In a Bathroom Five Feet Square.

Pittsburgh
Acknowledged the BEST:

BISHOPRIC stands for and is acknowledged the best Stucco and Stucco and Plaster Base on the market. The leading architects recommend BISHOPRIC, the most prominent builders and contractors use BISHOPRIC.

Bishoprice Stucco and Bishopric Base provide an ideal interior and exterior wall for all time and clime

Beautiful - Durable - Economical

Bishopric Stucco
- Tensile strength tests 1,150 lbs. per square inch, insuring lasting durability.
- GUARANTEED Water-proof
- Non-Shrinkable
- Fire-proof

HOMES THAT OWNERS ARE ALWAYS PROUD OF

Stucco has always been recognized as the most beautiful finish for a home. There is a charm about BISHOPRIC Stucco that is not found in any other material.

BISHOPRIC Stucco is furnished in many beautiful combinations of color—Alba White, Shell Pink, Sienna Buff, Ivory Cream, Granistone Gray, French Gray, or any special color one may desire.

BISHOPRIC Stucco blends with shrubbery and woodland; it gives to the house a richness and dignity that makes for lasting pride of possession.

Bishopric Base
- Damp-proof
- Fire-proof
- Vermin-proof
- Sound-deadening
- Insulating

THE ECONOMIC WORTH OF BISHOPRIC STUCCO OVER BISHOPRIC BASE

possessing such insulating qualities cannot be over estimated. It repels cold in winter, thereby making the home more comfortable and effecting a saving in fuel. It repels the heat of summer and makes the home cooler.

Strength, endurance, artistic merit and economy of upkeep are written indelibly upon the walls inside and outside of homes built of BISHOPRIC, in addition to having a greater sale or rent value in increasing ratio as the years pass by.

Let us tell how beautiful houses are built of BISHOPRIC Stucco Walls, and of the fall-curtain of asphalt mastic that eliminates dampness and noise—the dovetail lock that holds the Stucco in a vise grip for generations—all at a saving of original building, and future upkeep cost. Write for "Bishopric For All Time and Clime". We will gladly send this beautifully illustrated booklet to you upon request.

THE BISHOPRIC MANUFACTURING COMPANY
618 Este Avenue, Cincinnati, Ohio

Factories: Cincinnati, Ohio, and Ottawa, Canada
New York City Office: 2848 Grand Central Terminal

(Sold by Dealers Everywhere)
WALL PAPER adds so much and costs so little.

With the rich beauty of WALL PAPER, the modern woman creates, in her dining room, the feeling of luxury and fine taste her hospitality implies.

From such WALL PAPERS as this season shows, the home gains material value as well as beauty and lasting charm. Effects are easily possible today with WALL PAPER, which yesterday only extravagance dreamt of enjoying.

Yet WALL PAPER nowadays is so reasonably priced that even slender means can readily afford the finest of this art's creations.

Visit any Guildsman's showroom now and see what wonderful beauty a little money, spent for WALL PAPER, buys today! The emblem pictured here identifies all Guild members.

$1000.00 for a Slogan!

Can you coin a phrase that will convincingly convey the importance of WALL PAPER in the life and well-being of the American people?

For the best slogan for WALL PAPER, $1000 in cash prizes will be paid.

First prize: $500.00
Second prize: $100.00

Get out your pencil! Somewhere in the English language is a concise combination of words that will become the slogans of the wall paper industry.

In case of two or more contestants submitting the winning slogan, full award will be made to all winners.

Mail your suggestions before April 30th to Publicity Director, Suite 1819, 461 Eighth Avenue, New York City.

Published for WALL PAPER MANUFACTURERS' ASSOCIATION of the United States
Headquarters: Suite 1819—461 Eighth Avenue, New York City
January, 1923

ANNOUNCING

The NEW Big-Six Coupe [5-Passenger]

$2550
F. O. B. Detroit

Beautiful in design, thoroughly modern, mechanically right! This briefly describes the new Studebaker Big-Six Five-Passenger Coupe.

Mounted upon a chassis which is appreciated everywhere for its dependability, its fine performance is assured.

The body is substantially built to give years of satisfactory service. It is enriched by handsome upholstery of a velvety brown velour.

Equipment is complete—there is nothing more to buy.

The full-width rear seat accommodates three adults in fullest comfort. The auxiliary seat beside the driver is in reality a cushioned armchair and will be found restful, even in long distance travel.

Included in the equipment are such features as: handsome, nickel-plated bumpers, front and rear; automatic windshield wiper; heater; rear-view mirror; ornamental radiator cap and motometer, and a commodious trunk mounted at the rear. The radiator shell is nickel-plated.

The Big-Six Five-Passenger Coupe measures up to the highest standards of automobile manufacture, yet it sells for only $2550—about half, perhaps, what you would have to pay for a car of comparable quality.

The price is made possible because Studebaker manufactures and markets three distinct models—all sixes—with a single overhead and because of the virtual elimination of middlemen's profits. There is no reason to pay more.

The name Studebaker insures lasting satisfaction!


MODELS AND PRICES—f. o. b. factories

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<td>5-Pass., 115&quot; W. B., 40 H. P.</td>
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Non-Skid Cord Tires, Front and Rear, Standard Equipment

THE STUDEBAKER CORPORATION OF AMERICA, South Bend, Indiana

THIS IS A STUDEBAKER YEAR
THE BATHROOM AS A COMMERCIAL ASSET

The man whose business it is to sell or rent houses has an immense respect for bathrooms. He knows that an attractive modern bathroom is an asset and a shabby, antiquated one a liability.

He also knows that the psychological effectiveness of a well appointed bathroom in bringing about a readier and more profitable sale is apt to be far greater than the "replacement value" of the bathroom would explain.

* * *

Is there a suggestion here for the man who is dissatisfied with his bathroom but who, because he hopes before long to buy or build a new home, hesitates to put more money into the old?

Many a man in this situation will boldly remodel his bathroom, confident in the knowledge that he is making a commercially sound investment, as well as an investment in health and happiness for every member of his family.

* * *

Ask your plumbing dealer what it will cost to remodel your bathroom with Kohler Enameled Plumbing Ware or to install the extra bathroom that so many homes need. The cost will almost certainly be less than you anticipated.

By asking for Kohler Ware you will be sure of your ground with respect to quality. The admirable Kohler enamel and the taste and fitness of Kohler designs are the accepted measure of excellence in their field.

KOHLER OF KOHLER

Kohler Co., Founded 1873, Kohler, Wisconsin • Shipping Point, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.
Announcement
to Prospective Home Builders:

The Better Homes movement has raised the general standard of home building to a marked degree. The home builder today is convinced of the wisdom of permanent construction; he knows it to be the ultimately economical method.

This Association is anxious to assist the prospective home builder in formulating his plans for a better home. Heretofore we have illustrated in our advertisements Indiana Limestone homes costing $25,000 and up. During 1923 we shall go a step further: we shall give the prospective home builder a series of designs of Indiana Limestone houses of comparative simplicity and interesting originality, which may be built at surprisingly low cost.

If you contemplate building a home, you may, we believe, receive many valuable suggestions by following our advertisements commencing with the February issue of this publication.

Indiana Limestone Quarrymen's Association
Box 782 - Bedford, Indiana
The quick and inexpensive way to make repairs is to use Sheetrock.

Walls and ceilings of Sheetrock are permanent and take any decoration.

It's Just the Thing for Repairs

Do you know that Sheetrock, the fireproof wallboard, can be put up over old plaster, giving you new, smooth-surfaced, permanent walls and ceilings? It is widely used in just that way.

All the carpenter has to do is remove the molding, put up furring strips, and nail the broad, ceiling-high sheets of Sheetrock directly to the strips. It takes and holds nails perfectly.

You decorate then, with wallpaper, paint or panels, and the job is done, easily, quickly, cleanly, and at surprisingly low cost.

Sheetrock is made from gypsum, and gypsum is a rock. It is factory cast and processed so that it nails and saws like lumber. Being rock, it is fireproof, non-warping and permanent.

Your dealer in lumber or in builders' supplies can supply you with any quantity of Sheetrock. Our free booklet, "Walls of Worth," illustrates its many economical uses. Write to us, at Chicago, for a copy and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY, General Offices: 209 West Monroe Street, Chicago

World's Largest Producers of Gypsum Products

Sheetrock is approved by The Underwriters' Laboratories, Inc.

SHEETROCK

The FIREPROOF WALLBOARD
What Genuine Mahogany Woodwork means in your home

Cheerfulness, hospitality, the appearance of luxury and refinement, all lend themselves easily to the rooms in which Genuine Mahogany is used for interior woodwork.

Mahogany marks the difference between "home" and a house built to live in.

Mahogany costs little, if any, more than other less beautiful cabinet woods. It improves with age. It is easy to care for. It adds a permanent value to the house in which it is used.

Bear these facts in mind when you build your new home, or improve your old one.

Then write to the Mahogany Association, Inc., and we will gladly tell you how easy it is to get Genuine Mahogany, and how little it really costs.

We should also like to send you our folder, "The Home Beautiful", which tells about interior woodwork, also our interesting historical furniture folders, "Chippendale", "Sheraton", and "Colonial". These will be sent free upon request.

MAHOGANY ASSOCIATION, Inc.
(St. James Building)
1133 BROADWAY, NEW YORK CITY

after all—there's nothing like

MAHOGANY
VOGUE was founded in late December, 1892. In the thirty years of its existence, the magazine has attained a position and prosperity unique among periodicals. Its name has become a household word among American women, and through its widely circulated editions, printed in several languages, Vogue today is familiarly known among women throughout the civilized world. Within its chosen field, Vogue's authority is unchallenged, its influence is unrivalled. In these past thirty years, its forecasts have invariably been confirmed by usage.

We are planning to recognize this extraordinary achievement by publishing a Thirtieth Anniversary Number of Vogue — an issue which will contrast mightily with the flimsy thirty-six-page Vogue of thirty years ago—one which will be worthy of the event it commemorates.

Vogue for January 1, 1923, will be the most striking issue of a fashion magazine ever published in any country.
"BE SURE you are right—then go ahead."
Every home builder should have this motto constantly before him. For nowhere is caution more needed.
"But what is right?" you ask. "And how is one to know?" Morgan shows you the way through "Building With Assurance," the great 408-page Master Book, pronounced by thousands of architects, contractors, builders and home owners "the most complete and comprehensive book of its kind ever printed."

"BUILDING WITH ASSURANCE"
THE MASTER BOOK

Building a home, whether the first or not, is always a serious problem. A lot of your money and years of comfort and happiness rest upon your judgment. Once it is cast, you cannot discard it like a piece of old furniture. You cannot tear down and rebuild without great sacrifice. You must live in it. How important it is then for the happiness of all concerned to "be sure you are right" at the beginning.

Read the Contents
First, there are many colored illustrations of bungalows, cottages and dwellings, etc., with floor plans to aid you in selecting a type of architecture.
Then come page after page of interiors. These include halls and stairways, beautiful dining rooms, living rooms, dainty bedrooms, cozy breakfast nooks, etc.
In addition "Building With Assurance" contains almost priceless advice by authorities of prominence on such subjects as interior decoration and floor coverings, modern plumbing, paints and finishes, home heating, hardware that harmonizes, landscape gardening, etc.
It is probably the most comprehensive book of its kind ever published.

Mail the Coupon
We wish this wonderful book, "Building With Assurance," to go only to those who are seriously interested in home building, or home improvement. So we have prepared a prospectus—in which the Master Book is very fully described. Actual pages are reproduced, the contents given, etc. We will gladly send it to any person who mails us the coupon.

MORGAN WOODWORK ORGANIZATION

COUPON
Address Nearest Office, Dept. A-1
Morgan Nash & Doar Co., Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Co., Oshkosh, Wis.

Gentlemen:
I am a home lover, so please send me, at once, a copy of your beautiful Prospectus which describes "Building With Assurance."
Name
Address
Town...State...Zip

There is no added cost for "Morgan-Quality"

"MORGAN-QUALITY"
STANDARDIZED WOODWORK
The Personality of the Doorway

No part of a home expresses individuality as does its doorway. On its threshold is offered the cheery welcome that tells of delightful hospitality to be found within the house. Easily, silently and smoothly, the massive door swings open—and when the visitor steps within, like a shadow it glides back into place.

This smooth motion, this silence, is not accidental. It is the result of forethought and care in designing the door and selecting those vitally important details that make doors possible—the hinges.

To every one interested in the building of a home or the possession of one, we offer a little book, "Suggestions for the Home Builder." Many important details in the planning of a home are discussed in this booklet. With it we will send a companion booklet illustrating and describing attractive garage doors made possible by the use of the McKinney Garage Door Sets. Before building a garage look through this booklet for new ideas in garage door installation. Write to us for these booklets.

McKINNEY MANUFACTURING CO., PITTSBURGH
Western Office, Wrigley Building, Chicago

McKINNEY
Hinges and Butts
and Hardware

Garage hardware, door hangers and track, door bolts and latches, shelf brackets, window and screen hardware, steel door mats and wrought specialties.

BUILDING
The time of trying problems

Furnishing isn't so hard. Almost anyone can buy a chair that is at least comfortable to sit in. And if, later, you don't like it, you can buy another without a great twinge of conscience.

But building mistakes have to be lived with all your life. They're a constant reproach to you for your lack of technical knowledge and down-to-the-minute information. And—how they cost!

House & Garden's Information Service has the technical knowledge and down-to-the-minute information of experts at its command. It's happy to serve you. It makes no charge. Just ask us about

- Walls and roofing materials and construction.
- Comfortable, healthful and economical heating.
- The most satisfactory systems for getting hot water at any time.
- Electrical wiring and the best number of outlets.
- The best type of refrigerators, and their placing.
- Up-to-date equipment of the laundry.
- Interior finishes for the walls—whether paint, paper or panels.
- Ranges, cabinets and closets for the kitchen.

We are never too busy to supply suggestions, addresses and prices that may save you hundreds of dollars and add greatly to the comfort of your new home. Write to the

HOUSE & GARDEN
Information Service
19 West 44th St. New York City
Why Architects, Contractors and Dealers Recommend

Andersen Frames

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57, No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.

What Do You Know About Window Frames?

Window frames are to a house what a stomach is to a man—he doesn’t realize that he has one until it gets out of order.

Do you know that there is a firm that makes nothing but window frames—has so standardized their production that 121 different sizes of frames can be made from only 11 stock sizes?

The ordinary window frame has to be made to order and comes in 57 parts while the Andersen Frame comes in two bundles of only 7 units, complete with pockets and pulleys, and other refinements all ready to put up.

With the use of no tool but the ordinary hammer any carpenter can put up an Andersen Frame in less than ten minutes. Because the parts are accurately made, no further tinkering or truing is necessary. And all of the exposed parts of Andersen Frames are made of Genuine White Pine—the wood which will not warp, crack, shrink or rot out.

Because the Andersen Lumber Company makes nothing else, it has reduced the making of frames to a science.

Insist upon Andersen Standard Frames because—you get greater economy, the satisfaction of smooth-running yet snug-fitting windows, longer life and the assurance of prompt deliveries.

You can obtain the complete story of Andersen Frame economies and advantages by writing direct to us. Please tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company
Dept. N-1
Bayport, Minnesota
(Formerly South Stillwater)
"Bluebird"
Flat Extending CURTAIN RODS
An Air of Luxury—
is easily gained if you hang your curtains and draperies on "Bluebird" Curtain Rods.
"Bluebirds" are beautifully finished in rustless Satin Gold or White Enamel. Strengthening ribs prevent sagging and give extreme durability. So efficient and simple they save curtain wear and are economical.
Single, double, and triple styles for all windows and draperies—easily put up. Ask your dealer.

H. L. JUDD CO., NEW YORK
Makers of Home Accesories for Over 50 Years

Pleasingly New and Different
DOLLY MADISON BEDSPREADS impart to any decorative scheme a finishing touch that is superb. The decorative scheme is heightened by a color combination that predominates throughout and remains unaffected by washing and folding.
DOLLY MADISON BEDSPREADS need never be ironed, and they never mar their attractive appearance indefinitely. They can be had in plain Cream, also in a delightful color combination of Cream and Blue, and Cream and Rose.

Size 72 x 90 $12.50 each
Size 90 x 100 $15.00 each
Catalogue No. 62 sent on request

1 and 3 West 37th Street New York
AT FIFTH AVENUE

Upstairs and Down—
the finish in your home adds the final touch that either brings a joy that only satisfied home owners can appreciate—or disappointment—

MARTIN'S 100% PURE Varnishes and Enamels
assure the home owner of a lasting brilliance and lustre and wearing qualities that mean so much in the years to come.

In the manufacture of Martin products, the utmost care is practiced and only materials of the highest quality are used. Our organization has attained its enviable reputation and home owner confidence because of honest manufacturing methods. No adulterants or substitutes whatever are used in the manufacture of any of the Martin Varnish Products.

Martin Varnish Company
Pioneers of 100% Pure Varnishes
Chicago, Ill.
January, 1923

SECTIONAL UNIT STEEL DRESSERS

Side Unit No. 50 Dresser

Fills a space of 8' 6½" in width

This combination of White House Units is as desirable from the standpoint of beauty as from that of utility. The construction is entirely of steel, the finish is white enamel, baked on; the compartments pest-proof, odorless and roomy; the doors and drawers will not stick and cannot warp.

Your satisfaction with WHITE HOUSE kitchen and pantry equipment will prove as enduring as the construction and beauty of the thing itself.

Send for Catalog.

JANES & KIRKLAND
Established 1840

133 West 44th Street, New York

MADE OF STEEL—THEY CAN'T GET IN

You Can Enjoy Soft Water
from every faucet in your house

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 in 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

Good Housekeepers Should Know—

Millions of our Protectors are used in American homes.

No bed can be considered sanitary without a Protector, as the sheet is not sufficient to protect the mattress.

These Protectors are made of the best quality of material, and their elasticity produces a soothing and restful feeling.

Wash them as often as you wish, they remain smooth and soft. Made in all sizes to fit any bed or crib.

We were the originators of MATTRESS PROTECTOR and today stand the reputation of thirty-one years continued manufacturing.

The EXCELSIOR
15 LAIGHT STREET

Built-in-the-Chimney

When purchasing, ask for THE EXCELSIOR andeut BE MATTRESs PROTECTOR, the trade-mark is wound in the corner of each PROTECTOR.

The EXCELSIOR
15 LAIGHT STREET

NEW YORK CITY

When their beauty is gone

Wilting flowers, sweepings, broken crockery, rags, tin cans and garbage are all quickly and easily disposed of in homes that are Kernerator-equipped. They are dropped into the hopper door in the chimney and fall into the brick incinerator below. No operating cost, for the refuse, itself, is the only fuel required. Non-combustibles are removed with the garbage can. No excuse for the accumulation of inflammable refuse in the basement.

Ask your architect or write for the interesting, illustrated Kernerator booklet.

KERNER INCINERATOR COMPANY
1051 Chestnut Street
Milwaukee, Wis.
The Crowning Glory of Stucco Homes

Bay State

211-219 Forty-seventh Street, Brooklyn

The Crowning Glory of Stucco Homes

BAY STATE

Brick and Cement Coating

THERE is no other finish like Bay State. It stands alone in the dual service it offers to all homes of cement and stucco.

The beauty of Bay State alone would make it the favorite finish. But this master coating does more than make a home distinctive. It makes it waterproof.

For Bay State sinks into every pore and crevice, and seals the walls it covers against dampness. The hardest rain cannot beat through a Bay State coated house.

On new homes, Bay State changes the drab, uneven color of cement or stucco to a pure, rich white or to a beautiful tint. On home or to a complete range of colors. Let us send you samples through a Bay State coated house.

THE LUNKEN WINDOW CO.

4217 Cherry St. Cincinnati, Ohio

Lunken Windows

in your home are not equalled by any other single type of window on the market, and will add a touch of beauty, comfort and convenience that will distinguish yours from any other home.

