black currants, currants, and gooseberries should be protected from winter soil heaving or freezing.
- Grapes, asparagus, and other vegetable crops should be protected from winter soil heaving or freezing.
- Rhododendrons and azaleas should be protected from winter soil heaving or freezing.
- Cover the ground with dry leaves to protect the roots from winter soil heaving or freezing.
- Manure should not be added to the soil until December.
- Apple trees and other fruit trees should be protected from winter soil heaving or freezing.
- Roses, peaches, and other fruit trees should be protected from winter soil heaving or freezing.
- Apples, pears and other fruit trees should be protected from winter soil heaving or freezing.
- Apples, pears and other fruit trees should be protected from winter soil heaving or freezing.
- Rhododendrons and azaleas should be protected from winter soil heaving or freezing.

---

**ELEVENTH MONTH**

- Gather all the pumpkins, late squashes and other vine crops before hard freezing.
- The fallen leaves are an invaluable mulching or compost heap material. Store them out of the rain and wind.
- Late autumn or winter is one of the best times for moving large trees or making new plantings. Keep the roots intact.
- The salt hay mulch is valuable for strawberry beds and other plantings that need protection from winter soil heaving.
KARNAK WILTON RUGS

The Aristocrat of American Wiltons

KARNAK RUGS are worthy kin to the rare Orientals. Borrowing much of the beauty of design and coloring which distinguishes the finest Oriental floor coverings, and interpreting that beauty through high quality of materials and craftsmanship, the Karnak provides an exceptional combination of charm and utility.

The owner of a Karnak rug is increasingly impressed by the fact that he has obtained more of the uncommon characteristics of the true Orientals than could reasonably be expected in a reproduction.

Our comprehensive display of these Karnak Wilton Rugs permits of the most discriminating selection.

W & J SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK
SAN FRANCISCO WASHINGTON, D. C.
To Get the Comfort You Want You Must Remember this Fact:

Monarch Keeps Out 40% More Cold Air than Any Other Weather Strip

The Floating Contact

The exclusive Monarch floating contact provides a constant weather-proof fit of windows, doors and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. No other strip follows the wood and keeps the contact over the crack constant and even.

The Easy Sliding

With Monarch Strips, windows, doors and transoms are made to open and close without the slightest sticking or binding. The metal tube within a metal tube, a further distinction from strips which fit in a wooden groove, makes double-hung windows slide like they had ball bearings.

Factory Fitted

Monarch Strips are easily, quickly and economically installed, because they are fitted in the factory ready for attachment.

Tests By Experts

Test after test by foremost building engineers have proved the fact that Monarch Strips keep out 40% more cold air than any other weather strips. Any Monarch dealer can demonstrate this 40% extra efficiency to you. The result is the comfort you want, a comfort that means more healthful living quarters and that is attained at a saving of approximately one-fourth in your coal bill.

Look up Monarch in the telephone book. If you shouldn’t find it write direct to the factory, and we’ll mail you full information.

MONARCH METAL PRODUCTS CO.
5000 Penrose St., St. Louis, U. S. A.
Canadian Branch: King Construction Company, Ltd., 40 Dover Court Road, Toronto, Canada.

The easy sliding of Monarch metal weather strips makes double-hung windows slide like they had ball bearings.

Cupboards of Olden Times

(Continued from page 29)

of gaining access to the under chest was inconvenient, doors common to both compartments suggested themselves. At first the workroom was severely plain and without ornament. Locks and iron clasps secured the contents. Such cupboards maintained through the 14th Century.

While the chest, from which the cupboard evolved, was decoratively treated by the Italians, as their painted cassones show, Italian cupboards remained undecorated through the same period that found the Italian chest receiving elaboration. In the Northern country, however, cupboards as well as chests received painted decoration.

Throughout the history of the evolution of the cupboard it has exhibited the influence of the architectural styles and taste contemporary with its production. But one must note this fact: that cupboards for domestic use were made by secular craftsmen, while monastic craftsmen probably produced all the early ecclesiastical cupboards, wherefore there is evident a somewhat distinct sorta through the earlier periods.

One authority tells us that a cupboard is a "fixed or movable closet usually with shelves, a descendant of the credence, or buffet, whose characteristic was a series of open shelves for reception of drinking vessels and table requisites." The medieval credence was a combination of table and cupboard. In the 18th Century it was an article of domestic furniture and not for ecclesiastical use as many suppose. Probably not a single 18th Century English-made credence has survived Time’s vicissitudes. These early credences were, undoubtedly, the forerunners of the buffet and the sideboard, both of which articles must therefore be regarded as cousins to the cupboard.

Those medieval cupboards of Gothic design having pierced woodwork tracery, were used for the storage of food and were called Almeries or Dole Cupboards. In Millay’s "Morte d’Arthur" we are told of books being placed in the Almeries at Salisbury and here we discover the bookcase’s debt to the cupboard.

In reference to the use of the word armoire to designate cupboards, it is reasonable to suppose that in the days of old when knights were bold, their beautifully wrought suits of armour and harness were required to be near at hand. There was no relegating them to dingy attics when not in use, for there was no telling when a knight might be called upon to don his armour and sally forth. Again the armour and harness did not lend itself to being hung upon a peg, and it required protection from dampness in order that it might be kept from rusting. So it is that a cupboard was devised for the armour and harness and naturally the name armoire was given to such a cupboard, a name which, in France, clung to all sorts of cupboards afterwards. These 17th Century armories are rarely to be seen although a number of them are to be found in the great museums of the world, notably those in the Victoria and Albert Museum in London, the Louvre, at Bayeux, at Lyon, at Munich and in the choir stalls of Amiens Cathedral the carvings shows such armoires in miniature.

In the time of Queen Elizabeth there came a modification of the armoire, which was called a court cupboard. This was not a cupboard for hanging, as was the armoire. The word court was equivalent to "short," and was so used up to the Stuart period. The court cupboard was really used to store bread and wines for immediate consumption. This example is English oak from about 1600.

The court cupboard vjas really used to store bread and wines for immediate consumption. This example is English oak from about 1600.

An oak cupboard from the 17th Century England. This and the other photographs are courtesy of the Metropolitan Museum.

A carpenter's bench and a cabinet from the 16th Century. This and the other photographs are courtesy of the Metropolitan Museum.

(Continued on page 66)
Those to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

A stroll through these interesting Galleries will reveal countless suggestions not likely to be met with elsewhere. Here one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

The policy of moderate prices always maintained by this establishment was never more strongly in evidence than it is today.

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

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Furniture : : Decoration : : Antiquities
Contemporary decor is to keep furniture, woodwork and floors in perfect condition. This book gives full directions on the care of floors - wood, tile, marble and linoleum. Johnson's Prepared Wax Paste is the proper finish and polish for all floors - wood, tile, marble and linoleum. Johnson's Prepared Wax Paste does not show scratches or heel-prints - and floors polished with it can easily be kept in perfect condition. Worn spots can be re-waxed without going over entire floor.

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This book contains practical suggestions on how to make your home artistic, cheery and inviting - explains how you can easily and economically refinish and keep furniture, woodwork and floors in perfect condition. Tells just what materials to use and how to apply them. This book gives full directions on the care of floors - tells how you can easily make and keep them beautiful with Johnson's Prepared Wax Paste. This book is the work of experts - illustrated in color. It contains complete instructions for finishing all wood - hard or soft - old or new. Tells how expensive, soft wood may be finished so it is as beautiful and artistic as hardwood. Includes color card - gives covering capacities, etc.

S. C. JOHNSON & SON
"The Wood Finishing Authorities"
Dept. HGl
Racine, Wisconsin

FREE—This Book on Home Beautifying

Decorating Our Four Walls

(Continued from page 48)

Cupboards of Olden Times

(Continued from page 64)

Johnson's Prepared Wax Paste is properly applied, it is a permanent finish that will keep the surfaces of wood, marble, tiles, etc., in perfect condition. It can be used to advantage in any room, and is especially adapted for the care of floors.

JOHNSON'S PREPARED WAX
This is really one of the most satisfying of all decoration methods. The coloring can be adapted to individual taste, and the house and garden painted can be conventionalized sufficiently to be restful. There is a sense of permanence in the subject itself, which is quite pleasing. It is, as it were, a summary of the house and garden. It is, as it were, a summary of the house and garden. It is, as it were, a summary of the house and garden.

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

Please send me, free and postpaid, your Instruction Book on Home Beautifying and Wood Finishing.

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Address:________________________

City and State:__________________

Paint Dealer's Name:______________

If you wish a sample can of Johnson's Prepared Wax, enclose 10c.

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

The Secret of Beautiful Floors is to put them in perfect condition - and then keep them that way. Doorways, stair-treads and other parts receiving hard usage should be polished frequently. This requires no great amount of time or effort if the proper polish is used.

Johnson's Prepared Wax Paste is the proper finish and polish for all floors - wood, tile, marble and linoleum. Johnson's Prepared Wax Paste does not show scratches or heel-prints - and floors polished with it can easily be kept in perfect condition. Worn spots can be re-waxed without going over entire floor.

Johnson's Prepared Wax Paste is the proper finish and polish for all floors - wood, tile, marble and linoleum. Johnson's Prepared Wax Paste does not show scratches or heel-prints - and floors polished with it can easily be kept in perfect condition. Worn spots can be re-waxed without going over entire floor.

Jo

H. R. I. Racine, Wisconsin.
The very finest indorsement of Goodyear Tires for passenger cars is the steadfast preference shown for them by the American people. This preference has never been so great nor so intense as now. It is the natural result of the good service that Goodyear Tires have given over a long period of years. Today they are better tires than ever before. They are bigger, heavier, stronger. Whether you drive a large or a small car, you should use Goodyear Tires. More people ride on them than on any other kind.
A MOST excellent example of hand-work was the early art of watch-making. The artisan would toil alone, an entire year or more to complete one watch, forging every gear, tempering the springs and finally engraving the finished time-piece. Despite their clumsy tools, their mechanisms were finely wrought and delicately adjusted.

Their zeal in creation is found to-day among the linen weavers. Ireland Brothers hand-woven Fleur-de-Lis Irish linen is a product of the hand-loom, and as such is the ultimate in exquisiteness and durability. For it is the skill of the hand-weaver which is responsible for it's unmatched quality.

Fleur-de-Lis Hand-woven Irish Linen Damask Table Cloths with napkins to match in varied designs are on sale at the best stores. An illustrated catalogue on request.

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IRISH LINEN  

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New York City
This Company has been engaged in the making of Architectural woodwork for more than half a century. The illustration shows a part of the Hall in the Worthington residence, Pittsburgh. Louis Stevens, Architect.
Candles for the Dining-room

What modern hostess could even think of illuminating her silver, linen, glassware, her guests or herself with other than the kindly glow of candle-light? Living-room, library, boudoir, reception hall offer no less an opportunity for pleasing effects in candle illumination. Each room has its appropriate candle, chosen to harmonize in design and color with furniture and decorations. Candle-light adds smartness and tone, beauty and refinement, to any room.

