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(SPECIAL)
Completely equipped as illustrated
$2650

The Big-Six Sedan is the finest motor car Studebaker has ever built.

In every point that decides closed car satisfaction it fulfills the most exacting demands.

Its nickel-plated radiator shell adds a new touch of distinction to its recognized beauty of line, finish and fittings. The mohair velvet plush upholstery and soft carpeting are rich and durable.

The dependability of the Big-Six is common knowledge. Its 60-horsepower motor is ready for every need. It is fleet enough to demand right-of-way in the open stretches and is flexible and smooth in the press of traffic.

The equipment is complete—there is nothing more to buy! Access to the trunk at the rear is easy and convenient because the two extra wheels (complete with tires and tubes) are mounted in the front fenders.

Other items of equipment either unusual or exclusive at the Big-Six price include: handsome nickel-plated bumpers, front and rear; automatic windshield wiper; ornamental radiator cap and motometer; rear-view mirror and the courtesy light on the driver’s side.

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For 70 years the Studebaker name has signified sterling integrity, precise workmanship and highest quality of materials.

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<table>
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<th>MODELS AND PRICES—f. o. b. factories</th>
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<tr>
<td><strong>LIGHT-SIX</strong></td>
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<td>5-Pass., 112&quot; W. B., 40 H. P.</td>
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Its product is music—that only—the wonderful, varied, melodious, harmonious music which fills your home and delights your ears and thrills your heart, which whiles away a leisure hour so tunefully, which puts movement into the feet of your young friends and memories into the hearts of your old ones, which gives your children an unconscious education in the greatest thing in the world—music—that is the product of the Estey Organ—that is what you buy.

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<tr>
<td>Rouge</td>
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<td>Toilet Water</td>
<td>4.00</td>
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<tr>
<td>Sachet</td>
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<tr>
<td>Brilliantine, solid</td>
<td>1.00</td>
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The ships are owned by the United States Government. They are operated by:

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**Information Dept. 1429**

Please send without obligation the U. S. Government literature explaining the U. S. Government Travel Certificate and the ships that go to: [ ] Europe, [ ] South America, [ ] The Orient, [ ] Honolulu.

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According to age, sex and quality

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House & Garden

BEGINNING AGAIN IN JANUARY

THE wheel is back again at January—that wheel of issues which turns inexorably with the passing of each month. Scarcely is December done when January follows it. Scarcely January, when February comes in view. It would be a deadly dull and tiresome task to turn this wheel did not each twist give us a fresher view of life, a fresh and encouraging response from those for whom the work is done—House & Garden's increasing body of readers. And here's the way the picture changes from month to month. Remembering these subjects, you can know what good things lie ahead in 1923.

January is devoted to Building; February to Furniture, which follows logically after building, March, the Gardening Guide, for having built a house and furnished it, one begins to develop the lawns and flower borders and set out shrubbery; April, Interior Decorations—a report of what is being done by the decorators; May, Spring Furnishing, when the house puts on its summer raiment; June, Garden Furnishing, when we prepare for living out of doors; July, Small Houses, for most of us wish a small house however large our purse; August, Household Equipment, which helps to make the conduct of both large and small houses run smoothly; September, Autumn Furnishing, when the house prepares for winter; October, Fall Planting, when we arrange the garden for next year's burgeoning; November, House Planning, because November is an indoors month when we can study such problems as that prospective house; and finally December with its Christmas Gifts. These are the spokes of the editorial wheel as it turns from month to month.

In the world of machinery a wheel does not generate power itself; it is part of the mechanism that conveys power. So is this editorial wheel. The power it conveys is vastly greater than anything it could generate. It bears the power, the means, whereby men and women can transform vague hopes into living and livable actualities. It helps turn the machinery whereby the house that one has dreamed of becomes the house one lives in, the garden one has longed to own becomes the actual and living border of rich and fragrant blossoms. Because of this we enter upon the work of 1923 with renewed hope. Because of this also more than a hundred thousand readers await each monthly turning of the wheel.

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Cover Design by Bradley Walker Tomlin

House & Garden’s Bulletin Board

Transforming the Piano

The Appointments of a Music Room

Alma Gluck

The Home of Archibald Brown, Stony Brook, L. I.

Peabody, Wilcox & Brooks, Architects

The Candle in the Window

The Window as a Background

T. H. Elseth, Architect

Building in Bermuda

G. R. Lomer

Gardens That Rise and Fall

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A Group of Three Houses

In the Regency of King Coal

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Wrapping Christmas Parcels

Gifts for Children Come First

Gifts for a Little Girl

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For the Living Room

In the Dining Room

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Gifts in Brass

For the Garden Lover

The Gardener's Calendar

Pages from a Decorator's Diary

Ruby Row Goodnow

Subscribers are notified that no change of address can be effected in less than one month.

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Early in the 18th century the original of this tapestry was woven in Soho. It was one of a group of eight done under the direction of John Vanderbank, the Flemish artist whose contributions to tapestry weaving have made the name Soho synonymous with tapestries of rare beauty.

Six of these tapestries are in existence today. At one time they were in possession of Elihu Yale, founder of Yale College. Now they form important historical groups in Lady Sackville's London house and in the South Kensington Museum.

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SOME years ago House & Garden advocated the formation of a general horticultural society which would serve in this country the same purpose that the Royal Horticultural Society does in England. At present we have quite a number of horticultural and floricultural groups, each devoted to the propagation and popularizing of a single flower, or class of flowers. Although the identity and individuality of each is quite pronounced, and it is desirable to preserve such an identity, yet it seems that it would be advantageous if these groups should join hands under one head. While it is still too early to say if this movement can work out, there is the germ of an idea along these lines in the recent formation in Washington of the American Horticultural Society.

To help encourage those who are working along these lines, House & Garden is offering an American Rose Society gold medal to be awarded by the American Rose Society, John C. Wister, 606 Finance Building, Philadelphia, Pa.

A LMA Gluck, who writes on "Appointments For Music Rooms" in this issue, is too much of a favorite for us to give her pedigree. We have chosen her to write this article because, in addition to being a superb musician herself and the wife of another superb musician, Elzem Zimmerman, she entertains delightfully with music in her home.

G. R. Lomer, whose "Building In Bermuda" appears on pages 40-41, is the librarian of McGill University, Montreal.

Alfred Geiffert, to whom we are indebted for sketches of the patios shown on page 45, is a member of the well-known firm of landscape architects, Vitale, Brinckerhoff & Geiffert. Allyn Cook, whose brush is responsible for the delightful murals in the Tiffany house on page 47, is the son of the late Kenyon Cox. Mr. Cox is a graduate of the American Academy at Rome.

Dwight Franklin, whose "Figures of Romance" are found on page 46, is a scientist who has strayed into music. He first found popular appreciation for his scientific groups of prehistoric man executed for museums in Cleveland and Brooklyn. From this he went on to making figures of pirates, villainous poets and such. There is doubtless some scientific connection between the Plithdown Man and Billy Bones.
TRANSFORMING THE PIANO

The piano is a difficult object to place properly in a room. For acoustic reasons it should be close to a wall. Further than this, beauty must be found in the case and in the surroundings. In the London drawing room of Mrs. Somerset Maugham the problem is particularly well solved. The long perpendicular lines of the Chinese painting correct the horizontal squariness of the piano. Another interesting feature in the treatment of the piano itself. The case is lacquered black with gilded decorations and the interior of the lid is scarlet, the trefoils gold.
THE APPOINTMENTS OF A MUSIC ROOM

Walls, Hangings and Furniture Should Be Kept Simple Because Everything Else of Beauty Will Be Found in the Music

ALMA GLUCK

I SHALL never forget the horror of a literary friend of mine who had just come from seeing a new house on which had been lavished the combined skill of both a famous architect and decorator. No expense had been spared and there were rumors of priceless tapestries, of porcelains brought from the heart of China, of furniture and fabrics culled from far corners of the globe. But my literary friend was strangely silent. In place of the abounding enthusiasm I had expected was a reluctance to talk about it at all. When pressed he made only one statement.

"The house is dead."

I instantly understood. Books played no part in the life of the house and to him it was a dead thing. Everyone for his own calling.

For myself I think there is nothing more depressing than to go into a house and find in it no evidence of music. In spite of the beauty of the room there is a lack of something vital, the same quality one feels in a bookless house. Music should not have to force its way through a lot of meaningless bric-a-brac, voluminous hangings and assertively distracting decorations.

Paneled walls have a vibrant resonant quality that make them the ideal wall finish for the music room. Also the dark richness of oak or walnut is an excellent color for the background. A room of this kind is especially successful when dark in tone. Music, so full of vibrant color, should not be surrounded by glaring tones or hangings in which there is a too insistent pattern.

One of the most successful rooms I know has oak paneled walls and wide casement windows at the farther end through which the sun is allowed to pour through thin, dull gold gauze glass curtains. No other hangings of any description are used. On the floor is one rug, a fine Oriental, its warm colors subdued and dulled by time. The grand piano at the farther end, set well out from the wall, has its graceful curved side towards the room and its keyboard in line with the window. The only pieces placed anywhere near it are a carved music rack and sturdy wrought iron adjustable lamp. The rug does not extend under the piano and there is nothing in the room that in any way serves to deaden the sound. Well away from this group is a low Tudor table holding smoking things. A comfortable chair done in old needlepoint is near by while across the room is a group consisting of a wonderful carved oak chest used to hold music, two sturdy low oak chairs for the men of the family and again a comfortable overstuffed couch. Here a vivid note is introduced by two Persian oil jars, blue-green in color placed at either end of the chest and used to hold flowers.

Old portraits, dull and beauti-
ful in tone, fit into the panels and provide the only other spots of color in the room.

This room because of the dignity of its appointments, its warm coloring and general air of restfulness seems to me the ideal setting for music. There is nothing austere about its simplicity. It is a room warmly alive, dignified and beautiful, with nothing in it to distract attention from the main object. Two groups of people can listen comfortably to the musician and there is plenty of space for additional chairs should the occasion require. In this case the rug is taken up for many people in a room help to absorb the sound.

As a general rule the fewer hangings and sound deadening rugs in a room of this sort the better. Windows swathed in draperies have no place in a music room, where there must be an abundance of air, and then only such hangings as are necessary to frame the window and temper the light. Taffeta or satin is preferable to the heavy damasks and velours, and only one set of thin silk or gauze glass curtains should be used. A bare floor except in the case of a large gathering of people is apt to be rather forlorn, but beware of too many rugs. One good-sized rug is better than several small ones and the piano should always stand on the bare floor.

I think it is wise to avoid strong color. Green, gray, mauve, blue, dull gold, brown and deep wine color are all excellent in the music room. Almost as effective as paneling are rough plaster walls tinted a gray or putty tone. Here mulberry or blue-green silk hangings would provide an interesting contrast without being too glaring in color. A very lovely music room in Santa Barbara, separated from the main house by a colonnade of trees, has plaster walls, grayish-green in tone, and wide leaded windows of amber colored glass. There were no hangings of any kind. The chairs extremely simple in design, of dark walnut, were upholstered in gray-green damask with the same shade as the walls. A long sofa had a covering of green and taupe striped satin and the large rug was grayish taupe in tone. Silhouetted against the window was a walnut grand piano with its top open and a gilded harp.
brought in the one vivid note of color. Unusually interesting was the introduction of graceful wrought iron torchères on either side of the piano, and music cabinets sunken in the wall with ornamental iron grille doors contrasted pleasingly with the pale plaster walls. It was a room quite as restful and effective in its way as the more somber Tudor interior, darker in coloring.

As the piano is the instrument most commonly played and the one used to accompany all others, its placing is the first thing to be considered when arranging a music room. The grand piano, infinitely more graceful than the upright, is now made on a small enough scale to fit into even the tiny apartment. It should have plenty of room and never be cramped against the wall and will be more effective if placed at an angle so that a person entering the room can see the keyboard. There is an inviting and hospitable quality about an open piano, its rack heaped with music, that adds immensely to the livable aspect of an interior. Nothing is more forlorn than a piano closed. Even if the one who uses it is away, it should be kept open with music on the rack for this at once gives life to the room.

If possible let the piano stand near a window. Apart from the necessary light nothing makes a more charming background for either singer or player than a wide span of windows, especially if they be of the picturesque casement type. The most satisfactory piano lamp is the standing one with a powerful adjustable light. The rest of the light should be subdued and evenly distributed by means of lamps rather than by either center or side fixtures. If an upright is used it will be most effectively placed in the center of a side wall.

In my own music room there is a space-giving height of ceiling and restful plaster walls stipped in shades of putty. The grand piano stands by an arched window hung with thin green silk curtains over sheer ones. The comfortable chairs, early English in feeling, are done in faded crimson damask. Paneled walls have a vibrant resonant quality that make them the ideal wall finish for a music room. In the paneled room below no curtains have been used at the amber glass windows.

Generally the house does not provide space for a music room. In this case a corner of the living room can be used for this purpose.
In addition to its delightful proportions and excellently chosen furniture, the feature of the dining room is found in the three large openings facing the garden. In summer these are left open, forming a loggia effect; in winter or in inclement weather they can be closed. The windows drop into a slot in the floor and are entirely out of sight.

When the old ceiling was removed the ancient, hand-aded beams were exposed. These form a feature of the room. The fireplace is restored to its original state. It had a Dutch oven in the rear, which was filled in and made into a small modern fireplace. These questionable improvements were removed and its first generous capacity and shape restored.
The original house was probably erected about 1790. In altering and remodeling it the architects carefully preserved the spirit and style of the original structure. Extensions added to the old house create a courtyard. A view of the southeast corner is shown to the right.

Quite a picturesque treatment has been given the entrance. Instead of an open portico, a vestibule is enclosed and the door is so placed as to repeat the lines of the columns and arch. This extension is continued on one side, the wall being filled with an expanse of small panes.

One of the additions consisted of a service wing, the entrance of which is shown to the right. The exterior of the house is of shingles painted white and the roof of shingles left to weather. The shutters are green and the chimneys are of white brick with black tops.
THE CANDLE IN THE WINDOW

Some Reasons Why the Police of Boston and Other Candle-Lighting Cities Never Sleep on Christmas Eve

For the past few years now Boston has turned Christmas Eve into a Feast of Lights. It has become a custom, municipal wide, to place a candle or candles in the windows of one’s home. You find it done elaborately with golden candelabra along Commonwealth Avenue, you find it done no less beautifully and joyously in the slattern tenements of the North End with its penny candles stuck in bottles. So widespread has become this display that the local fire department passes a sleepless night on Christmas Eve. Nevertheless, it is a goodly custom, cheerful, symbolic of the season and delightfully romantic (quite in the mode, in fact) because it originated in Russia.

It is said that in old Russia both peasants and lords alike used to place lights in their windows on Christmas Eve. Being orthodox folk, they thought that perhaps the Virgin and Joseph, again searching for the inn, might pass that way. The candle would light their passage and give them good cheer. That much of the custom has Boston adopted.

But the Russians went further. Perchance, they said, this holy pair will not find the inn, consequently let us leave the front door unlocked. Seeing the light in the window, they may try the door. Finding the door unlatched, they may come in. Thereafter this house and all who dwell in it will be blessed!

Of course it would be expecting too much of Boston, or any modern city for that matter, to go totally unlocked on Christmas Eve. Not only would the fire department have a sleepless night, but the police department as well. It is sufficiently beautiful and significant for a city with a Puritan heritage so to forget its ancestry as, on one night of the year at least, to expose its heart boldly and unashamed.

In doing this, Boston has contributed generously to the right attitude toward Christmas. For celebrating Christmas, in addition to doing a number of other things, affords an opportunity to expose one’s heart with impunity. Even the most conservative and straight-laced must break bonds that day; even the most self-centered must leap out of one’s self. The practise of exchanging gifts, the business of hanging a holly wreath on the front door and placing a candle in the window, the custom of sitting down to feast expansively, are all phases of exposing that tender side which modern commerce, modern society and the general hectic manner in which we work, play and have our being, declare shall not be brought forth either for common exercise or public gaze.

Any goodly custom, even that of placing a Christmas candle in the window, is a symbol in which some past spiritual experience of the race is crystalized and by which it is handed down. These experiences may run counter to the life of the day, and yet, when they are recalled and symbolized by the custom, contemporary life accepts them without question. What manifestation of a Great Heart this candle-lighting symbolizes need not be discussed here, but the manner of its acceptance makes an illuminating commentary on the life of today. It bites deep into our everyday world.

For three hundred and sixty-four days of the year Business says, “Be critical—accept nothing!” Society says, “Be fastidious—accept no one!” These are the counsels of its perfection, the traditional formulae for its success. On the three hundred and sixty-fifth, the world abruptly turns about face, defies its own traditions, rejects its own counsels. It discovers that what it has called success is not genuine reality, that the road to attainment lies not along a fastidiously critical and guarded path but through the rough and common heart of the world. It acknowledges, on one day at least, that the things of the heart are things of authentic and abundant consequence.

The most permanent and active manifestation of the heart is the home. In his slow and arduous climb up from the primitive, man has gradually evolved this idea of having a place where the young are protected and trained, where the weak are guarded, where the old and weary may rest. He has fashioned a habitation where he can practise his ideals un molested. And so we have the amazing spectacle of men coming home from business—which has naught to do with the heart—and forthwith slipping into the things of the heart the way they slip into an old and easy coat. Let defeat arrest their progress, and they flee to the home for courage. Let worry assail them, and they lock the front door against it. Let disillusionment come and they go back home to start all over again.