LUNKEN advantages are many—

Double hung simplicity. Factory assembly as a guarantee of quality. Any partial shading arrangement. Any degree of ventilation from a mere crack top and bottom to the full 100% opening. Disappearing sash which does not extend into the room, nor stand out in the wind, nor interfere with screens. Reversible, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket. Window cleaning on both sides of the sash from inside the room without interfering with or damage to screening, and without resort to special hardware or operating directions. Zero tight when closed due to efficient copper weather-stripping—easy operation—perfect silence. Delivered from factory complete, glazed, fitted, hung, screened, weather-stripped, tested and guaranteed ready to set in the wall. Investigate the many advantages of Lunken Windows before planning new buildings. Grant us the privilege of sending complete and detailed information. Write to-day.

California Bungalow Books

"Home Kraft" and "Draughtsman" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Kozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00

DE LUXE BUILDING CO.
521 UNION LEAGUE BLDG. LOS ANGELES, CALIF.

Keith's Special $2.50 Offer

3 plan books, showing 100 designs of artistic homes (your choice of bungalows, cottages or two-story houses)—in frame, stucco and brick— with floor plans and descriptions, and 8 months subscription to Keith's Magazine, all for $2.50.

Keith's Magazine

for 12 years an authority on planning, building and decorating homes—full of helpful suggestions and ideas for home-builders and home owners—Subscription $3. a year.

The copy on news stands of Keith-planned homes are different—the utmost in artistic design, distinctiveness, convenience, comfort, Keith Home-builders Service enables you to get the most satisfactory home with greatest economy.

Set of 8 plan books (26 plans) and year's subscription to Keith's $4.50.

Keith Corporation 575 Abbott Bldg. Minneapolis Minn.
THE question is often raised: Are portable houses practical? Will they last? Here is a definite proof that they will.

From all parts of the country we have received grateful letters of highest commendation of Hodgson Houses. Exposed to the severest tests of Northern winters. Built on a rocky eminence of the bleak Labrador coast or perched upon a wind-swept sand dune, these houses are standing to-day as securely as the day they were erected.

Hodgson Houses are made from red cedar backed with heavy fiber lining. This makes a strong, durable and absolutely weather-proof building requiring no repairs for years.

No skilled labor is required in the erection of Hodgson Houses. They are absolutely finished down to the last detail. Every sash is fitted and every door hung before they leave the factory. The only tool you need is a hammer to wedge in the key-bolts which lock the sections together and keep them rigid against the severest strain.

Neat and attractive in appearance, with good lines, Hodgson Houses are always comfortable and cozy.

Send for catalog G. It gives complete information and shows many beautiful Hodgson Houses and cottages (actual photographs). Also portable garages, playhouses, poultry-houses, etc. Write to-day.

E. F. HODGSON COMPANY

71-73 Federal St., Boston, Mass.

6 East 39th St., New York City

No More Draughts or Dust or soot can get through windows equipped with SAGER METAL WEATHERSTRIPS They keep the warm air in—cold air outside—that saving up to 40% in fuel costs. They actually pay for themselves.

Weatherstrips are the modern protection against draughty rooms. Easily installed, they keep the soft tints of your walls and hangings free from dirt and soot.

Sager Metal Weatherstrips are the choice of many engineers and architects in their specifications for some of the finest office buildings, schools, hotels, and private residences, in the Country. Actual tests have proven them very highly efficient.

There is probably a local representative in your district, or nearby. He will be glad to furnish estimates for complete installation without obligation to you, or you can write direct to

SAGER METAL WEATHERSTRIP CO.

166 W. AUSTIN AVE.

Chicago, Ill.

A few users


Navy Hospital

Ft. Lyon, Col.

Board of Education, Chicago

A Scientific System of Garbage Disposal

The Ranz Garbage Destroyer is far more than an incinerator. It is a scientific system for the sanitary disposal of garbage in homes, hotels, apartment houses, hospitals, public institutions, parks and playgrounds.

Without odor or muss, all waste is destroyed by the Ranz. Dump in all the wet or dry garbage, rubbish, etc. All combustibles are quickly reduced to sterile ashes and non-combustibles thoroughly dried and sterilized. Nothing can produce clogging and the Ranz sterilizes itself with each burning.

Do away with the unsightly garbage pail—its disagreeable odors and swarms of insects—an ideal place for the breeding of dangerous disease germs. Make your entire place more sightly and sanitary by installing a Ranz Garbage Destroyer

Make yourself independent of the costly, unreliable method of having garbage hauled away which gives strangers an opportunity to prow! about your premises. The Ranz is built for lifetime service. Satisfaction guaranteed or money back.

Easy to Install

The Ranz is easy to-install and operate. Place it in the basement or outdoors. Takes up little space and looks well anywhere.

Mail the coupon today for prices and literature.

NEENAH BRASS WORKS

Dept. 22

Neenah, Wis.

Please send me literature about your incinerator. Tell me about house, apartment, hospital or hotel size.

Ranz Garbage Destroyer

Satisfaction

Mail coupon today for prices and literature. Make yourself independent of the costly, unreliable method of having garbage hauled away which gives strangers an opportunity to prow! about your premises.

The Ranz is built for lifetime service. Satisfaction guaranteed or money back.

Easy to Install

The Ranz is easy to-install and operate. Place it in the basement or outdoors. Takes up little space and looks well anywhere.

Mail the coupon today for prices and literature.

NEENAH BRASS WORKS

Dept. 22

Neenah, Wis.
Many Draping Effects with the same Kirsch Curtain Rod

- and our free book on window treatment ideas—are making tasteful window drapings a National habit. Kirsch Rods come single, double or triple, to secure any effect; extension style or cut-to-length to fit any window.

The FLAT CONSTRUCTION of Kirsch Curtain Rods combines sagless strength with artistic grace. Provides a perfect support for draperies, displaying every charm.

They are particularly easy to put up and take off the brackets, which are of exclusive Kirsch design. The rods attach or detach by merely tilting, yet cannot come down accidentally.

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HE contents page of House & Garden is like the synopsis of a symphony. They are major and minor themes indicated; there is a new melody just starting and another just finishing. There are series of articles commencing and others ending. The leit motif of the Home is repeated in a dozen different variations—the windows, the doors, the ceilings, the roof, the floor, the stairs, the furniture, the curtains, the pictures, the painted walls, the garden, the rose arch, the serpentine lines of vegetables, the noble outlines of trees, the stretch of shadowy lawns. Together they make a magnificent harmony. We believe that it is this harmony and this fidelity to our major theme which makes the ever-increasing readers of House & Garden as attentive as the issues appear from month to month.

This issue—January—accentuates the building of the house. Next month—February—accentuates the furnishing of the house. In March is accented the making of the garden. Thus in our first three issues we boldly state the three component notes of House & Garden’s motif—building, furnishing and gardening.

February opens up with the first of a new series: the color scheme and furnishing of a separate room will be considered in each issue. Each room in the house will be created by a well-known decorator. These are not merely pretty interviews with the decorator; the actual fabrics and pieces of furniture will be assembled by her. In the course of the year House & Garden’s readers will enjoy this unique opportunity of having the furnishing of their rooms suggested by decorators of note. The first article—on the furnishing of a formal living room—is by Mrs. Emott Buel.

Following this, Miss Nancy McClelland, another well-known New York decorator, will write on using old French scenic papers in dining rooms; and she shows them charmingly used. A study of how to group furniture, showing the work of several decorators; an article on the decorative carvings of Grinling Gibbons; two pages showing the modern use of Directoire furniture; an old room painted to simulate walls hung with needlepoint;—these articles also enrich the February Furniture number.

Only a few more lines are left to mention the fact that three houses will be shown, that there will be articles on arbors and pergolas, rock gardens and bridges for country estates, a London town garden, shopping pages for the sewing room and the use of thermometers in the kitchen. A full and lively issue it will be.

**Contents for January, 1923. Volume XLIII, No. One**

**THE FIRST STEP IN GARDENING**

Alexander Dorn

A Little Portfolio of Good Interiors

Three Gardens for Grandparents and One for Children

Faience of Old France

Gardner Teall

The Rose of the Room

Mary Fanning Roberts

The Connecticut Home of Chamberlain Doody

Italy on Long Island

Henry Corse, Jr., Architect

A Remodeled Colonial House

James O'Connell

The Newer Permanent Floor Coverings

Henry Compton

A Group of Three Houses

How Do You Enter Your House?

The Progress in Decoration

Eugene Chase

Seen in the Shops

The Gardener's Calendar

Pages from a Decorator's Diary

Ruby Ross Goodnow
W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK CITY

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SAN FRANCISCO, CAL.
TOUGH we have no intention of publishing a study of electricity with each issue, the House & Garden, yet the magazine would lend itself admirably to such purposes for those who wish to study the progress of architecture, decoration and gardening.

The houses in this issue, for example. One is authentically Norman; the other, obviously a direct descendant from the English cottage. Being a nation composed of many kinds of people, it is only natural that our architecture should be eclectic. We choose what we want from the past and we adapt it to suit our needs. Perhaps some of the old masters would stand aghast at these adaptations, and yet they serve our purpose, meet the requirements of our kind of life and eventually will be the basis of our own architectural tradition.

Or turn to the gardens. Why publish a French city garden? Because in it lies the suggestion for the treatment of a city garden here. We are beginning to appreciate the value of back yards in town; here is a novel and fascinating idea of such a development. The garden gates illustrated show an equally international genesis. Although all are found in America their ancestry includes France, Italy and England.

In decoration we are notoriously choosy. We mix our periods without a qualm and yet somehow, our rooms are made more livable than if we had stuck to the period of the building, the idea that what we do for the house will harmonize with our own personal taste.

Just as a man with a garden has the map of the world at his feet—since his flowers have come from every corner of the globe—so does the woman with a well-furnished house dwell internationally. Flowers represent the various climates of the world, furnish the various nations.

N one way, however, we lead the world—in household equipment. The article in this issue on electricity would perhaps be a curiosity, if published in some foreign countries. But even we have only begun to scratch the surface of what we have to offer in this field. In many sections electricity is either not available or too expensive for common use. We have still to harness our vast water power to the extent with which it is harnessed in some countries abroad.

This insistence on creature comforts—on well-equipped bathrooms, on labor-saving devices—is not always understood abroad. Some years ago a new hotel opened in New York and, to gain foreign patronage, it advertised in Continental papers, saying that it contained a thousand bedrooms and a thousand bathrooms. A well-known architectural journal, commenting on this, wanted to know, "But who ever uses a thousand bathrooms?

We grew so accustomed to these mechanical aids to creature comfort that often we do not realize what a blessing they are. Chester Aldrich, the learned architect, tells of visiting a Franciscan monastery in Italy this fall. While there, a party of young American Franciscan monks arose. They had all been accustomed to running hot and cold water and other modern conveniences of America. It made an amusing subject for speculation just how they would stand the rigors of the life.

HE Gardener's Calendar, beginning with this issue, shows a new arrangement. For several years we have framed it in various kinds of photographs—practical pictures showing how to do the garden work, glimpses of gardens, of prize-winning exhibits at flower shows. Now it will exhibit the pictures of those who, from the earliest times, have labored for horticulture. Perhaps you will say, "But why change?" For many reasons. First, we have run out of practical garden pictures. We had over 5,000 taken some years ago. Now they are used up. Secondly, we grew tired of that kind of picture and perhaps the reader did too. Thirdly we have not shown the portraits of those who have done great work in gardening and we thought they would make an interesting change. So you may expect quite an array, ranging from St. Dorothea, patron of gardens, to Peter Barr who collected narcissi in Spain.

WAR would seem to have no possible connection with walnut, and yet, in a recent English paper, we find these curious facts: "Every collector of old furniture knows that walnut was in vogue during William and Mary and Queen Anne; till the very end of the reign of James II all British dining tables were made of such wood; and many know that mahogany became the material for fashionable furniture under George I. But what hardly anybody knows is why walnut, that beautiful and durable wood, so fashionable from 1689 to 1710 or so, went so quickly out of use; why was "the reign of walnut" so brief?

"A biographer of Marlborough tells me that all the walnut trees in England, and all the existing English walnut timber, were commandeered by the Horse Guards in Marlborough's day, to be made into the muskets which our soldiers carried at Blenheim, Ramillies, Oudenarde and Malplaquet. I can give the more credence to that because of the report from Brussels in 1815, to the effect that about three and one-half million feet of walnut timber, which had been footed by the Germans and sent to Aix and Eisen, to be made into rifle stocks for the Kaiser's recruits."

The Main Streets of America have a great future ahead of them. Building prospects such as this are a dependent upon general prosperity. They give assurance to prospective home builders. They are a signal to go ahead with the erection of that house over which the owner has been hesitating.

THE city garden has the map of the world at his feet—since his flowers have come from every corner of the globe—so does the woman with a well-furnished house dwell internationally. Flowers represent the various climates of the world, furnish the various nations.

THE Garden Club of America lately held an exhibition, in the Ferargil Galleries, New York, of garden paintings and sculpture. It was one of the first concentrated efforts in this country to associate gardens with painting, and was one of the first attempts to put to paper paintings that were only indirectly concerned with gardens. There were floral still lifes, intimate landscapes, outdoor figure studies, and others, very decorative and delightful, that merely contained the word "garden" in their titles. A few of them expressed gardens in a tangible sense, by the suggestion of a bit of planting that the garden would recognize as authentic both as to the plants and the arrangement, and by a comprehensive view of the garden's design. It is of this kind of paintings which the ideal exhibition of garden paintings will eventually consist, for gardens and planting schemes are constantly being made nowadays which are worthy of such artistic interpretation. Many of the floral still lifes were splendid examples of how to arrange cut flowers for indoor decoration.

VEN though, during the war, we grew accustomed to quoting enormous figures, it is somewhat startling to see big figures applied to matters of peace. One doesn't ordinarily speak of the home in billions. It was a startling change, then, to pick up a recent report from Roger Babson and read the prognostication that brilliant statistician makes. He says that the total amount of new construction in the United States this year probably will exceed $5,000,000,000. Five billion!—And of this sum it is estimated that half will be spent in the building of residences. Two and a half billion dollars worth of homes! Then he goes on to say: "The important factor from the building standpoint is that a large part of the present boom is suburban construction. Nobody can say when the saturation point in new building will be reached. But, as a general rule the boom in city building is concerned, the time probably is not more than a year off when there will be as many townhouses, stores and offices as there are prospective tenants. Suburban building is different. It is dangerous to forecast the saturation point in suburban buildings."

It has long been evident that our cities had reached the saturation point in population. Street traffic has become congested almost with congested homes and offices. The logical reaction to this is growth in the suburbs and the small towns. The Main Streets of America have a great future ahead of them.

Building prospects such as this are a dependent upon general prosperity. They give assurance to prospective home builders. They are a signal to go ahead with the erection of that house over which the owner has been hesitating.

Mary H. Northend, whose poem “Tree-Doom” appears on the editorial page, is author of an autobiographical novel, “Trapping on Life.” As a poet, Harry Kemp needs no explanation. In his novel he has chosen the harder technique of prose, and has written a book that should be ranked among the leaders of the season.

Chandler Ireland, who has designed the two pages of valances for this issue, and Chamberlain Dodd, whose summer house is shown, are both decorators practicing in New York. Of the other decorators whose work is shown in this article, Hall are in New York; and Miss Gheen in New York and Chicago.

Mary H. Northend needs no introduction to magazine readers, as her name is familiar to them as a writer on New England subjects, on decoration and architecture. She is author of some eight books on these subjects.

Eugene Clute, who writes on Progress in Decoration has edited several decoration and architectural magazines, and is at present editor of “Pencil Points.”
THE APPROACH TO AN ISLAND HOME

It is inevitable that a house set upon a bed of solid granite should be built of that material, but one rarely finds it accomplished with as much charm as in the home of James P. Cahill, Greenwich, Ct. which has been made on an island connected by a causeway with the Connecticut mainland. The stone steps lead from the driveway, between a massed planting of rhododendron, laurel, yew, and pine, to the wide, flagged terrace before the entrance doorway. The original oaks have been preserved with praiseworthy care. Frank P. Whiting, architect.
THE ELECTRICALLY EQUIPPED HOME
In which Comfort, Convenience, and Pleasure can be Increased in Many Ways
by the Thoughtful Use of Electrical Current

ETHEL R. PEYSER

We have become a nation of home-builders. This condition has come about so quietly and gradually that we are scarcely aware of the great flood of desire for homes that has swept across this country. We have built nearly a million moderate sized houses in the past year and that is not half enough.

And these new homes are almost without exception built with that percentage of luxury which all Americans consider their just due. By luxury we do not mean extravagance—much wise economy has undoubtedly been practised in the building of these homes, on the site, the size, the number of stories, ornamentation, and even the number of rooms, but never do we save money on such essentials in constructional detail as lighting, plumbing and heating. It almost goes without saying that our homes must be bright, warm and sanitary, and this holds good down to the four room bungalow.

If you talk to a man who is going to build this spring, the chances are he will say little about the style of his house or the period of his furniture, but he will want to know everything you can tell him about electricity, the new methods of heating and the most modern ways of making his home safe and sane.

All these home luxuries today are considered when the house is being planned so that they may be incorporated in the very construction of the dwelling, and the price of a house is rarely estimated without including the outfitting of the cellar, the best possible bathroom and kitchen and that wonderful miracle worker of this past Century, electricity.

A wise old Irishman once said of American homes that "they had too much air and too little light." One questions if there can be too much air in warm houses, but there is no doubt that we are just beginning to understand how to light a house adequately and to realize that whenever it is possible the whole question of lighting must be thought out and placed on paper by the architect.

Of course this does not mean that a house cannot be wired for electricity after it is completed. Most of the old dwellings in New York have been done that way, just as in the very old ones, excellent systems of plumbing have been added. But if you are just thinking of building, plan for a beautifully lighted house from the very start. Keep light in your mind when you are wiring the cellar, the kitchen, the porch, the attic, the stairway, the halls, endless cozy spots besides.

By adequate wiring is meant introducing sufficient electricity into the house to permit enough convenient outlets for present and future needs. It does not mean that at the start every electric device in the world must be introduced nor that your homes should be perforated like a sieve with electric holes (outlets) for connecting electrical appliances. To wire your house sufficiently at the first is wise in just the same way that it is sensible to have good and sufficient plumbing in the house from the beginning. If you need a new washstand you can have it any day if your house is properly piped, and so if you have your house well wired when it is built, you can add outlets as you need them.

People who are going to build should make a point of studying into the questions
of illumination and power, and then have their houses wired in such a manner that they get all the lights and conveniences they crave. It is a real investment today to have in the moderate sized house at least two three-way or four-way switches. Why not have a switch on the porch which could light up the down stairs hall, the upstairs hall and the master's bedroom? And the porch should have convenient outlets, at least from two to four feet above the floor to protect them from dust and water. If the porch is at the back of the house a sewing machine could be attached to one of these outlets, or a little electric range, or a toaster for breakfast on the porch, warm days.

So important is the question of fuses and switches that it is well to consider their significance at the very beginning.

The electric current is brought into the house through the fuses centered in the fuse box. This box or central station should not be placed in the cellar or attic as is so often done, but nearer to the places of activity, in the center of the house.

The current as it enters the house is controlled by a switch, which, when "opened" cuts off the current from the whole house. This switch may be placed inside the fuse box, but if so, it is advisable to have the switch handle so adjusted that the door of the fuse box need not be opened in order to operate it. After the entrance switch is opened, the door may be opened and the fuse plugs conveniently changed. The location of the entrance switch and the placing of the fuse box would make an article in themselves. And one word of advice should be given here, to consult an electric light company before making definite plans.

The fuse is merely a connection of wires so adjusted that when the current becomes too strong it melts away, destroying itself in the act and preventing serious trouble. The fuses can be changed as easily as you can take out an old bulb and put in a new one. It can easily be accomplished by one of the maids in the house if she has been properly instructed in the matter. And there is a fuse now on the market which shows plainly when it needs renewing by a darkened square appearing in sight.

When the fuse box is installed it is wise to have marked on the several fuses the circuits which they govern. Furthermore, each fuse plug should be stamped with the number of amperes so that there is no need to guess the size of the fuse to be replaced. In electricity amperes are the same as a...
quantities of water flowing through a certain pipeage or the quantity of electricity which flows through a certain resistance when the pressure is one volt. A safety panel board with a door has recently been invented which makes fuse housing simple and the putting in of new fuses easy.