There is an Atlantic Candle for every purpose and occasion—in a variety of styles, colors and sizes. Candles bearing the label "Atlantic" are superior in quality of materials. Each is a masterpiece of art and craftsmanship. They give a delightfully steady, smokeless, odorless light and burn down evenly with a perfect "cup."

There is an Atlantic Candle for every purpose and occasion—in a variety of styles, colors and sizes. You should find them at your dealer's. Atlantic Candles are easily identified by the label on the box or the band on the candle.

THE ATLANTIC REFINING COMPANY
Philadelphia

How To Group Furniture

(Continued from page 52)

serves all purposes of a table, but being smaller and lower. We might in certain cases add a footstool in front of the chair. Directly in back of this group and in fact forming part of the group we have a good space for a fair-sized bookcase and the effect of a heavy piece there will be pleasing as it will balance the piano in the opposite corner.

We still have the two corners of the west wall on each side to take care of and, as a suggestion we would show a desk and desk chair or a cabinet in one side and a chair and taboret in the other. If we had a victrola, this corner would make a good place for it with a chair close by. This little leaves a bare wall space on the right just to the right of the entrance door. A chair here will fill the space, will balance the chair on the other side of the doorway, and it is near enough to the center of attraction to complete the circle around the fireplace. It also adds to the music group by becoming part of that group.

Permanent Pieces

Since we are quite satisfied that we have determined what pieces of furniture we need to set off our room, a brief description of the several pieces will help us in making the selection. The davenport and table are to be, we might say, permanently fixed, that is to say, they are not to be moved about the room under ordinary circumstances, and therefore may be heavy pieces, the davenport preferably being an overstuffed model. The easy chair of the reading group would be well to be of the same design as the davenport, its position also being nearly permanent. The chair to the right of the door, in the music group would be well to be of lighter type, say upholstered seat and back, perhaps high back, and wood arms. And the chair at the other side of doorway to be a side chair, perhaps of some design as the one used for desk chair. No room is complete without one chair of this style, as we often want to draw an extra chair up to enlarge a group, for conversation or cards.

For Square and Narrow Rooms

Figure 3 demonstrates a good arrangement of furniture in a room 18' x 20'—the square type. Notice the position of the davenport directly in front of doorway and the side chair (L) takes its place with the lounge group, extending welcome to all who sit down as you enter the door, without which the first impression might seem cold, as the back of the davenport faces the door. The victrola is omitted.

Figure 4 demonstrates a good arrangement of furniture in a room 13' x 24'—the long, narrow type. The davenport is placed against the wall opposite the mantel, as, in such a narrow room, it is near enough to the fireplace. With the two easy chairs beside the hearth it completes a circle around the fire. Here we have omitted the victrola and bench. Notice the arrangement of furniture along the wall to the right of the entrance door, with the table in the center. In front of the windows and the side chair at each end. (One side chair added K') This setting is separate from the groups in back of it. The reading group from the entrance door to the enclosed porch is an important one and must not be blocked. Nor room to be have any group, such as a reading group, at this end, which would necessarily be disturbed by traffic. An upright piano is shown here instead of a grand.
Heirloom Quality

What more can be asked of furniture than that it shall be authentic in design, beautiful in finish and durable in construction?

Unless it is all three of these it is not worthy—it is expensive at any price.

Because our hand made pieces embody all of these points to a high degree, our product is referred to as "Heirloom Quality." The moderate price is the result of lower costs due to the co-operative plan under which our factory is conducted.

The general effect of Louis XVI furniture lies in the almost exclusive use of the straight line. The curves that were so characteristic of the Louis XV period gradually disappeared and gave way to more classic lines. Just as the Louis XIV style suggests grandeur and the Louis XV elegance, so the Louis XVI suggests grace and comfort. On such lines is our Trianon suite designed, and marks the culminating phase of the Louis XVI style.

Wm. A. FRENCH & COMPANY

Minneapolis, Minnesota

Interior Decorators Makers of Fine Furniture

what it will do—
It will flood your room with glowing, radiant heat in one minute after lighting.
If you are cold, chilly or wet, it will warm and dry you in one minute.
It will give you the greatest joy and comfort you have ever had in your house.
It will save firing the furnace for two months in the fall and spring.
It will save a ton of coal a month in the winter time.
You can run it two days for the cost of lighting the furnace once.
It burns ordinary City Gas, and costs approximately three cents an hour to run—using natural gas less than a cent an hour.
It will give you more heat than any other Gas Fire.
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General Gas Light Company

New York Kalamazoo San Francisco

Personal

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Engraved from Hand-Wrought Plates

Those who would express the sentiment of the season with cards of especial quality and distinction, are invited to select from the productions of this house.

A Complete Catalog in Colors with necessary information for ordering, will enable purchasers to quickly and conveniently dispose of this pleasant social obligation, and will be sent promptly upon request.

The Mail Order Department is equipped to render efficient service at all times, notably during stress of the holiday season.

"Form and Phraseology of Social Stationery" a silk-bound 12 mo. volume containing 64 full page illustrations with pertinent text matter is available to patrons of this house.

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J. E. CALDWELL & CO.

JEWELERS SILVERSmiths STATIONERS

PHILADELPHIA

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If it be an industry that goes singing to its task then does its merchandise embody the joy and beauty of worth and performance. Seth Thomas Clocks are a song of absolute sincerity materialized.

As this nation has progressed and prospered she has burst into songs of fealty and love of principle. For over a century, Seth Thomas with rhythmic hands, has kept the time of her melodies.

When in 1814 the flame of "The Star Spangled Banner" kindled in the soul of Francis Scott Key, Seth Thomas graced the colonial mantel in many a "home of the brave."

"Home Sweet Home," written in 1823, is tender with thoughts of a quiet hearthside, and a peacefully ticking Seth Thomas that seems to say, "Now that we're all here let's have a good visit."

When the Rev. Samuel F. Smith composed "America" in 1830, "from every mountain side" echoed the voices of Seth Thomas's serenely toning in the hamlets of the valleys.

In 1861 their richly sonorous chimes caught the step and marched on with the refrain of Julia Ward Howe's immortal "Battle Hymn of the Republic."

Whatever appreciation of the joy of Service, whatever of integrity of performance, whatever of artistic expression has been revealed to the craft of clock making Seth Thomas workmen have symbolized in Seth Thomas Clocks.
THE true politeness of well-bred people finds expression in the letter paper they choose and use. Your stationery is the equivalent of salutation and greeting.

Old Hampshire Stationery implies respect for the recipient of your handwriting. The sizes, proportions, and styles of both paper and envelopes have been approved and adopted in smart circles.

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MAKERS OF OLD HAMPSHIRE BOND

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The secret of the hidden radiator lies in how to hide it, so the hiding itself will be so a part of the general harmonious treatment of your rooms that it becomes a mere incidental.

There are numerous ways of doing it; all of them embodying our decorative metal grilles. Some of the combinations are as unique as they are pleasing. In fact some of them are decidedly ingenious. All of them effectively overcome your natural objection to radiator obtrusiveness.

The way the under-the-window radiators are hidden in this Tudor room may hold a suggestion for you. In our booklet Radiator Enclosures, are a goodly number more. Likewise the specific facts you want. Welcome, you must assuredly are to a copy.

Tuttle & Bailey Mfg Co.
2 West 45th St.
New York
In the Old Dominion that term, "The Quality," indicated people of the first degree of good breeding and inherent refinement.

The same term is quite applicable to Max-Ray products of every kind, inasmuch as each article—be it a lamp, a mirror or a piece of furniture—has such a distinctive air of good taste and refinement that its quality is apparent at first glance.

Max-Ray mirrors, lamps and furniture are always the "latest," yet never go out of "style" because they are in the best of taste.

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New York City  
Manufacturers Building  
25 West 45th Street  
Factory at Milwaukee, Wisconsin

---

Projecting timbers support the roof and afford a relief of shadow and line to the flat surfaces of the adobe walls.

**Some Modern California Architecture**

(Continued from page 72)

...may sit and which forms a wind shield when the roof is used for sleeping, as is often the case. There are supports for the orange and blue umbrellas, raised when the sun is warm, and on one corner of the roof is an Indian jar. Such jars, placed in this way, are always to be seen on Hopi Indian house-tops and contain an offering of food to the Great Spirit. Some people think the jars, with the bottoms knocked out, are set over the chimney to give better draft, but the true, and more poetical, interpretation is that they hold sacrificial food.

The garden about Dos Cumbres, of course, will be, as it should be, natural, wild, with a touch of the desert in the cacti. Poppies and sand verbens, white sage, yellow flowering pale, blue dales, and beautiful buckwheat will be planted among the chamiso, emevis, and eucalyptus which the birds have already planted.

The architect, William C. Tanner, as well as the owner, knows through travel and study the lives of the Indians and the country in which they live. They sympathize with the Indian ideals and love of protective coloring, and have made the house beautiful to modern Californians, a pleasant memory of the first men who reamed its wild mesa and deserts.

**Adventures In Quaintness**

(Continued from page 41)

Canton dishes echoed this same color. The living room, which seemed to be built around its cozy center table, enveloped in a cretonne cover of gold, upholstering a practical lamp that invited real reading, laden with books,—this living room was an adorable place. Low bookshelves were fitted below the deeply recessed windows, more flanked the one end of the fireplace, which was breastved into the room at one corner; in between the windows and doors the walls were wainscoted in delightfully paneled ivory wood; above, the wall was a soft yellow, and at the mull curtailed windows there were side drapes of old yellow chintz patterned closely with freesias in cream. On the walls there were a few original pictures signed by artists of note; through the windows there were, I think, the most beautiful views I have ever seen. I have stood at one of these windows at evening, with the room black behind me except for the fire on the hearth, with the moon high in the sky shedding magic on the length and the breadth of the marvelous marshes that had, before the full moon, been threaded by silver loops of broad tidal rivers, but which had now become one broad sheet of luminous silver, all the rivers in one, tiny hayricks caught and mirrored in the glory as they seemed to bob on the breadth of the waters. It was here that I read the "Marshes" of Sidney Lanier. It was here that I vowed to wait for my Innisfree.

However, while waiting, one can have the most joyfully quaint adventures. So for five years I daily threaded my way through the most wonderful shop in the world, filled with hand-made silver.
Unusual Gifts shop leisurely at home

Today more than 150,000 families are saving time, health and money by doing their Gift Shopping by mail, at the famous old Salem house of Daniel Low & Co., established more than half a century ago.