These two forces are arrayed against each other—one on side the world, on the other the home and the things of the heart for which the home stands. The front door, the porch, the curtained window, the busy kitchen, the nursery upstairs, the hearth downstairs, the rose in the garden, the vine on the arch, the flowering bush beside the gate—all champion the things of the heart. These persist when others falter and fail utterly. The quality of the eternal is in them. They bear the heritage of the undefeated.

Like a beleaguered city the home watches its gates, scrutinizes those who pass them. Its enemy, the vast world, lies outside. Days come, days go. The truce seems never ending. Then, on one night of the year, the forces of the home make a sudden sally into the world. From every point are debouched these strange and potent warriors of the heart. They swarm over the plains of the world—and the world succumbs!

The signal for the beginning of this great fight is a candle set in a window—here a candle in a candlestick of gold, there a penny candle stuck in a bottle. Seeing it, the world knows that the indefatigable warfare has commenced.

And that, if you must know, is the real reason why the police of Boston and other candle-lighting cities never dare sleep on Christmas Eve. That is why the firemen stand by their engines.
THE WINDOW AS A BACKGROUND

Admitting light and air to a room is the obvious function of a window. Its trim and panes also serve to frame the view. But there is still a third use, and in this it proves to be a decorative factor in any room—by day it serves as a background. The light coming through a window throws into silhouette those objects placed on the sill—a piece of pottery, a bawl of flowers, a rustic jug. In this room, in a remodeled Connecticut farmhouse, a range of casements stands above a series of built-in drawers and cupboards. The sill is covered with blue tiles. F. H. Elliott, architect.
Bermuda affords an excellent example of the influence of environment upon building. The absence of historical or stylistic influence may be due in part to its isolated geographic position and in part to its history.

The Bermudas—i.e., there are said to be 365 of them in the group—lie in the Atlantic, 300 miles beyond the Gulf Stream, nearly 700 miles southeast of New York, and about 600 miles east of Charleston, S. C. Their length is twenty-five miles, and the total area amounts to only twenty square miles.

The islands were known to the Spaniards early in the 16th Century, and it is from a Spaniard, Juan de Bermudez, that they get their name. Subsequently the English came to know them through Henry May, who was wrecked there in 1593, and Sir George Somers of Virginia fame, who had a similar experience in 1609 and died on the island in 1610. For some time the islands were known as the “Summer Islands,” though they were also called “Isle of Devils” from strange sounds which the early mariners are said to have heard near shore. Whether these matters of geography or history have had an influence or not, the fact remains that most of the architecture in Bermuda, and the construction of the older buildings in particular, may be said to have been strongly influenced, if not in certain respects entirely determined, by three important factors—the climatic needs, the local materials, and the nature of the land.

There are four principal needs in Bermuda houses which depend upon the geographical position and climate of the island: shade, coolness, airiness, and water. The facts lying behind these needs are these: there are a large number of sunny days every year; the temperature varies between 80° and 49° Fahr.; and the annual rainfall amounts to approximately 54 inches.

What is the effect of these natural phenomena upon the buildings that the inhabitants are now accustomed to build? The earliest habitations have long since disappeared from view. Shipwrecked sailors erected what shelters they
Much of the picturesqueness of Bermuda houses depends upon their setting. Ancient trees, a profusion of flowers and moss covered walls add to the effect of beauty. Throughout the island are found modern pretentious houses, built, however, of the same local materials and preserving the same general character as the smaller ones.

And from the prevailing simplicity and uniformity of construction one comes to the conclusion that it is not racial or national taste nor the conservation of an imported model which lies (Continued on page 78)
Gardens That Rise and Fall
Showing the Charm of Varying Levels

H. Stuart Ortoloff

There should be a greater appreciation of the interest and charm which varying levels give to a garden. A greater use of the existing topography would not only impart more individuality, but would secure these qualities which we are always trying to achieve in our garden designs. Too many times we find people destroying the pleasant rolling nature of their grounds in order to secure a flat area upon which they may lay out a garden. They do not seem to realize that they are destroying one of their chief assets, or that without it they can only attain a garden which, like the site, is flat and uninteresting, a type too common, and one which depends on plant material or intricate design to give it character.

For a precedent in the use of existing surfaces we have only to consider the gardens which were produced in Italy during the Renaissance. Climatic conditions in the lowlands caused the wealthy to select the hillsides as the best sites for their villas. Here gardens were laid out according to the natural lay of the land. We find a series of successive levels or terraces retained by walls surmounted with pleasing balustrades or hedges, and connected by stairways of interesting detail. Many times each terrace or level was considered a separate garden planted with flowers, decorated with bits of worthy sculpture, or embellished with a pool or fountain.

Or again, we find the whole series treated as a single composition leading towards a terminal motive which was in correct proportion to the entire scheme.

One will admit that these gardens have great charm and have been able to secure and maintain interest for hundreds of years. Each was individual, and reflected the personality of its designers in so far as they felt and expressed the existing topography.

The character and condition of the topography in our country in many places, notably along the Pacific coast and in the New England states, is similar to the Italian conditions, and can, therefore, be treated in a similar manner with very interesting results.

So many attractive house sites in these localities are overlooked, for the untrained observer would never for a moment consider them. They appear much too rugged to be utilized. Yet we do find homes in just such charming spots, but without the added

In that superb garden of Weld, at Brookline, Mass., designed by Charles A. Platt, architectural motifs have been stressed and, with them, those other signs of Italian inspiration, steps, walls, terraces, and stately raised platforms.
beauty which a garden always imparts to a house, for its owner has not seen the possibilities of utilizing the ground as it stands and has considered that the expense of leveling or building retaining walls too great for the return that a small garden area would give. Yet in other instances we find places where no expense has been spared to obtain flat areas for gardens; but the results are not in keeping with the environments, and so they appear as affectations.

We can, however, with study and care, reach a successful solution. There are places where terraces may be used as transitions from the architectural lines of the house to the more natural characteristics of the garden site; others where the garden may take the form of a series of terraces, in the conventional Italian method; others where vantage points for vistas may be secured by the introduction of raised areas above the garden level; and places in which the slight variations in contour may be made accessible by the use of a system of paths with short flights of steps or sloping ramps.

If we provide a terrace at the house level we have at once achieved a desirable feeling of intimacy between the house and the garden, and also gained a point from which we may overlook and appreciate the entire scheme. This terrace will be formal enough to be in keeping with the architectural lines of the house, but this feeling of formality may be softened by the introduction of turf, vines, and flowers either in pots or in beds. These bits of greenery and color will form a gentle approach to the gaiety and verdure of the garden beyond.

One should be careful in designing such a point of overlook, for this introductory view should not be too complete or searching; a large part of the charm of any garden scheme lies in its unexpectedness. Hidden nooks and half revealed by-ways should be devised in order that one may be made eager to descend and explore the charms which lie just around the corner. Easy flights of steps or graceful ramps make progress a pleasure, and, looking back, interesting retaining walls in brick, stone, or cement, make pleasing pictures when shrubs or tall perennials with their graceful blooms are planted at their base.

In locations where there is sufficient change in grade more than one terrace may be constructed. If the grade is not too abrupt they can be made wide and planted with flower borders about a central grass panel. If it is steep the terraces should be narrow and, of course, there should be more of them. Such a series of terraces may be treated in one of two ways. Each terrace may be considered as a separate unit in the garden scheme when such
A garden loggia of distinguished architectural lines deserves a wide approach of easily ascended stairs and a heavy background of well-planted trees. This desirable treatment is found at Welton House, Wilts, England, the seat of the Earl of Pembroke.

An excellent example of the Italian courtyard or patio, as it would be called in Spanish architecture, is found in the Villa Dante Alighieri, near Florence. It is entirely surrounded by an open loggia on the second floor.

The lines and spirit of an Italian loggia have been reproduced in this house on Lake Michigan. The handling of the awnings is especially interesting. Charles A. Platt, architect.

The openings of the loggia should command some garden or countryside vista, the arches and pillars framing the view beyond. Charles A. Platt, architect.

The patio of a house located in the north must depend upon sturdy vines and potted plants for its effectiveness. The latter, of course, are taken indoors in winter.

True Italian construction is found in this loggia surrounding the courtyard at the home of Francis L. Steckel, St. James, L. I. Henry Corne, Jr., architect.
PIONEER days, long extended in America, when garden parties would have been a perilous pastime, seem to have engendered in our consciousness a settled determination to live indoors regardless of environment. Particularly in the country does youth as well as age sit in sad dim rooms during lovely twilight hours. In the city, we prefer to shut ourselves up in the theatre or in dancing restaurants. But as a nation we certainly do not flock to the country on every occasion as do Paris and London, on the Seine, on the Thames, filling up every grass plot in every direction for miles.

Of course we remember that in our early adventurous days here, a man's home was his barricade, and even fifty years ago an evening stroll over the Montana prairies was taken with a cartridge belt and a knife. The American porch was the opening wedge to outdoor life. In Colonial days it was just an elaborate approach to the front entrance, a classic hood that gave an air, with a seat on either side of the last wide stone step. One of the very first porches running across the entire front of the house was built in an old Dedham place in 1782. But not so much earlier, in 1676, the doorway of the Paul Revere house bears as little relation to the outside world as would a stockade. The fronts of those old 17th Century houses were built for protection, and carry no engaging social atmosphere.

But with the greater safety of living in more established conditions, came the freedom of the porch. On the Colonial plantation dwellings it was wide and deep and high, with fine Greek pillars for the support. On the New England Colonial house it was shallow, often inset into the house, with Doric columns and pilasters. Then it slipped away to the back of the house and became all- (Continued on page 76)

An air of ruined cloister pervades this design for a Gothic loggia by Alfred Geiffert. The house, of course, would have the same kind of architecture.

The spirit of old Spanish architecture is found in this patio, in the home of Henry W. Schulin, Pasadena, Calif. Elmer Gray, architect.

In a formal garden, to create the background for a pool and the end of a view, one might erect this type of loggia, by Alfred Geiffert

A simple Italian loggia of stucco or stone would enhance both formal and informal gardens. By Alfred Geiffert.
These figures by Dwight Franklin are vividly modeled and highly colored. They are then set in shadow boxes with concealed lighting. The "Viking Ship" might be recessed into the wall of a man's study, close to the chimneypiece.

The illustration below shows how these figures may be set over a fireplace. Courtesy of Wm. Langley

Billy Bones, the pirate of "Treasure Island" is pictured in his best mood—indisputably drunk.

"Under the Black Flag," from the collection of Booth Tarkington in his home at Kennebunkport, Me.

"Off the Spanish Main" is a colorful figure that could act as a decoration set between two windows.

For over-mantel decorations, set in a panel between windows and even in the bottom of a large clock, these figures would be quite effective and certainly novel. A figure of Stevenson is suggested for the clock. Courtesy of V. R. Chappell.
DEcoration of the entrance hall seems to be taking more pronounced turn of late, and recalls in some instances the picturesque quaintness of the Italian outside-inside walls. A welcoming atmosphere it creates, and a widening effect in narrow places.

Now that many people are altering “high stooped” houses into those which are entered from the street level or even popped into down a few steps, as a rabbit pops into his burrow, the hall once intended for servants and tradespeople, (painted more for cleanliness than charm), has suddenly become an important feature of the house. It is, from its situation, generally darker than the hall of a story higher, and its embellishment is a problem with which each householder has to cope as seems best to him, or rather her, for the woman rather than the man decides such questions.

Some women trust to mirrors, with convenient consoles below, for brightening and lightening the hall; some to scenic wall papers; some to the French effect of panels, which may be made by moldings of wood or architectural paper. In the hall of our illustration Mrs. Charles L. Tiffany has chosen panelled landscapes to beautify her walls.

This short passage, leading from the front door to the living quarters, imitates a sort of loggia, or gallery open on both sides. Through the arches one gets views of distinct landscape treated in the classic Italian manner. On the left is the Roman Campagna, with ruins in the foreground, and the Tiber winding away through the hills. On the right is the mountainous part of the Province of Venice with the Alps in the distance. These were done for her by Mr. Allyn Cox, in tempera, Italian baroque in style. The colors are soft greenish gray, brown, and delicious blue,—at least these predominate. The surrounding color is yellow, and all the ornamental forms are in grisaille. The niche, and passage-way leading to the service door-hall, are red. It is difficult to believe that the fountain and the shields between the two back arches, and over the middle side ones, are painted and not in relief as they appear.

Many such painted interiors were done in Italy in the 17th and 18th Centuries, often much more elaborate in style than could be adapted for our houses. But there is one characteristic that might be valuable in this country; the ease with which, in painting, the character of a room may be changed, and one may be reminded of distant, pleasant things. The motto of the period seems to have been “Do it with paint.” As in this case a small dark entrance to a town house has outdoors brought into it. A room not sufficiently formal will be decorated with costly marbles—at the cost of painting them. The princely palaces of Genoa are decorated with pastoral scenes, and a modest country house with Greek gods and goddesses.

The effect of architectural unity, however, is always preserved. Landscapes are represented as seen through the openings of an ornamental framework, so that the real features of the room, doors, windows, cornice—if there are any—take their places naturally as part of a definite architectural scheme, rather than as incongruous elements in a picture.
VENICE has given the world much in art throughout the centuries of her history, and to her, perhaps, painted enamel work is to be credited for its origin. It seems reasonable to assume that this ancient Adriatic city cradled this branch of art-craftsmanship, since the Venetians produced the first European work of the sort.

I fancy that the old lady of Putney who set such store by her "bricky-bracky" and grouped her "heavy things" on the mantel shelf and the "light-weight ones" on the corner whatnot, must have counted among these less weighty possessions a bit of old Battersea enamel in the form of a pounce-box, a bonbonniere, an étui or some other object such as the enamelers of Battersea delighted in producing for the 18th Century boudoir. In that century the painted enamel wares of Battersea were prodigiously popular. I am not sure but that they were even more popular in the 19th, if one may judge by the vogue of the old pieces and the innumerable products of the imitators.

Painted enamels may be placed in a distinct class by themselves. Appliqué enamels are simply metal ornaments (usually gold) decorated with bits of enamel in relief; Cloisonné enamels are those whose patterns have been outlined on a metal ground by raised metal partitions or cloisons, between which the enamel has been applied, the cloisons in the finished product forming metal outlines flush with the enamel surface after firing, grinding and polishing; Champlevé enamels are those having enamel decoration imbedded in a cut metal ground; Plié à jour enamels are those enameled pieces having the pattern cut quite through the ground and the interstices filled in with enamel giving somewhat the effect in miniature of a stained glass window; finally there are the Basse-taille enamels or translucid enamels applied over decoration in bas-relief, the metal relief designs below the enamel application being cast, stamped, engraved, or in repoussé, these designs on the metal showing through the enamel, the varying degrees of the thickness of which gives variety to color effect.

It will thus be seen that painted enamels occupy a distinct position.

A Venetian glass-worker of Murano, Angelo Broviero, invented a process of enameling on glass and from (Continued on page 84)
The difference between masculine and feminine taste in dining rooms is amusingly portrayed by these two rooms in the New York home of Jerome Lenox, of which Mrs. Stendbridge Smith was decorator. In the upper room the walls are soft antique green with gold moldings.

In the grill room rough plastered walls, casement windows, a stone mantel, a long refectory table and Windsor chairs proclaim it a man's room. These may be contrasted with the crystal appliques, biscuit colored rug and walnut furniture in the room above.
The entrance hall in the New York home of Jerome Levin is furnished with dignity suitable for such a room. The walls are paneled and painted a soft stone color. A baseboard in black and gold marble encircles the bottom of the room and is continued up the stairs. A console of marble and wrought iron, iron chairs, and a mirror framed in wrought iron are decorative notes in this end of the hall which find repetition in the wrought balustrade of the stairs.

Very dark Oriental rugs cover the floor in this hallways. At the windows and on the door has been used an Italian red damask. This rich color is repeated in the Italian red velvet of the stair rail. A carved stone mantel lends dignity to one side of the room. An old Spanish desk and chairs in gros-point are other features that help create the air of dignified hospitality which is a desirable expression for an entrance hallway. Mrs. Stembridge Smith was the decorator.
Another, quite different hallway problem is found in "Greyhampton," the residence of H. W. Croft, at Greenwich, Conn., of which Chamberlin Dodds was decorator. Four large arches open from the living room onto the hall. The walls are chrome yellow and the woodwork dull green lined with rusty black. The black and white marble floor is covered with rugs in dull black edged with green fringe. The sofa is in dull green mohair and the chairs in needlepoint.

The hallway itself is quite imposing with its black and gold iron balustrade, the broad stretch of stairs, the consoles of black iron and the lantern and other fixtures of black and gold. The hangings are of antique damask edged with fringe. Wall pockets of wrought iron for toy break the wall spaces between the arches. Here the walls are Caen stone. The loggia on the second floor repeats the loggia effect on the first and the balustrade is carried along this upper hallway.
QUAINT KITCHEN COLOR SCHEMES

THE earliest recollection of the universal kitchen brings to mind sad walls and dingy woodwork, flaring gas jets, cross-barred muslin, cut sash length at chilly and unfriendly windows, wooden doors shut tightly at cupboards fairly bulging with little boxes, cans, bags and jars, and with every other hidden shelf or cranny crammed likewise with things, rarely used from one Thanksgiving Day until the next.