There are three kinds of switches:
1. Push button
2. Tumbler
3. Snap

1. The push button is familiar to the eye in wall switch plates.
2. The snap type is also an established item, snapping on all lamp (bulbs) sockets. Hanging cords and pendant switches are examples of the snap type.
3. The tumbler type (see illustration) is the newer switch. It is a tiny lever which, when your arms are full, you can push up or down with your elbow. It has all the good qualities of the button and the snap plus not needing two fingers to operate it and it works at the lightest touch.

There are four general house varieties of these "plants": (1) Single pole, (2) Double pole, (3) Three way, (4) Four way.

The single pole switch enables you from one point to control any one lamp or a collection of lamps operated together.

The double pole is used when it is desired to break the circuit in both sides of a switch. (The entrance switch referred to above is an example). To comply with the electric code, it is also used in the case of outdoor lamps that are exposed to the weather.

With these switches, save the three-way one, it is possible to control any circuit and its lamp or lamps from any two places. The light in the upper hall may be operated from that locality or from the lower hall; the living room ceiling light may be turned on or off from the living room itself or from the front hall.

The four-way switch may operate lamps from any one of the three places, and when it is placed between two three-way switches it gives an additional point of control. For example, with a four-way switch in the dining-room and a three-way switch in the living room and also a three-way switch in the kitchen, the dining room lights may be turned on or off from any of three rooms. And there are numberless other combinations.

You may also have a switch that operates from the master's bedroom which will turn on as many lights as desired—one in every room in the house if the wiring is adequate, furthermore, this switch may be so arranged that the lights can be turned off or on only in the master's room. There is no more convenient switch in the house than the tumbler switch just outside the closet. This switch is not dependent on the door opening or closing. For sometimes the light may stay lit on a door controlled switch and then the bills go up.

Put switches always where you don't have to grope for them. As for instance, just within the door, hand-high, next to the door in the hallway, or adjacent to the door that leads into the living room. Where two or more switches are to be installed side by side, they can be put under one plate.

While your house is still on the architect's drawing board, point out to him exactly where your furnishings will be placed, then arrange for electric outlets where they seem most convenient. If your piano is to be in one place and your book cases in the other, have the outlets so placed so that the reading of words and notes may never be an eye strain.

You know where you are going to have your bathtubs, your washstands, the win-

(Continued on page 80)
The home of James P. Cahill rises from the rocky summit of a small island off the Connecticut shore and is built of the same seam-faced granite that was quarried from the site to make the excavation for the cellar.

One of the most interesting details of the construction of the house disclosed by the plans is the massive thickness of the stone walls, a thing rarely encountered nowadays. All the shoreward rooms stress the importance of the view over the Sound.
The half-timbering is here a bit of authentic construction, being built up of chestnut logs from trees that, like the granite of the walls, were a part of the island.

An attractive feature of one of the gable ends is an inset arch over a triple casement.

The broad terraces overlooking the Sound are well paved with brightly colored slates.
A CERTAIN poet (none other than the one whose verses grace this page) tells in a recent book how he wandered about this country and the seven seas carrying one lone treasure with him—a copy of Keats' poems. It is the sort of thing a poet would do. It represents a fine spirit of the connoisseur. Rather than stay home and possess a hundred books, he chose to become a vagabond and possess one—the very best one he could select.

Contrasting with him is a certain man, married, father of children, an owner of a house and grounds, tied therefore in one spot and never to become a vagabond, whose eccentricity is that he would rather smoke one good cigar a day than three mediocres, would rather raise a dozen perfect dahlias than a score of questionable varieties, and who on building and furnishing his home, applied this same strict rule.

Both of these men are connoisseurs. They command respect for the high standards of their selections. When the one speaks of Keats, you feel that he knows what he's talking about; when the other talks of dahlias and cigars and chairs, you listen with respect. The standard of quality dominates their judgement.

SOME of this same spirit of the connoisseur must dominate our selections in choosing the design for a house and selecting its furniture. If ever the American home is to rise above mediocrity, both of those sides we people swayed by the demand for quantity. Houses are built and furnished in the same manner as Fords are made.

Step into the average living room of a well-to-do, cultured family. At one glance you can see that half the furniture is lacking in beauty and in reason for existing. There is too much furniture, and much too much of it is mediocre. Apply the standard of the connoisseur, and you would send half of it to the Salvation Army.

It was far better if that room appeared barren for a time. It was far better if the family were put to inconvenience. Have a few pieces and have them good. Select them slowly, acquire them with effort. Thus should the house be furnished.

IN his recent report Roger Babson figures that the residential building this year will exceed two and a half billions in cost. An appalling number of houses can be built for two and a half billions. One wonders how much of that expenditure the high standards of quality will dominate! Perhaps very little of it. The demands of a meticulous taste are exacting and exasperating. Workmen do not understand them. Builders are annoyed by them. Even some architects chafe under their restrictions.

This detail may be out of scale. Discard it and insist on one of proper scale. This piece of molding may be unsuitable. Refuse it and demand the one that is suitable. It is so easy in the confusion and delay of building to let well enough alone, to accept what is offered, to be satisfied if only the work goes ahead. The home builder is in precisely the position of the connoisseur who chose between one good cigar and three cheap ones. Perhaps you would rather have the three. Perhaps you would choose the easier road to building. Well, then you are that sort of person.

But say you have fought your way with builders and carpenters, insisted on applying the principle of quality—alas, the battle is only a third won! There is still the furnishing of that house and the making of the garden.

Of course, the easier way is to go out and buy the furniture at one fell swoop. The more difficult, and more satisfying course, is to purchase it piece by piece, following a preconceived scheme for each room. Here, if you are in doubt, you will solicit the aid of a decorator who is trained in such matters. But the room will not be finished over night. The proper making of curtains, the desirable upholstering of furniture, the lamps, the shades, the rugs, the paper or paint on the wall, all of these require time. In each process there is an amazing and exasperating amount of delay.

The making of a good garden demands the same slow development. Gardens cannot be grown in a day. The process of choosing the right shrub for this place and that, the business of selecting trees and herbaceous perennials and making lawns cannot be done without a definite plan or without the exercise of infinite patience.

HERE are two ways by which you can judge a connoisseur: he has a definite, well-thought-out philosophy of life by which his standards are guided, and he is capable of a patience that would pale Job into insignificance. His insistence on getting what he wants is colossal.

The reason why so many of us are not connoisseurs in the building of our houses, the furnishing of our houses and the making of our gardens is that we lack the philosophy of life which demands the standard of quality and we chafe under the delays that naturally accompany the accomplishment of good work.

Just how can these be acquired? Well, very few people are born connoisseurs and, considering the habits of the average babe, very few of us are born patient. These habits are acquired. They are not animal traits; they are habits which man, in his arduous ascent from the beast, has had to develop by slow and laborous processes. When he has achieved patience, discrimination, and the courage of his convictions, he is apt to have become a connoisseur.

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**TREE-DOOM**

To draw sweet sustenance from the earth
Without decourting meat that's slain;
With casing bark to fit one's girth
And stand unnerved in wind, sun, rain.—
To have waved leaves instead of hair
And a green color for a face;
Never to move through life elsewhere
But root forever in one place:
O, what a strange life there must be
In a broad, earth-rooted tree!

And yet, men say, when stricken sore
These shoots a space just as they're fell'd;
A sentence sweeps their innmost core
That by their downward rush is quelled,
As if, from base to crown, they tried
To walk but once before they died!

Harry Kemp.
You often hear it said that a house grows naturally out of the ground. This harmony of house and setting is produced only by a careful consideration of the site and the building materials suitable for that site. Thus, the home of George Taylor, Mt. Vernon, N. Y., rises on foundations of rough stone that support rough cast walls. The trim, balcony and shutters are of plain stained wood. These elements are harmonious with the woodland setting. Lewis Bowman, architect
THE FORMALITY OF FRENCH TOWN GARDENS

In Which Design Plays the Leading Role and Nature a Minor Part

MINGA POPE DURYEA

FRENCH gardens represent the triumph of man over nature. Ever since that 17th Century day when Louis XIV called in the rising young landscape architect, André Le Notre, and commissioned him to show plants to their places and keep them there, the gardens of France have been upon their good behaviour. The lesson of those eye-stretching vistas and knotted parterres of Versailles, Chantilly, the Tuileries, and Fontainebleau, has not been forgotten. Plants that are neat in habit and readily subdued to the purpose of their arrangement are the favored ones. All others are kept under strict surveillance. Wild gardens, one suspects, are grown in cages.

Almost every garden in France, from the dooryards of the Midi to the sophisticated schemes of the modern manors and châteaux, reflects this spirit of formality. An air of relentless symmetry extends over each detail of the designs. And therein lies the difference between formal gardens in France and formal gardens in England and America. Here and in England formality is generally confined to the main outlines of the garden. The plants of the flower beds and borders are arranged into irregular groupings and derive their chief charm from this method of thoughtful confusion. Small trees and shrubs that form part of the decorative scheme of British and American gardens for the most part grow independently and undisturbed. Vines clamber up walls naturally and with no obvious guidance.

In France, on the other hand, plants are placed in flower beds with strict regularity, and only such plants are used which will maintain this formality at all times. It hap-
pens that this style of garden planning is very happily suited to town gardens where a simplicity that is almost severe is well adapted to the compact area of the usual city backyard.

This Gallic idea of gardening, as it applies in the town garden, is splendidly illustrated in the accompanying photographs and plan. From the plan it will be seen how the two main paths of the garden continue the line of the garden doorways and steps to give the garden an intimate connection with the house; how each path ends upon some bit of sculpture or other garden decoration; how each grass plot becomes a well proportioned panel decorated by flower beds and borders that are essentially strips and spots of a single color.

The vines on the walls have been led into architectural paths. Trellises have been provided for them to a height of 5' except where it has been desired to furnish a background for a piece of sculpture, an urn, or a wall fountain. In these places round and flat arches spring between the solid walls of ivy. The vines do not vote. They have no voice in the direction or the character of their wanderings. They are given a guide and, according to that guide, they grow. And amid the artificiality of the town garden the effect obtained in this manner is altogether appropriate and delightful.

The flower beds in this garden are planted with begonias. The long border at the side is filled so compactly with a small, coral pink variety that it is almost as though someone had unrolled a coral colored carpet on the grass. The oval beds in the central panel of turf are filled with the large fringed type of the same plant. These beds must be emptied each Fall and filled each Spring, but it must be said for the plants that they require very little attention during their long blooming period. If there is a lack of variety of color there is also a lack of trouble.

The larger plants in the garden are generally, as in this case, hydrangeas in tubs. As with begonias they offer beautiful masses of continuous color throughout the Summer with the slightest amount of attention. It is unnecessary to protect them in the Winter because, at that time, they must be carried bodily indoors, where they may be forgotten until the approach of warm weather in the Spring.

There is much to be learned from the French manner of gardening, and from this particular Paris garden, which may be applied with advantage to our town gardens in this country. First of all it is necessary to make the design interestingly formal and composed of materials which will be substantial and permanent, as the paths, vines, sculpture, and turf panels of the example shown here. Then it is necessary to use simple plants simply. For when city gardens require a great deal of gardening they are apt to slip into a state of neglect—as French gardens rarely do.

Woodbine and wisteria drape this French facade and add another picturesque note to an Empire exterior.
The fine old fireplace in the hall is part of the original house as it was built by a certain Richard de Ropplegh in 1453. It was brought to light in the course of the alterations executed recently.

West End, Chiddingfold, Surrey, England, dates from the 15th Century. This view is of the weathered tiles and half-timbering of the south end. Harry Redfern was the architect of the restoration.

The fireplace in this bedroom dates from the same period as that in the hall. The ceiling is beamed and the timber frame of the house is seen in the walls. The floor here is made of elm planks, which have taken on a beautiful color with the passage of time.

A TREASURE from the XVth CENTURY
This view shows the most remarkable feature of the house—the long unbroken line of windows which lights the living room. It is unusual to find such a generous provision in a house of this period.

Seen from within, the line of windows lends a peculiar charm to this long, low parlor, with its heavy beams and its flooring of wide oak planks, its simple window draperies and the sparse furnishing.
The curtains at the right of plain green glazed chintz edged with narrow pleatings of mauve have a decorative valance of green pleated co-cardes against a plain mauve ground.

**DECORATIVE NEW VALANCES**

Designed by

CHANDLER W. IRELAND

Charming for a young girl’s room are the curtains above turquoise taffeta with a valance of four pinched ruffles in turquoise, green, salmon and yellow with turquoise pom-poms.

The pointed edges of peach colored satin curtain and valance above are picoted in green. The valance is made with a French heading and long narrow tiebacks add a graceful note.

Often it is inadvisable to cover the trim. In this case a looped valance of heavy red fringe hung from large dull gold nails is used over changeable red and gold taffeta curtains.
of flowers and
g. gay color to
chintz edged with
red wooden beads

The valance in the cen­
ter of the page, shaped
somewhat like a pagoda
is of flame colored taf­
feta, each point edged
with a brilliant jade drop.

Here the valance and cur­
tains are cut in one form­
ing an attractive arch effect.
The material is plain green
 glazed chintz trimmed with
orange cut wool fringe

Unusually distinctive is
the valance above of apricot
 taffeta ornamented with
sprays of colored glass flow­
ers gracefully connected by
swags of clear crystal.

Curtains of gold and brown
brocatelle edged with tassel
fringe make dignified living
room hangings. E n t w e e n
the scallops of the valance
hang large Italian tassels.
THE BEAUTY OF DARK WOODWORK

We Draw on Both Native and Foreign Forest for the Woods to Give Our Rooms Distinguished Atmosphere

MARY H. NORTHEND

The finishing of interior walls is a problem that changes continuously, for with each new combination of colors, appropriate backgrounds are demanded, backgrounds that are suitable for correct room picturing. Walls are a structural necessity, lending as they do to each individual room a privacy that could not have been attained if mere hangings were utilized. Yet the spacing of rooms, especially in a small house, taxes the architect's ingenuity to the utmost, as all elaborate conceptions must be eliminated and every inch of space utilized in order to produce right results.

Simple walls are an absolute necessity for only they are in sympathy with the furnishing, yet they must be carefully planned that they may lend added space to rooms already so limited in size as to appear cramped, a fatal mistake in apartments where women live the major part of their lives and the man of the house rests from his work and worry.

Wood has been used for wall finish ever since houses were built, never losing its popularity through the ages, so that today, when there are so many kinds and tones on the market, it seems a very simple matter to work out harmonious schemes, not only in small houses, but large ones and through its use to lend dignity to the home.

In our early architecture there existed a definite charm brought about through the bold spirit of the master builders, a fine example of whose work is still in existence in the Fairbanks House at Dedham, Massachusetts, where the oldest room retains its original feather edge boarding, the ancestor of dull dark woodwork in America.

We find an interesting example of native wood finish in the white and pumpkin pine used in some of our fine old houses, mellowed and smoke-stained by the fires that burned continuously in the cavernous fireplace. Color tones, the first semblance of interior decorating, appeared here, created through the garlands of dried red peppers and bunches of yellow corn depending from the ceiling beams. And an added decorative charm was given by placing pewter, brass, and copper on the dresser, repeating the color note by decorating the fireplace mantel in a similar manner.

Even the pots and kettles that hung on the crane added interest, with the glow of the firelight playing over their brightly polished surfaces.

The next step in dark woodwork came when larger and better houses were erected, and the owners, recalling the manor houses across seas, imported dark woodwork for interior use. This is true in both of the Lee manor houses in Marblehead, Massachusetts, the woodwork ready for insertion having been brought over in the holds of the ships. Here simplicity of the interior finish is livened by priceless hand tooling, the handicraft of Grinling Gibbons and Samuel McIntyre.

As time passed and the country became more thickly settled, we find that woods for wall treatment were freely used, and there were so many kinds that they could be suitable for decoration in both large and small houses; the color note varying to such a degree, that even in smaller houses it was possible to include dull dark wood for interior finish.

Many of us have become so accustomed to the use of white painted backgrounds, which were a necessity to bring out the value of dark, rich, Colonial mahogany furniture, that we have failed to appreciate the value of these wonderful dark woods, in fact, we have taken little pains to acquaint ourselves with their color value, depending upon the few unrelated facts gleaned here and there, often incorrect in detail, thus prejudicing the public against its use.

Then, too, wood seemed such a common means of interior finish that little thought was given to its study. In these days, however, with the whole world at our doors and much of the fine woodwork in foreign lands purchasable, we are finding out what a charming setting it is for rooms where rich tapestry or colorful fabrics are a necessity.

Architects, too, are realizing how invaluable these dark woods are, and impressed with their increasing value are searching the lumber yards both in Boston and New York to discover rare bits that may have lain neglected.

Butternut was used for the paneling of this oval reception room in the New York home of Mrs. Willard Straight. Delano & Aldrich were the architects.

A slab of mahogany showing the delicate grain of that beautiful wood. Another type and cutting of mahogany shows quite a different grain pattern.
for years. Through this search priceless pieces have been discovered which are being utilized for the most costly residences in New York, Philadelphia, and Boston. Carefully refinished, these fragments are suitable for any mansion. Particularly is this true of mantels and doors as well as window frames and wainscoting, which are given practically their original setting, with furniture and household decorations of the same era, arranged with infinite taste and knowledge.

Doubtless many of the older cities and towns contain examples of this early American woodwork; especially in the houses which are tenantless and dilapidated can it be secured in various degrees of excellence, for many of the craftsmen of the early days were skilful designers as well as clever workmen. What stories this old woodwork could tell had it but the power of speech, for through the doorways of many of these mansions have passed famous ladies and Colonial heroes.

So the old American dull woodwork is taking its place beside that brought over seas, giving some of our modern houses a dignified charm which is most impressive. There is another advantage in the use of this old material; for new natural wood, even if kiln dried, is liable to warp. And naturally it cannot compare with the richness which the old woodwork has gained through weathering for centuries. All wood is porous, and when it is first dried out it readily absorbs moisture and is easily affected by climatic conditions. Therefore, it takes much seasoning to achieve a condition satisfactory for use in our homes. Beautiful woods have a value of their own; for many varieties show most exquisite grain, and yet there are no two pieces alike.

There is a range of natural color in our different woods that gives us a rare selection. And the richness of wood finish may easily decide the choice of hangings,

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The gateway below, designed for his own garden by Thomas Hastings, is a hooded structure of the Georgian period but is colorfully detailed in the Italian spirit.

A bridle-path gateway with gabled, picturesque piers laid up of brick, stone, stucco, and slate, and operated by long handled levers fixed at about 18 hands height.

The charm and effectiveness of inexpensive materials unpretentiously arranged: a hawthorn hedge, a fence, and a rose-hung gateway.

A small oaken gate, adze-hewn and pegged, harmonized delightfully with the window trim of oak, handled in the same manner, on a house in a British vernacular style.

A stone arch in the garden wall filled by a white, grilled door helps to achieve an air of seclusion and affords a nice contrast in materials.

In the enclosed terrace of the house of B. B. Bryan, at Great Neck, L. I., designed by Patterson-King, a Georgian gate extends a graceful welcome.
WHEN YOU PLAN YOUR GARDEN
Give It a Gateway or Two so That Each Entrance and Exit May be an Occasion

RICHARD H. PRATT

To be successful the garden gateway should be both a siren and a signature. It should hold an allure, but it should also hold a promise. And its own beauty should be equalled by that of the garden upon which it opens, for the loveliest gateway in the world would be something of a fraud if it led onto a dreary aspect. It should be a temptation with a happy ending.

In its most elemental form a gateway is nothing more than an opening in the wall, fence, or hedge that encloses the garden. What lifts it above the commonplace is the way in which it becomes an enticing decoration and the faithfulness with which it indicates the spirit of its garden. If the garden is designed along simple lines the gateway should share the same modesty; if the garden rises to glamorous heights of formality the entrance should soar with it.