The Daniel Low 168 page "Gift Book" is sent free on request. It contains illustrations and full descriptions of hundreds of unusual gifts, remarkable for their variety, good taste and value. Use this book to shop AT HOME, at the very lowest prices for good merchandise. THE CLEVEREST AND MOST ORIGINAL GIFTS WILL BE FOUND ON ITS MANY PAGES.

MVEN know that fine furniture, restful and in good taste, is a constant source of pride and comfort in the home.

Beauty of design and pattern is easily recognized but assurance of its permanency is doubtful without the unqualified guarantee of an established name.

Karpen Furniture is good furniture—guaranteed furniture—and for your protection we affix the Karpen name-plate to every piece.

Karpen Furniture is good furniture—guaranteed furniture—and for your protection we affix the Karpen name-plate to every piece.

S. KARPEN & BROS.

EXHIBITION ROOMS
801-811 S. Wabash Ave.
CHICAGO


KARPEN FURNITURE

OMEN know that fine furniture, restful and in good taste, is a constant source of pride and comfort in the home.

Beauty of design and pattern is easily recognized but assurance of its permanency is doubtful without the unqualified guarantee of an established name.

Karpen Furniture is good furniture—guaranteed furniture—and for your protection we affix the Karpen name-plate to every piece.

We shall be glad to send you upon re-quest Book N of "Distinctive Designs" with name of nearest Karpen dealer.

S. KARPEN & BROS.

EXHIBITION ROOMS
37th St. and Broadway
NEW YORK

On every piece
Make sure it is there

Today more than 150,000 families are saving time, health and money by doing their Gift Shopping by mail, at the famous old Salem house of Daniel Low & Co., established more than half a century ago.

The Daniel Low 168 page "Gift Book" is sent free on request. It contains illustrations and full descriptions of hundreds of unusual gifts, remarkable for their variety, good taste and value. Use this book to shop AT HOME, at the very lowest prices for good merchandise. THE CLEVEREST AND MOST ORIGINAL GIFTS WILL BE FOUND ON ITS MANY PAGES.

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CHICAGO

Adventures In Quaintness

(Continued from page 74)

gleaming pewter, peacock pottery, tall candlesticks, stuffs hemp, cases of chains, rings, bracelets and pins, the product of craft jewelers; copper and brass, Spodeware, kist, hand-decorated furniture, and color, luxurious color, everywhere! For years I walked through this inspiring spot, where one always lingered and bought something, to the Italian court beyond, and after walking down a path that turned through an arch I reached the green door beyond, which a spiral stairway led at last to my studio. This garden was only a tiny city backyard under its moon and stars, but during any long summer it was like stepping into a bit of your dream of Italy, with its pool, its misted grass, its pebbled walks, its urns of flowers, its groves of palm, its pools of gold, white pigeons winging about or cooing in their quaint white house high on a wall, mosaic archways and wall fountains; its tiny pergola in the back. Just a city backyard, the tinest place you can think of, but an artist got hold of it, and after you had left the view with its best waves and clanging cars, if you had a moment you sank into a reding chair and the soft hour was glad, and wondered if people always have to go home to be happy and cool in the summer.

However, some days the lure of remote places will get into your blood willy-nilly, and even white pigeons fail to attract you save to their wings; and you dream of quaint houses perched perhaps on the bank of some river, with a nearly slanting happy with violets, a hammock, and the most thrilling book the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too small, your logs in the wood-box right at your elbow; your walls, albeit the misty gray of a hidden room, door with china, and even the orange of your silk curtains fails to assuage you: long the road for the open road.

"The Ark"

And one day you find yourself trudging an unknown path by a river, with a smooth gray-green floor of water like a sculptured wave, with softly tingled mystery, blue hills before you, field-painted hills at your back, and in the distance a broad prospect of mild content, a siren-like call of the canal boatman's horn of sea-flesh. The moment appears when you are to come upon the quaint house on the road: you have crossed the canal bridge and rounded the curve. There it is, a long white emptiness of a thing gazing out at you from between those naie lambardies, a house as wild and free as a city body could wish for, and you know the minute you see it that it is yours if money will rent it. You nod to it gaily as you pass at its gate. That was the happiest of summers spent on the canal and the river, and the house was promptly dubbed "The Ark", for not only was its shape almost the same. From frightful ogee paper in sad brown and tan our living room walls became satisfactorily ivory, our woodwork we painted gray, our floors the brown of dark walnut. At sales we bought quaint chairs and tables, an oval corner cupboard, some wooden beds; such busy days as we had painting and decorating our finds! To be sure we planned as to their wings; and the brown of dark wood, the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too small, your logs in the wood-box right at your elbow; your walls, albeit the misty gray of a hidden room, door with china, and even the orange of your silk curtains fail to assuage you: long the road for the open road."

Cool Quaintness

Every moment that we did not spend in the open we spent in beautifying the inside of "The Ark". I am sure the wives of Shem and Ham had the same. From frightful ogee paper in sad brown and tan our living room walls became satisfactorily ivory, our woodwork we painted gray, our floors the brown of dark walnut. At sales we bought quaint chairs and tables, an oval corner cupboard, some wooden beds; such busy days as we had painting and decorating our finds! To be sure we planned as to their wings; and the brown of dark wood, the gods may send. Primitively lugging your jugful of water up the winding stair from the court fails to satisfy the call of the wild, your fireplace is too small, your logs in the wood-box right at your elbow; your walls, albeit the misty gray of a hidden room, door with china, and even the orange of your silk curtains fail to assuage you: long the road for the open road.

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TWO LIGHT ELECTRIC BRACKET, SUITABLE FOR COLONIAL LIVING ROOM OR DINING ROOM

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INCORPORATED
Designers and Manufacturers of Lighting Fixtures
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THE IMPORTANCE OF THE FIREPLACE
There is no decorative feature of the entire home which is of greater prominence than the mantelpiece and its equipment.

Hand Wrought Replicas of Interesting Old Andirons. Grates and Tools
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McGibbon & Company
1 & 3 WEST 37th STREET
ONE DOOR FROM FIFTH AVENUE

The Buckingham
The chair shown is an exact reproduction of a chair in Buckingham Palace. Its sloping back and broad seat afford great comfort and it is an attractive addition to any Library or Living-room.

The unusual gift delights.
This 16th Century Italian cabinet is a gift of personality and good taste. Its hand painted doors exemplify the Christmas spirit.

The Finest Furniture
Manufacturers of Furniture
SYRACUSE, NEW YORK

SPECL^L SHOWING OF ARTISTIC FURNITURE, UPHOLSTERY MATERIALS, LACE CURTAINS AND BED SPREADS, PANELS, LACE MATERIALS FOR WINDOWS, WINDOW SHADES, DRAPERY FABRICS, LAMPS AND SHADES.

McGIBBON FOR QUALITY
that you find mule bells tinkling musically through the night, spring water sparkling from a pump at the end of your garden, and a swim awaiting you at your kitchen door.

However, the business of life will call, and bypaths may be only refreshing interludes that fit for the following months of stirring endeavor. But one can face forth into the world with a more original viewpoint, a happier mind. Tired after a strenuous day in the midst of the city, one may find rest in remembering so vividly, that almost it seems a new and renewing experience, the sun beating down on one stretched under a green parasol along the sweet warm deck of a stroll gliding boat; in feeling again the dark fragrance up the hollow between cool, high, rhododendron hills; in floating luxuriously with the current of the canal past quaint white-washed houses, rose gardens, and banks of wild buttercups glittering under blue skies.

In City Nooks

In every city, if sought diligently, one is rewarded for finding something old and worthwhile . . . A low, squat, rough-hewn gray brick building on a narrow street just off the teeming shopping district, designed by an architect to house his own offices, but with the rear part divided into complete apartments reached by passing through a gray-walled lobby paneled with French mirrors and leading to a quiet gray elevator at its far side. An exclusive little apartment house, artistic as well as modern, has an appealing quality to those seeking the unusual rather than the sumptuous. Many of these folk there be, moved by a five-foot waiting list. Or perhaps one is rewarded by stumbling across a love of a four-story dwelling house in a tiny old street that looks as though it had popped out of a book or a dream: a dwelling long since turned into a semi-apartment place so quaintly artistic and desirable looking that the dwelling back of it has been annexed by a clever sunroom passage-way affair shown in one of the drawings. There are all sorts of ideas teaming about that are warranted to make life a gayer business, and none more potent than those providing romance in the otherwise humdrum settings of everyday living.

As one advances in these experiences of quaintness, one reaches out, one reaches up. Not only do piquant old streets long outgrown call to us with the lure of remodeling, not only does the far summer world beckon us to adventure in homemaking for our weekend husbands, and kinfolk; but as we start to travel the road that curves from the door of convention toward all sorts of unexplored venturings, our minds are suddenly opened to possible. The greatest desire, I shall replace a few of the things by finer pieces, transferring upwards pieces of furniture go, it is finished. As we reach for a small dinning room that has had a definite feeling that it should have been annexed by a clever sunroom passage-way affair shown in one of the drawings. There are all sorts of ideas teaming about that are warranted to make life a gayer business, and none more potent than those providing romance in the otherwise humdrum settings of everyday living.

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Inquiries invited through your Decorator

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Chicago New York

BIRKENHEAD

England

Adventures in Quaintness

(Continued from page 76)

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November, 1921

For the Foyer

of private residences, apartment houses, and public buildings, stone benches, vases, fountains, etc., have proved to be particularly appropriate. We have on display a wide variety of ornamental furniture and mantels reproduced in Pompeian Stone and can execute original designs at moderate cost. Illustrated catalogue on request.

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The Milch Galleries

"Butterfly Weep and Buy Little" by John W. Taylor

AMERICAN PAINTINGS
and SCULPTURE

Special Exhibitions throughout the season

Latest booklet on request
108 West 57th St., New York
WHEN your dog arrives, whether he be a puppy or fully grown, he will naturally feel strange in his new surroundings. Likewise he will be particularly sensitive to impressions, doubtless because his nervous system is more or less on edge. The first thing for you to do, therefore, is to make him feel at home and establish a basis of confidence as soon as may be. Also, be sure at once to show him that one particular person in the household is to look after him and be looked up to by him as a sort of supreme counsellor and friend.

The quickest way to a dog's heart is through his stomach, idealists to the contrary notwithstanding. So feed the new dog yourself, and feed him at regular intervals four times a day if he is less than four months old, three times if he is between four and twelve, and twice in case he is older than a year. In all cases the heaviest meal should be at night. Clean, fresh, cool water should be freely accessible to him at all times, preferably in a china or other non-metal bowl set in a regular place to which he will quickly become accustomed to go.