Small wonder that the ultra-modern reaction against such a kitchen has resulted in efficiency almost as alarming as it is blissful: everything may be operated by magic in the barest minimum of time. Dovetailing is the byword, from utensils to duties. Hours of labor are saved against a background white and bare and spacious, even if it is not quite as friendly and informal as one would wish. But this is the final step beyond invention, and toward beauty, that every artistically-minded woman must take for herself.

To realize my utmost dream of what a kitchen should be, I would achieve modern efficiency to the nth degree, but I would surely camouflage it with quaintness and color. I should hate to be overpowered by a quintessence of mechanism every time I went kitchen adventuring, producing delectable salads and fluffy-topped miracle pies, when with the barest increase in trouble, I could feed my soul on pots of hyacinth at my casement, neighboring the fresh golden loaves of bread cooling in a row. I should prefer to consider, with never-failing delight, the posies I had painted on my table, the while I adjusted my electric meat grinder, rather than to give my undivided attention to the sharply efficient blades and the nutritious mounds of meat heaping in a bowl. I should rejoice in my contrivances and mechanisms, but my background must not be any more bare than is required by the god Sanitas, and certainly as far from the appearance of a hospital as I am clever enough to coax my kitchen to go.

There is no reason why a kitchen should not be considered as eligible for decoration.
Built-in dressers either side the casement windows afford shelves for the display of blue and white china in this kitchen of an English cottage. Copper and aluminum utensils and sunfast curtains furnish color as the other rooms in the house. I have a notion that more delightful meals could be prepared, whether by mistress or maid, in a kitchen that inspired by reason of its burnished coppers hung against pale gray walls, its decorative side drapes of striped black, henna, blue and cream at sunny windows, than in a kitchen coldly bleak or darkly stuffy.

The beautifying of any kitchen may be accomplished by color primarily. One has small worry in choosing between varying styles of kitchen tables and chairs: the chief consideration here is suitability, a simplicity of design and line, and a certain flavor of quaintness which adapts itself well to painted surfaces and vivid spots of decoration. Furniture of this sort may be antique, especially chairs or cupboards, or the pieces (Continued on page 86)
The dining room is a reproduction of an old English taproom, with rough hewn wood panelled ceiling and wainscotting, rough plaster limbered walls. The fireplace is of brick, stone and stucco and the floor of random width oak boards and stone flagging.

The only formal touch in the dining room are the linen fold panels at the right of the fireplace. These and the rough timbered wall form the surroundings of the door. The coats of arms worked into the plaster make unusual overdoor decorations.

"HILLWOOD,
THE HOME
OF
EDWARD
F. HUTTON
Wheatley Hills,
Long Island
CHARLES M. HART
Architect
ARDEN STUDIOS
Decorators
In the rear the terrace is enclosed by two wings, that to the right being devoted to service, and that to the left for guests.

(Left) On the front is a terrace enclosed by a low wall, and accessible from the hall. It is pleasantly furnished for outdoor living.

(Right) The entrance portico is half timbered to harmonize with the style of the house. Its piers are of brick, stucco and rough stone.

As this was an alteration, a desirable rambling effect was obtained by adding wings to and raising the roof lines of the original house.
**WHEN YOU PLAN YOUR GARDEN**

Fences of One Type or Another Will Be Found To Be Both Attractive and Durable as Enclosures

RICHARD H. PRATT

It is a curious notion that fences are unsociable. Yet it is becoming more and more obvious that this type of barrier, by far the most democratic and decorative of enclosures, is gradually disappearing from our gardens and small suburban places.

It is a funny notion. And it seems all the funnier when it is held by the same folks who plant their privet sprouts and fledgling poplars around their gardens and along their property lines. Of course, there is nothing unneighborly about putting in rows of plants when they are tiny and ineffectual. You can’t help it if they grow up into impenetrable hedges. But all at once to build a fence, that is different.

Perhaps, after all, it is a mistake to say that fences are not being built as they once were simply because they are coming to be regarded as unsociable. Maybe they are going out of fashion. Maybe the picture they made along the elm-arched streets of old New England, and in Colonial Charleston, and the grace and variety with which they surrounded the gardens of the Eastern Shore of Maryland, at Washington’s Mt. Vernon, and in Virginia, are things which people are unattracted to nowadays.

In either case fences are the victims of false prejudice. As a matter of fact, they can be beautiful, efficient, and inexpensive. In the matter of appearance there is no end to the attractive designs to which (Continued on page 94)
The adapted form of Italian architecture seems to be quite at home in California. Thus, the residence of J. H. Leighton, in San Francisco, successfully interprets the Italian spirit with its graceful loggia, wide eaves and plastered walls.

Loggia, hall and stairs occupy the middle of the first floor, with the living room on one side and the dining room and service on the other. Servants' rooms and a bath are conveniently located in an extension close to the kitchen.

A balanced arrangement is found upstairs, affording space for a huge master's chamber and three other commodious bedrooms. A sleeping porch serves two of these chambers. The baths are economically placed. Henry H. Gutterson was the architect.

A GROUP OF THREE HOUSES
The home of B. B. Bryan, Great Neck, L.I., is a type of Colonial cottage reminiscent of some found on Cape Cod. It is executed in gray shingles with white trim. An interesting feature is the way the dooryard terrace is fenced.

The second floor arrangement is typical of most modern American country houses in that the baths and chambers are grouped en suite. Hall space is conserved, making larger bedrooms. Patterson & King, architects.

On the first floor the maids' rooms are located behind the kitchen. The dining room is lighted by French doors and a range of windows in opposite walls. The living room also is generously proportioned and well lighted.
English cottage architecture was adapted for the home of Spencer Hess, at Great Neck, L. I., its structural elements being cream stucco, variegated brown shingles, red brick chimneys and apple green shutters. Patterson & King, architects.

One end of the second story is occupied by the master's suite, consisting of bedroom, dressing room and bath. There are two bedrooms, a bath, closets in each room, and a storage space under the eaves of the wing.

The principal feature on the first floor is a large living room with a book alcove and, beside it, an inglenook with seats on either side the fireplace. The maid's room is on this floor. Below the kitchen wing is the garage.
THE coal shortage is here, and, as usual, the cloud has shown its silver lining. There are other things to burn than coal. But this article is not going to consider other combustible or warming substances, rather coal substitutes, and for this reason we will stress:

1. Oil burning heaters
   (a) The kind that atomizes oil under the boiler
   (b) Portable oil heaters or stoves
2. Gas steam
3. Gas

We will not touch the convenient radiant electric heater because it is only good for small spaces and the bathroom, and it is not really a coal substitute.

Furthermore at present the electric house heating plant is too costly, even where electricity is cheapest, to recommend it as a dwelling house fuel. But there is a "gude time comin'" when electricity will make a magnificent debut as a house warming party.

If you have a boiler, keep it, take off its door, divest it of its grate, and slip into that emptiness the oil burning apparatus, and from that time on your home will be heated by oil, not coal. Whether it be a steam, vacuum, or hot water furnace, this change can be made, and ever after you will be spared the ashes curse, coal dust, the furnace man, the excessive cost of coal and the cumbersome coal bin.

Have you used a perfume atomizer? You know how the particles are sprayed through the nozzle. The same is done to oil so that each particle of oil can be entirely burned up with no residues, odors, dangers and waste.

To do this in the home formerly presented a great problem. To do it in ships and factories was easy, a heavy oil rich in fuel value could be used, as it could be preheated and then forced through the burner under pressure. But preheating oil in the home necessitated the constant valeting of the machinery, so finally the domestic oil heater was evolved and is among us now in a few reliable and tested types.

Most domestic oil heaters use kerosene oil, or an oil not heavy enough to require preheating is forced through to the atomizing burner.

In the main the equipment is: a buried storage oil tank, pipe lines to and from tank in cellar which feeds the heater by gravity, an electric motor, a pump, fan, electric or gas pilot light for igniting oil and a thermostat near the operating motor and also located in convenient part of house to regulate the heat automatically. The thermostatic control keeps the house evenly, turns off the "fire" when the house is warm and starts it when the rooms get cold.

In another type of oil heater, instead of a motor is used hydraulic, or water, pressure to force oil and air through the burner. This obviates the rare contingency of electric disability for any cause whatever, though remote in non-electrical storm seasons.

If the machinery is kept in condition the oil that is burned should depart from the chimney in a simple haze and not as smoke.

Oil steadily flows from the wells to the consumer by the most highly developed and powerful organizations known in modern commerce. The tank wagon is your benefactor. It is best to use kerosene burners as kerosene has greater delivering fleets. Costs depend on your vicinity, but it will, in every case, be cheaper than coal.

Anthracite coal usually gives off about 11,000 heat units per pound; one gallon of kerosene 136,000 units per gallon. Thus 162 gallons will be equivalent to 2,000 pounds or a ton of coal. Of course, these things vary according to oil quality, coal quality and boiler efficiency.

The cost of oil burned under the usual and same conditions as coal shows that the amount of oil required to produce the same heat effect as a ton of coal, costs from seven to ten dollars.

Also the coal industry is constantly in throes of conflict. Uncertainty of quality,
The portable oil heater has been perfected so that it is now odorless, safe and light of weight. Courtesy of the Central Oil & Gas Stove Co.

supply and price are a perpetual menace to winter security, comfort, health and financial resources. On the other hand, there is plenty of oil on the market.

Hand-controlled fires are more extravagant than thermostatically-controlled fires. Thermostats may cost a bit more at first but will be a saving ultimately. Anyhow, all these oil heaters are equipped with them!

A thermostat is placed in a convenient part of the house. It is set for a desired temperature and the operation is then controlled automatically by the thermostat. For example, if the thermostat is set for 70° and the temperature in the home is 69°, the thermostat will start the motor, furnishing sufficient air to form a suction which lifts the oil and carries it into the combustion chamber, where the ignition takes place. The burner will then operate until the temperature of the home reaches 70°, at which point the thermostat will automatically stop the motor and therefore the flow of oil. There will be no more fuel used until the temperature of the home again drops below the point for which the thermostat is set. Therefore, with the exception of providing a supply of oil, there is no attention necessary to the heating system after the equipment is once put in operation.

The following precautions are taken from the magazine “Lubrication” published by the Texas Company. Heed these:

1. Be sure that the apparatus is installed in accordance with the regulations of the Board of Fire Underwriters, and your local municipal authorities.

2. Inspect the system daily to see that everything is operating properly, and that the pilot light tip (where used) is free from carbon. Never hunt for leaks with a candle or any naked light.

3. In installing a new system be sure that all flues have been cleaned out and dampers are open wide before starting up.

4. Keep all papers, rags or other rubbish out of the furnace room.

5. Do not allow unignited oil to spray or drip from the burner into the furnace at any time. This oil may collect on the furnace floor and result in the accumulation of combustible gases which may cause an explosion when the burner is lighted.

6. Allow no one to experiment with the apparatus.

7. Wherever a motor is installed, inspect the bearings for proper lubrication twice a week. These are usually ring oiled and will require addition of new oil about once a week, and cleaning out of the oil wells about once every three months. A light motor or engine oil is suitable for such lubrication. This oil may also be used on other wearing parts of the system.

8. It is advisable thoroughly to overhaul the equipment at the beginning of each heating season. This should preferably be done by the company that installed the heater, which usually maintains a service department for this purpose.”

There are safety devices on the best heaters to ensure against all danger of overflow of oil, too rapid, too slow flow, dripping, etc.

Portable oil heaters really heat, are safe, sound and odorless if kept in clean and orderly fashion. The oil range companies make these heaters with skill and efficiency. They should burn without odor, (2) be well constructed, the wick in constant touch with the oil, (3) rust proof, (4) convenient to handle, (5) so geared as to make “smoking” practically impossible, and, (6) have a quick detachable drip pan.

Gas steam is a method of producing steam by gas. It has been used in the East, West, North and South and has been found of immense comfort and help, utility and service. It requires a unit system of cast iron boiler radiators, using gas for fuel, with automatic regulation. There is no central heating plant. You have the advantage of a small stove with the comforts of a heating plant. It is used in huge structures and in small residences as well.

Briefly, you have a radiator with a Bunsen burner, filled with water to the depth of 1". With a match the gas is lighted when turned on and five pounds pressure is exerted in about thirty minutes, and as this pressure is created the gas flow is automatically reduced. Every (Continued on page 92)
WRAPPING CHRISTMAS PARCELS

HOUSE & Garden will buy for you, without charge for its services, any article shown in the following Christmas gift section. Order your gifts at the earliest possible date. Every day you put off your ordering lessens your chance of obtaining what you want and having it delivered in time. Order by number. Gifts are numbered. When writing give the number of the article the number of the page and, when necessary, the size and color desired. It is also advisable to indicate a second choice. The first choice will be purchased except where special popularity has exhausted the stock of the article at an early date. All orders must be accompanied by a check or money order made out to the House & Garden Shopping Service.

Silver paper makes a charming package especially if tied with a cluster of green ribbons and ornamented with a bunch of mistletoe. Courtesy of the Dennison Mfg. Co.

Colorful Italian and Japanese papers suggest the gaiety of Christmas. Above is a design of ships and cannons. On the right shamrocks and mistletoe berries printed on a buff ground. All papers from the Japan Paper Company.

Many silver stars and bright colored ribbon ornament a package wrapped in paper the color of a midnight sky. From the Dennison Mfg. Co.

In place of ribbon one might decorate a parcel with many Christmas seals, delightfully gay in color and design. From the Dennison Mfg. Co.

To make one's gift doubly delightful, it may be enclosed in a tiny tin trunk on which has been pasted or tied some decorative paper bound with colored ribbons.
December, 1922

CHILDREN'S GIFTS COME FIRST

2026. When put together this automobile is 16" long, has single unit engine with start and stop control, $6.50

2027. A child's golf bag 18" high contains a driver, two iron clubs and two balls, price complete $5.50

2028. Heavy galvanized tin makes this complete steam shovel. It is painted black with a red top, has iron wheels and turns on a pivot, 12" high, $6

2029. The durable doll above says "Mama" distinctly. 16" high, $3

2030. The monkey jumps when pulled along, $2

2031. Many attractive designs may be transferred to these clay vases and plates by means of decalcomanias. The box measures 9" by 13" and contains full instructions and many effective patterns, priced at $4.50

2032. Falls the cat in black velvet with a white face, 12" high, $2

2033. This charming French paint box measuring 12" by 8 1/2" contains paints, brushes, crayons, an easel and pictures to color. The price with instructions is $3

2034. Mah Jongg, the greatest of Chinese games is now popular in this country. It is played by four people. The set consists of 136 cards resembling dominos made of bamboo and bone, beautifully carved and colored. In addition are decorative bone counters or chips and a box of dice. The whole is enclosed in a picturesque brass bound red chest, $25

2035. The garage shown above might be used next to a doll house. It is of heavy tin, attractively painted with hinged doors and compartments for two cars. It measures 8" long by 5" high. The limousine and roadster painted to match are about 5" long and 3 1/2" high. They will both run when wound up. The price complete including cars is $1.25
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>2036</td>
<td>This tiny furniture is cut out of heavy paper and put together. The beds measure 6&quot; long, 25c. a room. Colored, 60c. a room.</td>
<td></td>
</tr>
<tr>
<td>2037</td>
<td>Five bright cooking utensils come with this stove which really cooks. It measures 12&quot; long and 6&quot; high, $6.50</td>
<td></td>
</tr>
<tr>
<td>2038</td>
<td>A music box containing full directions for playing, with thirteen selections, is $1.25</td>
<td></td>
</tr>
<tr>
<td>2039</td>
<td>Baskets of many shapes may be made with the gaily colored beads and material contained in this box, $2.50</td>
<td></td>
</tr>
<tr>
<td>2040</td>
<td>For making doll's clothes one should have such a machine as the one above which really stitches. Is only 5&quot; by 6&quot;, $1</td>
<td></td>
</tr>
<tr>
<td>2041</td>
<td>The doll's wardrobe is usually washed on rainy days. Complete enough to satisfy every need is the laundry set above consisting of a metal tub, glass wash bowl, clothes basket, wringer, dryer and clothes pins. It comes for $1.98</td>
<td></td>
</tr>
<tr>
<td>2042</td>
<td>Six sticks of sealing wax, a spirit lamp and tools for making wax pendants and novelties come packed in an attractive box, $1.50</td>
<td></td>
</tr>
<tr>
<td>2043</td>
<td>This quaint stuffed doll will withstand many knocks. Her face is hand painted and her hair of wool, 10&quot; high, priced at $3</td>
<td></td>
</tr>
<tr>
<td>2044</td>
<td>A unique toy has five metal animal forms, a roller and large piece of red, green, blue and yellow modeling clay. The cut-outs may also be used for cookies. $1</td>
<td></td>
</tr>
<tr>
<td>2045</td>
<td>The attractive box above contains a doll 10&quot; high, patterns, materials, lace, trimmings, buttons and all the sewing articles for making an entire wardrobe, $4</td>
<td></td>
</tr>
</tbody>
</table>
December, 1922

2046. This track makes an oval 60" long and 30" wide, on which runs a miniature Pullman train. Complete with electric connection, $21

2047. A gift sure to appeal to any boy is this boxing set consisting of a punching bag, leather ball and four boxing gloves, $7.50

2048. A building set containing all the pieces that go to the making of a motor bus and truck, to be had for $3.50

2050. Ready to fight any battle are these knights on horseback, 2 1/2 inches high of gaily painted lead. They may be removed from the horses. Six for $1

2051. Twelve knights in armor, 2 inches high are 95¢

2052. The set above consists of a cloth parachute, metal box 21 3/4" long and two wooden arrows, $1.39

2053. A box containing the complete finished parts of a model airplane that a boy can assemble and fly in an afternoon is $6. From tip to tip the wing spread is 33/2".