It is this extremely important detail of appropriateness which must be kept in mind more than any other. For the garden gateway, after all, is a sort of distilled essence of the garden. In fact, one of the most retiring garden gateways in the country is made one of the most successful by little else than its quality. It is a simple, tiny affair consisting of a row of pines, is distinctly related to the house that, likewise, is built in the English spirit of an interesting combination of stone, brick, and stucco.

Perhaps, technically speaking, each gateway should include a gate. If there are animals to be barred from the garden, or if a sense of privacy is to be suggested, a gate will be a necessity. In any case there is sufficient excuse for a gate—even row of pines, is distinctly related to the house that, likewise, is built in the English spirit of an interesting combination of stone, brick, and stucco.

When a gate is to be swung across the opening; or the hedge ends may be marked by posts or piers of wood, stone, brick, stucco, or combinations of these materials. In any of these latter instances a gate or a pair of gates may be hung. These free standing piers should fit tightly against the hedge ends to avoid an unsightly "leak" between the gate and the enclosure.

When the enclosure is a fence or lattice, the gate piers should repeat the design of the posts that form a part of the fence. They may be larger in size but their scale should be no greater than the others. An especially good example of this type of gateway is shown at the bottom of page 52. Very often the posts of the gateway and fence are kept at the same size and the accent is marked at the entrance by adding to the gate piers, in walls of stone, brick and stucco, some detail, such as a well turned capital. The wall ends at the gateway should be finished off in such a way that the entrance may be definitely marked. This can be done by slightly enlarging the wall ends into squared piers, and also by topping them with stone, brick, tile or with cut or molded capitals. The whole point is in some way to accent the opening. If a gate is to be swung across the opening

As with this white arched gateway in a New Hampshire garden, designed by Charles A. Platt, it is possible to make the only architectural note in the garden an effective picture from any point in the flowered enclosure.

In the next article of the series: When You Plan Your Garden, the design and construction of the pergola will be discussed together with the much mooted question of its place in the garden scheme.

(Continued on page 112)
THE FIRST STEP IN GARDENING
Some Suggestions on How to Get the Best Service
From the Spring Seed and Nursery Catalogs

ALEXANDER DORN

SINCE the passing of the 18th Amendment, indulging in nursery and seed catalogs is the only lawful—and most popular—form of intoxication permitted the American people. Intoxication it certainly is. Weeks before the first warm whiff of spring air, men and women everywhere have been furiously studying catalogs, making out lists, tearing them up and making them over again, spending hypothetical thousands and then reducing them to a few actual dollars. It is a grand orgy! It is a legitimate, significant and perfectly delightful orgy! But, like any sort of orgy, it has its morning after.

Of the making of seed and nursery catalogs there is no end. But reading even a mere half dozen of them requires a strong will and a clear head. The peculiar form of confusion that follows on the perusal of many catalogs may bring disastrous results to the gardener. He may become a seed profligate. These words are written not to prevent him becoming a profligate—that would be quite impossible!—but to help him derive some benefit from his orgy.

The first thing that is desirable in a seed or nursery catalog is the truth. Honest descriptions, simply written, devoid of rapturous exaggeration is the desired feature. The gardener reads a flowery description of some annual. It is pictured in its perfection. He visualizes himself as creating that perfect blossom. He buys the seed, plants it, cultivates the seedling—and when the flowers appear they may fall short of the catalog description. In nine cases out of ten he will blame the seeds and the seedsman. The same is true of nursery descriptions. The home owner, for example, pictures a grove of dogwood in the back of his garden. His purse prevents him buying large trees. When the trees come, they are little affairs—and he waits several years before he has his grove. Of course, much of this can be blamed on the stupidity of the gardener or on his method of handling the plant material, but it also can be partially blamed on the men who write the catalogs. Consequently, the first rule for the beginning gardener is to avoid those catalogs that contain exaggerated statements. You will find that well established firms are satisfied to let their seeds and plants speak for themselves. Those are the firms to patronize.

On the other hand, the descriptions must be adequate in addition to being accurate. The reading matter in the catalog should help the amateur make

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Among the 1923 novelties is a new aster, "Amazon," lavender pink, that grows to unusual size. It is grown by Charles Elliott.

A. E. Kunderd, who gave us ruffled gladioli, has created a fringed type. It is very rare.

The hybrid cactus dahlia "The Marchioness" is a new creation brought out by M. G. Tyler.


A new baby aster "Tom Thumb," 8" high, with double and semi-double flowers. Hart & Vick.
The living room above is in the home of Mrs. Edward Roberts in Paoli, Pa. Butter colored walls, gold hangings and furniture done in crimson silk, make an exceptionally inviting interior. Miss Gheen, decorator

A living room of much dignity has oak paneled walls, a decorative plaster ceiling, furniture done in green damask and Jacobean tapestry and hangings of Elizabethan crewel work. Chamberlin Dodds, decorator.
Much of the charm of this living room in the New York apartment of Mrs. Geoffrey Bonnell is due to the clever blending of colors. Pale Adam green walls and wine colored taffeta hangings combine charmingly with the toile de Jouy on the sofa. Diane Tate and Marion Hall, Inc., were the decorators.

A bedroom in this same apartment has light gray walls and woodwork, striped taffeta curtains in blue and apricot and an old-fashioned flowered chintz on the furniture. The blue painted bed matches the graceful draped dressing table and has a spread of fine cream colored net over flesh pink satin.
The dining room in Mrs. Bonnell's apartment repeats the color scheme of the living room. 18th Century Italian walnut chairs have seats covered in red and gold striped damask. The table is of the same period and combines well with the old Queen Anne cabinet. Diane Tate and Marion Hall, Inc., decorators.

This picture shows a corner of a bedroom in the home of Mrs. Harry Payne Bingham. The gray-blue walls, panelled in purple and cream, make an effective background for the massive hangings trimmed in rose, purple and jade and the old French furniture in striped silk of the period. Baron Vorna de Vaux, decorator.
A small, paved garden, simply planned, set within a stone wall of dry masonry.

A ribbon of rectangular flags marks the center-line of this border.

A child's garden with pool, birdhouse, swing, sandpile, and playhouse.

A broad, open garden overhung by a picturesque cedar of Lebanon.

THREE GARDENS FOR GROWNUPS
And One for Children.
FAIENCE OF OLD FRANCE

In The Colorful Porcelains of Rouen, Moustiers and Marseilles
The Collector Finds Engrossing Interest

GARDNER TEAL

The history of the potter's art is filled with many unsolved mysteries. This is particularly true of the history of the early faience of France. We find it difficult to understand why French craftsmen appeared to take no thought of the fine maiolica wares of the Italian potters in the early days. They might easily, it would seem, have followed the methods of the craftsmen of Gubbio.

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In the English type of house the supporting roof timbers are often exposed. The space between the timbers is plastered in the same manner as the walls. The architects of this were Peabody, Wilson & Brown.

In houses of Italian precedents the supporting floor beams are exposed and the space between paneled. This style was adopted for the home of A. J. Thomas, architect, at Hartsdale, N. Y.

A decorative coved ceiling has been created in this residence, the home of W. J. Brainard, Scarsdale, N. Y., by heavy moldings placed to form regular panels. A. J. Bodker, architect.

Geometric patterns worked in plaster is the contemporaneous ceiling for Jacobean rooms. Here it has been used in the home of W. M. Wickes, near Baltimore, Md. Smith & May architects.
A FIRST glimpse of the vast blue arch that covers the Mediterranean is a thrilling experience, just as a sparkling starlit night at sea seems to exalt one's spirit. For the time being these great expanses become the ceilings of our world, and there is an immense encompassing peace in the boundless space that curves above us in magnificent vaults from zenith to horizon.

The idea of the ceiling, at least for great cathedrals and palaces, must have sprung from this vision of the sky as a covering of all the earths. And that is why so often the most splendid of the mediaeval ceilings were arched and vaulted, giving something of the sky's peace.

In France, from the time of Louis XII, vaulted ceilings were introduced and carved and painted or covered with rare tapestry testers attached by hooks, or boarded up in the manner of barrel vaults brilliantly painted. Often the spaces between the timbers were cut in panels and enriched with gold.

In the reign of Louis XIII, finely wrought stucco ceilings gained prominence, sometimes richly colored. The plasterers became immensely important in the scheme of elaborate ceiling development, and some of the most significant Italian craftsmen devoted their attention to the creation of ornate stucco ceilings, walls and chimney-pieces. About this time stone slab ceilings became fashionable with exposed timbers, often painted and always carved.

In that gorgeous reign of the dapper little king, Louis XIV, palace ceilings became sumptuous to the point of suffocation. They were vaulted and domed and adorned with elaborate swage, often carved and frequently painted. And walls with equal magnificence were built up to the ceilings. Not an inch of bare space re-

(Continued on page 82)
On the balcony one finds the same gay tones in the iron table painted yellow, the Spanish peasant chair in green and yellow and the Spanish rug in these same bright colors.

The furniture in the living room is of the painted peasant type in orange, green and yellow. A painted wood valance and yellow checked gingham curtains carry out the scheme.

All the furniture in the tiny bedroom is built-in after the manner of old Normandy and Brittany cottages. Bright Portuguese cotton prints make the cover and curtains yellow furniture and slip covers in striped green and cream complement the yellow walls, curtains and various accessories in these tones. All Decorations by Chamberlin Dodds.
WHEN a decorator takes an old ice house perched at the far end of an inlet and turns it into a livable and desirable home, the results are apt to be worth studying.

The charming and unusual little house shown on these pages is the Connecticut home of Chamberlin Dodds and amusingly named by him "La Chaumière Toquée." Originally an old ice house and later a stable, it is so close to the water that at high tide one can almost bathe in the living room. In fact, the small balcony which extends out over the water in the manner of the French river houses gives one quite the impression of being on the deck of a boat. This is one of the gayest spots in the gay little house for it is entirely enclosed in glass, the large square lattices painted white on the outside and jade green inside. The furniture which consists of iron pieces painted bright yellow and decorated peasant chairs is exactly right in color for the old Spanish rug in tones of green and yellow. Over all is a black and yellow striped awning of painted tin.

Again the brightest of colors combine to make the living room wonderfully gay. The wide boards of the walls are painted lemon yellow with a jade green trim. In keeping with the simplicity of it all ruffled yellow checked gingham curtains outline the doorway and frame the windows, hanging from a brightly painted wood valance. Here the furniture is also mostly of the peasant type, painted orange, green and yellow. Striped slip covers in green and cream and old color prints on the walls carry out these tones while an occasional new note of lavender is introduced in the Italian and Spanish pottery.

Up a very short and tempestuous stairway are two bedrooms, one master's and one guest room. The former with whitewashed walls and furniture built in tightly after the manner of the old Normandy and Brittany cottages has old Portuguese cotton prints at the windows and on the beds. These are quite in keeping with the vivid color of the rest of the cottage.

THE CONNECTICUT HOME
OF CHAMBERLIN DODDS
The living room, which is as authentic as the exterior, is finished in an austere Italian manner. A gallery runs along one end, with steps leading down to the level of the floor. Rich color is found in this floor of rough textured orange-brown tiles.

The living room mantel, of course, is an Italian antique and so is most of the furniture. The treatment of the window can be found in many Italian villas.

The west and southwest view of the cortile or court shows the loggia with its simple wrought iron railing and the formal layout of the box-edged garden beds.
COLONIAL HOUSE

JAMES O'CONNOR, Architect
One side of the court is fenced in by a pergola raised above the level of the garden. The railing of the loggia is repeated on this side. The flower beds are box-bordered.

In addition to the interior courtyard is the walled entrance garden. This forecourt is pebbled, in the style of old Italian gardens, and the same treatment is given the court.

The home of Francis L. Steeken, St. James, Long Island, a rare example of authentic Italian architecture placed in an American setting. In every detail—the roof, the doors, the windows, the character of the walls—its Henry Corse, Jr. of Butler & Corse was the architect.

The exterior of the house is quite austere, the only relief on this south front being the door surround, the iron grilles and lantern and the corner planting of well chosen evergreens.
Above and at the right are front and end views of the Long Island home of H. S. Ladew, remodeled by James O'Connor. The old hand-rived shingles are still in evidence and the porch is graced by slender Classic columns.
Delicate buff is the color of the sand-finished walls of the Ladew sitting room. The fireplace is of stone, and on either side of it, sold to the ceiling, are bookshelves. Old English furniture predominates here, and comfortable chintz covered armchairs flank the open fire.

The floor plans are particularly interesting. Note especially the servant section—the good sized sitting room, convenient kitchen, large bedroom, private bath and pressing room—over twenty per cent of the house space. The master’s suite comprises bedroom, study, and bath.
W e demand a great deal of our floors these days, not merely that they should be clean, warm, dry; we also want them comfortable to walk on, attractive to look at, inconspicuously sanitary to live with. We even expect these practical modern floors to be immensely inviting in soft mellow, old tones or with bright, pure, invigorating colors.

In a vast variety of materials and forms, these modern floors bring back to us recollections of the weather-beaten tile floors of old French cloisters, of the fine concrete floors in the 12th Century houses of Bavaria, or that rich wood floor that ornamented the stately room at Fontainbleau where the little Austrian Queen listened to the sweet tinkle of Rameau and Gluck on her fragile painted spinet. We like these ways of finishing floors, this article will be limited to what we are going to call permanent floor coverings. The actual construction of a floor we have already treated in the March last issue, going into the details of laying the floor and preparing it for this permanent covering, which may be later on further decorated with carpets and rugs, or the covering itself may be so beautiful that it does not desire or require any further decoration.

It is worth considering that the floor of your house is the only part of the actual construction that is used. The walls and ceilings are for comfort, convenience and beauty, just as essential as the floors; nevertheless, only the floor is a matter of utility, and utility here must include such qualities as resilience, dustlessness, a capacity for withstanding pressure, moisture and cold. It must also stand for fireproofing, odorlessness and noiselessness and be insect proof. In addition you hope for distinction and insist upon economy. When it comes to selecting the style of floor you want, counting upon durability of course, the type must be suited to the kind of architecture, to the furnishings you will put in your room, to your color scheme, and, of course, (which almost goes without saying) to your climate. There is an immense variety of different materials to be had in permanent floor coverings and these in turn will be limited to what we are going to call modern floor coverings. The earliest reference to the use of parquet floors is in the diary of John Evelyn in 1678 in which he says that the palace of the Duke of Norfolk had rooms parqueted with cedar, yew and cypress. The oldest parquet floors to be seen today are in Italy, and it is from Italy that they came up to England, France and Germany. Of course, in those days they were only in great houses, and it took a remarkable craftsman endless time to get them down. Each floor being planned individually. It is really almost a miracle the way in which these beautiful parquet floors are planned today, closely imitating the finest of the old world floors, and yet ready to use, so that an entire house can be laid and finished with little more trouble than putting down the simplest floor coverings. And with but reasonable care these wood floors need only be put in order twice a year.

There are many factors to consider when choosing the specie of your floor. It is not only the cost of the material but the outer appearance of your house that you intend to spend your money on. Making your house a comfortable and practical place to live in. If floor covering is left until you begin to furnish, you are very likely to do it with too economical a spirit; because of course, your first heavy expense will be the architect demands in his specifications. You must know how you want your house finished from the beginning, because at the beginning you decide upon the style of the exterior; and if the house is to be effective, the interior must correspond to the period of architecture.

Having decided upon the style of your floor you begin to take up the question of material. Will it be stucco, wood, metal, composition, will it be covered entirely with carpets or is it intended to have a floor so interesting that you will only want an occasional rug in harmony with your scheme of furnishing? These things should be understood and decided upon from the start. It will save you money, time and the worry and expense of many changes, because a haphazard floor is never very satisfactory.

If a very personal and unusual house is being built, the floors will be thought out very carefully. If your architect has planned a French or Italian structure (which is actually often done in America) he will undoubtedly suggest that your floors be fine hard laid mosaic in white and green, gold and brown stone or marble. This will be expensive, but very beautiful; or for your Italian dwelling you may have a composition floor in huge squares of lustrous black and white which will look quite antique after a few thorough waxings. For a house fashioned in the old Tudor way, stone slabs could be laid, at least for the entrance, either in neutral or warm colors and sometimes combined with marble, producing an effect infinitely rich and unusual—the blocks being obtainable oblong, square, with uneven edges, roughly dressed, and laid with wide joints, either in formal or informal patterns.

Ever since the making of beautiful houses began in Italy, France and England, wood floors have been greatly in favor. The earliest reference to the use of parquet work for floors is in the diary of John Evelyn in 1678 in which he says that the palace of the Duke of Norfolk had rooms parqueted with cedar, yew and cypress. The oldest parquet floors to be seen today are in Italy, and it is from Italy that they came up to England, France and Germany. Of course, in those days they were only in great houses, and it took a remarkable craftsman endless time to get them down. Each floor being planned individually. It is really almost a miracle the way in which these beautiful parquet floors are planned today, closely imitating the finest of the old world floors, and yet ready to use, so that an entire house can be laid and finished with little more trouble than putting down the simplest floor coverings.
The home of Joseph Suntley, Great Neck, L. I., is a Colonial clap-board house of comfortable proportions, as is attested by the wide verandah and the range of dormers. The chimneys are of whitewashed brick.

The number and size of the rooms in proportion to the size of the house are unusual. This has been made possible by omitting the hall and putting the stairway in a minimum of space. Patterson-King, architects.

The number and size of the rooms in proportion to the size of the house are unusual. This has been made possible by omitting the hall and putting the stairway in a minimum of space. Patterson-King, architects.

In order to secure complete privacy the garden is located in the rear of the house. It has been made an important feature, with its planting of evergreens and beds of herbaceous flowers and charming little arbor gates.

On the second floor are found four bed chambers and two baths with a plenitude of closets, and, in the wing over the kitchen, two maid's rooms, a bath and the service stairs. The attic is reached conveniently.
The English cottage was architectural ancestor to the home of H. Harris, Mt. Vernon, N. Y., as is shown in the half-timber, the dip of the roof and the pleasant ranges of casement windows. Lewis Bowman, architect

Though the house is small, the rooms are commodiously arranged both upstairs and down.

The entrance is tucked away in the angle formed by the living room and the enclosed porch.
Lively colors are found in the walls and roof of the home of Fayette Baum, Syracuse, N. Y. Both the brick and the slate being variegated. Contrast is found in the white trim and keystones. Dwight James Baum, architect.

Upstairs the plans show the owner's suite of bedroom and bath, a guest room and a well-lighted sewing room. Both upstairs and down this house is suitable and adequate for an elderly couple, as is its purpose.

Entrance to the house is reached through a gate of high brick pillars and wrought iron. Then one comes to this Georgian doorway with its simple columns and arched pediment and its carved over-door panels and trim.

The first floor plan is irregular, the entrance and hall being in one corner with the service behind. The living room and dining room are generously proportioned. French doors lead from the living room to the porch.
HOW DO YOU ENTER YOUR HOUSE?

The entrance to the home of George Taylor, Mt. Vernon, N.Y., is found hidden away under the shadow of the lower eave. Lewis Bowman, architect

To enter in the Colonial manner, one has a door such as this, with a decorative frame under a Palladian window. Dwight James Baum, architect

In a brick house the entrance door may be enriched with decorative iron and its frame delicately carved, in contrast with the bricks' roughness. A. J. Thomas, architect

The verandah entrance door may have simple Colonial lines with a semicircular light. The home of Charles Robinson Smith at Stockbridge, N.Y. Coffin & Coffin, architects
THE PROGRESS OF DECORATION

Having Arrived At A Human Attitude Toward The Traditional Styles

Our Rooms Become More Livable

EUGENE CLUTE

The viewpoint in interior decoration and furnishing began to shift a few years ago with the coming of age of our own generation. Though we are using the same forms and drawing upon the same historic sources that supplied the prototypes for the room treatments of the 19th Century and the earlier years of the present century, though we have not created a “modern style”, a change that is revolutionary is well under way. It is profound, a thing of the spirit, a natural and necessary manifestation of our attitude towards life.

The period from the end of the Civil War to the opening of the World’s Fair at Chicago in 1893, was one of industrial and business development, but was marked by bad taste and general ignorance of the art of the past. The World’s Fair was a revelation of really worthy art to hundreds of thousands of our people; it marked the beginning of an era of academic study in art, with very little genuine understanding or appreciation.