A mistake often made is to assume that any old thing is good enough for a dog to eat. As a matter of cold fact, a dog's digestive system is just as delicately adjusted as a human being's, and only a wholesome, well-balanced diet will keep it in proper working order. Where the family is large enough and the dog sufficiently small, nothing is better than table (not kitchen) scraps—steak and chop bones, bits of meat, soup, green vegetables, scraps of bread, gravy, etc.

Never, however, give him potatoes in any form, nor chicken, turkey or other bones which are likely to splinter—the first because they are indigestible, and the second because their sharp points after he has crunched and swallowed them may cause serious injury to his stomach or intestines. These table leftovers should be well mixed together, else you may find the dog daintily picking out the meat and leaving the rest.

If for any reason there is not enough of this sort of food, then special plans should be made for the dog's meals. Whole-pitted green vegetables, ditto rice, and lean meat he should have even if you have to buy them especially for him. Also a big good bone twice a week that he may gnaw and so keep his teeth healthy. For your dog should have good broth, some bread and milk, little lean meat, perhaps cooked cereals now and then and some vitamin to make it good. In case an older dog's digestion goes back on him at any time, put him on a diet of finely chopped, raw, lean meat, fed sparingly. In this connection it is interesting to remember that a dog is by nature carnivorous, and that his wild ancestors lived almost exclusively upon flesh. Finally, keep a supply of standard dog biscuits on hand and see that at least one is eaten every day.

With meal hours, place and food bowls thus disposed of, see that the new dog is settled quietly and then leave him. He will be doing quite all right until his stomach or intestines are habituated to the new regimen. Outdoors bedding, clean straw, unsurpassed. It must be changed at least once a week and, the box, kennel or other shelter thoroughly cleaned and aired. If fleas become troublesome, sprinkle all the woodwork with kerosene. A coat of whitewash with a few drops of carbolic acid added on three or four times a year will do much to ward off disease germs which might otherwise harbor in the wood. For at least the first few days after your dog arrives, do not attempt any training, or more discipline than is absolutely necessary. Give him time to become thoroughly accustomed to you, the family, and his new surroundings.

Be with him as much as possible, keep him out of mischief by preventing him rather than curing, and study his personality so that you will understand all the peculiarities of his individual make-up. Finally, let me emphasize again the strong advisability—the necessity almost—of his learning to look upon some one peculiar person as his master, if possible.

With such a beginning, he will be easily trained and managed, without any degree sacrificing his worth as an all-around family pet and companion. R. S. LEMMON

NOTES of the GARDEN CLUB

THE Summit Garden Club will hold its Chrysanthemum Show in the auditorium of the Young Men's Christian Association, Summit, N. J., during the latter part of October. The schedule will also include flowers other than chrysanthemums which may be in bloom outdoors for that time as well as those grown under glass.

Amateurs residing in New Jersey are invited to exhibit. They can secure a copy of the schedule of exhibits from Mrs. John R. Todd, Chairman of Exhibitions. 208 Summit Avenue, Summit, N. J.

All of the garden clubs of New Jersey have been invited to cooperate, and their assistance will be entertained by the Summit Garden Club during the Show.

The proceeds of the Show will be devoted to the "Lest We Forget Committee."

The Chairmen of the various committees are: Mrs. Carroll P. Baker, Show; Mrs. John R. Todd, Exhibits; Mrs. Allen B. Wallace, Decorations; Mrs. Parker D. Page, Floor; Mrs. William Hyde Wheeler, Publicity; Mrs. Nathanial B. Day, "Lest We Forget" Booth.

The Officers of the Summit Garden Club are: Miss Kate Somers, President; Mrs. Nathaniel B. Day, Treasurer; Mr. R. A. Wodell, Secretary.

THE Garden Club of Washington, Conn., is one of the younger and newer of the local Garden Clubs. Mrs. Arthur Shippin is the President. The list of honorary members includes a number of well-known architects and artists, and M. Herbert W. Faulkner, author of "The Mysteries of the Flowers." The Club was founded the summer of 1920 consists in part of an experience meeting; a trip of the garden of one of the members; a talk by Miss Ruth Nichols, wild flowers; and a talk by Miss Ruth Nichols, wild flowers.

The Club is located in a wild, lovely country and the members of the summit garden club are mostly small gardens and easy work. ELEN R. CUNNINGHAM.
HE who owns a Steinway is in the company of the great. Rubinstein, who charmed care from the heart of the Czar of all the Russias; Liszt, to whose home in Weimar came emperors and kings and prelates of the church to steep their souls in the solace of his art; Wagner, the giant of modern music, dreamer of tone visions that are among the most precious inheritances of many; Paderewski, loved as an artist, revered as a man, who played his way across a continent to save his country! These are but a few of the towering figures of music to whom the Steinway has been "not alone an instrument, but an inspiration." In homes of culture the world over, in European palaces of royalty and nobility; in great conservatories of music everywhere, the Steinway is the chosen piano. "There are many good pianos," said a famous critic, "but only one Steinway." And the reason for this is simple—the materials which go into a Steinway are available to the whole world, but the genius which transmutes them into Steinway tone begins and ends with Steinway. 

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.

Prices $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York
Snug Quarters These!

Autumn chill without — cozy warmth within: Fall winds, leaf-laden, bringing the first hint of Winter, whisper down the chimney — “All’s well with you and yours.” Such the feeling of security — such the sense of well being, in home ownership.

Arkansas Soft Pine

is ready to help you realize your home of dreams come true. It’s a splendid wood — staunch in the structure — perfect as highly finished, lasting woodwork. Ready, too, in ample supply at a price representing the minimum in building material costs.

May we send you a copy of “Home and Happiness” giving the How and Why — plus twelve small house designs — or our de luxe folio of more substantial types? Either, and finished samples, will be sent on request. Write Now!

Arkansas Soft Pine Bureau
1115 Boyle Building
Little Rock, Arkansas

The humming bird’s characteristic feeding habit is to hover before a flower and thrust his bill deep into it in search of insects and honey. So rapid is the wing action that the camera cannot catch it.

RUBY-THROATED HUMMING BIRD

Mr. William L. Finley of the National Association of Audubon Societies for the Protection of Wild Birds and Animals have obtained motion pictures of humming birds in flight, at home and in the act of rearing their offspring. These pictures were made under the auspices of the Goldwyn-Bray studios.

The ruby-throated humming bird is distinctly American. As its name implies, its throat has a metallic ruby sheen, tinted occasionally with green-gold. Its back and wings are a bronzed blue or green and gold.

The humming bird does not subsist on honey, as is popularly supposed. True, he extracts honey from the flowers he visits; but the insertion of his long, sharp bill into the deep chalices of lilies and trumpet vines is rather to find insects which elude other searchers than to obtain honey.

So well armed is the humming bird with his long, rapier-like bill, and so well adapted for swift flight are the feathery wings which move so rapidly that their movement hums a tune, that this little pilot of the skies is unafraid of man or beast or bird. He is no longer than a woman’s thumb, but so swift is his attack and so elusive his flight that even the speedy hawk avoids him.

The humming bird builds his nest in the crutch of two branches. His home is made of vegetable down, mullein leaves, or thistle down, all carefully bound together with spider webs and plastered with green-grey lichens to blend the nest’s coloring with the limb of the tree to which it is attached. When it is finished, it looks exactly like a small knob on the branch of the tree. Humming birds add as much to the beauty of a garden as butterflies do, and are also good insect policemen.

Arkansas Soft Pine is trade-marked and may be had from local dealers and planing mills East of the Rockies.

Arkansas Soft Pine Bureau

(Upper) The young are fed by regurgitation, the old bird thrusting her bill far down the youngsters’ throats. (Lower) H. T. Bohlman. A female ruby-throat brooding. Two eggs are the number ordinarily laid.
Your Last Chance

To get these Extraordinary Bargains in Quality Bulbs—the only kind associated with the name of Schling, Don't fall into the error of supposing that Bulbs are just Bulbs! There is a vast difference—and the results show. Get these superior top-notch-quality Bulbs at the price of the ordinary kind!

Remarkable Values in Bulbs for Outdoor Planting

<table>
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<tr>
<th>Bulbs</th>
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<tr>
<td>*Darwin Tulips, finest assortment</td>
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<td>*Perrot or Dragon Tulips, finest</td>
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<td>Crocus, Mixed Assorted</td>
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Special Offer for Above Collection of 1,000 Choicest Bulbs . . $35.00 (or 500 at $18.50)

Delivered FREE within 300 miles beyond, add $1.00

Our Bulb Book free with each order. To avoid disappointment, please order immediately!

Schling's Bulbs
26 West 59th Street
New York

Your New Home—
Will a Garbage Can Mar Its Beauty?

When you build your home you won't want an obnoxious garbage can on the rear porch or in the yard. Be sure your architect removes the need for one by including in his plans the Kernerator.

This brick incinerator, which is built into the base of the chimney in the basement when the house is erected, disposes of all household waste—wilted flowers, broken crockery, tin cans, cardboard boxes, garbage. This material is dropped into the handy hopper door, located on the first floor in the flue, and at intervals it is lighted and turns itself up without odor.

The Kernerator is convenient, safe, sanitary and economical. Costs nothing to operate since any coal, wood, gas or oil is required for fuel. Non-combustibles are dried and sterilized and later dropped into the ashpit.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it is installed.

Kerner Incinerator Co.
623 Clinton St., Milwaukee, Wis.

The Brambach Baby Grand

Appeals instantly to those who cherish their home above all things. Charming in style, beautiful in tone, compact in size and unbelievably moderate in price. We will send a beautiful catalog and paper pattern showing space requirements on receipt of your name and address signed to this advertisement.

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Here are soft-tinted and snowy Linens, patterned with tracer Lily Mosaics! Dainty little squares and circles — cobwebby filaments fashioned by hand!

From far lands overseas they come to grace your luncheon table — from sun-bathed villagios of Italy, from war-torn towns of France and Belgium, from the sparkling islands of Madeira, and from the picturesque villages of old Ireland.

These is a beauty akin to rare china, lustrous silver, and twinkling crystal goblets.

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James McCutcheon & Co.
Fifth Avenue, 34th and 33d Streets, New York
It Protects a Home and Makes it Beautiful

Bay State Brick and Cement Coating serves a two-fold purpose for all houses of brick, cement, and stucco.

It imparts a rich, dignified beauty that makes a home truly distinctive. And it protects a home by waterproofing it.

For Bay State Brick and Cement Coating finds every pore and crevice, and permanently seals them against dampness. The hardest rain cannot beat through a Bay State coated wall. Snow, sleet, foul weather or burning sun will not harm it. This beautiful finish lasts for years.

Bay State Brick and Cement Coating comes in white and a complete range of colors. Let us send you samples of your favorite tint. Booklet No. 2 is illustrated with homes made beautiful with Bay State. Write for booklet and samples today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
Boston, Mass.