2054. This pocket telescope only 4" long magnifies 4 1/2 times. $2.

2055. A tool chest quite complete enough to satisfy the most ambitious builders may be purchased for $4.50. The chest measures 14 1/2" long by 7" high.
FOR THE LIVING ROOM

There may be purchased from the House & Garden Shopping Service, 19 West 44th St., N.Y.C.

2061. Tooled leather desk set in blue, rose, heliotrope or tan. Pad $15, paper rack $30, inkstand $10, pen tray $6, engagement pad $12, address book $8, calendar $7.50

2062. Unusual and highly decorative is this three fold canvas screen with painted flower panels. The stencil design and frame are reddish-orange. $75

2063. A magazine or book stand of mahogany with fine line of inlay has the added advantage of a drawer and two shelves. 29" high, $15

2064. This gold tooled brown leather cigarette case spots the cigarette when the cover is raised, $6.50

2065. Alabaster lamp with parchment shade. 18" high, $33. 2066. Tooled leather book ends in brown, red or blue, $10 a pair

2056. An Italian jar deep cream in color is 9" high and costs $8.

2057. This quaint Brittany ash tray 4" across is the

2058. Owl painted dull gold and red make delightful book ends. 8" high, $6.50 a pair

2059. (Left) Iridescent blue glass flower bowl 11" across on black stand, $3.50. 2060. Wrought iron lamp 16" high with pleated calico shade in different color combinations, $23

2061. Tool leather desk set in blue, rose, heliotrope or tan. Pad $15, paper rack $30, ink stand $10, pen tray $6, engagement pad $12, address book $8, calendar $7.50
IN THE DINING ROOM

There may be purchased from the House & Garden Shopping Service
19 West 44th St., N. Y. C.

2067. A flexible metal table mat effective in design has a green felt-covered back. 33/4", costs $2.

2068. This decorative 8" plate has a basket edge and landscape in gray-blue, $7.50 for six.

2069. The Italian cream colored pottery bowl in the group above is 7" across and 5" high, $4. 2070. Charming pottery figures of the seasons, 8" high, are $6 each.

2071. (Left) Six cocktail glasses in hammered effect with blue foot, $4.


2074. (Below) These quaint little peppers and salts are $5 for a half dozen. They are of sterling silver in hammered effect and only 2" high.

2075. An amber glass jam jar shaped like a beehive has an amythest bee on the top, $2.75.

2076. Unusually effective is this cream colored china bowl with plate to match. Bowl measures 9", $5.

2077. This French filet lace centerpiece is made of heavy linen thread. It measures 22" across and costs $4.

2078. Charming in design is this Brittany tea set in rose, yellow and blue on a cream ground. A tea pot, sugar, creamer and six cups and saucers come for $15.

2079. The graceful cream colored Italian pottery bowl with the scalloped edge is $5. 9" wide and 6" high. 2080. Pottery birds, 8" high, cream colored, are $10 a pair.
FOR A WOMAN’S ROOM

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.

2082. A breakfast tray is never quite complete without a Guernsey jug. The one above is of hammered plated silver. 7" high, 
$7.09 including 34c tax.

2083. A gift at once practical and decorative is this indexed telephone pad which comes in fine blue, pink, purple, green or gray leather, priced at $9.

2085. Pale green glass ash tray in shell design, $2.50.
2086. Match box cover decorated with French print, $1.

2087. (Above) Linen tea napkins 14" square, with Madeira work, $8.50 a doz.
2088. 6" doilie $2.50 a doz.

2089. (Right) A mahogany sewing table, delicate in design has two drawers and half rounded ends with lift-up tops, $16.50.

2090. Hooks, needles, pins, buttons, tape, thread, silk and a thimble are contained in this charming old-fashioned bouquet, $1.

2091. (Left) Very smart is this breakfast tray set of Italian linen and cut work. A tray cloth and two napkins come for $6.25.

2092. The scalloped guest towel above is of fine huckabuck, one end beautifully embroidered. It measures 24" x 15", $2.75 each.

2093. The brilliant pleasant design of this china makes it a most attractive breakfast set. It may be purchased complete for $9.

2094. Effective Colonial glass candlesticks with pendant prisms are 14" high and are priced at $12 the pair.

2095. (Above) Pottery lamp in heliotrope, yellow, cerulean blue or green with parchment shade in harmony is $9 complete, 28" high.
2094. Heavy striped silk lined with oilskin makes this effective foldover pouch, $4. 2095. The mahogany tobacco jar is $2.75. 2096. Natural briar root pipe in hard leather case, $8.50

2097. The pipe at the right is made of the finest French briar with a hand cut vulcanized stem, 12" long, $15

2098. Golfer's cigarette box, cedar covered in pigskin, $6. 2099. Briar ejector cigarette holder, $3

2099. GIFTs FOR MEN

These may be purchased from the House of Garden Shopping Service, 19 West 44th St., N. Y. C.

2100. (Left) Excellent for a man's room is this hook stand that comes in either mahogany or walnut for $12. It is 24" high, 20" long and 10" wide

2101. A brown leather silk lined traveling case holds handkerchiefs, ties, soft collars, buttons, stickpins, etc. $53

2102. This tobacco pouch 6" long may be had in either gray suede or pigskin with a gold mount, $6

2103. Fine seal billfold with gold corners has five compartments including places for automobile driver's license and photograph, $13

2104. This comfortable chair is made with the finest filling and a down cushion seat. In blue, fawn or mulberry figured denim, $48. 2105. The sturdy walnut Tudor table is $17.50.
GIFTS in BRASS

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N.Y. C.

2107. Sturdy brass candlesticks, reproductions of ones used on the Mayflower are $3.50 a pair with candles. They are 5 1/2" high.

2108. The cigarette box above is 6 1/2" long x 2 1/2" high is $5. 2109. A 4" brass wire cigarette holder in soft leather case, $3.

2110. A reproduction of an antique brass call bell 3" high, $2.50.

2111. (Below) A ship's candlestick may be hung on the wall or placed on a table. It is ball bearing. 6 1/2" high, $7.50. 2112. Amethyst glass bowl, 3 1/2" high, $2.50.

2113. The bowl above may be used for fruit or nuts. 5" high, 7" wide, $4. 2114. The candlesticks are 8 1/2" high and $6.50 a pair.

2115. One finds such graceful sconces as this in old Colonial houses. It has three lights and the back measures 9" high, $5.50.

2116. The three light candelabra above with a design of lions is 12" high, 6" wide, $5. 2117. Brass ash tray 3 1/2" in diameter, 50c. 2118. Amethyst glass vase 7" high, $3.

2119. Delightful in design is this Colonial door knocker 7 1/4" long and 2 1/4" wide. The price is $3.

2120. At the left is an amusing brass nut cracker in chinoiserie design. It may be purchased for $2.
December, 1922

FOR THE GARDEN LOVER

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N.Y.C.

2121. Plants, planting lists and all types of gardens are shown in 'House & Garden's Book of Gardens.' Priced at $5

2122. An annual membership to the American Rose Society includes tickets to its exhibits and this book, $3

2123. Annuals, $1.30.
2124. Landscape Gardening, $2.65.
2125. Fruit Grower, $1.65.
2126. House Plants, $1.10.
2127. Garden Guide, $1.65

2128. A garden apron of rubberized flowered cretonne slips easily over the head and is 53 inches long, $1.85

2129. A blue, pink or green bowl with three narcissi bulbs and fibres comes for $1.50

2130. A silver fir, thrice transplanted, 18' high is $5. 18' to 24' twice transplanted, $1.25

2131. Pan-danuus Veitchii makes a decorative house plant. Three sizes, $5, $7.50, and $10

2132. For Christmas decorating comes a large box of greens — ga-lax, Leucothoe, ferns, holly branches and holly, $5.50

2133. (Above) Twenty perennial or annual seed packs, $3
2134. Thirty for $5

2135. One dozen rose and small flowers in season can be seen anywhere in the United States for $3. No orders received after December 15th.
## December

**The Gardener's Calendar**

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Through the Winter,</strong> Easy Ivy and the Sedums remain green.</td>
<td><strong>A compact and freely flowering head of Mickey's Daisy.</strong></td>
<td><strong>Sedums remain green; strict crosses a stream and an arched bridge.</strong></td>
<td><strong>Temper the cold with a few Charcoal flowers exquisitely arranged in November:</strong></td>
<td><strong>nearby plans to use Michaelmas Daisies.</strong></td>
</tr>
</tbody>
</table>

### Twelfth Month

1. Frames in which you plan are being wired for structures that may need growing mediums. A kind of covering may be used to keep them yet it may be too much heat for the greenhouse, but it will start them for growth before planting time starts. **Includes among plants for next year's garden.**

2. A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat. **Michaelmas Daisies are delightful above this low brick wall, the flowers Shenandoah, Calico, and Missouri, etc. Front will really give color to a too much heat and shade, too much heat will start them for growth before planting time starts.**

3. Look to your Fountain-birds and cover them with thyme, and soon the little house will be built. **Include among plants for next year's garden.**

4. **A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat.**

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14. **A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat.**

15. All the gardens and implements should be thoroughly cleaned. If any cheap oil and put away for the house. Provide boxes, cardboard, and so on, and spray with an oil-sprayer. Control shall be started under this kind of management. **various kinds of bulbs for various uses.**

16. **A path in the Kansas City Country Club District crosses a small stream by an arched bridge and ends there upon an elm-shaded stone seat.**

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*This calendar of the gardener's labors is aimed as a reminder for underdraining all his tasks in season. It is in the latitude of the Middle States, but its suggestions should be available for the whole country if he remembered that for every one hundred miles north or south there is a difference of five to seven days earlier or later in performing garden operations. The dates given are, of course, for an average season.*
For each name on your list there's just the right package of Whitman's

THE SAMPLER: Judging from its enormous popularity, the Sampler is the most famous as well as the most beautiful gift package of sweets in America. The box has the quaint, unusual appearance so desirable in a gift. The chocolates and confections, culled from ten other leading Whitman's packages, are "candy just as good as it can be made"—candy famous since 1842.

SALMAGUNDI CHOCOLATES: In their art box of exquisitely lacquered metal, these sweets have won a high place among critical candy lovers. The name means—"A medley of good things" and you will agree that it is a happy title.

PLEASURE ISLAND CHOCOLATES: Here is a gaily colored sea-chest with scenes from Stevenson's "Treasure Island" to charm the eye. Inside are precious bags of "bullion" and "pieces" in gold and silver. Whitman's delicious chocolates in a most picturesque and romantic setting.

A FUSSY PACKAGE FOR FASTIDIOUS FOLKS: A luxury in chocolates. The box is in dark rich green proclaiming the distinction of its contents. Selected chocolates with nut, and nut combination centers.

LIBRARY PACKAGE: Still another striking conception which is "exactly right" to give to your friends who like to enjoy their candy as they read. The Library Package is made to resemble a leather-bound book in hand-buffed green and gold.

SUPER EXTRA CHOCOLATES (or Confections) as far back as 1842 were the standard of Whitman excellence. You'll want to write "Super Extra" opposite several names on your list.

Hand painted round boxes and fancy bags, boxes and cases in great variety. See them at the Whitman Agency which serves you.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A. Also makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip
HOW charming it would be to receive hundreds of small packages at Christmas, packages labeled “Not To Be Opened At All.” Instead of “Not To Be Opened Before Christmas.” If you love decoration for its own sake, you will have a greater thrill at receiving a gay and spectacular package than at opening it and finding some what-on-earth-shall-I-do-with-this-present. None of us is really greedy for gifts at Christmas, but all of us hunger for surprise, and Festival, and Remembrance. Christmas curds get more and more personal, more and more interesting, but they do not satisfy the eye as does a pile of varicolored, tinselled packages.

Most of us adore Christmas, and thrill at the mysterious packages and the gay envelopes that pile up for our delight, but we dread and deplore the obligation of giving. We would like to give spontaneously, or not at all, but we find ourselves victims of habit, of sentiment, and we go on spending and receiving meaningless gifts. I certainly do not purpose to advise against giving or receiving, because the Christmas thrill is too precious an experience to forgo.

Once I wanted to give a Christmas present to a man who had everything, and I at last found a book of a translation of Chinese verses which I hoped he hadn’t seen, and tied it up with silver paper and silver cord. Where the cords made a bow I tied a dozen or more silver baubles, of many sizes, a glittering bouquet of bubbles larger than its own shadow. Months later that man told me he had never opened the package. It had so beguiled him that he had kept it unopened. What more could one ask of a gift than to have it give continued interest and delight?

THERE are so many fascinating papers and ribbons and tinsels, so many boxes of so many contours—why not vary the Christmas idea and make a quantity of these charming things to hang on it, to pile under it?

We can give children things that will delight them, but it is a privilege to give things to a grown-up. We can’t possibly know many people well enough to know exactly what they want, but we do, it is a joy to give it. I know that Rosy Playfair collects old ribbons, and when I find a length of ribbon embroidered with pretty bits and motifs commemorating Queen Victoria’s marriage, I am giving myself a thrill in giving that bit of old ribbon to Rosy. But I don’t know whether Mary Manners would really appreciate a Battersea enamel box, and the gift has as much to appreciation as the person who receives it has to surprise and pleasure. I’d rather give my bit of Battersea to someone who will adore it, and if I know her very slightly, than to some old friend who will not love it enough. But why shouldn’t I give Mary Manners, whom I like, a little bit by sending her a mysterious glittering box of nothing-at-all?

CHRISTMAS trees are like Christmas stockings and Christmas turkeys, where children are concerned. To deviate from the custom is to disappoint their exact wishes. Children are not interested in clever ideas, in amusing variations of rare customs. They prefer their Christmas trees and stockings and turkeys just so. They are jealous of any changed word in their pet fairy stories, and they want their same ornaments hung on the Christmas tree year after year.

But grown-ups welcome a change. The conventional tree is not a bore, but it is a sadness if there are no changes. And yet the habit of our homes says there must be a tree.

The idea for the prettiest Christmas tree I ever had came from a Charles II tree of silver gilt buttons. I suppose it was just a tree, not a Christmas tree, and I haven’t any idea why such a playful thing was done, in that long ago time. But having seen it, I had an idea. We bought one of those funny little German trees—wires folded against a wooden stem, painted a poisonous green, and having spread the branches covered them with silver foil. When the little tree was all silver, we twisted the branches, and tied strange tinsel down—all shades of metallic crape, and silver, and lemon, and emerald. It was a delicate and lovely thing, and now that it has grown very shabby, it has something of the quality of the old silver-gilt Charles II one. We always bring it out and sit it on the piano at Christmas time, although it is too shabby to sit on the dinner table, where this year the exquisite mondaine in her sleigh and her swan will command our appetites.

YESTERDAY I had luncheon with an old lady, the most beautiful creature you can imagine. She wore the stiffest, heaviest, black silk dress, Gothic of cut, with a precise row of rhinestones buttons down the front, and a regal lace fichu crossing precisely over her bosom. She had a most extraordinarily way of dressing her hair, copied exactly from an old Greek statue. Dozens of neat little white curls carefully disguised upon dozens more covered her whole bosom, only suggesting days of labor of faithful handmaidens. And I thought, what a beautiful thing is order! Nothing is so satisfying to the eye as regularity and agreeable forms. The Greeks realized this. They repeated the same simplicities over and over, until they ceased to be simple, and became an ornament on their vases, the regular arrangement of their colonnades, all these orderly repetitions of beautiful units make the severity that charms us. Order is to the decorator what rhythm is to the musician and metre to the poet. Symmetry is like rhyme added to metre. A repetition of form is satisfying to a wistfulness within us, as a childlike emotion for sureness.

I have always had a strong sense of affection for the English gardener who locked his own lid in one summerhouse because the master’s son was locked in the twin summerhouse across the garden.

Nothing is more discouraging to the woman of the Elephant’s Child genus—The Tidy Fadichderm—than the caller who comes into a calm room and throws his belongings everywhere, a hat on the piano, a coat on a lovely small chair, gloved on the tea table, newspapers on the sofa—something on everything! A cyclone could be no more devastat­ing to the tranquil mood of the room.

DISORDER is more unpleasing to me than dirt. Indeed, an arranged room only reveals its dust to its housekeeper. A clutter of clean things is more unpleasing than an orderly arrangement of dusty things. I do not enjoy the “pizen-neat” rooms of New England, where if you pick up a book, someone straightens it when you put it down, but I can believe that a fundamental sense of orderliness makes any room agreeable.

I was once called to Washington to see the drawing-room of a house in the house of a great lady. It was a chaos of furniture. You couldn’t walk without a definite steering of your feet among the crowded chairs and sofas. I was asked to eliminate as many things as necessary, but by a complete rearrangement I saw it not necessary to eliminate anything. The chairs and sofas were arranged in precise groups, and gradually the room became clarified.

When the master of the house came in he was extremely puzzled, because he missed nothing, and yet the whole feeling of the room was changed.