Refusal to follow in the footsteps of our elders along the path of academic dullness, has placed us in such a position that it is wise for us to define our aims and to consider how we can best use the wealth of decorative precedent that has come down to us from the past.

For the meticulous observance of a narrow interpretation of “purity of style”, and a mortal dread of anachronisms, we are substituting a more intelligent and sympathetic use of the period styles. Having acquired knowledge, we are now gaining freedom. Instead of accepting pronouncements on “good taste” we are substituting a will to express character in decoration. Instead of cut-and-dried schemes, we want rooms that have the breath of life.

With this change of viewpoint, a kind of interior decorator that is different from most of those that flourished in the last generation has come to the front. Men and women who know how to use old furniture and furnishings in a new way and to employ with understanding present-day furniture and fabric designs inspired by old work are making real their client’s conceptions of suitable home surroundings.

Let us try to visualize some of the old interiors and the life of which each served as an expression.

Among the most attractive of present-day interiors are those inspired by the rooms of the cottages built by the early Colonists. This simple kind of cottage and its prototype, the old English cottage, will repay study. Some of the existing cottages in New England have been preserved or restored and refurnished with old pieces so that they give us a fairly trustworthy impression.

The adze-hewn beams of the low ceiling, the big, broad fireplace, the simple mantel, the quaint, hand-wrought crane and the roomy settle are features that we may well employ to give to a living room of today the air of peace and contentment that reigned in the homes of the men and women who built their houses on the edge of the wilderness in Colonial days.

Every detail of the room that often served both as living room and kitchen in the early American cottage, gives forth the spirit of the family circle that gathered nightly about its cheery fire—the children and their elders, a white-haired grandparent, perhaps, in the warmest corner.

The flint-lock resting on pegs over the fireplace, where it was ready at hand for either hunting or defense, gave a sense of security to the room, while the spinning wheel at the fireside supplied the complimentary feminine note by suggesting domestic industry. Whether the flint-lock and the spinning wheel should ever have a place in a living room of today, since their usefulness has passed, is an open question. Their inclusion is likely to seem a bit forced.

I f we would have the spirit of the old cottage living room in a room of ours, we must avoid all pretense and all ostentation. It is well to remember that the early American cottage was a very different kind of home from the Georgian mansion and that the furnishings and the details of the one are, in general, out of place in the other. A few fine pieces of furniture, fine in line and proportion but not ornate, may well be used in the cottage interior. Such pieces were sometimes the prized possessions of a family that lived in a very simple way. They occasionally give a note of refinement and they afford relief from the monotony of furnishings all strictly of a kind, for a certain amount of variety suggests life, prevents the unpleasant impressioin of a room furnished all at one time, and never subjected to natural changes.

The greater part of the furnishings of the cottage were, of course, of the simpler sort. Chairs of the Windsor type and straight-backed chairs are in the picture, so is the gate-leg table, but elaborately carved Georgian chairs are most certainly not.

As for wall treatment, we find in the existing cottages, walls of vertical boarding and walls covered with hand-printed papers that show scenic designs in a repeating framework and other quaint designs of moderate size. Fortunately a number of these papers found on the walls of old houses have been reproduced faithfully by an American maker of wall papers and are available for our use. White-painted, wooden paneling, if very simple, provides a suitable wall treatment for a living room of the early American cottage type. A floor of wide boards, a few rug, some pewter and brass, about complete the ensemble. If throughout the decorating and furnishing of an interior in this manner we keep in sympathy with the life that was lived in the old-time cottage, we may be fortunate enough to light the fire on our hearth from that of the early Colonist and come to know the full meaning of the word home.

Several laden with valuable cargoes passed in and out of our New England ports in Georgian times, sailing distant seas and piling up wealth for their owners, who built themselves mansions fashioned after the homes of the well-to-do in the mother country. Other men of importance in a business or official way did likewise. The carpenter-architect was busy. He drew upon a small stock of ideas gleaned from books and upon a large reserve of native ability. There is evidence in many an old house that some of his kind occasionally did weird things in experimenting with combinations of moldings and in other ways. On the whole, however, the work of the carpenter-architect was wonderfully good. We must not, of course, overlook the influence of the men of education who, though they were not architects by profession, gave us buildings that commanded our respectful admiration.

Whenever we attempt a room in the manner of the Georgian mansion, let us keep in mind the restraint, the dignity and the tenderness that are such prominent characteristics of the type. Let us picture the social life for which these rooms formed the setting, the assemblages of men and women of refinement, dressed in the latest fashions of the day. Let us keep in mind the substantial domesticity of the family life. We shall then see that the wall paneling, the wonderful Chinese papers and the fine French hand-blocked scenic papers were admirable backgrounds for the life of (Continued on page 100)
(Above) Italian pottery fruit dish 7” high in lavender, yellow, blue or white, $7. Flower bowls 5” high, cream colored, $2.50 each.

The Georgian lighting fixture at the left comes in silver, gilt or ivory finish. It measures 6” between lights, $18.

Porcelain lamp 5” high, in ivory, rose, blue or black with parchment shade decorated to match, $8.50.

This iron foot-scraper, measuring 6” high and 8” wide is hand forged, $9.

This complete needlecase comes in blue, red, purple, or green leather, $4.

A cream colored iron basket holding bright tulips makes the best of doorstops, $6.

Black lacquer bookends in an interesting openwork design are $13.50 the pair.

An old English print decorates this parchment candle shield, 6” wide, $2.25.

A tip table of burled walnut is 22” high, the top measuring 21” x 15”, $30.
January, 1923

Seen in the Shops

All the Articles Shown on These Pages May Be Purchased Through The House & Garden Shopping Service 19 West 46th Street, New York City.

Amber, amethyst or blue glass makes this perfume bottle 6" high, fitted with a long stopper, $2.50

A crystal flower bowl has amethyst, amber or green glass handles and line at top, 6" high, $6.50

Bronze candlesticks in green, gold or brown finish, 10" high, $15 each. Comport, $15. Black and silver mirror, $25

These salt and pepper holders are sterling in a bright finish, 4½" high, $8 a pair

For a pillow or pincushion comes a piece of Normandy lace 10" in diameter, priced at $1.50

A silver plated mayonnaise bowl with lid, effectively simple in design, is priced at $8.95 complete

This tea set of nine pieces is a reproduction of old silver lustre, $22

Above is an earthenware salad set with a cream ground. Bowl and six plates $10
The GARDENER'S CALENDAR FOR JANUARY

SUNDAY
Of late I
Will you tell
by and by,
I have fought
a duel in a hole.
That is horrid,
Of a gild
the Silent until his assassination.

1st Century

2nd Century

THURSDAY
5. Specimen plants of all kinds can be transplanted if they are well watered, but cut back or let out during the season should be kept dry before watering, and of course new ones are replacements.

FRIDAY
6. Do not order your seeds — make the savor only if you have made the proper cultivation notes this will appear next month, as well as to buy the best quality.

SATURDAY
7. Have you ever thought why not be Smyth's nursery. Don't presume that it takes ten years to grow a productive apple seed, if our founders had felt that we should not have to buy trees the trees this one year.

WEDNESDAY
11. Destroy any weeds and fall to piling the vegetables on the vegetables to preserve them for future use.

BRECHT

MEYER

Fifteenth Century

Sixteenth Century

MATT-HIAS OR LOBEL

Sixteenth Century

Although Dobson never lived in England nor had any of his works printed there, his Crugboldt became one of the most popular works in that country through Lyte's translation. He studied at Louvain, visited the schools of France, Italy, and Germany, because the physician to Maximilian II and Rudolf II, and later professor of Medicine at Leyden.

HEINRICH FUELLKOPF Fifteenth Century

A typical extract from a 15th century herbal: "The lady bath a long walk and seldom more than one, but half a dozen. It is II or III cubits high. It hath long leaves and something of the fashion of the great satyrion. The flower is excreting while and it hath the form of a flower of a long quiver, that is to say, one at the end and by the other.

D. REMBERT

doens

1517-1553

JOHN GERARDE 1545-1607

Gerarde was probably the greatest of all English herbalists, and was one of the authors of the "Herbal," a work which is still famous. Someone says of his monumental work: 'One reads and marvels at the respect due their superior learning, and then returns to Gerarde's works and is not surprised at the pleasant appearance of an old fashioned fair-play.
Salmagundi—

“A box where sweets compacted lie”
to tempt the taste, intrigue the eye

Visualize this newest member of Whitman’s Quality Group, a gift-box of bronzed metal, with its mosaic design by Mucha, world-famed artist. Imagine the hinged lid swinging back, releasing the irresistible aroma of this rare assortment of Whitman’s choicest chocolates:

Majestic, Plum Pudding, Mint Rings, Pecan Cluster, Filbert Cluster, Brazil, Marshmallow Fudge, Nougat, Molasses Chewing, Pecan Marshmallow, Solid Tablet, Marshmallow Square, Almonds, Flat Cream Mints, St. Nicholas, Marshmallow Apricot, Molasses Chips, Pecan Caramel, Milk Chocolate Blossoms, Solid Chocolate Butterfly, Molasses Blocks, Marshmallow Mints, Messenger Boy. Surely “a feast of nectarized sweets where no crude surfeit reigns.”

Salmagundi Chocolates, in their sought-for (sometimes fought for) art metal box, are sold by that good store near you displaying the Whitman’s sign.
WANDER a grove or garden of crotons, irises, oleanders and bougainvillea, and you will be in the tropics.

There are masses of hibiscus in pink and yellow, almost trees flowering in purple and magenta. There are pink flowering oleanders and the pink chaparral roses, and more varieties with pink flowers, and blue and yellow lantana, and leaves of cornflowers and orange and yellow lantana, and the bronze acalypha leaf, and blue queen's wreath, with delicate violet centers, and forsythia. I can't remember them all. Ferns are planted against the walls. Japanese grass is planted between the cracks of the stone walks. A small bed of old-fashioned violets has a place in the sweet-scented corner. A little later the annuals will begin—and there will be blue daisies, and spirea in many shades of blue, and byssum in white and lavender, and calendulas, and Swan River daisies, and yellow and white calla lilies. In one corner of the patio under a balcony, there is a precious space which the gardener calls the sweet-scented garden. Here are white and yellow, Italian and Mexican, night and day blooming jasmine, heavy white tuberoses, white ginger lilies, white Chinese lilies, and zinnias; borders of alyssum and mimueta and wall flowers. A few gardenias and although they have no perfume, because of their rare quality of blossom. A blackgreen background of orange and lemon and grapefruit trees is massed against the wall.

WHENEVER I gaze into tarnished old Spanish ironwork. Addison Mizner, the architect envisioned it as an eleventh century deserted cloister, later redeemed and rebuilt in the fourteenth century. Mr. Mizner says every house should have a scenario, so he imagined this house as a gradual growth over several hundred years. The walls are colored a heavily blue. Heavenly is literal, for this blue is a changing, healing blue that is violet in one light, pink in another, a hundred blues of the tropic sky. Against this changing color are cream colored stone cloistered walls, and white iron balconies, and the changing mass of exotic green trees and plants. Only one color has been avoided—red. There are pinks and purples and yellows and blues and oranges innumerable, but no sharp reds.

THERE are dozens of quaint trees in this patio. There is the travelers' palm which always grows North and South, no matter how you plant it. There are feathery masses of bamboo, and banana and olive and orange and citrus trees. There are intraveneous and bougainvillea vines that are almost tree flowering in purple and magenta. There are masses of hibiscus in pink and yellow and white and orange and yellow lantana, and the bronze acalypha twilight and after dark.

Old mirrors were thin and fragile—and this small secret room of mine must be a thin reflection of a gay room. It must repeat in attenuation what the room it reflects has in spaciousness. The outer room—the day room—the usual room—may be what I like, what my friends like. It must certainly have much of rose-red and white and blue and comfortable chairs, and lights and flowers and books and magazines and old glass and old liquors, and a ceiling high enough for spirals of cigarette smoke. As I love perfumes so do I abominate incense, but cigarette smoke is different, is legitimate.

THREE sides of the outer room must be usual. The fourth side, the wall behind which lies the mystery, is to be made up of squares and longs of grayed old mirrors that give no reflection. There will be a secret spring which I may press through which I enter my secret room. This room is long and narrow, with only one great window in one narrow wall. In the center of one long wall is the fireplace. Opposite it, just the distance for comfort, is a great divan with high back and high arms, where one may lie and dream, or read. The couch is just far enough from the fire for warmth, and there are birch logs for romance and warmth. The walls of the room are of some silvery paper, overhung with thin curtains of silver gauze, that I may have the feeling of reflection with none of the disappointment of its, heartless, cold truth. The couch and the floor are of gray velvet, and the narrow space between the walls of the bed and the hearth is a long soft gray rug—of some short silvery fur, probably a million dollars worth of chinchilla. There are a few soft thin satin cushions for one's cheeks to rest upon, and many velvet ones for underneath—underneath the mystery, is to be made, and between the walls of the room, if one's back is a wound. There is no furniture except two low tables, where old silver dishes and old smoky glass is placed for use; and on each side of the chimney piece there are bookshelves built to the ceiling, and filled with all the books one adores, and over this brilliant tapestry of the books the bookshelves seem a wavering reflection. Over the mantel, lighted by a row of old silver candlesticks, hangs one picture. The picture will change with my moods, but there will always be only one. Just now the Virgin with the heavy child and lightsome flowers intriguemethose pale full pink lilies which seem so much more childlike than the babe. It is not that it is the most beautiful picture in the world, but that it gives me the feeling of a shy dawning—like Sidney Lanier's "Were silver pink, And had a soul."

Which soul were shy, Which shyness were invisible—"
The pattern of this damask originated in a brocė silk designed in the 18th Century by Philippe de Lasalle of Lyons.

The golden pheasant motif is characteristic of Lasalle's art. Birds, flowers, foliage and symbolic ornaments were almost ever-present in his works and no one could compose them more beautifully.

This particular design, as worked out in damask, is quite remarkable in that the pattern does not repeat itself across the entire width of 50 inches—a technical achievement possible on few looms in existence. In adapting the design to this width, the perfect balance and harmony of line of the original have been successfully preserved.

In determining patterns for damasks and brocades, Schumacher designers go to the master weavers of past centuries for their inspiration. In addition they create exclusive designs and weaves reflecting the tendencies of the decorative arts today. Many of these designs are woven on Schumacher's own looms by the most skilled weavers procurable. Schumacher's fabrics may be seen and purchased through your own decorator or upholsterer.

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**The Electrically Equipped Home**

(Continued from page 39)

dows and doors in various rooms—and why isn't it possible to visualize the placing of furniture and indicate these places to the architect that they may be provided with electric outlets. Of course, after the furniture is put in place you may want to change some of it, and this brings up the point that there should always be an outlet or two in every room for comfort and convenience in the re-adjustment of furniture.

There should be at least one extra outlet in every room besides the regular switches and in some rooms it would be wise to have three or four additional. This gives the room the possibility of increasing light without overloading the circuit. The outlets need not always be in the baseboard. Often, as in the case of an electric iron, it is more convenient to have the cord suspended from above. On the other hand, a connection for a vacuum cleaner is better placed near the floor. Use and convenience alone may decide the placing of outlets.

Switches, of course, can also be applied to outlets. When installing an outlet, it is wise to have it so made that a plug will fit it, and have parallel flanges or lateral flanges in the same plane. This will enable you to use, without changing the plug, almost any electric appliance. What we especially wish to dwell upon in our limited space is that the problem of lighting is to light, in short, lighting problems are all reduced to this one ideal, to approximate as nearly as possible normal daylight.

There are three general kinds of lighting: Direct, indirect (where light is transmitted and then reflected from a surface), semi-direct (where most of the light is reflected and the rest direct). The kitchen lighting is usually the worst in the house. But there are two kinds of lights (see illustration), one semi-direct, and one diffuse direct which seem to take the kitchen out of medievalism and bring it up to date. A few things are often forgotten in this vast question of house illumination.
Women of refinement and culture favor the Cadillac as they favor any object which they consider beautiful and fine.

They admire the Cadillac because they realize that its appearance, comfort and performance instantly stamp it an exceptional motor car.

They admire it, too, because they know that it is everywhere admired, and that their possession of the car reflects credit upon their taste and judgment.

But above all, they admire it for its dependability—proved constant and unvarying through twenty years of distinguished service.

Women's deep and decided preference for the Cadillac has been a large factor in making Type 61 the outstanding success in Cadillac history.

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All prices F. O. B. Detroit, Plus War Tax
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Department C-1

W. A. HATHAWAY COMPANY

62 WEST 45TH STREET

NEW YORK

The Roof of the Room

(Continued from page 61)

Contrasting with Tudor ceilings is this delicate handling of plaster in the New York home of the late H. P. Davison, Walker & Gillette, architects.

In one room of the Deering house the ceiling is finished in Adam panels. Paul Chaîn & H. B. Hoffmans, architects.

Curved beams rich in color form the ceiling in one of the rooms of the Deering house in Miami, Florida.
Trust Your Own Thoughts of Packard

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*Five-Passenger Touring, $2485; Seven-Passenger Touring, $2685; Runabout, $2485; Sport Model $2690; Coupe, $3175; Five-Passenger Sedan, $3275; Seven-Passenger Sedan, $3525; Five-Passenger Sedan Limousine, $3325; Seven-Passenger Sedan Limousine, $3575; at Detroit*
The Roof of the Room

January Sale of ‘Walpole’ Linens

Exceptional Reductions
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No. 6

WHITE CRINKLE BED SPREAD
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Cloths, 31x65 in. Sale Price $11.75 each
Cloths, 45x75 in. Sale Price $17.75 each
Cloths, 54x72 in. Sale Price $23.75 each
Napkins, 20x20 in. Sale Price $2.75 each

No. 127

PUNGY LINEN SHEETS AND PILLOW CASES
Sheets, 115x110 in. Sale Price $7.00 each
Sheet, 90x60 in. $2.00 each
Pillow Cases, 22x30 in. $2.75 each

No. 128

FIVE-PIECE BATH SET, comprising one All White Bath Towel, a Towel and a Wash Cloth, monogrammed in any color desired
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WALPOLE BROTHERS
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A Review of Ceiling Catalogs

"The Red Book" published by the United States Gypsum Company, Chicago, Ill. This is really a handy book for architects, contractors, plasterers and dealers. It is most carefully prepared and contains an amount of information that is seldom gotten together in so small a space. It is fully illustrated with not only pictures of ceilings, which are put up in this particular plaster, but with charts and detailed drawings showing just how the plaster is used and just how it is to be applied for the best results from it. There is a valuable

nal days of mighty iron hinges on the doors and great oak beams from frame to frame, when windows were high in the walls that stern Puritans might dine without losing any member of the family (for the Indians with accurate shots) ceilings were quite unconscious of fine adjustment to purpose, of acceptance of reality. The spaces between these beams were usually finished with plaster, and the oak itself left to weather. This is a desirable custom to follow both in building new Colonial types of houses and in restoring old ones.

With the coming of Georgian architecture, the Englishmen went to the South, the States and the South, followed the English tradition. Paneling and moldings were not uncommon.

The sealed-in ceiling did not come until much later, when both house planning and building had been taken out of the hands of the amateur, when men were making a study of how to handle wood. The cabinet-maker did much to help this development of furniture and interiors. Employing Continental forms of decoration necessitated the creation of ceilings in the traditional Continental styles. An example of the Palladian ceiling is shown in one of the illustrations, in the home of M. A. J. Thomas, at Hartsdale, N. Y. It is decidedly English in influence and this particular room is Italian in feeling, with its arched doorways and in fact, windows in Florida.

Where sufficient room can be achieved in a one-story rambling house or in the lower wing of a big dwelling, an intimate yet inspiring ceiling effect can be obtained by the peaked roof, as shown in the house designed by Peabody & Stearns. An effect of space and height is here obtained by the use of a well-constructed, exposed timber frame. In the same manner the top of the wall to the peak of the roof. The plaster between the beams being handled in the same manner as the wall, which brings the two into a most friendly relation. A great oak beam serves as the mantel and rests on two well designed wooden brackets. Wood is further brought down into the room by finishing the corners of the walls with solid oak pillars. The result is substantial without being heavy and gives a fine structural effect to the whole room.