Bay State Brick and Cement Coating

OOD FLOORS
(For Everlasting Economy)

Why Reject These Prime Advantages —That Cost No More?

Oak gives you more than matchless beauty and elegance. It saves your time and labor by being easy to clean, and, holding no dust, as carpets do, it is almost demanded by modern hygiene. Oak adds a fourth or more to your selling and renting values, as any real estate man will tell you. And, once laid, it is good for a century.

You may be surprised to learn that Oak costs you less than commonplace flooring, but any dealer will give you the actual figures on your rooms.

If you are planning to remodel, there is a special thickness (% of an inch) for laying over your worn floors, at small cost.

Beauty that Satisfies

That spirit of livability —so characteristic of the charming small houses of America—is enhanced by this delightful application of "CREO-DIPT" Thatch Roof.

And this compelling artistry and beauty in a small home need cost no more than if built carelessly of ordinary materials.

No other building material offers such economy as "CREO-DIPT" Stained Shingles for side walls as well as roofs.

Send today for Portfolio of Fifty Large Photographs of Homes by Prominent Architects as well as color samples. Ask about 24-inch Dixie White Side Walls for the true Colonial white effect.

Creo-diPT COMPANY, Inc.
1012 Oliver St.
North Tonawanda, N. Y.

"Small House on Shanty Flint Development, Arch.
Louis Leo, Dayton, Ohio.

PORTFOLIO OF HOMES
The ceiling fixtures in these rooms are Duplexalites. They replaced other fixtures, to provide the last word in comfort and illumination.

It is the Duplex-alite around the Maida C. lamp, inside the shade, which controls and directs the light rays and makes possible the beautiful illumination.

Photographs taken in the Royal Suite, Ritz-Carlton Hotel, New York

There are Duplexalite Dealers all over the country. Send for a copy of our book, "The Light to Live With."

**DUPLEX LIGHTING WORKS**

of General Electric Company

6 West 48th Street, New York City

**DUPLEX-a-lite**

_The light to live with_
Danersk Early American Furniture

If you are fortunate enough to have seen in the Governor Bradford Mansion a delightful old bed done in antique blue and gold, it may have suggested for your guest room an Early American group with quaint desk, comfortable little chintz-covered rocker and dressing table.

Though you search the world over you will not find just such a "set" as this, done in old blue and gold; but in Danersk Furniture you can have it quickly and conveniently.

Your own selection from rare designs will be finished to your order. All pieces will have been made in our own plant with singleness of purpose in design and ideals of construction.

Let us show you our Early American groups done in the mellow tones of old maple, cherry and white walnut.

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Christmas Seal your Christmas Mail

The National, State and Local Tuberculosis Associations of the United States

Send for Brochure C-11, a descriptive bulletin illustrating decorative furniture.

Protect your walls, decorations and draperies with

Shapco Radiator Shields

They direct the heated air out into the room, prevent unsightly smudges on your wall papers, and protect furniture and decorations from dirt and dust.

Equipped with Patented Dust Trap
An exclusive Shapco feature—conspicuously placed under the top of the shield, where it catches and retains the rising dust and soot carried by the heated air. Easily cleaned with a damp cloth.

Beautifies Any Radiator
In addition to their practical value, Shapco Shields add grace and beauty to any radiator. Artistic in design, have metal back and sides, with tops of metal, various colored marbles or plate glass over cretonne, damask or brocade. Write us for full information and name of nearest dealer.

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Christmas Seal your Christmas Mail

All Hands for HEALTH for ALL

Your sick neighbor costs you money. Keep him and yourself well.

Christmas Seals are an insurance against tuberculosis. They protect you and your family by financing the work of the national, state and local tuberculosis associations.

The Minneapolis Heat Regulator Co.
2790 Fourth Ave So., Minneapolis, Minn.

Service Branches in all principal cities
A Host of
Golden Daffodils
Dancing in the Breeze

Perhaps no manifestation of Spring gives so delicious a thrill as the smiling faces of the first daffodils. Signals of Spring,—their vision of beauty lingers all the days of the garden year.

November is the Best Time to Plant These Little Sunbeams

The best method of "naturalizing" daffodils—so their grouping will be informal—natural, is to scatter pebbles where the pebbles fall, there plant a bulb. Thus they take their grouping naturally and like stars that had dropped into your meadow and taken root, they bloom in early April into May, they multiply annually and ever all their loveliness. "Like fairy gold"—blooming from the pebbles and with their grouping informal and all their loveliness, they multiply annually and ever all their loveliness.

Collection of Best Quality, Named Varieties Chosen Particularly for Naturalizing

We have succeeded in importing one hundred collections, each containing a thousand bulbs of the choicest named varieties. They have been selected with great care by experts. To enable the readers of House & Garden to become acquainted with our choicest imports, we offer these collections to the first hundred who send us their order.

One Thousand Bulbs in Each Case Original Holland Packing Famed Names Varieties —$29.00

After these are disposed of, we cannot supply any more this year. This is an opportunity to secure a fine collection of narcissus at what is really a bargain price.

If your name is not already on our lists, write us, that we may send you our future announcements of unusual offerings.

John Scheepers, Inc.
FLOWER BULB SPECIALISTS Awarded Highest Honors for Quality
522 Fifth Avenue New York

If You Are Going To Build
(Continued from page 84)

a set of blue prints and your building catalogs always at hand in case of any argument about the construction. One of the sure ways to cut the costs of building too much, it is like having a poor surgeon for a difficult operation. You cannot hope for a good house, satisfactory in all its details, unless you have an accomplished architect, a skillful builder and the best building materials. This need of good material extends through the equipment of your house. Your home will not really be truly comfortable unless the heating, lighting and plumbing systems are of the best. In practically nine cases out of ten you can save money by having an excellent architect from the beginning; the one time when this may not be necessary is if you can get guaranteed stock plans and turn them over with specifications to a builder with a reputation. One of the sure ways to cut the cost of building is the use of stock material of stock windows, and doors, woodwork and trim. Of course, a house can be built of stock lumber, but the result is sometimes lacking in a certain distinguished individuality.

It is almost superfluous these days to suggest simplicity in design and construction as well as in furnishing. Futilite ornament is a longer good taste or in style. We build our houses for comfort, and their beauty must grow out of the right design and the best construction.

OPPORTUNITIES FOR HOUSE PLANS

Residential building continues to lead all others. Of the sum total of all new building done in one room, very slightly, 38% was of the construction of homes. Already $450,000,000 worth of homes were reported under way for one single month. It has been estimated that we require at least five million new small houses in this country during the next decade, houses that are comfortable and practical, well planned and well built. If this is true, a great many thousands of people are going to try to build the home of the immediate future. They will want to know all about small houses and about building materials. One way to find out is through the practical, interesting, and often beautiful booklets that are published today, not only the books of house plans but all of the details of building construction. The pamphlets are listed here by no means exhaust the list. From time to time these will be reviewed in the columns of House & Garden. The amazing amount of money American manufacturers are investing in service of this kind for home builders furnishes an opportunity for education that has never before been offered to the public.

A very practical book for people who are going to build is "House & Garden's Book of Home Plans"—Conde Nast Publications, New York City, publishers. There are over 300 illustrations in this book of houses, detached homes faced with Indiana limestone, of the expense and furnishings, in every practical detail. All of these houses have been built and many of them by famous architects and yet so that this book really gives you a survey of domestic architectural progress in this country, as well as inspiration for building.

"How to Plan, Finance, and Build Your Home"—This essential book for the person who is going to build is published by the Architects' Small House Service Bureau of Minnesota. If you are planning a home of from three to six rooms which you want to make economical and comfortable, and if you want to know all about building materials and floor plans, and your garden and kitchen equipment, you will find invaluable help in this book. It also gives elevations and descriptions of every kind of material and in immense variety. It is possible to secure working drawings and specifications of any house in this book at a moderate cost.

"Home Builder's Plan Book"—This is a new book of plans of small houses published by Rogers & Manson Company of Boston. Fifty designs are shown including prize drawings, and these designs cover frame, brick and stucco construction of four-, five- and six-room houses. The houses are all practical, modern dwellings. It is a significant volume to study if you are planning a house of your own.

Two books of real value to those who are about to build are "Colonial Houses, 21 Designs," "Stucco Houses 30 Designs." These books show only the elevations of houses but floor plans, prospectuses and descriptions. They are published by Keith's Magazine, New York City. Very practical houses are shown.

"Ring of Colonial Homes," of course, features the old and new Colonial type of architecture. The book is well illustrated and of practical interest to the home that would-be homemaker.

"A Group of Small Houses" published by The Beautiful Publishing Company, Boston, Mass., gives you an interesting variety of modern houses to select from. A great deal of money has been made to order by a firm of well-known Boston architects and these houses are shown, together with specifications and details of framing, materials and specifications are available.

If you are thinking only of building a summer camp and it is comfortable, screened from insects, and an ideal sleeping place, you have arrived at the "Away from City Cares." This catalogue, published by Tegan-Stiles, Grand Rapids, Mich., shows a variety of camps and cottages, delightful for a summer rest, for vacation trips, or for week-ends. These little buildings ready to put up, can be delivered to your lot, any place in the woods, or to a responsible dealer. They save you time and money, and bring comfort and peace.

An interesting pamphlet of houses and house plans is published by the Indiana Limestone Quarrymen's Association, Bedford, Ind. This book, a set of blue prints and your building catalogs always at hand in case of any argument about the construction. One of the sure ways to cut the costs of building too much, it is like having a poor surgeon for a difficult operation. You cannot hope for a good house, satisfactory in all its details, unless you have an accomplished architect, a skillful builder and the best building materials. This need of good material extends through the equipment of your house. Your home will not really be truly comfortable unless the heating, lighting and plumbing systems are of the best. In practically nine cases out of ten you can save money by having an excellent architect from the beginning; the one time when this may not be necessary is if you can get guaranteed stock plans and turn them over with specifications to a builder with a reputation. One of the sure ways to cut the cost of building is the use of stock material of stock windows, and doors, woodwork and trim. Of course, a house can be built of stock lumber, but the result is sometimes lacking in a certain distinguished individuality.

It is almost superfluous these days to suggest simplicity in design and construction as well as in furnishing. Futilite ornament is a longer good taste or in style. We build our houses for comfort, and their beauty must grow out of the right design and the best construction.

"A Portfolio of Face Brick Bungalows and Cottages" is being published.