THE world is not only very full of a number of things, but there are always so many new uses for old things, and old ways of doing new things that the Decorator’s daily work is enchant­ing. One sees and hears, constantly, such things as that . . . Mrs. Leland Ross, who has a beautiful Elizabethark style of place setting at her old New York home near Madison, New Jersey, has a painted silk dressing-table inspired by a crumbling old Louis Seize gown. The gown was pale yellow, embroidered with sprays of wheat in many pale greens, and further embellished with rufflings of thread lace over yellow-green silk ribbons. The dressing table is draped like the original petticot, but the sprays of wheat are painted. The top of the table, which is covered with glass, is copied from the elaborate front panel of the old gown . . . Mrs. Morgan of the Ephrins, in his fresh and charming farmouse at Smithtown, L. I., has found a way of re­production English sporting prints look like old ones. He uses an amber colored glass, instead of an ordinary one, and you’d swear from the frontispiece, the black­ning color print beneath was as old as the real ones in the same room . . . Mrs. Samuel Barlow bought (Continued on page 92)
Her Christmas Kodak
Out of the holiday package into the spirit of Christmas.

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N. Y. The Kodak City
Brighten Up Your Home

EVERY room needs the brightening touch of Johnson’s Polishing Wax. It will rejuvenate your furniture, woodwork, floors and linoleum, and give your home that fine air of immaculate cleanliness. It imparts a beautiful, lustrous polish which will not gather dust and lint—or show finger marks.

JOHNSON’S Paste - Liquid - Powdered POLISHING WAX

Preserves Linoleum
Your linoleum will last longer and look better if you polish it occasionally with Johnson’s Prepared Wax. Johnson’s Wax prevents cracking and blistering—brings out the pattern and color and protects linoleum from wear.

BEAUTIFUL FLOORS
The secret of beautiful floors is to put them in perfect condition and keep them so. Worn places should be polished frequently with Johnson’s Prepared Wax. It is easy to apply and polish.

IDEAL POLISH for FURNITURE
Johnson’s Liquid Wax is a perfect furniture polish. It imparts a hard, dry, oil-less polish which will not finger print. It takes the drudgery from dusting. Protects and preserves the varnish.

BUILDING ??
Doubtless you want the most house for the least money. Our Book will help you realize that ambition "without cutting corners." Explains how inexpensive woods can be finished as beautifully as more costly varieties. If, after receiving our book, you wish further information, write our Individual Service Department. Use coupon below.

S. C. JOHNSON & SON
Dept. H. G. 12
Racine, Wis.

FREE—This Book on Home Beautifying

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refresh and keep furniture, woodwork, floors and linoleum in perfect condition. We will gladly send it free and postpaid for the name of the painter you usually employ. Fill out and mail this coupon.

My painter is...

His address is...

My name is...

My address is...

If You Are Going to Build

(Continued from page 45)

most a loggia, where one lived all summer long, practically under the shadow of the garden. And for years the porch, essentially an American invention, has been our only adventure toward a greater intimacy with Nature.

Baystate, bays, though we planted quaint and lovely gardens, they knew not, except as gardeners. New England thought more in terms of keeping the landscape for eyes a little faun of such sweet beauty. But who of our great-great grandparents thought of adding a guest house to rest by the lilac hedge for an hour of peace and fragrant enjoyment, or to sit near the pink and lavender phlox plots dreaming in its midsummer fragrance, listening to the faint flow of water from the little lead fountain? A blend occasionally was escorted with stately ceremony through the formal box-hedged paths, sniffing a leaf of lemon verbena or bergamot but never loitering, never making free with nature.

Not until the rim of the porch did the pleasant social opportunities come about, and then not too swiftly or imprudently. Indeed, porch life is just beginning to see the light. Today we are building for it, even remodeling our houses for it. Garden life is coming into our consciousness again. Pergolas, the loggia of the garden, are being considered architecturally, not always wisely, not often very well; but finding favor with us and sometimes adding a rich grace to our landscape architecture.

And at last from the Spanish southwest, the patio and the loggia have successfully invaded the sensibilities of our finer architects—still a trifle exotic, a part of the magnificence of the Long Island hillsides, very stately and splendid detail. It is a rather startling fact that here in America, where we have so much nature, we use so little of it. Many of us are curiously self-conscious out-of-doors. Unless we are driving a ball over a net or into a hole or are nervously exceeding the speed limit, we are still shy a bit of nature.

The patio in the home of Henry W. Schultz, Pasadena, Calif., is enclosed on one side by the house and its loggia, and on the other by a high wall.

Elaos Gray, architect

In Greece, the patio was in the very center of the house as it is today in Mexico. Even in Rome in the magnificent days, domestic life was centred around the patio. It was the Arabs who, carrying their civilization into Spain at the point of the sword, integrated the patio. One of the greatest legacies which they left Spain was their magnificently incorporated tropical patio. The architects there seem to think of the patio as a light, airy, tropical room, with very high walls, and a big roof under which they set up the planting and the fountain and the screens which are a part of the patio.

Always the Spanish patio is set like a jewel in the heart of a house, usually running up through the roof with an entrance leading directly from the road. The balcony gracefully circling the second story and the patio itself are usually supported with the old curved Moorish arch, sometimes beautifully carved, sometimes of simple plaster instead of marble. If the center of the patio is often a fountain or at least a little pool, and the planting is rich and tropical. In the southwest, eucalyptus trees, orange hedges and vining roses, in Andalusia, cacti, heliotrope and mammoth palms.

Today both the patio and the loggia are rather magnificently incorporated into our finest architectural schemes. In the East, at least, the loggia is more often used as a sun porch or a halfway for a great Staircase. It has become a splendid architectural detail rather than a living spot in the house, and furnishes an opportunity for beautiful arches, for fine planting, rather than a place where afternoon tea is served or the family goes bush with guests to enjoy outdoor life. This is not true in the more beautiful of the Pacific coast houses. The architects there seem to think of the loggia in relation to daily life, as in medieval days the cloister opened the house to the garden, a living place in which people thought and remembered, and often conversed or rested.
An Appreciation of a World Tribute

It would be ungrateful indeed if the builders of the Cadillac did not pause at this time to express appreciation for the tribute accorded by the public to the Type 61 Cadillac.

This improved Cadillac has received a degree of enthusiastic approval unique even in Cadillac's long-triumphant history.

The results logically accruing from such approval are evident. This has been Cadillac's most successful year. The greatest of past sales records have been exceeded by thousands of cars.

But more gratifying by far to Cadillac builders than an unprecedented sales record is the unbounded admiration evoked by the new high level of mechanical success that the Type 61 Cadillac has attained.

The new Cadillac has demonstrated, so convincingly as to leave literally no room for argument, that it possesses a degree of power and dependability unequalled by even the finest preceding Cadillac.

Is it surprising, then, that the allegiance of the vast body of Cadillac owners and friends has grown deeper and deeper—that all who appreciate the finer points of automobile performance have joined with the leading automotive critics of Europe and America in paying unqualified tribute to the Type 61 Cadillac?

This tribute, manifest in the spoken word, in the written word, and in the greatly augmented sales volume, constitutes, we believe, the highest token of esteem that the world has ever shown a fine motor car.

Cadillac builders have known twenty years of acknowledged leadership. Yet at such tribute they experience renewed enthusiasm for the accomplishment of their ideal—the production of the finest automobile that human ingenuity can conceive.
DECORATIVE LIGHTING FITMENTS

For Christmas

Riddle Fitments offer many opportunities for the selection of Christmas gifts of unusual beauty and character—gifts, too, that have the added advantage of enduring worth and charm.

The Riddle Fitment Book illustrates in full color and describes many Riddle wall and ceiling fitments, as well as lamps, torchieres, luminors, book-ends and other novelties especially suited to Christmas giving. You will find this unusual booklet of value in aiding you to make a satisfactory gift selection. Copy sent on request to Department 222.

The Edward N. Riddle Co.
Toledo, Ohio

There is a certain severity about the lines of these Bermuda houses, and a simplicity of construction that is pleasing. The straight lines are usually relieved by irregular masses of shrubs.

Building in Bermuda

(Continued from page 41)

at the basis of this island type of construction, but the needs of the inhabitants influenced by and dependent upon certain geographical facts and climatic conditions. In a country blessed with abundant sunlight, shade outdoors and comparative darkness indoors become at certain times of the day not only desirable but necessary. Hence the houses have been usually constructed with wide and deep verandas and with blinds and shutters fitted to all the windows. These shutters are either hinged at the top and swing outward and up from the bottom, or else are in the form of double doors to French windows. One rarely sees movable slats to the shutters, as the purpose is to keep out light and admit air.

Closely related to the desire for shade is the effort to preserve coolness during the hot weather. For this purpose the walls are of thick stone, the walls of the rooms are finished white, and furniture and carpets are more sparingly used than they are in a colder climate. Visitors from the North, however, find that on the contrary little attention is paid to making the houses comfortably warm and dry during the spells of cool and wet weather. The sensation of dampness is particularly noticeable in an island only a mile or so wide, set in the midst of the sea where moisture-laden winds continually sweep across it. During most of the year, however, every advantage is taken of the breezes and the houses are constructed with many and large openings to assure that airiness that seems so necessary indoors to people accustomed to spend most of their time in the open.

Perhaps more important than shade, coolness, and airiness as factors having a decided influence upon the buildings of the Bermudians is the fact that there is no fresh water on the island and the inhabitants are forced to take advantage of rainfalls and preserve the water thus collected in tanks. As a result, houses are constructed with sloping roofs and guiding channels to pipes which lead the rain into large stone cisterns half sunk in the ground. These frequently have semicircular tops like a barrel-vault and are a characteristic adjunct to the houses.

Another result of this means of securing the necessary water supply is a law which compels the inhabitants to white-wash their roofs twice a year as a precautionary sanitary measure. Most of the houses throughout the island are therefore white, though occasionally one sees pale (Continued on page 82)

The native stone is found in large quantities, thick, of even texture and easy to cut. It soon weathered to a cool gray. The large cistern, half sunk in the ground, is a prominent feature of many gardens.
THE GIFT TABLE

Gift-memories outlive the fleeting pleasure of mere giving and accepting.

Gifts that endure and evoke pleasant memories of the giver fulfil their purpose.

The ideal gift, however, is in addition both beautiful and ever useful.

PRINTS
MIRRORS
FOOT RESTS
SMALL TABLES
ORIENTAL RUGS
OCCASIONAL CHAIRS

LAMPS
DESK SETS
BOOK ENDS
PORCELAINS
SHEFFIELD SILVER
SMOKING STANDS

ORIENTAL AND DOMESTIC FLOOR COVERINGS
FURNITURE & DECORATIONS

W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK
WASHINGTON   SAN FRANCISCO
In law—in engineering—in medicine—and in interior decoration a little learning is a dangerous thing.

It is usually wiser to give a qualified specialist a fixed and limited budget for the furnishing and decorating of a home than to spend twice the amount without trained artistic counsel.

**Gifts for a Child's Room**

Check Must Accompany Order
Kindly Order by Number

- **2151.** The shade pulls shown above might be used in a nursery. They are of gaily painted wood. One may have a dog, cat, duck or bunny, 65c. each

**2152.** Amusing white glass decanters 11" high are $2 each.
Black, $2.50

- **2153.** This bunny brushholder of painted wood, $1.50, 50c.

- **2154.** Either a black or white pussy holds a toothbrush, 50c.

- **2155.** (Below) The duck napkin ring of painted wood is 50c.

- **2156.** A baby laundry bag comes in pink or blue with an attractively painted head $4

- **2157.** Porcelain lamp in blue, orchid, yellow or rose with shade to match is $3.75, 10" high

- **2158.** Scenes from Mother Goose decorate each piece of this child's cereal set. It is of durable china and the set of four pieces may be purchased for $2
REPUTATION

The man who builds and the man who buys are both beneficiaries of a good reputation. To the one it is a continuous spur and an incentive—to the other the strongest of all guarantees that what he buys is worthy. We sometimes speak of winning a reputation as though that were the final goal. The truth is contrary to this. Reputation is a reward, to be sure, but it is really the beginning, not the end of endeavor. It should not be the signal for a let-down, but, rather, a reminder that the standards which won recognition can never again be lowered. From him who gives much—much is forever after expected. Reputation is never completely earned—it is always being earned. It is a reward—but in a much more profound sense it is a continuing responsibility. That which is mediocre may deteriorate and no great harm be done. That which has been accorded a good reputation is forever forbidden to drop below its own best. It must ceaselessly strive for higher standards. If your name means much to your public—you are doubly bound to keep faith. You have formed a habit of high aspiration which you cannot abandon—and out of that habit created a reputation which you dare not disown without drawing down disaster. There is an iron tyranny which compels men who do good work to go on doing good work. The name of that beneficent tyranny is reputation. There is an inflexible law which binds men who build well, to go on building well. The name of that benevolent law is reputation. There is an insurance which infallibly protects those whose reason for buying is that they believe in a thing and in its maker. The name of that kindly insurance is reputation. Choose without fear that which the generality of men join you in approving. There is no higher incentive in human endeavor than the reward of reputation—and no greater responsibility than the responsibility which reputation compels all of us to assume. Out of that reward and out of that responsibility come the very best of which the heart and mind and soul of man are capable.

Arauc Macaulay
President, Packard Motor Car Company
For Christmas—

These are special Christmas suggestions for gifts of McCutcheon's Handkerchiefs—all Pure Linen. They are, however, merely representative of our vast and comprehensive assortment.

Ladies'

By way of variation from conventional hemstitched handkerchiefs, there's the attractive new style with double rows of Revere stitching. Block-work models are new, too, and very decorative. Both priced at 50c. The dainty Madeira Handkerchief with eyelet-embroidery and scalloped edge shown at top, is only one of a large collection of lovely designs for 75c each. And at $1.00 there are models of exquisite texture and workmanship with Irish Embroidery in a myriad of attractive designs. These Handkerchiefs are absolutely pure linen.

Men's

These are the big generous size Handkerchiefs that men like. And the styles are very attractively varied with Woven Cords and Tapes in stripes and squares. Some of them are quite plain with the new wide border and Revere stitching. All pure linen, at $1.00 each.

Order by Mail

We recommend to your special attention our mail order department which gives prompt and painstaking attention to all Mail Orders. Many patrons leave the choice of designs entirely to us, knowing from experience that they will be quite satisfactory.

Children's

Delightful little squares of pure linen, machine-embroidered with quaint animals and birds. 25c each or 3 in a McCutcheon Christmas Box for 75c.

James McCutcheon & Co.
Dept. No. 44
Reg. Trade Mark
Fifth Avenue and 34th Street, New York

Building In Bermuda

(Continued from page 78)

pink or a tawny buff used for the walls. There is, however, none of the indiscriminate and picturesque variety of coloring which meets the eye along the shores of the Mediterranean. One or two of the larger houses, which require water for cattle, and the barracks have portions of a convenient hillside covered with cement as rain-catches which collect the water in large tanks situated below the slope. In the case of private houses this additional provision is not necessary: the houses afford a sufficient roof-area, through their low and flat construction, to supply the average householder.

The Available Material

So much for the general influence of climatic conditions upon the buildings of Bermuda. Available in all local materials have also had an effect upon details of construction. The distance of the islands from the source of a myriad of attractive designs for building of materials both convenient and expensive. Fortunately the islands abound, easily quarried and cut to practical size, light and easy to transport, and of such a nature (serpentine limestone) that it becomes hard when exposed to the action of the moisture-laden atmosphere. In addition, nature has given it a light yellow to a pale blue-grey—a color rarely seen in the inhabited houses, however, owing to the use of whitewash.

There are not, however, apparent means for the steps leading to the main doorway of the houses. Ironwork is almost non-existent and is not practical over to the people who live by the air; balustrades and gates are made of wood or, in the newer houses, concrete. The troubles of the island is the Bermuda cedars—really a kind of juniper. As old Silvester Jourdain said as early as 1610: "There is an infinite number of cedar trees, the fairest I think in the world," and the most recent visitor is inclined to echo the words of the early traveler. The trees, however, are not large and are knotty and branched, so that the wood is not used for furniture but for the sides and tops of these elevations and thereby enjoy the double advantage of having an excellent windbreak and sea of catching the breezes.

Bermuda's Garden Soil

Bermuda, in spite of its scant soil, is extremely fertile and affords the builder a considerable range of decorative shrubs and plants to draw upon as an aid to making his house a part of the landscape as well as an individual possession of beauty. Among the trees and shrubs which grow abundantly are the cedar, poinsettia, loquat, citrus, onion, lemon, banana, screw pine, royal palm, palmetto, prickly pear, grape, Hibiscus, oleanders and honeysuckle. Plants grow in clumps and in hedges and flower beds. One may, for example, see hibiscus hedges 14' high and covered with flaming red or salmon-colored flowers; and the oleanders frequently reach a height of 20'. The rich red soil found in parts of the island is excellent for growing potatoes, sweet potatoes, onions, lima beans, carrots and parsley, and in different parts of the island are to be found tobacco, cotton, rosemary, and the castor-oil plant and coffee, though none of these in large quantities.

The general impression that one gets of a typical Bermudian house is this: a low white building, in shape a rectangle, an L, H, or I, with a stepped roof made of tiles. The houses are built on a soil that is extremely fertile and affords the builder a abundant and variety of growing things to draw upon as an aid to making his house a part of the landscape. Each additional wing provides a sufficient roof-area, through their low and flat construction, to supply the average householder.