An unusually beautiful all wood ceiling is developed in the Deering House at Miami, Florida. The beams are shallow with wood panels between, and the whole surface delicately and simply carved, on the sides as well as on the face of the beam.

An example of modern ornamentation of a ceiling which joins the wall with a deep cove is shown in the home of W. J. Brainard, Scarsdale, N. Y. Over the plaster surface are criss-crossed moldings of oak forming large squares, with rosettes of carved oak at the joining. These panels extend down over the wall.

The use of ornamental plaster walls has been widespread through all types of architecture in all countries. You find it done simply in houses of the English cottage type and colorfully and grotesquely in Tudor houses. It is particularly practicable as it lends itself to great elaboration through the use of swags and cornice moldings, or it can be made inexpensively as in some of the smaller cottages and bungalows in this country. In the Tudor home of Walter M. Wickes, near Baltimore, the more elaborate form of ornamental plaster is used, built in design to the Jacobean furnishing of the stately room. The contrast between the light ceiling and the dark wainscoting is characteristic of the finest Tudor rooms.

A delightful example of simple plaster ornamentation on a flat ceiling is used as one of our illustrations, the ornamental plaster being actually being molded and put on by hand. This is called parget. A softly modeled, narrow, "framing" of plaster is cast over the ceiling into a series of large squares, and the joining of each square develops a smaller square, in the center of which is a fine bit of plaster ornamentation. The plaster chimney breast of this room is decorated in the same charming personal fashion, a coat-of-arms and some heraldic animals all in plaster give a delightfully individualistic note.

A second room which we are showing from the Deering House in Florida has a ceiling quite elaborately ornamented yet giving the impression of infinitely delicate grace. The ceiling is flat with an elaborately built-in design, inset with classic oblong panels of Greek figure possessing a delightfully modern movement.

Unquestionably the use of figures as ceiling ornamentation, except where the surface is vaulted and there reaching from the beams to the disadvantage of attracting the attention in a more personal way than pure conventional plaster ornamentation. The figure used as a decoration immediately awakens an impulse to examine it more closely. This is quite impossible and the result is sometimes slightly irritating.

Unless, however, it is of such proportion that a great variety of wall and ceiling decoration is necessary to avoid monotony, there is a tendency in this country to plan simple, flat ceilings with possibly an interesting cove from ceiling to wall or a very slight plaster ornamentation which has the effect of handwork, or a combination of wooden beams and plaster, done without ostentation.

The development of ceilings in this country would not be adequately set forth without referring to the exceedingly interesting and sometimes really artistic stock ceilings, both in plaster and in metal; the latter having the additional value of being fireproof.
Juc ged by the Same Standards

GENUINE Oriental Pearls, like ancient Oriental vases, possess certain spherical irregularities which are one of the many characteristics by which a deep-sea specimen is judged. Técla Pearls possess that characteristic, too, as well as all the others.

Técla Pearl Necklaces with Genuine Diamond Clasps $100 to $350

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Both Luxury and Economy

OAK FLOORS create a bright, cheerful environment of their own. There is a warmth, a welcome that you feel the moment you enter an Oak Floored house. No amount of costly decorations can achieve the quiet elegance, the refinement of Oak Floors. They are a constant source of pride and satisfaction to those who care about home—those who study to make it more delightful.

Properly waxed or varnished Oak Floors only improve with age and use. Many old time mansions have Oak Floors that have passed the century mark.

OAK FLOORS save time and labor, being easy to keep clean and dustless. They are more healthful, too.

And you may be surprised to learn that they cost less than ordinary floors, plus the unwieldy, unsanitary carpets they are so largely displacing. Building of any kind with Oak Floors sells or rent for 25% more. Hence they are an investment for your descendants.

If you are going to remodel, there is a special thickness of Oak Flooring (½ of an inch) which goes right on top of your old floors. It costs less than the other thicknesses.

Two interesting booklets, in color, will be mailed to you free on request. Or any architect, contractor or lumber dealer will give you exact cost covering your requirements.

OAK FLOORING ADVERTISING BUREAU
1047 Ashland Block, Chicago, Ill.

The Newer Permanent Floor Covering

Some of the soft woods, pine, red gum, etc. are finished most successfully to imitate the hardwoods, mahogany, black walnut, French and Italian walnut and so on. This is particularly practicable where the floors are limited in price and yet where it is desirable to have them match interesting and unusual furniture.

Hard or yellow pine includes, Southern, Georgian, and Oregon pine, and all are desirable where the initial cost has to be considered. It is always wise when ordering floors to ask for pamphlets giving instructions not only as to the proper method of laying them but their subsequent care; otherwise the very best floors can be injured by careless treatment or neglect. Practically all the good floor companies, as well as the paint, stain and varnish people send out practical pamphlets telling the housewife how to care for her floors to the best advantage. We shall review in this number of House & Garden (or in the immediate future) a variety of these pamphlets which it is well worth ordering and studying.

Birch is a practical wood to consider, not only if you intend to reveal the wood itself by using only rugs, or if you intend to cover it with an enamel. Birch can also be used in combination with other woods for the woodwork of a house, it is particularly interesting in the way they break up the divisions of the modern tiles, the plastic and the dust-pressed. Such tiles as faience are made by plastic progress and pressed tiles are dust-pressed. All tiles undergo one or more firings at high temperature in the kiln. There are several kinds that are glazed or colorless one, and, of course, there is a great range of colors and many finishes, such as shell, velveteen, orange skin, crystalline, etc.

In ordering tiles the type of room should be considered. They may be very beautiful and impressively interesting for Tudor houses, for Spanish architecture, for some of the most charming rooms in American houses; but there are types of period room fittings which are more interesting with carpets or parquetry flooring. There are a great variety of patterns in tiles, and any one considering them for floors should send to the manufacturers for catalogues and if possible for samples. In this way the effect in the room can be nicely attained. Also many of these catalogues give instructions for the laying of tiles, and this is most important unless there are expert tile men in your town. If tiles are specified for floors by the architect, he will no doubt be able to direct you as to their purchase and proper laying.

If you are planning floors for a new house that you expect to have last, tiles will certainly prove a very satisfactory investment. In the first place they are highly susceptible of repair, and should there be any danger from the spilling of water or from scratches or dents. They are literally sunfast, just as the rocks are in the everlasting hills. The surface does not wear or scratch or dent, and they suggest a certain pomp and dignity. We know that they were used in the glorious Odeon at Athens, and that it was from there perished; they had memorable and beautiful back-
All out-doors invites your Kodak

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N. Y. The Kodak City
SARGENT
Locks & Hardware

The Newer Permanent Floor Covering

(Continued from page 60)

The most desirable of all the newer permanent floor coverings are those made of cork. The cork tiles are made of cork that has been saturated with oil and wax, and then spread over a backing of paper or felt. The cork is a very durable material and it is also very easy to keep clean. It is also a very attractive material and it is very easy to install. If you are planning to use cork tiles, you should consider the following:

1. Cork tiles are very easy to install. They are simply laid down over a smooth, level surface.
2. Cork tiles are very durable. They are very resistant to wear and tear.
3. Cork tiles are very easy to maintain. They can be cleaned with a damp cloth or a vacuum cleaner.

The Sargent Hardware Company is one of the leading manufacturers of cork tiles. They offer a wide variety of cork tiles, including those that are made of oak, pine, and walnut.

The Sargent Hardware Company also offers a wide variety of other floor coverings, including those made of rubber, linoleum, and vinyl. They also offer a wide variety of other products, including doors, windows, and hardware.

For more information on Sargent Hardware, please visit our website or contact us directly.

Sargent Hardware
St. New Haven, Conn.

HOSPITALITY radiates from the colonial doorway when each detail is gracefully and genuinely in keeping. Latches and knockers are the finishing touch in the colonial doorway when they are closed. A small latch and knocker on each side are a surface that is practically guaranteed to be hard and tough, resilient and non-fatiguing. It is easy to keep clean and is quiet under the foot. It also has great structural strength.

This flooring can be poured over old wood, concrete or iron. Different textures can be had and it is among the first on the list of fireproof floorings. Although it has been more generally used in public buildings because of its intrinsic worth it is finding its way into residences and apartment houses. The surface has warmth and quietness and the effects are varied and interesting.

Not only are such floors as these floor covering, but they are extremely interesting and that is an important point for the Insurance Company and for the safety of employees.

An extremely durable and interesting floor consisting of magnesium-oxide, asphalt-paste, and mineral colors, provides the practical, new floor covering. The texture is fibrous and tough, and non-slippery and non-laborious in a variety of colors, buffs, grays, and reds, and may be spread over a new old wood floor or an old tile. When cured, it sets hard in a very few hours and is then immediately fire-proof, water proof and permanent. In tile designs it is quite handsome for the interiors of homes as it has a warmth and lustre that makes the surface very attractive.

A safety tile makes a very interesting floor. It is hard and tough and gives a surface that is practically guaranteed non-slippering. It is composed of sandstone, granite, limestone, marble, and other ingredients. It is interesting in color, and economical because it is extremely durable and safe.

The Newer Composition floorings could readily absorb an entire article if they were completely handled. We are told that these are sanitary, requiring nothing more than a damp cloth and dry bright, smooth, free from cracks, resilient and weather-proof and we know that all of this is true. We know that they are inexpensive to keep in order and economical and that there is an immense variety, with a range of colors only suggested by the New York Annual Flower Show. Today these composition floorings, not only first of all stand on their own merit, which is but all: but are also made to imitate marble, antique rags, carpets, mosaics, and wood.

Sometimes these reproductions announce that they are imitations, and other times the effect is so carefully simulated; so beautiful is the lustre, so mellow the tone and so appropriate the texture that the real old floor is suggested. Certain of these floors are especially good if they are waxed occasionally; constant sanding and refinishing is not necessary, just the rubbing in of wax and the daily dusting keeps them in good condition.

Of course, these composition floor coverings should be carefully selected to suit the type of house and furniture you are going to use on the floor. If you are going to use them, and there is such an infinite variety that it is almost impossible to go wrong on them.

They can be put down easily over existing floors, over old wood, marble or concrete. The best and most durable way is to put them down over a fresh cement which will keep and keep them from buckling. Provisions should be made where they are put down over old floors, or directly on wood. The wood should be dry and well seasoned and all cracks should be filled. Very many of these composition floorings are also being prepared a sanitary cover base. These do away with crevices or grooves between the wall and the floor. They also prevent corners of rooms from becoming water soaked when they are laid and the floor. They are easy to dust and they are absolutely germ and insect proof.

Some of the very finest of these composition floor coverings are made with a cork base and sometimes composed entirely of cork. The cork tiles are laid in molds for five hours at a temperature of 500 Fahrenheit. This fuses the natural waterproof gum in the cork, making it waterproof cement. In these tiles there is a delightful variation of color running from the base of the floor to the top. They are naturally elastic and tough and wear-resisting and so tenacious are they to all effects that they remain solidly in place. Their color weathers beautifully, holding always the effect of a rich, warm toned wood floor. As good floors they are not expensive; that is, of course, if you buy a good cork floor. But if you buy a cheap imitation you cannot expect the same results. They can be laid on concrete or metal with a special waterproof elastic cement and the backing is of nailable concrete, the tiles are nailed in place. When laid on wood a heavy felt is laid upon the wood and the tiles cemented on.

With this flooring, as with practically all others, the best manufacturers will send out catalogues showing how to write specifications and giving instructions as to the best method of laying the floor for durability and attractiveness. Many of these catalogues are richly illustrated in color showing a wide variety of patterns as well as endless tones.

Of course, the finest floors with the richest surfaces and the most faces, and the varieties of color schemes can be completely wasted if they are not suited to the house, to the furnishings and furniture, and to an extent the purpose for which the house is built.

"Lift up the latch—walk in!"

Colonial Knockers

These knockers are the finishing touch in decorative hardware for the colonial door. They come in several design groups and each group moves harmoniously from the finest solid brass or bronze. For every door and window in the colonial doorway when they are closed, a small latch and knocker on each side are a surface that is practically guaranteed to be hard and tough, resilient and non-fatiguing. It is easy to keep clean and is quiet under the foot. It also has great structural strength.

This flooring can be poured over old wood, concrete or iron. Different textures can be had and it is in the first list of fireproof floorings. Although it has been more generally used in public buildings because of its intrinsic worth it is finding its way into residences and apartment houses. The surface has warmth and quietness and the effects are varied and interesting.

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Converting A Conversion  
Or the Convincing Tale
Of a Ferrocraft Radiator Enclosure

Mrs. Bromley Jones, of White Plains, was "just plain heart broken," as she expressed it, when she found a long low, ugly looking radiator under the full length of the living room window. As the house was a wedding present from her Father, tact was necessary. Her husband supplied the problem's solution, She, one of those happy explanations which only daughters can make.

However, to our notion, the window seat enclosure itself, with its Ferrocraft grilles, is its own best explanation.

If you have insistently obtrusive radiators, that need subduing, we can help you.

Write us your problems; we will gladly suggest their solutions.

TUTTLE & BAILEY MFG CO.

For Over 75 Years
Makers of Decorative Metal Grilles

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The Mott Wall-Hung Sink gives the utmost in strength—without legs. Never with such immediate appreciation, while appeal to the discriminating housewife. may be set to suit the individual. Their characteristic of Mott Plumbing. Height being entirely optional, the sink has a new idea in kitchen furnishing met with a wide latitude of choice in the selection of shades with which to decorate the light source.

The lighting fixture is furnished as a central feature and also in the form of a portable floor lamp and table lamp. The convenience of these portable lighting fixtures is almost limitless and there is also an economy involved.

One of the newest things in electric illumination is a ceiling or wall outlet so constructed that the fixture hooks on instead of being permanently attached to the wiring, so that it is possible to change brackets and fixtures about to different places in the room. And you can have additional fixtures by taking them out of unused rooms. When extra outlets are not in use they can be covered in various decorative ways.

The wiring of a house cannot be considered an expensive or investment if you think of it in relation to good plumbing and heating. Of course it is essential to have an honest contractor and the best workmen. From this combination you will get service and safety as well as quality and these are things in the home that always must be well paid for. It has been computed that to wire a house costs less than five percent of the building expense as a whole. A little house we know of in the country was wired for $125, which included all the wiring at the dining room fixtures; and there were eight rooms altogether.

In the wiring of the house the meter as well as the fuse box should be low enough to be easy to get at—out of the way but not out of the way. On a cellar stairway handing in a weatherproof box it is often most convenient.

It is an axiom that every house should have convenient electrical devices but these should be selected carefully to be of especial use in the particular house where they are to be used, not merely because it is the fashion to have a large electric equipment. A friend of ours has a house completely wired and equipped electrically which costs about fifty cents a day for the upkeep. Some of these essential devices are a clothes washer, ironer, range, dish washer, water heater, and these can be installed for eleven hundred dollars or less, which would include all the wiring, about the cost of an ordinary automobile.

And these are just the beginning of electrical comfort in the home. A list which we are adding here for the various rooms in the house will give you some idea of the fundamental quality of electricity in planning the modern home. For the greater convenience of those who are interested in electric luxuries we will divide this service into heads, taking it for granted that a number of the devices suggested for a certain room may also be available for other locations and in some instances several of the conveniences would be duplicated in the same room.

Living room: Electric cleaner, phonograph motor, Christmas tree outlet, piano and Victrola motors, an adaptable heater, fireplace, lamps, tea table, clocks, house telephones, bell rings, transformer and bells.

Dining room: Electric cleaner, pound cakes and waffles, chafing dish, egg boiler, drink mixer, fan, wired table lamp, wired dining table.

Bedroom: Hair dryer, vibrator, curling iron, shower, ray outfit, fan, bed light, air pump, fifteen dollars.

Kitchen: Electric iron, dish washer, range, fireless cooker, plate warmer, exhaust fan, utility motor for meat chopper, coffee mill, electric and browning machine, all cooking, refrigerating of foods, making ice and freezing ices, mixing breads and cakes, kneading bread, whipping cream, slicing vegetables, beating eggs, making butter and mayonnaise, dry vegetable tables, heating water, sterilizing jars.

Laundry: Washing machine, ironer, clothes dryer.

General: Sewing machine, thermostat control of furnace, toys, handbell, sconce, clock, tea table, lamps, electric cleaner and attachments, sewing machine, electric refrigerator, percolator, coffee mill, grinding, polishing.

A new dish washer has come in that deserves special mention because it is so very simple. It has an electric pump, one-quarter horse power motor, which forces water through a revolving perforated tube—thirty quarts a minute with eight pounds pressure; there is a lever pull which evacuates the used water and lets in a deluge of clean water. Another practical device is the wringer and this wringer has its own motor which stops if anything is caught or stalled the motor does not cause it to burn out.

One of the new electric irons has a handle that fits the hand, another has a cloth rest attached which obviates the necessity of a separate plate when in use, a third has a sharp point which has obvious advantages, also an edge that gets evenly heated and a handle so shaped that the hand cannot get overheated. The most extraordinary iron of all has a reliable heat control and a thermostat device to keep it at the desired temperature.

The new electric percolators are among the busy products of the day. The electric percolator is of a very modern type with a safety device which prevents the burning out of the heating element. And since writing a former article on the laundry, two small ironing machines have come into our market and are being used in apartments and small houses as they take up very little room.
Second Annual Sale

Right now when the coming of winter makes the open fire with its cheerful blaze of logs particularly alluring, this is a rare opportunity to acquire such pieces as the importance of your fireplace demands. While the sale continues throughout the month of January early selections would be advisable.

ANDIRONS. GRATES. FIRETOOLS. FENDERS. FUEL HOLDERS. LANTERNS. ETC.

ARTHUR TODHUNTER: 414 MADISON AVE., BET. 48TH & 49TH ST., N.Y.

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A N IMPRESSION of beauty and of simplicity is reflected from every line of this graceful Table Lamp. Finished in Silver and Gold, with Amethyst or Canaria glass spindle, and silk shade in harmonious colorings.

Visit our Studios where you may view a comprehensive collection of artistic fittings covering every lighting requirement.

Write for our small portfolio showing a few authentic pieces. Prices on request.

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Office and Studios, 101 Park Avenue, 40th St., New York City

A Brambach Baby Grand Makes a Home Happier

When the young people entertain at home, what a pleasure it is to have this exquisite little grand piano as a center of the festivities. It adds to the enjoyment of every one. It enhances the appearance of any room. And think, it takes no more space than an upright and costs but little more.

For all its daintiness, the Brambach meets the requirements of the most exacting musician. It is so rich in tone, so responsive to the lightest touch. Sold by leading merchants everywhere.

The BRAMBACH Baby Grand

Fill in and mail this coupon.

BRAMBACH PIANO CO.
Mark P. Campbell
President
645 W. 49TH ST., N. Y.

Please send me paper pattern showing size of the Brambach Baby Grand.

Name...
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Now I can replace blown-out fuses without delay!

The new ® Triumph Type "R" Panel Board makes possible the convenient location of fuses at the center of distribution because of its absolute safety. Annoying delays, that in the past have made you wait for a man to go into the basement and replace fuses, can be forever eliminated in your new home. A fuse, which is a protective device, can not be done away with, but it need not cause you worry or loss of time in the midst of your work or entertaining.

The cost of the Type "R" is very little over the ordinary fuse box, and the architect or contractor will be glad to co-operate with you in equipping your home with one.

Send for "Wiring the Home for Comfort and Convenience"

This new booklet on home wiring explains fully the Type "R" advantages, and offers some valuable house wiring suggestions to every home builder. A copy will be sent free upon request.

The new ® Triumph Type "R" Panel Board

Advantages

Better appearance, low cost installation and location at the center of distribution, are principal advantages. Absolute safety, highest grade materials and excellence of workmanship make these advantages possible. The Panel Board in your home, in its way, is as important as your heating plant, and excellence of workmanship is very little over the ordinary fuse box, and the architect or contractor will be glad to co-operate with you in equipping your home with one.