(Continued on page 85)
Brooks Lawn Sprinkling System
(Rain’s Only Rival)

Beautiful Lawns, Shrubs, Flower Beds and Gardens

NO HOSE
A WRECKLESS LAWN

Five Year Guarantee With Service

BAFFA The Ever Ready FIRE APPARATUS
For Country Estates
UNDERGROUND and FROST PROOF

Our Engineers will help you solve any Water Problems you may have

JOHN A. BROOKS
Main Office: 400 Penobscot Bldg., Detroit, Mich.
The New Brand Peony: Victory Chateau Thierry

Two New 1921 Brand Peonies

by the American Face Brick Association, Chicago, Ill. The plans for these cottages have been prepared by competent architects, after careful study into the housekeeping problems of the day. The exterior arrangements of all the cottages are not only convenient but exceedingly economical. The houses run in size from three to eight rooms. Complete working plans and specifications for these houses are on sale.

Many problems for the builder and housekeeper have been simplified in "Building with Assurance" published by Morgan Sash and Door Co., Chicago, Ill. You will find in this book not only scores of modern bungalows, cottages, Colonial houses and garages, but some extremely valuable material about the arrangement of the different rooms of the house, about various woodworks and stains, about floor coverings, lighting, plumbing and heating—a book you must study if you are going to build.

"The Home You Long For" is the interesting title of a delightful booklet on different types of wooden houses published by the Arkansas Soft Pine Bureau, Little Rock, Ark. This pamphlet is really a series of pages of photographs, and with each house is shown the floor plans, and there is an interesting little talk about the finish of the work. These plans are particularly interesting, showing really fine examples of architecture, with unusually livable detail. And with every set of plans a small bill is given which will help to get at the cost of your house and assist your builder in making his specifications.

If you are interested in building your house of redwood you should send to the Pacific Lumber Company, Chicago, Ill., for their Information Sheet No. 11 on residential building. This tells the story of redwood in relation to house building. It will incidentally also show you some interesting designs of houses suitable for building material.

"Plans for Minter Homes," published by Minter Homes Corporation, Huntington, W. Va., is a pamphlet showing that not only can you find houses and plans ready to use, but the houses are prepared for your builder to set up. This system of home-getting promises to be labor-saving and time-saving. There is a variety of these houses with practical plans which suit different sites and plans.

The Brand Peonies

Originated by O. F. Brand and Son, America's foremost hybridizers of the Peony

1 would again call your attention to the fact that the members of the American Peony Society by their vote as recorded in the 2nd symposium of that society have declared

E. B. Browning

Longfellow

Martha Bulloch

Frances Willard

4 of the world's 22 best Peonies are

BRAND PEONIES

Now that the season is nearing its close and before it is too late we wish to introduce to all lovers of good peonies

Two New 1921 Brand Peonies

DAVID HARUM—Light bright red. Flower large, full and beautifully formed. Good true permanent and well expanded. Stems tall, straight, strong. Foliage broad, light green and clean. Prefers shelter. A distinct flower of a distinct shade of red. Very fine. $25.00 each.

MRS. JENNIE R. GOWDY—A very large flower with long narrow pinch white petals suddenly flecked with red like Ann Deep, with several heavy clusters of calyces on the central petals. Occasional appearance of three months in market offer. The perfect bloom. Very beautiful. Each $25.00.

Our best judgment matured thus an experience covering a period of over 22 years actively engaged in originating new varieties guarantees in these two peonies something extra good.

We also still have in stock for this fall's trade, in an almost unbroken list of varieties, the largest stock of Brand Varieties in the World and the largest stock in America of the World's Best French, English, and other American sorts.

Peonies can be safely planted until the ground freezes. If you have not placed your order, do so now for you still have plenty of time in which to plant.

A. M. BRAND

FARIBAULT MINNESOTA

Snapdragons for Beds and Borders

(Continued from page 58)

example of how utterly all natural beauty may be driven from a flower by artificial means."

Any open part of the garden is suitable, for snapdragons do not like shade. The soil needs no special attention beyond being moderately dug and manured. If planted in a wall, either in the coping or a joint where the mortar is loose, they will grow if the seed is inserted with a little damp soil. When prickling out, remove the leading shoot to make the plants more bushy. If planted in their flowering positions in April they will flower early in June. Snapdragons thrive under glass in March or April will flower the same year from July to October. Because it is usually treated as a half-hardy annual one apt to forget that the antirrhinum, like the wallflower, is a true hardy perennial, and will bloom on for several seasons.

In the garden, on cultivated land, it is necessary to cut them back after flowering to force the blooms to develop on the young growth and lengthen the period of flowering, and, if the plants are left for more than a couple of seasons, they get over-rooted, and the top growth becomes heavy and unattractive, as well as much hard wood. The result is that rough winds and snow often cause the plants to split and lose much of their shape and lines. For front rank beds it is, therefore, advisable to replace them each season. In the North snapdragons require a thorough winter covering.

Allow plenty of room in bedding out, as they vary at least 12" to a foot. A cool "4" medium, and the dwarf 8". This will then permit of side development, and give a much finer effect of color.

While seed from a garden-grown specimen will usually not be found to come true the follow season, if it is desired to increase the stock of a particular variety it is quite simple to obtain. For the unflowered shoots should be pinch off the selected plants in August, inserted firmly in a box of sand, and kept in a cool place for a couple of weeks; they will form sturdy plants for next season. It is well to give an indication in schemes of border and beds in a medium-sized garden. They are arranged to give a subtle variation of colors.
ANCHOR POST Picket Fences
ranging in height from three to seven feet, enhance the appearance of grounds, and offer sturdy resistance to trespassers.

High carbon steel U-bar posts, with patented Anchor Post anchorage, insure permanent alignment. The woven steel fabric possesses beauty as well as utility. Gates have electrically welded frames, especially strengthened against corner-stresses, and filled with fabric to match the fence. Through galvanization of every part prevents rust above or below ground.

A simple request on your part will bring you our "Class A Residential" booklet.

OFFER No. 1 SIX ARBORVITAE AND BOX, $5.00
The Live Evergreen Window Box completes the home picture. Plants illustrated come packed in a neat wooden box, three feet long, seven inches wide and six inches deep, painted green. Price includes packing and delivery to Express or Post Office, Framingham, Mass. Remittances with order.

OFFER No. 2 SIX CHOICE EVERGREENS, $5.00
Selection includes two White Spruce, one Douglas Fir, two Arborvitae, one Red Pine, 18" to 24" high. Regular Little Tree Farms quality. Shipped in one unit with roots carefully packed in moss. Dope up in burlap. Average shipping weight, twenty-five pounds. Price includes packing and delivery to Express or Post Office, Framingham, Mass. Remittances with order.

Send for "Book of Little Tree Farms"
Beautifully illustrated. Containing new ideas of landscape decoration and just what you want to know about trees and shrubs—their planting and care. Used as a reference work. Listed in U. S. Dept. of Agriculture library.

Little Tree Farms
AMERICAN FORESTRY COMPANY U. S. A.
DEPT. K-11

Terra Cotta Figures
of animals, water-birds, giant-mushrooms, gnomes, red riding-hood and wolf, etc., of all kinds and sizes. Weatherproof, wonderful color-effects.

Fascinating and Effective Garden Decorations
Also beautiful decorations for your library, living-room, music room, Greenhouse or corridor
TERRA COTTA ART CO., Inc.
126 EAST 41st STREET, NEW YORK
Send for illustrated sheets, rate kind of figures desired

If You Entertain—or just want Good Things to Eat—you will find excellent suggestions in every copy of American Cookery
A Domestic Science Magazine which tells you how to make and serve "Fruit Supreme" "Planked Steak" "Vanderbilt Salad" "Chicken à la King"
How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.

"American Cookery", also gives menus for every possible occasion. Dinners, Luncheons, Wedding Recipi­ents, Card Parties, Sunday Night Suppers, etc., etc.

If you have a family you need this Magazine, for using it will help you to set a better table for less money.

Send us One Dollar and we will send you eight numbers of AMERICAN COOKERY starting with November which contains "How to select and cook your favorite dish, how to serve it and what to serve with it; forty or fifty choice and timely recipes in each number, many of them illustrated.

AMERICAN COOKERY
219 Columbus Ave., Boston, Mass.
Middle Plants for the Perennial Border

(Continued from page 53)

shown above.)

The scope and service of Rorimer-Brooks ranges from planning and executing the complete decorative scheme of your home to building a single piece of furniture or adding in the selection of a single object of art or bit of lacework. A tour thru Rorimer-Brooks Shops and Studios (one section is shown here) discloses a veritable treasurehouse of artistic suggestions.

The truly remarkable series of residences and clubs which bear the imprint of Rorimer-Brooks artistic ability is in itself evidence beyond argument on these points.

To the designing of the interior treatment of a home, or the redecorating of a single room, Rorimer-Brooks designers bring a scholarly authority leavened by that freshness of viewpoint which marks genuine artisty.

...difficulty. Plant 2½' apart to allow for growth.

YELLO W FOXL OVE (Digitalis grandiflora)—Golden bell-like flowers on spikes which are often 2' long, rising from a heavy tuft of handsome leaves in June and July. It is a true perennial and blooms most of late summer all summer if the withered flower stalks are cut. Prefers a rather moist soil and will thrive either in the sun or in partial shade. Plant 18' apart. Propagate by seed and by division after blooming.

WHITE DA Y LILY (Funkia subcordata)—Large clumps of heart-shaped, glossy green leaves which reappear each year. Loose spikes from 1' to 2' high. Good also for edging down shrubs. Prefers deep moist soil and partial shade. It also needs plenty of water in the summer or the leaves are apt to wither. Propagate by division or by offsets in all.

Plant about 2' apart for development.

BL A N K E Y FLOW E R (Gaura lindheimeri)—One of the most brilliant flowers of the border. It lasts from June through October. White or pink flowers with yellow tipped rays shading to a deep maroon center. Grows about 3' high, and will not fall over and sprawl. If pegged down will spread rapidly and send up erect flower stalks. Needs a showy setting. Plants color not easily adapted to others in the border. Propagate from cuttings or by division in August and September. Seeds also possible, but does not always come true.

BABY'S BREATH (Gypsophila paniculata)—One of the best plants to fill in gaps. It has a mist-like wealth of white blooms in July and August. The foliage is rather inconspicuous. Grows about 3' high and spreading. Excellent for cutting. Any soil, sun or half shade. Propagate by division or by seeds sown where they can get the best possible light to avoid weakness.

LEMON LILY (Hemerocallis lilio-asphodelus)—In late May and through June, the large, fragrant, yellow, lilac-like flowers are borne on stiff stems from 2' to 3' high, above the slender, grass-like foliage. Any soil and any partial shade or full sun. Likes moisture and is excellent for cutting. Very useful for filling in gaps. It has a raisin-like wealth of showy flowers with yellow tipped rays—free blooming—dark crimson—good. Var. splendens—free blooming—dark crimson. Var. Plena of Deux—tree blooming scarlet—good. Var. St. John's Wort (Hypericum moserianum)—Large yellow flowers, resembling a rose, in July and through until October, on long, slender, drooping stems 1' to 1½' high. Blooms at a time, so plant in clumps 18' apart. Leaves dark green and persistent. Not reliable in New England. Needs winter covering. Any soil, sun or half shade. Propagate by seed or suckers.