We have now seen how the needs of the climate and the possibilities of available materials conditioned the building in Bermuda. There remains the question of fitting his house into the landscape. Though the island is only twenty-five miles long and its area no more than twenty square miles for a population of 18,000, one gets an impression that there is plenty of room. Apart from the inevitable crowding of structures in the commercial and hotel section of Hamilton, the only wood on the island is the Bermudian house is this: a low white building, in shape a rectangle, an L, H, or I, with a stepped roof made of tiles. The houses are built on a soil that is extremely fertile and affords the builder a abundant and variety of growing things to draw upon as an aid to making his house a part of the landscape. Each additional wing provides a sufficient roof-area, through their low and flat construction, to supply the average householder.

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Christmas gifts for the home

If you can be in town during the period of Christmas shopping, you will indeed be fortunate, for never, in our three-quarters of a century, have we had gifts so many and so fine. But if you cannot come in person, let this page act as our ambassador, and select your gifts from it. The promptest service will be rendered.

1134—Four nested tables, brown mahogany finish. The top table is 30 in. high. The set complete, $30.

195—Wrought iron foot scraper, measuring 12 in. long and 6 in. high—$5.

1825—Chair lamp. 56 in. high; black marble finish standard, antique gold fixtures and base. Octagon shade in brocade lined with mica. Complete, $8.


1345—Mirror black porcelain lamp, 18 in. high, one light, $7.50. Gold lined rose shade of silk, black and gold fringe. $15. Lamp and shade complete, $17.50.

1172—Andirons of heavy metal in a hammered design. 15 in. high. Black or brown finish. The pair, $12.

1076—Silent gravity clock 10 in. high, finished in polished or antique brass or in gun metal. 30 hour movement. Price $20.


1243—Mirror black porcelain lamp. 18 in. high, one light, $10.50. Gold lined rose shade of silk, black and gold fringe. $15. Lamp and shade complete, $17.50.

1112—Fire set, all of antique brass. From the waves beneath the ship's keel hung tongs, hearth brush, shovel, poker and quaint toaster. Complete set, $50.


1272—Desk set of sterling silver on bronze, 7 pieces. The pad measures 16 x 21 inches. The complete set, $22.50.

1082—Silent gravity clock 10 in. high, finished in polished or antique brass or in gun metal. 30 hour movement. Price $20.

1172—Andirons of heavy metal in a hammered design. 15 in. high. Black or brown finish. The pair, $12.

1085—Wrought iron foot scraper, measuring 12 in. long and 6 in. high—$5.

1134—Four nested tables, brown mahogany finish. The top table is 30 in. high. The set complete, $30.


1076—Silver plated Guernsey Jug, with band decorations chased in old Dutch silver design. Pint capacity, $7.50; 1½ pint capacity, $10.

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OUR NEW BOOK of Christmas Gifts, the cover of which is done in the Russian manner, illustrates and describes over two hundred gifts of more than ordinary distinction. The edition is limited, so we suggest that you send an early request.

OVINGTON'S
"The Gift Shop of Fifth Avenue"
FIFTH AVENUE AT 39TH STREET
Battersea Enamels

(Continued from page 48)

this was an easy step to the suggestion of Basse-taille enamels. These early enamel-workers were long balked in their attempts to find a method of making enamel adhere to thin plates of metal. At first they found that only thick metal objects would hold the fired enameled area for any length of time; invariably it dropped off the thin plates. Then came the discovery that if the metal object was coated at the back as well as on the front, and with enamel of the same composition, it would adhere all round on the thin as well as on the thick metal objects. Nearly all the 17th Century enamblers, like the famous Limoges workers in painted enamels, employed this counter-enamel process. It seems strange that although the glass-producing state of Venice invented painted enameling, the Italians did not produce much painted enamel work, for the trend of the times seemed to favor that process. It is true; instead they left the process to the French enamblers to perfect.

Many of these old Limoges covered the thin metal plates of the objects to be enamelled with a coating of white enamel for the front, the back coating being of the same quality so both would cool evenly and at the same time when removed from the oven. In the early French work various designs, many of them after engravings by Albercht Dürer and other graphic artists of the time, were copied by the enamel artists on the white surfaces in outline, the highlights being left open and the shadows filled in by lining and the whole touched up with color and fired in. This sort of decoration greatly resembled the manner of the miniatures in the illuminated manuscripts of the period, though the color in the work was more limited in range.

When the French painted enamels of Limoges began to deteriorate, the growing French love for jewelry turned to the employment of tinted enamels, and Jacques Urodier, who remained in Paris, soon took place at the head of the miniature enamel-workers in Paris, London, Dresden and Geneva were soon working to capacity. Jean Petitot, an enamel-worker of Geneva who had been forced to flee from Geneva to escape persecution, and who had made his way to Paris, soon took place at the head of the workshop. It was fortunate for France that the King's chemist and physician, Petitot, advanced his art. Another continental enamel-worker was also invited to London, — Jacques Bordier, who remained in England for some time after the execution of Charles, though his compatriot Petitot fled to Paris. From this time onward the line of English painters in enamel was long and distinguished.

Throughout the latter half of the 18th Century many French enamel-workers turned out great quantities of small objects such as snuffboxes, étuis, cartons du bal, compasses, etc., and the fashion for such objects was carried to England where it took firm root, really maintaining beyond the period since, the Revolution in France had driven out of that country those products tending to suggest luxury. With the French Empire, snuff-taking went out of fashion and decorative art bused itself with other things to the neglect of the art of painted enamel. Dresden and Geneva, on the other hand, clung to painted enamels and kept the art living to the present day.

In England Stephen Jansen established an atelier for the production of painted enamels in 1757 at Vauxhall. In 1758, Battersea, a borough in the southwest of London, bound on the north by the River Thames and on the northeast by Lambeth. Cunyymahone says of many pieces here fabricated: "All are pretty, but hardly one possessed real artistic merit." This, I think, an exaggeration for many of the Battersea pieces are very lovely indeed. Horace Walpole says: "I have eight Battersea enamels and there is a letter from him written in 1755 to accompany the gift of a lamp, which a friend, Richard Bentley.

The Battersea enamels were made on porcelain and had a soft white enamel ground to receive the painted decoration. There is a high glaze on these old Battersea pieces, an indication that lead was an important part in their composition. The range of objects was large, including in addition to those already mentioned card-cases, toilette boxes, trays, candlesticks, knobs, buttons, handles, both ground and hair. salt cellars, jewel boxes, auriculæ, and dentures, stops, etc.

Good candles! Yes, that is important. Ask definitely for ATLANTIC Candles. They are masterpieces of the craftsman's art and the candlemaker's skill. Pure in materials, deep-set in coloring, correct in design; free-burning, flickerless, dripless, smokeless and odorless.

There are ATLANTIC Candles in sizes, shapes and shades for every use, room and decorative scheme. To assure you the genuine, ATLANTIC Candles, or their boxes, are labeled. Sold wherever decorative furnishings, gifts and art wares are procurable.

"Candle Glow," a most useful illustrated booklet on candle styles and their decorative and illuminating possibilities, is available and will be mailed free for the asking.

BATTERSEA CANDLES

THE ATLANTIC REFINING COMPANY, Philadelphia

Burn Bayberry Candles at Christmas

WHAT could be more expressive of the Christmas spirit than the lighted bayberry candle in the window? Not only is this charming custom more widely observed than ever, but throughout the year Fashion has decreed candles a decorative and illuminating necessity.

For beauty and soft, changing radiance—for making everything and everybody appear to the best advantage—for dignity, refinement, elegance—and light can compare with that from good candles.

Good candles! Yes, that is important. Ask definitely for ATLANTIC Candles. They are masterpieces of the craftsman's art and the candlemaker's skill. Pure in materials, deep-set in coloring, correct in design; free-burning, flickerless, dripless, smokeless and odorless.

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ATLANTIC CANDLES

THE ATLANTIC REFINING COMPANY, Philadelphia
**December, 1922**

**Individualism—In Good Furniture**

**SHAKESPEARE’S home at Stratford-on-Avon contained the original of this late Sheraton model side chair. The illustration shows a faithful reproduction. The original mirror is an old Colonial in the Metropolitan Museum of Art. Picture how these reproductions would appear in your home.**

Obtain the services of our Department of Interior Design for your house furnishing problems.

You will notice the Elgin A. Simonds trademark on furniture in the best establishments.

**Write for booklet “H” on Home Furnishing.**

---

**Ideal Christmas Gift**

**WARMTH**

**WHEN** Kris Kringle comes on that crisp, crackling night what gift can he bring most useful to the tiny tot, most grateful to those reaching the winter of life?—Warmth!

Every mother knows the tedium of waiting for the old-fashioned hot water bag, the soul-wrenching moments when warmth would relieve pain, perhaps save life itself.

The Standard Electric Heating Pad gives almost instantaneous heat—mild, medium or intense as the case requires. And it’s always ready—never leaking, never cooling.

Three heat “Standard” Pad, size 13 inches by 17 inches, is priced at $8.00 and is smaller single heat “Standard” Pad is $4.50. All “Standard” Pads are guaranteed for five years. If your dealer cannot supply you, write us.

**THE STANDARD ELECTRICAL APPLIANCE COMPANY**

**Beverly, New Jersey**

**Standard**

**the Pad Dependable**

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**Use Is the Test For Screen Material**

Use in the constant moisture of the sea coast, lake shore, or tropics is the test for screen material and will prove its durability and economy.

Jersey Copper Screen Cloth has stood this test for years in the Panama Canal Zone.

The reason is simply the special Roebling process by which copper 99.8% pure is turned into wire with a tensile strength and stiffness comparable with that of steel.

If you are a home owner send for “A Matter of Health and Comfort.” It will be sent upon request. Our stores and agencies are located throughout the country.

The New Jersey Wire Cloth Co.
South Broad Street
Trenton New Jersey
USEFUL XMAS GIFTS

Quaint Kitchen Color Schemes
(Continued from page 53)

may well be some of the extremely inex-

pensive designs to be found in the un-

varnished state, and planned for kitchen

use, are charming when painted properly.

and kitchen droplight tables are every

as effective as are those designed for

living rooms. It is in the color that is

chosen for this furniture, seen in relation
to the pale and neutral background of the

walls and the more positive treatment of

the floor, in the vivid gaiety of the curt-
tains, and the spots of brilliant color sing-

ing out of the scheme here and there, that

decorative success of the kitchen may be

achieved.

Walls and Woodwork

In the kitchen, as well as in any other

room, the tone chosen for the walls should

be quite pale and neutral, verging on the

creams and ivories and never darker than

pale tan, or one of the many tones of

light gray. Painted walls are ideal for a

kitchen, and even if it costs more in the

beginning, a paint that is washable is
greatly to be preferred over one that

peels, or if an extra tint is desired, it can

be very cheaply renewed every year. Of
course stenciled or painted borders on the

walls are little to be advised in the kitchen
as in any other room, as they are
never very effective at best, and use up
the thrilling effect that otherwise should be re-
served for the furniture, curtains, and
accessories.

For the kitchen woodwork one may have a choice of three alternatives: it
may be enameled white or ivory, it may
match or tone in with the colored painted
furniture, or, in itself, it may be the most
vividly colored note apparent in the kitchen
that is otherwise furnished rather
palely.

 Likewise, there are several choices for
the kitchen floor, depending on the effect
desired: the floor may be quite neutral,—
toned with the color that has been warded,
it may be painted a vivid color and shoul-
lacked; it may be covered with a deco-

rative linoleum or tile designed in a severe
two-tone block effect of contrasting col-
ors; or it may be cemented, a treatment
that has become increasingly popular for
the kitchen floors, and one which has a
great deal of character and beauty, as well
as durability. The cement may be natural
color, or it may be colored in the mixing;
and even the amateur may learn from an
advent in cementing how to lay it in
blocks of contrasting color, or in the tile
effect. When rugs are desired for the
kitchen, the choices should be confined
to rag rugs in some form, either the
oval hand braided ones, or those larger
and machine-woven, for they launder
perfectly.

Kitchen Window

The windows in the kitchen are often
sadly neglected, since we have hardly left
the era of the muslin sash curtain behind
us, but if brilliant curtain materials are
chosen we soon realize that the kitchen
windows are an asset in decoration. Inexpensive chintz, with a clear design
and vivid color, and often with a pale
background, is eminently suitable as well,
as extremely effective, and lasts well onto
a year or two, if it has been proven to
laundry satisfactorily while in the sample
stage. The more simple window treatment
the better, however; the draped panels
are far superior, in two of these kitchen
windows. When the curtains are used instead of
roller shades, and they very well can be,
tied to the brackets with lace loops, or tiny
brass rods by the means of rings, so that
they may slide easily back and forth.

Other materials that are eligible for cur-
taining the kitchen are gingham, certain
figured velvets, unbleached muslin appli-
ced with color, the same material dyed
strong decorative tones, embroidered lin-
en, and even calico.

Another point that should be made is the
choice of window treatments. If you have
colorful or decorative chinens, and the
supply is kept in the kitchen, small painted
glass doors allow delicately glimmering
plates and bowls and cups in piles and
rows. If you are not sure your china
helps the scheme, hang a curtain that
will do so, on the inner side of the glass-
pamed door, thus hiding the interior from
sight. Either method may also be em-
ployed at the upper part of the kitchen
cupboard, and it is well to remember that
to be quite possible to find a pretty
spice and everything nice that will
match or tone in with the colored painted
kitchen shelves from the decorative standpoint. The cheapest sort of tin cans and wooden
boxes may be painted a fine strong color
and decorated, thus taking advantage of
one of the very best ways of achieving the
spots of bright color that are so valuable
in kitchen color schemes.

Three Color Schemes

If you wish to know how charming
kitchens really may be, study these draw-
ings for a few moments; such bright and
effectively vivid the originals are, . . .
Perhaps the most unusual scheme is
that of the kitchen showing the small
ceiling window under the bracket shelf,
it is worked out principally in mauve and
green. The woodwork is ivory, the
kitchen, the walls the palest of mist gray,
the floor deep lilac, painted this color then
shelacked. The furniture is painted gray-
green of medium tone, about the color
of the green leaves of a lilac bush; the
kitchen is decorated with deep black,
and the flower motifs used on the
green furniture and on the ivory doors are
done in rose, jade green, yellow and
black. On the lilac floor is laid a rug
laid down in mauve, green, ivory and black,
and at the windows are ivory, rose,
and white linen curtains showing ivory,
and green as effective as are those designed for
kitchens. The third kitchen achieves a neutral
background with gray walls, and black
and white linoleum for the floor; the
kitchen, the window is added, the walls have
buttermilk. At the windows are cur-
tains of cream, embroidered in coarse
orange thread, and at the other side of
the window are curtains of cretonne showing
bright yellow flowers against a dark background.
Where roses are painted lilac, and decorated
with jade green, cream and black, and the
kitchen utensils are of silverly aluminum.

Quaint Kitchen Color Schemes

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Gifts!

The Farmer Collection of Antique Chinese Art Objects, and the Farmer Conversions of these treasures into Lamps and other utilitarian elegancies, offer an opportunity for the selection of really distinguished Gifts!

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Chinese Antiques and Arts
Lamps and Shades
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$27.00 For This Good Chair

For a limited time, we are offering this sturdy, comfortable, beautifully designed chair for a price only a trifle above the manufacturing cost.

This is done in the belief that it is the simplest way of demonstrating the originality of design, the sincere, honest craftsmanship and excellent value of furniture produced in the Detroit Furniture Shops.

We doubt if ever a chair of equal quality has been sold at so low a price. It is sturdily and carefully constructed, correctly designed and upholstered for perfect comfort, and double covered to give a lifetime of service.

Upholstered in six fabrics—Chintz, Damask, or Mohair. Samples will be mailed for your selection, without charge.

Of course, if you are not thoroughly satisfied, your money will be cheerfully refunded.

Detroit Furniture Shops
DETOIT, MICHIGAN, DEPT. A

LINEN CHRISTMAS GIFTS

Fine Special Quality Pure Linen Handkerchiefs with exclusive hand embroidered corner designs.

Box—3 dozen for women—$6
Box—1 dozen initial handkerchiefs for men—$3

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McGibbon & Company would appreciate the favor of your visit to their establishment.

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Send for Catalogue No. 72.

Pure Linen 13 piece hand scalloped Madeira Lunch Set, post $5
Pure Linen plain hemstitched napkins, 35¢—48 a dozen
100¢—110 a dozen
Monograms—50¢ a dozen extra

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Your House Door?

...have complete electrical convenience, it is to control convenience it is to control from downstairs, or vice versa or cellar lights from the lower step-saving features.

...realize that such convenient automation do they appreciate the convenient convenience outlets so that lamps may be turned on or off at any point where they will be most convenient, a toaster may be used at the same time a percolator; a fan and an iron may work together; and so that a score of other electrical appliances may contribute to your comfort and to the convenience of your home.

All this should be taken into consideration when planning a new home; but it can also be provided for in your present home easily and economically.

The cost of electrical convenience is surprisingly low when compared with the comfort it brings.

A New Booklet for Home Lovers

How to secure this electrical convenience in each room of your house is told in detail in a booklet prepared for you. This booklet will be sent you free, together with the name of a nearby electrical contractor qualified to assist you in planning adequate electrical convenience for your home. And if you now own your home you can have the work done on an easy payment plan, just as you buy a piano or phonograph.

If you own or rent a home, or ever expect to, you will find this booklet well worth reading. Address Merchandise Department, General Electric Company, Bridgeport, Conn.