Send for "Wiring the Home for Comfort and Convenience"

This new booklet on home wiring explains fully the Type "R" advantages, and offers some valuable house wiring suggestions to every home builder. A copy will be sent free upon request.

Triumph Safety Type "R" Panel Board

Advantages

Better appearance, low cost installation and location at the center of distribution, are principal advantages. Absolute safety, highest grade materials and excellence of workmanship make these advantages possible. The Panel Board in your home, in its way, is as important as your heating plant, and excellence of workmanship is very little over the ordinary fuse box, and the architect or contractor will be glad to co-operate with you in equipping your home with one.

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The luxury and convenience of built-in accessories

Whether your home is elaborate or unpretentious, the keynote to real luxury and comfort will be found in the appointments of the bath.

Fairfacts China Accessories are built in the bathroom walls. They will endure as long as the structure itself, without staining or cracking. Their bright, fresh appearance, as the years go on, will be a perennial tribute to your judgment in making sure that genuine Fairfacts China Accessories were installed when you built your home.

Fairfacts Fixtures cover every need of the bath, Soap Dishes, Towel Racks, Paper Holders, Tooth Brush and Tumbler Holders, Shelves and Electric Radiators, etc.

May we send you our booklet, "The Perfect Bathroom."

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

Fairfacts Fixtures
BUILT IN YOUR BATHROOM WALLS

Look for this label

These quaintly decorative perfume bottles are of delicate Chelsea porcelain. The one in the center of a hen and two chicks holds three separate odors.

18th Century Perfume Bottles
From The Houbigant Collection
Recently Shown in New York

At the left is a tiny gold scent box decorated on all four sides with miniatures. Unbelievably delicate is the other bottle made of fragile porcelain flowers.

The case at the left is covered with Galuchat work. The other is tortoise shell with gold inlay.

In the 18th Century women mixed their own perfumes. The Galuchat vanity case below holds the necessaries paraphernalia.
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“Individualism in Wall Decoration and How to Obtain It”

Craftex offers opportunity to express individuality—for its range of texture and color is unlimited.

The smoothness of the marble palace or the roughness of the peasant’s plaster wall; the deep tones of the winter’s sunset or the clear color of the June sky—all may be obtained by the correct use of Craftex.

Craftex has a distinctive aesthetic appeal, but it is equally strong in its practical appeal. Craftex installations are economic and do not chip, peel, or crack. They give relief from the monotonous design of wall papers and the flatness of the painted wall.

Craftex finishes can be made to harmonize with tapestries, rugs, and other furnishings that require adequate background.

Write us fully about your decorating problems and be sure to ask for your free copy of “Individualism in Wall Decoration and How to Obtain it.”

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Special Price Reductions during January only

Every January, the Linen Store holds a special sale of Household Linens and White Goods. It is the big Linen event of the year—the eagerly awaited opportunity to purchase superb McCutcheon Linens at lower prices.

For this occasion we have prepared a new “January Sale Catalog” that brings most remarkable linen values right to your door, no matter where you live. Its pages are filled with liberal selections of damasks, towels, household and fancy linens, as well as blouses, lingerie, handkerchiefs, laces, and other personal things of irresistible loveliness. All the articles are absolutely of the regular McCutcheon standard of quality.

Take advantage of this big opportunity that comes only once a year. Send for your copy of this new “January Sale Catalog No. 44.”

Fill in and mail the coupon

JAMES McCUTCHEON & CO., 145 Fifth Ave., N. Y. City
Please send me a copy of your New January Sale Catalog, No. 44

Name ____________________________
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Window Screen Cloth

Combining Practicability and Individualism

WOVEN on looms which have been improved by experience dating from 1856 always with the idea of producing meshes even and perfectly square.

Bronze WINDOW SCREEN CLOTH in either Pompeian (antique) or Golden finish. The art of making window screen cloth from bronze, the most enduring metal in statuary, has been accomplished through long experience by Wickwire Spencer wire workers.

Steel WINDOW SCREEN CLOTH, Painted, Galvex (electro-galvanized) and Duplex (woven from galvanized wire and re-galvanized after weaving). Correct analysis of fine steel weaving wire is assured because the steel is made in Wickwire Spencer mills, especially for this purpose.

Wickwire Spencer Steel Corporation

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Chicago San Francisco

work could easily have been had by French craftsmen if it had occurred to anyone to import it.

Fifty years before the discovery of America, a pottery was in operation at Rouen, but that is all we know of it and its products do not appear to have survived the period of their manufacture. Just a century later Rouen potters were manufacturing picturesquely decorated faience in their ateliers for the Château d’Ecouen which the Constable of Montmorency was building. We know these works to have been executed by a Rouen potter named Masecot, Abanezne. After his day almost nothing in faience was produced at Rouen, at least nothing of which we have particular knowledge.

At Lyons faience imitating the maiolica ware of Urbino was made for a short period of years beginning with 1516; but there the art also soon died out and although her sister country of Italy was producing great quantities of beautiful faience, France appears to have remained indifferent to efforts of her own in this branch of the ceramic field, up to the time Bernard Palissy “discovered” for himself and for France the art of making enamel-glazed pottery, with, of course, the exception of the mysterious appearance of the French faience known as Faience d’Oiron. Porcelain Faience and Henri Deux Faience. Where, when or how this ware originated, we do not know. Not over fifty pieces of it probably are in existence. We do know that Hélène de Hanglest de Boisy, a widow and a sculptor, established a fabrique for the making of this ware in her Château d’Oiron as early as 1524, some entries before Palissy began his own ceramic experiments at Saintes.

This Faience d’Oiron was made of a fine white paste having a thin “varnish,” transparent and ivory in tint. Interlaced bands, lines, devices, etc., constituted the decoration which was inset with dark colored clays. After the death of Hélène de Hanglest in 1537 the fabrique was continued by her son Claude Gouffier, a modest potter, and it proved a failure, because of the scarcity of the clay used, and the absence of any interest in the art of faience.

But it was just because Bernard Palissy sought and found out for himself the secrets of enamelled earthenware that his work is so absolutely individual. It was only after incautious efforts that Palissy achieved the fabrication of his white enamel. Palissy’s reward was his appointment as Potter to the King and to the Queen-Mother, Catherine de Medici, although he died in prison at the age of eighty, since he was a Huguenot, and the death of his parents left him unprotected. Long ago huge prices were paid for genuine pieces of Palissy ware, a cup in the Preaux collection fetching 1600 francs in 1850, 6000 francs in 1839 and 11,500 francs some years later. It would now, in all probability, fetch double that amount.

A rectangular bas-relief, “L’eau” in Palissy ware brought 27,000 francs at the Spitzer sale that amount.

Palissy’s faience entailed too much labor in its production to be cheap, and as a consequence popular in any sense, innovator though he was, interested in fostering the infinite multiplication of cheap keramic ware, Palissy’s followers and imitators were not many. Faience in Palissy’s style was still turned out after the death of the fabrique of Avron in the vicinity of Fontainbleau. Among such pieces of which record survives are figures such as the “Nurse and Child,” probably much like the Avignon figures of the same subject. Frantz quotes an interesting entry from the journal of Jean Héron (1601-1672) which may have to do with this connection with his great piece “April 24, 1608.—The Duchess de Montpensier came to Sainteuf to see the little Duke of Orleans, bringing her daughter aged three years. The little prince embraced her, and gave her a little nurse in pottery which he was holding.”

Contemporary with the enamelled wares in the Palissy style were the green glazed bottles which led to the establishment of many French potteries of importance. We need not dwell here on the early attempts at porcelain manufacture in France, for which we were probably the earlier experiments of some glazed pieces, the fabrique then continuing uninterrupted until the end of the 18th Century.

All these early faience products of France were limited in output and were the result of experiments which led to the establishment of many French potteries of importance. We need not dwell here on the early attempts at porcelain manufacture in France, for which we were probably the earlier experiments of some glazed pieces, the fabrique then continuing uninterrupted until the end of the 18th Century.

The principal faience centers of Old France were Nevers, Rouen, Lille, Lyons, Sancy, Seaux St. Cloud, Paris, Beauvais, Apery Bordeaux, Sain Tomer, Saint Amand, Quimper, Montpellier, Strasbourg, Montauban, Orleans, Moustiers, Avignon, Varange, Samadet, Desvres and Hendin, which produced the faience that, not, of course, to be confused with the porcelain produced in some of these cities. Rouen faience bore the list of the glazed wares of the early potteries of France, excepting, of course, the mysterious Faience d’Oiron. In connection with enamelled earthenware we think of

(Continued on page 98)
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Faience Of Old France (Continued from page 6)

Rouen as we do of Sèvres in connection with French porcelain. Nevers, however, produced faience antedating that of Rouen although this never reached particular originality, being purely imitative, though finely so. In the beginning of this ware the Italian influence it exhibited was naturally strong, explained by the fact that the marriage of Lodovico Gonzago, Duke of Mantua with Henrietta of Cleves had brought Italian influences into Nevers where legend has it the Duke employed Italian potters to teach their craft to French workmen. At a later period in the history of the Nevers faience, the great person came into popularity, pieces with azure or dull yellow grounds with decoration in somewhat iridescent whites and yellows of flowers, birds and plants after the Italian manner. Other of the Nevers wares were, in turn, decorated en cameo, while later these wares came under the influence of Chinese and of Japanese ceramic decoration. Oriental porcelains, it will be remembered known in France as early as the 16th Century, and a hundred years later were being imported by the French in quantities. These Nevers pieces are not uncommonly met with today. In the course of Nevers faience production, there was a short period of more nearly original decoration characterized as the Franco-Nivernais period in which the primitive French sources of decoration were drawn upon. This did not last for long as Nevers again took to imitating the wares of Rouen, Moustiers, etc. The French Revolution, followed by the Anglo-French Treaty of 1789 giving English potteries entry to France put an end to profitable faience manufacture at Nevers.

The Norman city of Rouen could, it is true, boast of the early fabrique of Abbeville, already mentioned, but with the passing of that master-potter the production of faience in Rouen appears to have ceased until its revival about the year 1647. The workmen of the newly revived Rouen potteries were from Nevers, it is true, but the early Rouen pieces exhibit an Italian influence in their decoration. Such pieces (dishes and plates, for the most part), have this blue decoration en cameo, birds, flowers and monsters forming the motifs. But by the end of the 17th Century the decorated faience of Rouen had become distinctly creative in style, although many of its motifs were borrowed from the textile patterns of the time as well as from contemporary ironwork, marquetry and typographical ornament. These motifs, though borrowed, were applied with spirit, and were as often adapted as adopted. Louis XIV's wars quite directly lent impetus to the manufacture of faience at Rouen and elsewhere. We find Saint-Simon writing in his memoirs as follows: "All that was of great or considerable value was replaced by faience." The King and the nobles sent their plate to be melted up in the faience manufacture of Rouen and elsewhere, to receive its enamel according to the sumptuary laws. Some of Clerissy's polychrome decoration appears to have been refined by the factory of the Veuve Loic Guillaud, and much Chinese decoration came into vogue, the Rouen pieces en rocaill appearing as decorations designs of scroll and galleried ware, quivers, cornucopias and single flowers were popular.

Marseilles, with the manufacture of faience began with the factory established there by Pierre Clerissy, sometime court jeweller, in the year 1670, an early case of the faience of Rouen, that of Moustiers benefited by Louis XIV's wars. The Rouen pieces were decorated with subjects from drawings celebrated Florentine. The early Moustiers pieces are in a more delicate blue than that employed in the decoration of the Rouen faience. During the Regency, Antonio Tempesta's hunting scenes made battle scenes gaw gory and the graceful subjects inspired by myth and legend. Jean Bérian, Bernard B. Toro of Toulon influenced the Moustiers decoration of the period.

From Alcora in Spain polychrome decoration was brought to the Moustiers ateliers, and exceptionally beautiful pieces were produced. The Moustiers faience of the 16th Century was the factory of the Veuve Loic Guillaud, and its atelier was in the suburbs of Rouen. The Moustiers pieces were decorated with scenes of the Chinese style, as early as 1697 A. Clerissy was signed. The Moustiers faience factory was the first to imitate Chinese decoration, and its atelier was in the suburbs of Rouen. The Moustiers faience was decorated with Chinese motifs were from the factory of the Veuve Loic Guillaud, and much Chinese decoration came into vogue, the Rouen pieces en rocaill appearing as decorations designs of scroll and galleried ware, quivers, cornucopias and single flowers were popular.

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The Marseilles fabrique was established in the reign of King René of Provence, and its atelier Sanary or through Saint-Jean de la Montagne, known as Saint Jean du Desert was as early as 1057 A. Clerissy was signed. The Moustiers pieces are in a more delicate blue than that employed in the decoration of the Rouen faience. During the Regency, Antonio Tempesta's hunting scenes made battle scenes gaw gory and the graceful subjects inspired by myth and legend. Jean Bérian, Bernard B. Toro of Toulon influenced the Moustiers decoration of the period.

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There is no evidence that the Faience d'Oiron was made of a fine white paste having a thin "varnish," transparent and ivory in tint. Interlaced bands, lines, devices, etc., constituted the decoration which was inset with dark colored clays. After the death of Hélène de Hanest in 1537 the faience was continued by her brother, Claude Gouffier, and many of the pieces produced in this second period (1537-1663) bore a design of a more interlaced character, the device of Henry II, with whom Claude Gouffier was on terms of intimacy. So rare are examples of Faience d'Oiron that many thousand dollars would not be too much for one to expect to have to pay for such a specimen. As a salt-cellar of this ware if such a piece should happen to come into the market. An aiguiere in the Ch. Stein collection brought some 40,000 franc at public sale as early as 1890. Faience d'Oiron was undoubtedly strictly limited in production and it stands unique in French ceramic history, and is one of the most remarkable products of the potter's art in the world.

Bernard Palissy the potter was fourteen when Hélène de Hangest established her pottery at Oiron. He was twenty-seven when he died. It was somewhere about the year 1557 that success attended his personal efforts to produce an enamelled earthenware. Whether or not the Faience d'Oiron had ever come to his attention, we have no way of knowing; he may or may not have been familiar with the maiolica wares of Italy, but, as Frantz remarks, Palissy was behind some of his contemporaries, even in France; for Abaqueurt at Rouen, and Girolamo della Robbia in Paris, were practicing their art with success. Also there were the Beauvais wares, such as the Vases de Savignies, presented to the Queen of France in 1520 and the Beauvais pilgrim bottles.
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It is entirely a matter of taste whether the species are considered more beautiful than the varieties. *Macrophilus* and *labilis* have large round leaves, *aurantifolia*, *augustijolia*, and *thymifolia* are narrow leaves, *japonica* has variegated leaves and *argentata* a white bordered leaf.

A blister leaf is produced by *var. bullata*. *Buxus microphylla* from Japan scarcely attains the height of 2", and it forms a spherical bush.

Older species of boxwood should only be transplanted when necessary. The smaller species used as borders are to be freely provided with moisture during the summer, especially if the soil is dry and parched.

---

**The Yew**

Today the yew, which is without question one of the most solemn and forbidding of all trees, is seldom found in the European woodlands, although ages ago it was more or less common. The ancient Greeks believed it to be one of the trees of the dead. The foliage is poisonous not only to man but to many animals. Caesar said, that Katuvolkus, a noble of the Eburonese killed himself with the poison of the yew, known today as "taxine," and that their berries are used as a border plant for both walks and beds cut out.

The wood of the yew has been used for the making of both swords and lances, because it is hard, tough, and its grain uniform; there are no resin ducts in any part of the tree, and resin formation is unknown. In the lake or pile dwellings of swampy grounds in Europe, many such rarities are seldom

The smaller species used as borders are to be freely provided with moisture during the summer, especially if the soil is dry and parched.

(Continued on page 105)
REED SHOP, Inc.
9 EAST 57TH STREET, NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage.

OLD FRENCH SCENIC WALL PAPERS

Until you have at least seen pictures of these unusual and distinctive wall coverings you can have no idea of their beauty. Imagine a room equipped with what are, in effect, actual mural paintings by French artists of the Napoleon era. How far superior they are to the now‑ante‑reproductive, or the formal designs ordinarily used in wall paper.

You can now obtain papers by such famous creators and manufacturers as J. Zuber et Cie, David et Karii, and Ferdinand Fiege et Cie, depicting such subjects as Thiers Rooms, Italian Landscapes, American Indians, Chinese Chinoiserie, India Bella, Fêtes of Louis XVII, the Chartes Country, Horse Racing, Italian Landscapes, Pictorial and Oriental, etc.

If your Decorator cannot supply you write for illustrated booklet.

A. L. DIAMENT & CO.
101 PARK AVE., NEW YORK

SOLE AMERICAN AGENTS

MISS GHEEN, INC.

Decoration of Houses

ANNOUNCES THEIR REMOVAL TO LARGER AND PERMANENT QUARTERS AT
444 PARK AVENUE

NEW YORK
444 PARK AVE
PLAZA 8200

CHICAGO
163 EAST ONTARIO ST.

UNDECORATED GREY IRON CASTINGS

You may decorate in color, poly-chrome, ivory, black or the various shades of bronze or enamel.

1 pair Book Ends, 1 pair Curtain Hold Backs, 1 Candle Sconce, 1 Door Knockers, 1 Door Sneeze. Cash or equivalent must accompany orders.

State how you want shipped, Parcel Post, Express or Freight.

THE H. W. COVERT COMPANY
397 MADISON AV.
NEW YORK

CHICAGO
163 EAST ONTARIO ST.

101 PARK AVE., NEW YORK CITY
Gladioli
Jack London
Gladis Plath
Thos. T. Kent
Mrs. H. E. Bothin

The four most perfect and most beautiful gladioli ever put before the public. Wherever exhibited this season they have won the highest admiration.

Catalog free on Request

There is a treat in store for you in the form of a handsome catalog, beautifully illustrated, which describes nearly a hundred of our gladiolus creations, as well as our Ruffled Monster Petunias, and many other things of interest.

Petunias

Diener's Ruffled Monsters (Single).
The finest and largest varieties of Petunias ever created.

Seed comes in separate colors as follows: Pink (Strong veined center), Red, Variegated, White, Red with black center, Pale Lilac Pink, Ruffled Monsters mixed.

The following varieties of Petunias are somewhat smaller than the ruffled monster, colors: Flesh Pink Frilled, Purple or Blue, White Frilled, Apple Blossom.

Any of the above varieties 50c a package.

The Greatest Novelty in Petunias for 1923 is Diener's Pink Glory

Pure flame rose pink without a trace of purple. Flowers measure from three to four inches in diameter. Plants grow to a height of twelve to fifteen inches. This is the most beautiful petunia ever put on the market and is destined to become the great bedding petunia of the future.

This seed is 50c a package.

RICHARD DIENER CO., INC.

Originators and Growers of the Largest and Finest Gladioli and Petunias in the World

KENTFIELD, Marin County, CALIFORNIA

The First Step in Gardening

(Continued from page 54)

his place more beautiful and his work easier. A mere list of names and prices—especially botanical names—is only for the very learned in garden affairs. Let more of the common names be given. Let more catalogs explain how best this peculiar shrub and that peculiar plant can be located on the home grounds. Let them explain how this seed can best be brought to germination and the seedling to flower. In the last analysis, when an amateur gardener sends in his seed order, he is not merely buying seed; he is buying the finished fruit, vegetable and flower. This little packet of Country Gentleman corn is more to him than a handful of kernels; it is a fine stand of corn in the garden, it is a gastronomic delight that he and his family will enjoy.

The majority of our catalogs each year list a few “novelties” and the gardener, who would derive himself of no delight, will invariably try one or a few of them. This is as it should be. But caution must be exercised. Novelties are like the sweets that follow the real nutritive part of the meal. It really doesn’t make much difference whether you take ice cream or bread pudding after dinner, so long as you have had your steak and potatoes.