GERMAN IRIS (Iris germanica)—Blooms (Continued on page 92)
A Daylight Laundry
For Your Home

Service, convenience and the best that mechanical genius have been able to secure are at your command in a Daylight equipped Home Laundry.

The sturdy, good-looking single tub Daylight washing machine fits into any laundry, old or new, and immediately becomes a prized possession. The washing principle has been proved by years of testing to be the best for home laundry. Only the Daylight aterates your clothes.

Then there's the big three tub for new homes or where laundries are being remodeled. It does away with the old stationary tubs, saves space and expense.

Hundreds of proud owners have made the test and proved the sterling qualities of the Daylight.

Send for the book on Home Laundry Plans.

PUFFER-HUBBARD MFG. CO.
3200 East 26th Street
Minneapolis, Minn.

No Cracks
In Living Room Walls or Ceiling

For beautiful walls and ceilings always perfect, without cracks, use metal lath.

Metal Lath
Prevents Cracks - Stops Fire

Metal lath is sheets of steel mesh. Plaster is clamped to metal lath with a key at every square inch. Consult your contractor on small expense of using in prominent rooms only.

Write for booklet

Vital building facts free on request.

Associated
Metal Lath Manufacturers
Dept. 1428
72 West Adams Street
Chicago

HOT WATER at a low cost

You can run your indoor plumbing for hot or cold water at a small expense of using in your home. A hot water faucet in every room, at a cost for the laborer, only a slight share of the price; the fuel saving alone will pay for the entire installation in a few years. Write for booklet.

HOT WATER without Coils—Lime-Proof
The Royal will not freeze up. They jet keep tank of water constantly warm. Water is furnished without any gas, steam or water, and is always ready. Small installation will heat all rooms, and a new one every supply of hot water maintained in the Royal self-storage tanks—supplies instant delivery of full city pressure from every faucet. No Coils—Lime-Proof—Metal Lath made by Kewanee Private Utilities Co.
Middle Plants for the Perennial Border

(Continued from page 90)

Help That Makes House Work a Pleasure

THE housewife wedded to her home should be divorced from drudgery. When there are too many things to do, too many are left undone. No piled up tasks, no draging hours of toil are for the woman who uses "Universal" Home Needs.

The home with complete "Universal" equipment reflects order, thrift, cleanliness and good cheer. Cooking, cleaning, washing, ironing—every form of work in the daily routine is done without physical toil or nerve strain.

PURCHASE of "Universal" Electric Appliances, Aluminum Utensils, Cutlery and other home aids is more like investing money than spending it. You get helpful things of lasting worth that pay big dividends in comfort and labor saving.

Put "Universal" Usefulness On Your Christmas List

WHEN useless trinkets have faded from sight and memory, "Universal" Toasters, Grills, Percolators and other home needs remain treasured possessions. In the "Universal" line you'll find the most useful gifts that money can buy—and little is needed to buy them.

Sold by Hardware, Electrical, Drug, Housefurnish ing and Department Stores.

in early May and until early June in self colors and combinations of white, yellow, orange, marigolds, and lavender almost to rose. Flowers large and borne at the ends of stiff stalks 1/2 high in clusters of four or more. Leaves blue-gray green and rather coarse. Effective for texture, but are apt to burn at the ends after blooming. Then cut back. Any moist soil, sun or partial shade. Propagate by division after blooming. Increases rapidly. Fertilize in fall.

JAPANESE IRIS (Iris kaempferi)—Large showy flowers often 3 to 6" across at the end of stalks 2' to 3' high, borne in clusters of two or three. Colors white, pink, and deep purple, sometimes mottled and deep veined. Leaves narrow and grass-like, light green, graceful, sometimes after rain. Late blooms reach to mid-June to mid-July. Plant needs moisture and sun. Do not disturb often. Plants in division and plant in early spring or fall. Many named varieties.

SNAKE TAIL IRIS (Iris sibirica)—This iris is valuable in the border because it tides over the early German iris until the late Japanese iris, for it comes the latter part of May and blooms until mid-June. It is a very well formed plant, with a fine foliage, which is 2' to 3/2 high, persistent, and forms heavy clumps. The flowers are a deep blue and are borne in clusters of three or four at the ends of long slender stem. Also white variety. Rich soil and full amount of sun required. Plenty of water, especially in blooming time. Propagate by division.

FLAX (Linum perenne)—Masses of brilliant blue flowers on a bushy plant about 2' high in early May and lasting until August. The dainty but very lovely flowers are short-lived but almost continuously borne. Leaves of little value. Plant needs propping sometimes after rain. Prefers an open situation and rich, light soil. Propagate by seed and division.

LYNCE (Lapathium podophylliph) — Long spikes thickly set with deep indigo-blue flowers from mid-May until mid-June on stalks which rise from 1' to 3' above heavy clumps of handsome dark green foliage. Grows in any soil, even very dry places, except where there is lime. Prefers sun. When once established should not be moved. Propagate by seed and division.

DORL CAUTCHY (Lychnis viscosa splendens)—An erect growing plant about 1' high with scarlet-crimson flowers in short stalked clusters which form tufted heads at the ends of upright stems 6' to 18' high. The leaves are grass-like and form good clumps. Resists dry periods. Prefers full sun, and any soil. Propagate by division in early spring. Many other varieties which have different blooming seasons and colors.

LOOSESTRIFE (Lyssimachia ciliata)—A hardy plant growing about 2' high and covered in July and August with long terminal spikes of white flowers. Leaves are large and attractive. Remain in good condition long after blooming season. Any good soil and in full sun. Readily propagated by division.

PRIMROSES (Primula)—Old garden favorites and numberless in varieties as well as a number of species which have different characteristics and times of bloom. They thrive in the sun, but blooms last longer in partially shaded places. Persistent, handsome foliage, and a tendency to have bare feet and should be edged down with smaller perennials. Grows well on a well rotted manure in the late spring, or on sandy, and grass-like, light green, graceful, sometimes after rain. Late blooms reach to mid-June to mid-July. Plant needs moisture and sun. Do not disturb often. Plants in division and plant in early spring or fall. Many named varieties.

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Wovember, 1921

WILLIAM LEAVENS

that keeps them light, soft and fluffy even after long use. Quilted in the Excelsior way and washed. Made in all sizes. Made for Child as well as the mattress—

The Elxcelsior Quilting Co.

15 Laight St., New York City

True Colonial Design

Leavens Colonial Furniture represents the true furniture of our ancestors. Distin-

In the Leavens line you will find no adaptations—no "im-

Personal preference may be exercised in the matter of finish. Unfinished pieces supplied if desired. Write for Set No. 4 of illustrations.

WILLIAM LEAVENS & CO., INC.
36 Canal Street, Boston, Mass.

The Best Mattress is Made Better by Using a Quilted Mattress Protector

It's like sleeping on air to sleep on a Quilted Protector. They are made of the finest materials money can buy. Quilted in the Excelsior way that keeps them light, soft and fluffy even after long use and washing. Made in all sizes to fit all beds and cribs. Because of their many features, they are especially suited to use on Baby's Crib. They protect the child as well as the mattress—save time and labor.

Endorsed by Physicians and Used by the Best Families Who Know See that Trademark is stitched in corner of every Protector you purchase.

The Excelsior Quilting Co.
15 Laight St., New York City

Colonial Butterfly Table

Lunken Windows Installed in Henderson Mr. T. Malloy, Wellesley Hills, Mass. Insuring Health—Comfort—Convenience and Economy

BEFORE YOU BUILD LEARN OF THE MANY ADVANTAGES OF

Lunken Windows

FOR THE Residence, Hospital, Apartment Building and Hotel

A double hung window, with any degree of ventilation up to 90% of frame opening. Zero tight when closed due to copper weatherstripping. Copper Screens cover entire opening and can be safely stored within the window pocket in ten seconds.

These Combined Advantages in Lunken Windows are unknown in every other type of window now in use. They save heat, labor and screen damage, can be easily installed in any type of new building. There are no complicated parts, and their construction admits of any desired inside or outside trim or decoration, yet their appearance when installed is the same as a standard double hung window.

Delivered from Factory Complete—glazed, fitted, screened, hung, weatherstripped, tested and guaranteed—ready to set in wall. Investigate the advantages of LUNKEN WINDOWS before planning new buildings. Grant us the privilege of sending detailed information.

THE LUNKEN WINDOW CO.
4202 Cherry Street
Cincinnati, Ohio

F. C. DAVIDGE & CO.'S

Hand Made & Hand Colored Wallpapers and Japanese Grasscloth

are carried in stock by the best Decorators. Ask for the Wallpaper with the "OKAME-SAN" head Trade Mark and if your Decorator does not handle the Line, send us his name and we will see that you are supplied. Advance samples of the 1922 Line on request.

La Porte and La Salle Ave. 28 Wellington St., West SOUTH BEND, IND.

TORONTO, CANADA

The Drumfire Dishwasher

While the Drumfire washes china, silver and glass, you use the same water as it comes out its spur on pots, skillets and pans.

Washing is all done in a jiffy. It washes vegetables also. Housewives sing its praises just as we do. See it perform! Costs only $45. We are so sure you will like it that we give a free trial of 10 days to responsible persons. Write direct to our factors.

THE DIEZT MFG. COMPANY
DeP. No., Cincinnati, Ohio

Salt Mackerel C.O.D. FRESH LOBSTER

FOR THE CONSUMER

NOT THE DEALER

FAMILIES who are fond of FISH can be supplied DIRECT from GLOUCESTER, MASS., by the FRANK E. DAVIS COMPANY. Write for trade samples, KEEPERABLE OCEAN FISH, choicer than any inland dealer could possibly furnish.

We will only to the CONSUMER direct, sending by EXPRESS RIGHT TO YOUR HOME. We PREPAY express on all orders east of Kansas. Our fish are pure, appetizing and economical and we want you to try some, subject to your complete approval or your money will be cheerfully refunded.

SALT MACKEREL, fat, meaty, juicy fish, are delicious for breakfast. They are freshly packed in brine and will not spoil on your hands.

CODFISH, as we salt it, is white, boneless and ready for instant use. It makes a substantial meal, a fine change from meat, at a much lower cost.

FRESH LOBSTER, the best thing known. Our right fresh from the fisherman's boat and packed in PARCHMENT LINED CANS.

FRESH MACKEREL, perfect for frying.