2183. All wool dog blankets in effective dark plaid 14 x 22 $3.75, 17 x 25 $4.50, 19 x 30 $5.25

2184. Stiff brush for all kinds of dogs, $1.50.

2185. Steel comb for long coated dogs, $1.25.

2186. Heavy pottery drinking bowls, tan colored are $1.50.

2187. A ball that a dog can't chew is 35c.

2188. One should not acquire a puppy without possessing a copy of "Training the Dog" which contains a wealth of valuable suggestions. $1.25.

2189. (From left to right) Red or green leather collar, brass studded 14" wide, $2.25. 17" wide $2.75, 2193. Black or green 11/2" wide, $3; when ordering give slight measurement of dog's neck.

2192. Leather leads to match 14" wide, $1.50, 2193. 12" wide, $1.75.

2194. (Above) Two dog brush, $.35. 2195. Leather toy dog harness in rust, black, green or red, $2.25, 2196. Enamelled leather show collars, 50c to $1.25. 2197. Braided leather leash with chain end, $1.25.

2198. (Above) For a police dog comes a rusted leather choke collar, $2.75, 2199. Leash to match 34" wide of English bridle leather, $2.25.

2200. A sleeping basket of French willow 16" long is $5.50, 18" $4.50, 20", $3.50.
— and now I like my Kitchen Work

I am not distressed — there are no greasy fumes or cooking odors. The air is clean, fresh and invigorating, and my menu is always a secret whether I am cooking corned beef and cabbage, fish, fried cakes or onions, because there is not the slightest suggestion of cookery that passes the kitchen door. For health, cleanliness and comfort you, too, should own an ILGAIR.

The Ilgair is a compact, quiet-running 16-inch direct-connected exhaust fan with a fully enclosed self-cooled motor that can be easily installed in a window sash or wall opening. Costs but a few cents a day to operate. Guaranteed as a complete unit.

See your electrical or hardware dealer for demonstration or write us for illustrated booklet.

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ILG ELECTRIC VENTILATING CO., 2862 NORTH CRAWFORD AVE., CHICAGO

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No matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.

Thousands are daily use everywhere—hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."

The Permutit Company
440 Fourth Ave., New York

Lunken Windows Installed in Residence, Mr. F. S. Dunsmore, Indianapolis, Ind.

BEFORE YOU BUILD LEARN OF THE MANY ADVANTAGES OF Lunken Windows

FOR THE Residence, Hospital, Apartment Building and Hotel Insuring Health—Comfort—Convenience and Economy

A double hung window, with any degree of ventilation up to 100% of frame opening.

Zero tight when closed due to copper weather stripping.

Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket.

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, weather stripped, 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. Write today.

THE LUNKEN WINDOW CO.
4216 Cherry Street
Cincinnati, Ohio
Gardens That Rise And Fall

(Continued from page 43)

Many gardens rely chiefly on im
cacy for their charm. If we were to anayse this charm we would frequent
catch and fix in some mood of the na
tive landscape, this type of garden has
grown favor in this country, and although
take the place of the more formal
garden, or be considered in close
proximity to the house, for it does not lend
itself well to architectural lines. How-
ever, it proves a delightful treatment in
an uneven and secluded spot, and is a
satisfactory solution for such a problem.

Rumbling paths and by-paths, planted
with shrubs high enough to shut out views
into the surrounding scene, may by this
means concentrate the attention of the
observer on the immediate detail, or that
which is just beyond. In most instances
this detail will be groups of shrubs or
unusual flowers or worthy specimens
used as accents among the more abundant
or common plant material, or masses of
gay color in perennials or bulbs planted
at the base of the shrubs.

(Continued on page 92)
Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had from the leading dealer in your city.

Write for booklet "LOVELY LAMPS"

Crucet Manufacturing Co.
292 Fifth Avenue
New York City

"Bluebird"
FLAT-Extending CURTAIN RODS

BEAUTIFUL, durable, simple, economical!
And so easy to put up—you just hook them on!

Ornamental stiffening ribs prevent curtain-sag and make "Bluebird" Rods the strongest. Single, double and triple rods in Satin, Gold and White Enamel for any style windows and curtains.

Get "Bluebirds"—they're the choice for well-appointed homes everywhere.

Ask Your Dealer
H. L. JUDD COMPANY, New York
Makers of home accessories for over 50 years.
A Beautiful Finish for this Beautiful Home

Above is shown the new home owned and designed by Victor H. Wigglesworth, of Belmont, Mass.

At first glance there is nothing unusual about this house. But closer inspection shows that the walls are not clap-board as they seem, but are made from solid concrete.

For the surface finish Mr. Wigglesworth specified Bay State Brick and Cement Coating, and Bay State in adding the final touch of beauty to the house weather-proofed it as well.

For Bay State creeps into every pore and crevice. It permanently seals the walls it covers from all dampness. The hardest rain cannot beat through, nor the heaviest mist seep through Bay State Brick and Cement Coating.

This master finish comes in a range of beautiful tints and in pure rich white. Let us send you samples.

Write for booklet No. 2. It shows many Bay State Coated homes and buildings.

Send for it to-day.

WADSWORTH, HOWLAND & CO.
80 Years Point and Varnish Makers
BOSTON, MASS.
Branch stores in all principal cities
New York Office
211-219 Forty-seventh Street, Brooklyn
Philadelphia Office
1524 Chestnut Street
Southern Office
Greenville, S. C.
Do Your Children Play in SAFETY?

In the interest of safety for your children your grounds must be ENCLOSED.

And a makeshift fence that can readily be climbed will not answer. Your fence must give positive protection—keeping the children at home, and the malicious intruder away.

The close weave of the Page wire-link fence makes an insurmountable barrier, the sharp-pronged upper selvage giving added security. And the simple, attractive design lends an added touch of beauty and seclusion to your property.

Page Fence & Wire Products Ass’n
219 North Michigan Avenue - CHICAGO

The Answer to the Coal Question

The fuel question is of secondary importance when compared with the subject of healthful heat.

Thousands of homes are made oppressive with heat when, instead, they should be made comfortable and healthfully warm without waste of fuel or loss of physical vitality.

The Farquhar Furnace Company
712 FarQuar Building - Wilmington, Ohio
Home Planning
Time Is N-O-W!

Chilly days make the mental picture of a warm, cozy “Home-of-Our-Own” a pleasant thought, and doubly so now that it is possible to bring these pleasant plannings to a happy reality, through the building of an “honest to goodness” house of genuine CYPRESS — THE WOOD ETERNAL under favorable building conditions.

If you are one of those who are indulging in the delightful occupation of home planning, will you let us help? Send TODAY for one of the very interesting FREE BOOKS of the Internationally famous Cypress Pocket Library. In it you will find specifications and FULL-SIZE WORKING PLANS to build the “California bungalow” shown above. It was designed especially for us and our friends by one of America’s cleverest architects, who knows how small homes should be. You will be delighted with it. The book also contains many excellent reasons why Cypress vitally affects the value of your building investment. Cypress “the Wood Eternal” reduces depreciation to the minimum. Send a postal for VOL. 18 TODAY.

SOUTHERN CYPRESS MFRS.’ ASSN. 
1210 Paydras Building, New Orleans, La., or 1210 Graham Building, Jacksonville, Fla.

INSIST ON TRADE-MARKED CYPRESS AT YOUR LOCAL LUMBER DEALER’S. IF HE HASN’T IT, LET US KNOW IMMEDIATELY.

When You Plan Your Garden
(Continued from page 56)

they are susceptible. On the small place, where space is limited, they take up less room than any other kind of enclosure. And when it comes to cost they will be found to be surprisingly low.

Just here it might be well to speak a word for the wire fence. It should not be banished without trial, for it has its place in the scheme of the gardens and grounds along with its other more decorative relatives. When it is well made of a strong, galvanized mesh, and supported between stout posts of wood or steel and, last but not least, covered with such a variety of vines that at no season of the year will it stand forth in all its stark efficiency, it can be used to mark and protect the less important sections of the site not only appropriately but with decided effectiveness.

There are practical reasons for almost all fence designs. In some fences the lower palings are spaced more closely together than the upper ones. That is to keep out marauding small animals that are unable to climb to the wider spaces above. In others the diagonal members of the fence are made prominent in the design. This is to provide additional strength in cases where the railings, or horizontal members, are not of a size to insure the utmost stability. Just so the occasional necessity for solid panels below or the use of wide, closely spaced palings above is obviously done to some definite purpose. The thing is to let your fence meet its practical requirements first, and then from its essential character and construction to work it into a design that is both attractive and serviceable.

What is extremely important is that any part of the fence which touches the ground should be thoroughly coated with creosote. It is a good plan, if it is not too expensive, to imbed the upright posts in concrete. Another method of support is to run two or more firmly attached iron rods down from the sides of the post into a concrete foundation. This avoids the possibility of the wood of the post rotting away in the concrete and, in certain localities, affects a saving in lumber.

With English cottage types of houses fences may be left unpainted or stained with creosote, and the palings, rails, and posts may be perfectly simple.
Do Not Affront Your Fireplace with Unsentimental Obtrusive Radiators

Strange, isn't it, how we put such stress on the joys of having a fireplace, of its friendliness, its comfort, its sentiment side, and then consent to having radiators obtrusively setting about in all their abject utilitarian emphasis.

How it does distract—yes affront, if not cheapen the fireplace effect.

Happily for you, there is a way out. Obscure your radiators with enclosures made with our Ferrocrafl grilles.

Then your radiators become an article of furniture—pleasing, yet in no way affecting the efficiency of your heating. Drop in at any of our offices—and let us talk it over. Or write us for any further information you may wish.

TUTTLE & BAILEY MFG CO.

Established 1876
36 Portland Street, Boston
2 W. 45th Street, New York
1123-29 W. 37th Street, Chicago

KAPOCK

Silky Sunfast Fabrics

For your Draperies, Furniture, Walls

For the finest mansion or the humblest cottage, KAPOCK is the fabric ideal. The beautiful designs and colorings are sunfast and tubfast and the double width allows for splitting.

Send 6¢ in stamps for window drapes "KAPOCK SKETCH BOOK" beautifully illustrated in colors.
A. THEO. ABBOTT & CO.
Dept. C.

Be sure it's KAPOCK. Genuine has name on selvage.

Robert Phillips Company, Inc.

Artisans in all metals
Office and Studios, 101 Park Avenue, 40th St., New York City
Lacquer Cabinet in the Queen Anne style, by Kensington

**Lacquer** furniture was first introduced into England in Charles Second’s reign and was still in favor in the time of Sheraton over one hundred years later. Save for the brief period of the Chinese craze about the middle of the 18th Century, this lacquer furniture had little direct relation with contemporary styles. Yet for all its brilliant color and exotic character it seemed always to sound an harmonious if contrasting note.

To-day in almost any interior where a strong point of interest is desired to raise the decorative scheme above the commonplace a piece of lacquer work may be introduced in the same way most successfully.

Kensington craftsmanship and fidelity in design give to Kensington reproductions of this furniture the character and the decorative quality which are the charm of the antique.

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

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

Write for Illustrated booklets H and pamphlet, "How Kensington Furniture May Be Purchased."

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**Gifts—useful and unique**

In a shop devoted exclusively to home necessities you naturally expect to find gifts that are essentially useful. But a glance at these selections shows that gifts from this shop are not alone useful but decidedly unique.

Write for free booklet on Home Equipment.

---

**Peter Putter Pipe Rack**
Made of wood and hand-crafted, it will carry the corn cob and other favorite pipes of a regular man’s den. 15 inches high, firmly poised on broad green and whether or not his bag is full of pipes, smiles pleasantly as though tickled to a toe. $1.

**Phone Index**
Telephones numbers—quick as a wink by spinning the knob of this phone index. Eliminates hunting a book or thumbing pages. Lists 478 numbers. Resonantly finished in full tan morocco, $2.50. In nickel plate with black sides, $1.

**Juvenile Cereal Set**
Made of china, artistically decorated in color with gentle friends from Nurseryland to keep a child company during meal time, Humpty Dumpty shown. Other patterns are Old King Cole, Mother Goose and Little Boy Blue $4.50.

**Molly Stark Tray**
Surpasses the usual domesticated tray by the daintiness of its colors and the gracefulness of its design. In the center is a basket of colorful fruit painted on a background of either cream or lavender 30% inches long, $3.75.

**Tobacco Smoke Consumer**
For those who love tobacco—and those who don’t—this compromising tobacco smoke consumer will clear the atmosphere. Especially acceptable in homes where there are little children and much smoke. Finished in dull brass or bronze. 3½ inches high, $2.50.

Mail orders given prompt attention

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45th St. and Sixth Avenue, New York City

Nine floors of household equipment
Introducing

THE LÉON RUBAY Voitures de Ville

Brougham Coupe Cabriolet
Sedan Berline

THE Voiture de Ville is a familiar sight in the capitals of Europe. It is the approved conveyance for the man of affairs and for the woman of fashion. It is designed for city streets, for dense traffic, for personal convenience, for economy of operation. It is appropriate, distinctive, ideally suited to its purpose.

It is to meet the demand in American cities for an appropriate town conveyance that The Rubay Company has designed and produced its Voitures de Ville along European lines. The Léon Rubay is entirely French designed and built with the exact craftsmanship for which that nation is noted. The best of American engineering skill has adapted the design to American standards.

The Rubay motor is the high speed type, with long stroke and small bore, developing a wide range of power. It is extremely flexible, getting away and picking up speed immediately. It develops only such power as is needed; from ten or twelve horse for city use, to thirty-eight or forty for fast suburban driving or climbing hills. The four wheel brakes add a tremendous factor of safety in congested traffic.

The Léon Rubay Voitures de Ville will be exhibited for the first time at the New York Salon, December third to ninth.
All that cities give

Brilliant, unwavering light; vacuum cleaner; percolator, grill, and toaster; modern water system; washing machine and iron; dishwasher; sewing machine—all the conveniences that cities give are at the service of the ruralist when the Kohler Automatic comes to solve the servant-in-the-country problem.

The current it generates is 110 volt, the city standard. It flows, full-powered, direct from the generator to the point of use—not through wasteful storage batteries.

Its 1500 watt capacity is more than ample for the average country estate.

A quiet, economical four-cylinder engine; automatic operation, responsive to the turn of any switch; a unit approved by the National Board of Fire Underwriters, Inc.—that sums up only partially the plant that should receive first consideration if you wish every convenience of city electricity for your country home.

We have a very interesting illustrated booklet about the Kohler Automatic. Won't you write for it?

Kohler Co., Founded 1873, Kohler, Wis. Shipping Point, Sheboygan, Wis.

Manufacturers of Kohler Enameled Plumbing Ware

Kohler Automatic Power & Light

110 Volt D. C.
TOURSTER
Seven-Passenger

NEW SERIES
ULTRA-EQUIPPED

COLE
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embodying
The Envelope Manifold
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The Etruscan Body
Hydro-Cushion Spring
Action

truly
A FINER CAR

COLE MOTOR CAR COMPANY
INDIANAPOLIS, INDIANA

There's a Touch of Tomorrow
in All Cole Does
Today
No wonder that Pyralin toiletware is such a favorite gift. Its dainty beauty seems to express the very spirit of Christmas; its useful and lasting qualities make it doubly welcome. The gift may be a complete set of twenty-five pieces or it may be just a few articles, for all designs are standard, easy to match at the leading stores any time, anywhere.

E. I. DU PONT DE NEMOURS & CO., INC.  
Pyralin Department  
ARLINGTON, NEW JERSEY

Look for the Name "Pyralin" on Every Article for dressing table and travelling bag—your assurance of life-long service.

CLEAR and golden as a topaz are these delightful articles of Amber Pyralin. The La Belle pattern as well as Du Barry (here illustrated) is made in Amber Pyralin, Shell Pyralin and Ivory Pyralin, either with or without decoration. Descriptive booklets on request.

MADE IN EVERY NECESSARY ARTICLE FOR THE DRESSING TABLE

HAIR BRUSH  CLOTH BRUSH  HAT BRUSH  BONNET BRUSH  MILITARY BRUSH  COMB... MIRROR  NAIL POLISHER  NAIL FILE  CUTICLE KNIFE  SHOE HOOK  SCISSORS  SOAP BOX  CREAM BOX  PUFF BOX  HAIR RECEIVER  SHOE HORN  DRESSER TRAY  PIN TRAY  PICTURE FRAME  JEWEL BOX  CLOCK  PIN CESSHON  PERFUME BOTTLE  BUD VASE  TALCUM STAND
LET US ANSWER YOUR QUERY

We would welcome the opportunity of showing you how one of our Glass Gardens can be placed within a stone's throw of your residence and fit harmoniously into the picture.

Always when the owner grants us the privilege, we take pleasure in suggesting locations for the greenhouse.

Locations where the conditions will be best for the production of blooms, and at the same time fit attractively with your general layout scheme.

For half a century and more, we have been locating, designing and building the finest of the country's greenhouses.

Printed matter if you wish it.

We would welcome the opportunity of showing you how one of our Glass Gardens can be placed within a stone's throw of your residence and fit harmoniously into the picture.

Always when the owner grants us the privilege, we take pleasure in suggesting locations for the greenhouse.

Living Trees for Christmas Gifts

A real live Christmas Tree will add to the joy—and decorations—of the holiday time. After the festive season is over the tree can be planted outdoors, to remain for years to come a living memorial of the holidays.

A live Christmas Tree makes an unusual and appreciated gift to a friend—a daily reminder of the donor, growing in value each season. We can send the live Christmas tree to any point (express charges collect) at these prices:

- 3-ft. tree: $3.75
- 4-ft. tree: $5.75
- 5-ft. tree: $7.75
- 6-ft. tree: $11.00
- 7-ft. tree: $15.00
- 8-ft. tree: $18.00

Orders should reach us before December 17th.

Decide now where you will plant the tree after the holidays; mulch the spot 6 inches deep and 4 feet across to keep out frost. Soak the ball of roots when planting, but do not remove the burlap.

HICKS NURSERIES
Box H, Westbury, L. I., New York

Kunderd Gladioli

New Year Thrills!

When I looked on the wonderful new Gladioli in my fields the past summer I realized the powerlessness of printed words to tell the story that my eyes feasted upon! How can I express to you the "Joys of the Glads" that have been my life's hand-work—the children that have outdone my dreams?

Can you sense your emotions when you see in your own garden the unfolding blooms of these glory-creations? Never has nature done more marvelous coloring, more sublime type-perfecting!

And remember my Gladioli are unfailing—they're so easy to grow!

Free Catalog by Return Mail

The best color-getting money can buy has been put into our catalog to give you a hint of the new Kunderd-created ruffled and plain petalled varieties. Send for it quickly! The alluring pleasures the catalog provides old and new friends; the cultural help it offers and its encyclopedic data make it an immediate necessity to every flower grower.

A. E. KUNDERD, Box 2, GOSHEN, INDIANA, U.S.A.
The Originator of the Ruffled Gladioli
Clear vision

EXACTLY three by the tower clock. It is a full half mile away but there's no mistaking the time.

Yet there were times when they found it necessary to raise the window to secure clear vision. Then they replaced the ordinary glass with American Window Glass, superior in clearness, strength and beauty. It was a matter of common sense and the advantages far outweighed the small cost.

AMERICAN Window Glass, identified by the above mark which appears on every case, is distinctly a quality product made and graded according to fixed standards. In both single and double strength it meets the most particular requirements. For every glazing purpose you will insist that the best be used. It cost no more.

AMERICAN WINDOW GLASS CO.
GENERAL OFFICES: PITTSBURGH, PA.
BRANCHES IN PRINCIPAL CITIES

Where there are Smokers

—there are ashes and often untidy ash-trays. But they don't remain untidy in the home that's Kernerator-equipped. For the Kernerator thrives on cigar ashes, broken crockery, wilted flowers, tin cans, garbage and other household refuse. Dropped into the hopper door in the chimney flue, they fall into the brick incinerator below. Non-combustibles are removed with the ashes. No operating cost, for the refuse, itself, is the only fuel required. The Kernerator saves time and steps, eliminates the unsightly garbage can, prevents the collection of inflammable refuse. What other household convenience serves so well?

Kerner Incinerator Company
1025 Chestnut Street
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CRITTALL

Steel Casements

for artistic residences and other substantial buildings

Made in varied designs to meet all conditions

CRITTALL CASEMENT WINDOW CO., DETROIT
Manufacturers
The charm of Old Virginia's aristocracy is in this Richmond pattern of solid silver. Colonial simplicity is relieved by gracious decoration.

If you would like to see what other articles in this complete line look like, send to us for a leaflet which pictures some of the most popular pieces of the Richmond design. Your jeweler will have them or can easily get them.

ALVIN SILVER COMPANY
20 MAIDEN LANE, NEW YORK
Also Makers of Long-Life Plate

ALVIN SOLID SILVER
(STERLING)

The Finer Jewels and Precious Merchandise

For nearly a century it has been the privilege of this house to serve patrons seeking Christmas Gifts of rare excellence. If you have failed to find the exact pearl necklace, the jewel, the watch, the article of silver or other artistic object desired, you are invited to write to this store.

Information, illustrations or approval selections willingly and promptly forwarded.

J. E. CALDWELL & CO.
PHILADELPHIA
THE BRAMBACH BABY GRAND

In design, this charming little Grand Piano presents an appealing combination of dignity and daintiness. Its pleasing proportion and architecture lend refinement to any home. Its tone is delightfully amazing, rich and sparkling clear in the treble; full and sonorous in the bass. Its amazingly responsive touch is a constant delight to both student and master.

The One Beautiful And Everlasting Christmas Gift

The Brambach Baby Grand answers the wish of every woman who has a home; it is the dream of every girl who hopes to have a home. It is the Christmas Gift Supreme. The Brambach Baby Grand occupies only the space and costs only the price of a High Grade Upright Piano.

The Brambach Baby Grand is displayed and sold by leading Piano Merchants everywhere. If you do not know your dealer, let us send you a Brambach Catalog, and a paper pattern, which shows exactly the small space requirement of this charming little instrument. Both are free at your request.

FILL IN AND MAIL THE COUPON!

Brambach Piano Company
Mark P. Campbell, Pres.
645 West 49th St., New York City
Kindly send me the Brambach Catalog and Paper Pattern

Name..........................................................
Address......................................................

2136. An excellent high power long distance radio receiving set is $100 exclusive of head phone, tubes and batteries.

GIFTS FOR THE SMALL BOY

Gently Order by Number
Check should accompany order:

2137. This sound cabinet, if used with the radio set secures perfect reproduction of the voice and music, $40

2138. This stamp album provides space for stamps of the 19th and 20th centuries, $3

2139. A box containing encrhe, loto, dominoes, backgammon, puff, the mill and draughts is $3

2140. These paper cut-out animals will stand alone. Eight for 25¢. 2141. Target, two bows and four arrows are $1.40

2142. A picture may be drawn three times its size with this pantograph which comes with drawing paper, and crayons for 39¢.

2143. No nursery is quite complete without this amusing Noah's Ark painted yellow with a red roof and green wheels and its collection of realistic animals. It is 13" long and 7" high. The price is $1
Real Bathroom Luxury

Funtacts China Accessories built in the walls complete the luxury of the bath. They create a note of refinement that will be a perennial satisfaction to you. Plan to have Fairfacts Fixtures installed when your house is built. They will last as long as the house itself and being made of china will not crack or stain.

Fairfacts Accessories include soap dishes, tumbler and tooth brush holders, towel racks, shelves, paper holders, sponge holders and safety grips. We shall be pleased to send you our booklet, "The Perfect Bathroom."

THE FAIRFACTS COMPANY, INC., Manufacturers
234 West 14th St., New York City

A Gift Superb

A gift admired on Christmas day and appreciated every day of the year—Dolly Madison Bed Spreads and Sets. Beautiful, quaint, unusual in their crinkle finish, they give a hint of the old-fashioned to the bedroom. Truly practical too—beauty, quaint, unusual in their crinkle finish, they give a hint of the old-fashion. They have not done so. On the contrary, they have ordered more, and have expressed amazement at the values the League can offer.

They have not done so. On the contrary, they have ordered more, and have expressed amazement at the values the League can offer.

AMERICAN WALNUT MANUFACTURERS' ASSN.
Room 72, 616 South Michigan Blvd. Chicago, Ill.

American Walnut
How to Identify Real American Walnut
Three things to remember in buying walnut furniture:
1. Ask if it is real walnut—if all exposed surfaces are real walnut.
2. Walnut has characteristic pores which appear in the same place as tops, fronts and sides—real walnut. Substitute woods do not show these none, dells or dells differently.
3. Make sure that back rails and moldings are of the same wood as tops, front sides—real walnut.

AMERICAN WALNUT MANUFACTURERS' ASSN.
Room 72, 616 South Michigan Blvd. Chicago, Ill.

Cut out this memorandum for future reference.
HERE is pictured the new building of the Madison Avenue Branch of the Company—not really a branch office but the headquarters of the Company in the district adjacent.

The Directors determined to house in this building a complete banking unit. Their purpose has been accomplished and comprehensive banking, trust and safe deposit facilities and the services of an enlarged staff are now placed at the disposal of residents and business interests of the neighborhood.

A handsomely appointed Women's Department, with reception room, and separate tellers' windows provide every comfort and convenience for women patrons.

You are cordially invited to inspect the new offices.

UNITED STATES MORTGAGE & TRUST COMPANY

Capital, Surplus and Undivided Profits Over - $7,000,000

Main Office: FIFTY-FIVE CEDAR STREET
Branches: BWAY. AT 73rd ST. 125th ST. AT 8th AVE.

NEW YORK
**Tobey-made Furniture**

TENDER and soft places in fine woods demand hand surfacing to prevent gouging; hard streaks require extra scraping; no machine can here take the place of skilled hand workmen. Such treatment gives Tobey-made furniture its lustrous finish—a natural blending of primal beauty and cultivated charm. Send for Brochure 4.

The Tobey Furniture Company

Wabash Avenue

CHICAGO

Fifth Avenue

NEW YORK

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**A particularly rare type of Chippendale arm chair. One or a pair of chairs such as this are almost a necessity in a well furnished English room.**

**P. Jackson Higgs**

*Works of Art*

Panelled Rooms

Furniture, etc.

11 East 54th Street

New York City

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**Globe-Wernicke Apartment Sectional**

You will want to see the new Apartment Sectional—a low, graceful bookcase proportioned to the modern home. Its decorative possibilities are unusual. Globe-Wernicke planned it so. In all the period designs you find it equally attractive—skillfully made, its dust-proof doors the silent guardians of your book treasures. See it almost everywhere!

Now at the holiday season—books and bookcases are in demand. Every fortunate American family enjoys books nowadays and a good bookcase is rapidly filled. Globe-Wernicke Sectional Bookcases are "built to endure" and designed to grow.

The Globe-Wernicke Co.

Cincinnati

New York Chicago

Boston Philadelphia

Washington New Orleans

Detroit Cleveland St. Louis

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**ROOKWOOD**

Solves the problem of the selection of acceptable HOLIDAY GIFTS which reflect good taste. Call upon our agent in your city or write to us direct.

THE ROOKWOOD POTTERY COMPANY

Rookwood Place, Cincinnati, Ohio
ON HOUSE & GARDEN'S BOOK SHELF

"Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius, Doubleday, Page & Co.

Duncan Phyfe is being honored with the first one-man show ever given an American craftsman. Being our greatest craftsman, he profoundly deserves the honor extended to him by the Metropolitan Museum of Art in New York. How much he would have enjoyed such an exhibition when he was making fine mahogany furniture down in his little shop on Fulton Street in 1837. Even in those days he was quite an important person. He knew Sheraton from Empire—partly by imitation and partly by discrimination. And the lumber trade respected him: down in the West Indies, Cuba, Santo Domingo, the islands were filled with a partly solid "Phyfe," and held to the order of the New York furniture maker, and that was fame indeed in those days.

The revival of interest in American furniture of the early part of the 19th Century has not been a mere fad, but a serious movement among collectors and connoisseurs. It is the part of the work of this craftsman, who was a house, to furnish a house, just how to plan and furnish a house, just how to plan an American home. The house itself he did not build. A Connecticut carpenter, he said, "built it out of a book to please his wife." And his wife should indeed have been pleased, for he created exceedingly well the quintessential, possible peregrination of a little pure Greek temple, and set it on a hilly site where trees are dotted across the road from a beautiful New England evergreen pasture. Of the buying and furnishing of this house Mr. Wright tells in his opening chapter.

"There was told that the Farm place near New Canaan was for sale. "As he began to climb that steep hill," he says, "I was conscious of entering a new land—the road was very muddy and the rain dripped off the rim of my hat. Had it been winter, I thought, I might have frozen into icicles, which would have made a pretty design for a hat such as she could wear to advertise my way shining behind crystal icicles dangling from a wide brim. Charming!"—At the hill we stood solitary and enraptured."

It was in this mood that the house was bought and furnished, and the garden enlarged and planted and achieved. Although at intervals the new homemaker would stop in the plowing of his field or the building of a pond or the planting of a rose garden, questioning "just why do people want to live in the country." A question which he answers in the last paragraph of his book delightfully when he decides "that the mansion of Heaven will be not unlike this Greek temple with a bay window, those gardens not unlike these seven acres, more or less. For, we shall make our Heaven where we have sown our purple longings."

The various chapter headings of Mr. Wright's "story" have to do with the pleasures and the difficulties that were encountered along the happy way of a very personal and artistic love of homemaking. One chapter is called "The Age of Miracles"—that of course, has to do with carpenters and plumbers and the fact that some work was actually accomplished by them. There is another called "The Tyranny of Choice." Every homemaker will read this chapter with joy, for there never was a house, except perhaps Mr. Wright's, that did not have more books than closets. A delightful heading is "The Spring and Fall of Man"—spring of course, being hope, and fall, disillusionment—though there is never much disillusionment in this book of cheerful philosophy. For this writer is a means of clearing the air, seeing things in their true light, just a chance to start over again, hurrying along to a new springtime. The last chapter is on Heaven, and that we have already quoted, but by no means.

There is much quaint wisdom in the book, the presentation of many practical experiments. Lovely moments of happiness press into the most practical paragraphs, just as memories do in life. Every one who thinks of making a home in the country and those who have accomplished their homemaking will read this book with alternate smiles and misty eyes; and also with the feeling that here are real lessons in homemaking and garden planting, easier to understand and more fruitful of results than dooms of technical books could furnish.
In fine modern houses, service pipes for the water, steam and sanitation systems are usually buried, above the basement level, in walls and beneath floors.

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Best loved are flowers among all Christmas Gifts, for they bring this message which flowers alone can impart—"You are held best loved."

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There’s no delay in drying; no extra steps, no carrying of heavy baskets of clothes, no unsightly clothes lines or clothes pins with the Scientific Dryolette. Installed in your laundry or basement, within arm’s reach of your washer, it dries your clothes ready for ironing as fast as your washer can wash them.

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2179. (Below) Yellow pottery jam jar with brilliant design, $3.50.

2180. New England recipes and an oven indicator are contained in this oak box measuring 9 1/2 x 4 3/4", $4.50.

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The Vose Grand Piano is in harmony with luxurious surroundings. Its incomparable Tone distinguishes it from all other Pianos, and yet its price is democratic. We challenge comparison. Write for beautifully illustrated catalog and floor plan. Established 1873.

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The same way is open to you, and your dentist will urge you to take it.

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A viscous film clings to the teeth, gets between the teeth and stays. Old brushing methods left much of it intact. Then it formed the basis of those cloudy coats, including tartar. Most people's teeth lost luster in that way.

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Dental science, after long research, has found two ways to combat that film. Able authorities have amply proved their efficiency. So leading dentists the world over now advise their daily use.

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Pepsodent also multiplies Nature's great tooth-protecting agents in the mouth. One is the starch digestant in saliva. That is there to digest starch deposits which cling to teeth. It ferments the saliva into acid.

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Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

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This is important to you and yours. Cut out the coupon now.

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**Doll’s Dressmaking Outfits**

that delight the heart of the little dressmaker.

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Fascinating and instructive. Operate mechanical toys; sturdily made and safe.

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There are no dry throats or lungs—no parchmen-like idea where the Minnehaha Humidifier is used. It creates a comfortable and hygienic atmosphere which prevents much winter sickness.

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a lowered andbullet temperature can be maintained when the air contains the eight degree of moisture which means a saving in fuel. Minnehaha Humidifiers also prevent the drying out and cracking of valuable makers and furniture. The special construction of the draft guard prevents most of the heat through the open fireplace and places the attractive shell inset in artfully filled. See your dealer or write for descriptive folder

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Old Hampshire Stationery is offered in numerous other boxes, for both men and women, at $1.50 to $8.50 the box. Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige you on receipt of remittance.

FREE: A packet of Specimen Shells and Envelopes will be sent on request.

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The family and friends will keep it growing

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December Doings
In Your Garden

DECEMBER—the month when all but doors seems earth; Shreds drift; when color and warmth are welcome; when the garden story seems ended, for the shrubs and trees and plants have gone to sleep, and the garden looks dead and bare.

But wait! December is the month in which, if we will, we can plan for newer and better gardens; the month in which we can begin active operations, for December is a good planting month on Long Island, and in other sections where the ground is protected by evergreens and shrubs, or by a mulch of leaves and litter.

A Food Station
For Winter Birds

Right now—this winter, you can have a bird sanctuary garden if you plant shrubs that provide berries for food. Here are half a score of the best shrubs for purpose:

HERBARIUM—A new Barberry.

DOGWG—Cornus Dumbari, New, white flowers in July; red branches. 3-5 ft. $1.50.

DOUGLAS—Alaska beards. From China; white flowers, black berries. 6 ft. $1.25.

COTONEASTER—Drummond's, Evergreen foliage; red berries. 2 ft. $1.50.

CRAB APPLE—Morden Wild Crab. White flowers in June; red fruits in winter. 4 ft. $2.50.

MULBERRY—Morus acuminata. Sweet fruits that you can use fresh or make into jam. 6 ft. $6.00.

TURQUOISE BERRY—Symphoricarpus. A shrub with white berries. 2 ft. $3.

VIBURNAM venusum Canbyi. White flowers in June, black fruit in autumn. 2 ft. $3.00.

V. dilatatum. Japanese Bush Cranberry. Bright red berries. 6 ft. $3.50.

V. Wrightii. Brilliant crimson berries. 2 ft. $3.00.

One Plant of each for $12

Rare Shrubs for Summer
Flowers and Foliage

Among these are some of the new plants from Arnold Arboretum and from Highland Park.

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