SHRIMP, to cream on toast, CRABMEAT for Newburg or deviled, SALMON ready to serve, JARDINES of all kinds, TUNNY for salad, SANDWICH FILLINGS and every good thing packed here or abroad you can get direct from us and keep right on your pantry shelf for regular or emergency use.

With every order we send BOOK OF RECIPES for preparing all our products. Here's the right fresh from the fisherman's boat and packed in PARCHMENT LINED CANS.

Write for it. FRANK E. Gloucester, Mass.

FRANK E. DAVIDGE CO., Please send me your

Darwin Street, West Wharf. Book and Fish Price List.

Mass., with new binding. KEEPABLE

OCEAN FISH, choicer than any inland

FRESH MACKEREL, perfect for frying.

SHRIMP, to cream on toast, CRABMEAT for Newburg or deviled, SALMON ready to serve, JARDINES of all kinds, TUNNY for salad, SANDWICH FILLINGS and every good thing packed here or abroad you can get direct from us and keep right on your pantry shelf for regular or emergency use.

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La Porte and La Salle Ave. 28 Wellington St., West SOUTH BEND, IND.

To the Designer: Ameliorate the advantages of LUNKEN WINDOWS before printing new buildings. Grant us the privilege of sending detailed information.

Write today.

THE LUNKEN WINDOW CO.
4202 Cherry Street
Cincinnati, Ohio

Service Table Wagon

Large Broad Wide Table Top—Removable Glass Service Tray—Double Drawer—Double Handles—Large Deep Under-shelves—"Scientifically Stabilized Rubber Tired Swivel Wheels.

A high grade piece of furniture especially designed and constructed for general utility, the Service Table Wagon is made to last and should be a necessity. Write for De-

FAMILY, TRADE and DEALER'S NAME.

COMBINATION PRODUCTS CO.
584 CUNARD BUILDING
CHICAGO, ILL.
The Culture and Care of Palms

(Continued from page 45)

placed in the room, they are very sensi-
tive and delicate. Then they need the
warmest (but not the driest) place in
the house, as well as continual watering.
Very seldom do full-grown hothouse
palms become accustomed to the room
in which they are placed without injury.
They are best fitted to withstand hard-
ships and recover from them more easily
if they are brought into the house in the
early stages of growth, when they have
only developed two or three of their
characteristic leaves.
With the older palm the fanlike leaves
last from four to five years before they
begin to die. Should the tips of the
leaves become yellow, the yellow parts
should be carefully cut off with a sharp
pair of shears. If the entire fan dies, it
is removed, with the exception of part
of the leaf stalk, which still serves the
plant as a store room. The outer fans
should only die of old age. If the inner
leaves die prematurely, then the plant
should be taken to a gardener in whose
greenhouse they can be reinvigorated.
They require expert care and treatment
and, even in this state, should not be
kept as a house plant.
Fans should only unfold themselves
when the leaf surface has completely
lifted itself from the sheath of the last
leaf. If they unfold prematurely they
are either lack of food or decaying
roots which have become sick
because they have stood in a place un-
suited for their period of rest. While
not obtrusive, does not
secure.
Instead of beauty as well as se-
curity, and it will be if you
choose Sargent Hardware.
There are Sargent designs to
harmonize perfectly with your architectural and deco-
rative standards, inside or out. Always beautiful and always
secure.
Select your hardware with
care. Discuss it with your
architect. Remember, that al-
though a comparatively small
item of total cost it is a big
factor in final appearance.
The Sargent Book of Designs
will help you select the proper
pattern. Send for a copy today.
SARGENT & COMPANY
Hardware Manufacturers
31 Water St. New Haven, Conn.

Taking Guesswork Out of Gas Cookery

(Continued from page 57)

and gas regulating devices and with
each stove the method is explained to
the purchaser. Remember that you
want a blue flame, that the tip only
should touch the utensil and that the
yellow flame may mean too much gas
and cause smoking or it may mean too
little air. Keep your flame so that it
is blue, with no yellow or white tip.
Before lighting any burner, try all
the gas valves to be sure that they are
closed and that there is no gas in the
range. If burners pop out close partly
the air mixers.
The simmering burner on the new
stoves is a great convenience and eco-
omy, if the burner is perfectly regu-
lated. In most cases the air mixer
must be nearly closed.
Cakes bake unevenly perhaps if they are
set too near the front of the oven.
Be sure to put them at least in the
center or better near the back.
To prevent fish from burning while
broiling or baking, grease the gridiron.
In broiling steak, if it is thick, place it
1" from the flame. If not thick, 2" or
3".
Keep the broiler door open while
broiling. Heat the oven for ten or fif-
teen minutes with the door shut before
putting the meat or fish in to boil.
Remember the tip of the blue flame
is sufficient to cook; any other flame
condition spells waste.
When your burners do not light, they
are probably grease clogged. Remove
them and boil in a solution of washing
soda.
Turn down flame when the substance
begins to boil.
Unusual cooking capacity in a small
space is really one of the great advan-
tages of the new stoves. Know your
space, your family needs and then buy
your stove from one of the best makers
and order it through your gas company.
Manufacturers have tried to beautify
the stoves, but when you buy see to it
that you buy comfort first.
A gas range should keep in first class
condition for at least ten years
that is, if you buy the best and take
reasonable care of it.
All kinds of stove combinations can
be had: gas and coal, coal and elec-
tricity, electricity and gas, oil and elec-
tricity, etc. So every kind of comfort
essary can be met in stoves today. There
is but one rule—buy what you need
and the best of its kind.
November, 1921

ing prices have reached new low
new ideas and helpful building hints.
Our modern plans offer a new homestead
lows ranging from $5.50 to $8.00 to
scores of attractive homes and bungalows.
Recognized as the standard plan book
unusual, distinctive and worth while.
practical book published. New edi­
plans, photos, sales, costs, etc., of
mies, especially for a discriminating clientele—the
country estates about New York, Cleveland and elsewhere—and we have carloads
and truckloads of them available for November planting.

THE NIGHT RACK

A night rack finished in mahogany, walnut or ivory. Colored enamels made to
match samples. A useful and attractive service for bed and dressing rooms.

Price $15

ROPE RAMMOND SPIKES

HUNTINGTON, WEST VA

PAIGE PEARLS have been pronounced by EXPERTS
to be the finest replicas of genuine pearls known. Per­
spiration and grease do not injure their beauty or lustre.
Guaranteed indestructible. We are direct importers
from the Oriental laboratories. We shall be pleased to
refund the purchase price if you are not entirely satisfied.

Direct from us—A 26-inch string—$17
A 32-inch string—$20

AGENTS WANTED.—Write for our attractive proposition.

PAIGE, SCHOOLFIELD & CO., Inc.

Formerly H. Ray Paige & Co., Inc.

1 MADISON AVENUE NEW YORK CITY

THE NIGHT RACK

Now is the time to build that long­
delayed home of your own! Build­
ing prices have reached new low
levels. Longer delays are dangerous. Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

CRAFTSMAN BUNGALOWS, new

COLONIAL PLANS, DE LUXE.
Unusual, distinctive and worth while. Should be in the hands of every prospective builder. Contains nu­mrous artistic pictures and plans of moderate-priced Colonial bung­alows and residences. Only $6e postpaid.

Order both books today. Money back if dissatisfied.

Yoho & Merritt
Craftsmen Designers
511 Empire Building
Seattle Washington

PAIGE

PEARLS

California Bungalow Books

"Home Kraft" and "Draughtsman" each contain Bungalows and
lows. $1.00 each—all four for $3.00. De Luxe Flats $1.60.

DE LUXE BUILDING CO.

521 UNION LEAGUE BLDG.

LOS ANGELES, CALIF.

WHAT YOU CAN DO IN NOVEMBER

A Personal Message from Henry Hicks

NOVEMBER is a month when you can learn gardening, enjoy gardening and teach gardening. Now is the time to look around your grounds and decide upon that cozy corner of pine, holly, fir, laurel, hemlock and white birch. Then you can come to the Hicks Nurseries and have the fun of picking out each tree or bush yourself.

As for the learning, you might look up some of the standard gardening books, and write to us for our book­lets on planting, especially the Commuter's Edition of Home Landscapes. This issue shows price reductions of 25% to 40% on many items, particu­larly trees from 15 to 25 years old. These things we have grown especially for a discriminating clientele—the country estates about New York, Cleveland and elsewhere—and we have carloads and truckloads of them available for November planting.

The moving of really large

The Night Rack

Six Slices

of Busy Bread a day.

Your friends must have told you about Busy Bread, now a
recognized standard weight reducing ration. Busy Bread is not a medicine or drug, but a wholesome, natural food. Its health-giving qualities
are known to all. Its success for weight reduction is
proven.

Three Slices

DOCTORS' ESSENTIAL FOODS CO.

Orange, N. J.

DOCTORS' ESSENTIAL FOODS CO.

Orange, New Jersey

BASY BREAD

REGISTERED TRADE MARK

109 Union League Bldg.

Los Angeles, Calif.

California Bungalow Books

"Home Kraft" and "Draughtsman" each contain Bungalows and
lows. $1.00 each—all four for $3.00. De Luxe Flats $1.60.

DE LUXE BUILDING CO.

521 UNION LEAGUE BLDG.

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The moving of really large
trees, such as oaks, lindens and maples from 25 to 40 feet high, is a timely thing, par­ticularly in view of our re­duced prices. We can supply the trees, the machinery and the trained men to do the work.

There are rock gardens and a winter garden by our office which may give you some new ideas. There are wintergreen, cotoneaster, arbutus and other cover plants; yellow azalea to make sweeps of color in your woods; bright berries to lighten the dull days of March and feed the birds before the angle-worms come up; and evergreens to use as Christmas trees and plant out afterwards.

In the Middle Atlantic States garden planting is practicable for nine months in the year, and November is one of these. If you mulch the ground heavily to keep out frost, trees can be set in December and January.

And finally, November is the month to get those ad­ditional fruit trees you have been thinking about.

If you love a plant, you can make it live any time.

Henry Hicks

We shall be glad to send you at your request any of our booklet helps in home planting.

HICKS NURSERIES

Westbury, Long Island

New York
$2 Invested in Vogue will save you $200

a tiny fraction of your loss on a single ill-chosen gown

The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

THESE ARE THE 10 NUMBERS OF VOGUE THAT YOU WILL RECEIVE FOR $2

(11 if you mail the coupon now)

Smart Fashions for Limited Incomes November 15 (Extra Complimentary Number) If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number December 1 Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number December 15 Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity January 1 Lingerie and negligees which are a joy, just to look at. Countless dainty trifles which make for distinction in your wardrobe.

Motor & Southern January 15 Motor fashions for both the cars and their owners. Features of the Motor Shows pictured and talked about.

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