There are a great many steak and potato items in our catalogs that are very much neglected. The hunger for novelties and the nurseryman’s desire to satisfy that hunger, often result in many fine and useful items being hidden away and forgotten. We don’t need more novelties in our catalogs; we need more appreciation of the splendid material we already have. Garden wisdom, like any other sort of wisdom, is only attained by making mistakes through a variety of experiences. The beginning gardener will have vast dreams of the many and diverse things he can accomplish; the hardened gardener is satisfied if he grows a dozen or so things and grows them well. The latter is a garden ideal worth remembering. Better a few perfect zinnias, a few healthy potatoes, a noble stand of corn and a worthy hedge of sweet peas than a garden filled with a bewildering but mediocre variety. This is an ideal to keep in mind when those spring catalogs arrive.

Let’s say they have arrived. Let’s try huckleberries from seed. The claim of this type. Courtesy of Hurt & Vick.
The Finest Fruits
from Your Own Garden

HOME-GROWN fruits are coming into their own. Like the vegetables which you grow in your own garden, they are fresher, finer flavored and in every respect far superior to any you can buy from your dealer. Theirs is the quality of mellow sunshine and soft breezes, of cool morning dews and the drifting fragrance of flowers. They are a pleasure and a practical essential which give the crowning touch to any garden, be it great or small.

Without Fruit your Garden is not Complete.

We are supplying home owners with well-grown plants of the finest fruits for home planting. We invite your orders.

Luscious Blueberries: Not the ordinary small, seedy berries to which you are accustomed, but the superbly large, full-flushed fruits of creamy juice of delectable flavor. Of all small fruits, the berries from our nursery-grown bushes are the best for pie. And real blueberry pie is—well, we need say more? Blueberry plants are absolutely hardy, decorative in autumn and winter, grow rapidly and bear profusely. They are easy to plant and care for, and they make a choice fruit for a house lot. These trees are so fine that we are able to offer them in limited quantity, the pick of our culture, we feel exceedingly fortunate in being able to offer in limited quantity, the pick of our nursery stock.

Lavish Blackberries: A most beautiful and hardy fruit for garden or orchard. It requires but little attention and hardy in almost any soil. Blackberries are a pleasure and a practical essential which give the crowning touch to any garden, be it great or small.

What is to be compared with a cherry tree in bloom? So suggestive of Japan, so cheerful, so promising. Not only useful but beautiful.

Our Landscape Department is built to help you solve your particular landscape problem. Whether you own a mansion or a small home, whether you have just purchased your property, or whether you are considering re-arranging your planting scheme, you will find it an advantage to consult with us. We offer several advantages. Being primarily nurserymen, our knowledge of the plants themselves gives us the ability to choose materials of the finest quality through our acquaintance with sources of supply. Having pride in the quality of nursery stock supplied, it is but natural that we are interested in having this stock planted in such a manner as to give you the finest results on your grounds.

Our complete force of landscape engineers and architects, long experienced in solving planting problems and practical planting work, is available to you. We supervise plantings personally and if desired, can furnish trained labor and equipment, thus relieving you of every detail and bother in the arrangement of your grounds.

WRITE FOR OUR CATALOGUE

The world's best Trees and Plants for the Home Grounds are described in our Catalogue—in colors. It will be sent to readers of House & Garden upon request.

Competent Landscape Service
Offered our Customers.

Mayo Nurserymen and Landscape Architects

WE ARE IN A POSITION TO SEND A MEMBER of our Landscape Engineering Department to any part of the United States to consult with you on your landscape problem. Our branch offices are established for that purpose. We have already completed many fine plantings, which attest to the quality and dependability of our service and our nursery stock.

But our bigger service is for the small property needing appropriate planting. There are numerous homes being built throughout the United States around which the necessity for planting is almost paramount. If the planning is accomplished at the time of the completion of the house, greater immediate beauty will result, and an air of permanence be given the property, procurable in no other manner.

We make only a moderate charge for the actual cost of interview and preliminary survey of your property.

Enter into correspondence with our Rochester Office and be assured that your problems will receive our best and most courteous attention.

WRITE FOR OUR CATALOGUE

The world's best Trees and Plants for the Home Grounds are described in our Catalogue—in colors. It will be sent to readers of House & Garden upon request.

MAYO NURSERIES, Inc.,

Nurserymen and Landscape Architects

New York office: Long Distance Phone: Stone 3455
900 Ellwanger & Barry Bldg., Rochester, N. Y.

Nurseries: Executive offices:
331 National City Bldg., Chicago office:
Madison Ave., 46th St. Rochester, N. Y.
Phone Murray Hill 18527
South Michigan Blvd.

and Southwick, Mass.
say that you find in your morning mail one of these days those nice fat big brown envelopes. Instead of opening them right off, sit down and read them. The flowers and vegetables that you inherited with last year, you've always been able to grow well in the soil you have. You've probably learned that success is dependent upon correct soil culture. What you actually need, of what you know you can raise well, then you may open the brown envelope.

With the list in hand you can choose the varieties in the catalogs best suited to your purposes. While some of the newer varieties will be tempting (Continued from page 102)
About This Particular Greenhouse

I t happens that only yesterday we received from our publishers a rather delightful bit of printing called "Glass Gardens," in which a complete description is given, of an exact duplicate of this particular house.

The viewpoint is a bit different, but the plan is the same.

As companions, are four other houses of simpler design and lesser size.

There is one page devoted to "The Lure of the Inside Garden" which we have a notion will especially interest you.

Send for this new Glass Circular.

Or if you prefer, send for one of us to come and talk over greenhouse possessing with you.

---

69th Annual Catalog

READY FOR MAILING

Don't fail to write for this reliable guide to seed selection and practical gardening.

THE Storrs & Harrison Catalog for 1923 contains nearly everything that you might need for garden, lawn, or orchard. It serves small suburban homes and large country estates equally well. It is your handiest possible reference.

All flower and vegetable seeds listed are from unusually fine, time-proved strains. Their yield has been predetermined by prolific parent-plants on our 1200 acres. Carefully selected shrubs, full flowering perennials, hardy vines and berry bushes, vigorous fruit and handsome shade trees are also shown in great profusion.

The S. & H. Catalog will help you to plan wisely, and you can select with confidence, knowing that we have supplied nurseriesmen and orchardists the country over for 69 years.

A post card will bring catalog to you.

THE STORRS & HARRISON CO.

Nurserymen and Seedsmen

Box 233

Painesville, Ohio

---

Your Copy of DREER'S 1923 GARDEN BOOK Is Ready

Write for it now and have the pleasure of planning your next garden during the long winter evenings. Much valuable information on gardening will be gained in the time spent in reading its contents and looking through the beautiful colored plates and hundreds of photomechanical reproductions of vegetables and flowers, while sitting in the comfort of your own home.

It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Tools and Implements, Fertilizers, Insecticides, Pesticides, Exotics, and the latest in hardy and cold hardy Roses, Dahlias, Hardy Perennials, Garden and Greenhouse Plants, Bulbs, Hardy Climbers, Hardy Shrubs, Water Lilies and Aquatics, Small Fruits, etc.

Write today for a copy, which will be mailed free if you mention this publication.

HENRY A. DREER

714-16 Chestnut Street, Philadelphia, Pa.
Handsomen Shrubs—
Real Nut Producers

FOR ten years we have specialized in propagating these plants so that you can grow this Great Nut Delicacy, Big Meaty Filberts (Hazel Nuts) on your own grounds.

Here is a beautiful shrub which yields such an abundant supply of large nuts that it not only fills an important place in ornamental plantings and in nut business for walks and drives, but is a success commercially.

Plants bear the second or third year after planting and at the tenth year yield 20 to 25 pounds per bush.

Thrive in any moderately rich, well-drained soil, with very little cultivation and succeed over a wide range of territory and latitude. Are HARDY and ADAPTED TO THE MORE NORTHERN STATES.

Another specialty is the

New Everblooming Rugosa Rose

Shown in natural color in our catalog. For mass and hedge plantings (not for the rose garden).

Clusters of beautiful bright red flowers resembling bunches of red carnations. Very double with petal edges serrated and with the beautiful deep green, healthy foliage characteristic of the Rugosa Rose. Blooms continually from early summer until frost.

Everblooming Hybrid Tea Roses

We have a splendid collection for spring planting. Our list includes many new varieties, such as 'Los Angeles', 'Gorgone', 'Madison', 'Butterfly', 'Lolita Armour', 'Golden Ophelia', 'Crusader', etc.

There are only a few of our specialties. Many others are illustrated in full color in our Free Catalog (sent free).

Send for your copy today, and find out about our splendid assortment of Fruit and Ornamental Trees, Shrubs, Roses, Berry Plants, etc.

L. W. Hall Company, Inc.
480 Cutler Bldg., Rochester, N. Y.

Send today for Free Catalog describing

Splendid Nursery Stock of all kinds

The dark, waxy green of broad-leaved evergreens and conifers, suitable for the South, is extremely effective against the flat white clapboards of this Georgia house.

SOUTHERN FOUNDATION PLANTING

JULIA ESTER DILLON

T

HE problem of making a foundation planting individual and an integral part of the house, as well as an appropriate mat for the picture of the house framed by the garden and lawn, deserves much more consideration than it usually receives. The character of the planting must be dictated by the architecture of the building, by the material used in its construction, by the surrounding growth of trees or shrubs, by the nature of the slopes or levels on which the house is set and by the character of the soil and exposure. All these things must be carefully studied and carefully selected as a part of the planting plan if the foundation planting problems are to be satisfactorily solved—in the South or anywhere else.

One Biota aurea nana, conspicua, or pyramidalis, a half dozen abelias, a few Ligustrum nepalense or L. lucidum with perhaps a spirea or two thrown in for good measure is the average planting around Southern homes. No individual thought, no expression of personality, just something to hide the line where the house joins the ground. In city after city we see the same thing. House after house is planted after the same general pattern and usually the work of the nearest nurseryman. The whole city as it passes by sees the planting around your doors, while only a few chosen friends admire the furniture in your living room. Why not express good taste and individuality on the outside as well as indoors?

Above is a house set in the pines, surrounded by boxwood hedges. In one typical example the tiered terrace that connects the front porch with the sun parlor on one side and the sun parlor on the other extends across the whole front of the house. Eighteen inches below this terrace is another one of grass around two sides of the house. The foundation planting of the tiered terrace is Evergreen Boxwood, and the whole is a satisfying picture at every season.

A white stucco house in Georgia with massive columns is the hardest one has white and pink Cherokee roses on the columns of the portico, with masses of Azalea indica and A. grandiflora, a Nandina domestica around the whole house itself. The Nandina is wonderful all winter with its dusty leaves and clusters of scarlet berries. All these plantings are evergreen and turn the whole into a satisfying picture at every season.

Another Georgia house of cream stucco, that is built on a hilltop, uses Spirea Thunbergii, with Pittosporum tobira, to frame its foundation lines, while into the sun parlor mingled with these rose shrubs and scarlet baby rambler roses, Eona Tseendorf, giving the effect of a basket of red roses that has been thrown around the house and down the hillside. Terraces bloom nine months and turn the whole into an indescribably lovely picture. Phyllostachys nitida in thickets forms a framework of color, and the whole coéhère and beautifies the east side of the house.

The house built on severely classical lines, as is the case with many delightful Southern homes, calls for the formal lines of boxwood hedges. In one typical example the tiered terrace that connects the front porch with the sun parlor on one side and the sun parlor on the other extends across the whole front of the house. Eighteen inches below this terrace is another one of grass around two sides of the house. The foundation planting of the tiered terrace is Evergreen Boxwood, and the whole is a satisfying picture at every season.

The typical Southern colonial house has massive columns all to plant. Cypress, Cephalanthus occidentalis, and C. Royallii, with massive columns, with massive columns, with massive columns, and clusters of scarlet berries. All these plantings are evergreen and make a most beautiful picture. Lonicera sempervivens pyramidalis and A. grandiflora, with masses of brown-stemmed deciduous shrubs until they meet the undergrowth of the woods. The whole planting blends into the surrounding and makes a most attractive picture.

Juniperus Virginiana to give height at the entrance and corners, with Juniperus Sinuata densiflora for accent, Ligustrum japonicum to make a screen for the living porch, and the evergreens tied together with masses of abelias, spireas, and hydrangeas make a splendid foundation planting for a house of this type in such a situation.
A SPACIOUS garden, artistically laid out—a tiny flower bed by the porch—either can be glorified by the Queen of Flowers if you have Conard Star Roses. Hardy, field-grown plants, reared by experts. Every rose of so wonderful a quality that we can guarantee it to bloom.

Our big catalog, beautifully illustrated in colors, shows roses and other flowers for every climate, every purpose. It tells what, when and where to plant and gives valuable information on rose culture. Send for it. Free to all rose lovers.

CONARD & JONES CO.

BLOOM
or your money back

A SPACIOUS garden, artistically laid out—a tiny flower bed by the porch—either can be glorified by the Queen of Flowers if you have Conard Star Roses. Hardy, field-grown plants, reared by experts. Every rose of so wonderful a quality that we can guarantee it to bloom.

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CONARD & JONES CO.

BLOOM
or your money back
A new Star of the First Magnitude in the splendid Galaxy of Schling Novelties

**Indian Summer**

A Snapdragon of truly Regal Size and Color

Indian Summer is so unusual in size and so entrancing in color that any adequate description must seem like hyperbole.

Imagine a Snapdragon, its flower spikes turn on a stem equaling the gladiolus in height and vigor with individual blooms at least a third larger than the largest of the so-called giant snapdragons hitherto produced, and as for color—a rich, velvety copper red—but, no, imagination fails here as well as description! A few plants in your own garden will make you a keen admiring admirer than reams of adjectives.

Better order at once—the supply is limited, the demand increasing daily.

1 Packet $1.00
6 Packets $5.00

FRENCH PUSSY WILLOWS

A Beautiful and Lasting Winter Decoration

Responding to the warmth with the red jackets slip off, transforming the stems into a spear of glistening pearls, each one a perfect creation of spun silver. The silky sheen of the large buds is the first stage of their changing beauty—end for a bunch and watch them expand in your own home.

60 Canes for $5.00

(Blanket in picture contains fifty canes)

You can grow this interesting and useful shrub in your own garden, for it is quite hardy and succeeds almost anywhere.

**BUSY SHRUBS FOR SPRING DELIVERY**

$1.00 Each
$10.00 Dozen
Let Us Reserve Your Order Now

**PFUND NURSERY CO.**

711 South Boulevard
Oak Park, III.

FLOWER AND GARDEN SOCIETIES

A Descriptive Index of the Various Associations Devoted to Particular Plants and General Garden Enthusiasms

JUST as soon as the amateur has developed a real interest in his familiar Farm and Garden Association, he may compare enthusiasts. He will want a little horticultural companionship; an opportunity to enter into an exchange of ideas. It is then, if he is wise, that he will join one of the national or local societies which promotes the interest of and interest in this or that particular plant, or horticulture and gardening generally. From them he will receive periodical bulletins telling of the latest developments along every phase of his special fancy, whether it be the propagation or the art of garden design, or the restrictions of Quarantine, or the propagation of the Sweet Pea.

The annual membership dues in these various societies range, as a rule, from $1.00 to $5.00. Most of them are $3.00. In addition to the literature that is sent out to the members monthly, quarterly, or yearly, there is very often an annual or semi-annual meeting in which topics of primary importance are discussed. Below are listed those societies which have been formed in the interests of particular plants, together with the addresses of the secretaries.


**American Peony Society**, A. P. Saunders, Clinton, N. Y.


**American Carnation Society**, A. F. J. Baas, 3800 Rookwood Avenue, Indianapolis, Ind.

**American Gladiolus Society**, David Tyrrell, 80 Oakdale Street, Brockton, Mass.


**American Dahlia Society**, William J. Raighghe, 198 Norton Street, New Haven, Conn.

**Dahlia Society of California**, F. C. Burns, San Rafael, Calif.


**Chrysanthemum Society of America**, Charles W. Johnson, 141 Summit Street, Rockford, Illinois.

**American Sweet Pea Society**, E. C. Viner, 205 Elwood Avenue, Newark, N. J.

**American Fern Society**, S. H. Burnham, Ithaca, N. Y.

The objects of the Woman's National Farm and Garden Association are both practical and praiseworthy. They are:

1. To stimulate and encourage farming and gardening activities among women.

2. To act as a bureau of information and clearing house for all women's agricultural interests.

3. To prepare women for agricultural work by offering scholarships at state colleges and other horticultural schools.

4. To help women to secure positions for farm and garden work.

5. To furnish all possible means for the successful marketing of women's produce and to set forces in motion to bring consumer and producer together.

6. To furnish lecturers for a nominal amount for garden clubs and club meetings in the interest of horticulture and agriculture.

Further information may be obtained from the General and Recording Secretary, Mrs. P. L. Richmoner, 1728 Stevens Building, Chicago, Illinois. The Honorary President of the Association is Mrs. Francis King, Alma, Michigan.

The American Horticultural Society is the name given to a new organization formed in Washington recently by a group of men who are seeking an association that will bring together the farmer and community clubs that have already been formed, and later to stretch out so that the whole United States will be brought under it. Information in regard to this association may be obtained from Mr. Taylor, Chief of the Bureau of Plant Industry.


One of the most important garden societies in the country is that large organization of women, The Garden Clubs of America, of which information may be obtained through the acting President, Mrs. Minas E. Moncure, 165 East 59th Street, New York City. It is, in a sense, the parent of most of the local garden clubs. In members are extended the courtesy of visiting the gardens of other members.

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**EVERGREENS**

That Express Ideas

You can express definite ideas and moods through the selection and arrangement of Rosedale Evergreens—tall, slender specimens for formal dignity, low nestling varieties for coziness, a hedge for privacy. Restfulness, hospitality, cheerfulness—all these moods can be expressed through Rosedale Evergreens.

77 Varieties

Our more than 70 varieties—all hardy—afford ample scope for the freest exercise of taste and fancy. All have been frequently transplanted. Large sizes, if you want immediate effects.

Our 1923 catalog also lists the Best Fruits and Ornamentals, including Roses, in both ordinary and large sizes for immediate effect, at “Prices as Low as Consistent with Highest Quality.” Write today for your copy free.

Rosedale Nurseries

Box H

Tarrytown, N. Y.
Novelty Roses for 1923 Gardens

TO the galaxy of famous roses, introduced by the House of Totty in the past fifteen years: Columbia, Madame Butterfly, Souvenir de Claudius Fernet, etc., we add this year, two which we consider unequalled among garden roses.

AMERICA

We are justly proud of this variety, Souvenir de Claudius Fernet, etc.

Buds long and pointed, and open most artistically. Biolera American Beauty in size of flower. Awarded two Silver Medals, and numerous other prizes. Three year old dormant plants, delivery Mar., Apr., $2.50 each, $25.00 per dozen. Pot plants for May and June planting, three year old stock in full leaf that will flower almost immediately after planting, same price.

SOUV. DE GEORGES FERNET

While not as sensational in color as Claudius Fernet, introduced last year, we believe it is one of the most promising bedding roses offered in years. Price one year plants, $5.00 each; $50.00 per dozen.

SOUV. DE CLAUDIUS PERNET

Introduced by us last year, it created such a furore, that stock available was disposed of almost immediately. Awarded Gold Medal at Paris in 1920. The best yellow so far introduced for the garden. Steady, dense growth, brilliant foliage, and hardy all over America. One year old plants for delivery May 15th, $2.50 per plant, $25.00 per dozen.

WRITE FOR OUR 1923 CATALOG: offering the choicest

New and Novel plants for your garden. Mailed on request.

Charles H. Totty Company
Headquarters for the Unusual among Novelties

MADISON NEW JERSEY

New York City Store: 4 East 33rd St., (Between 5th & Madison Ave.)

The Friendly Tree

How full of character is the Evergreen!

Its sturdy, changeless beauty typifies the faith of a loyal friend. With unyielding constancy it beautifies the place, giving a gracious air of welcome unaffected by change of time or season. Consult your landscape architect, nurseryman or florist for Hill’s evergreens.

This means that you will get the perfected types of evergreens, experience and enthusiasm in the scientific selection and culture of Evergreens.

On our 25-page catalog now ready—you will find prices for 201 the lowest in years. And the stock is exceptionally choice and ample—America’s largest collection.

D. HILL NURSERY COMPANY

Evergreens Specialties for over 60 years

30 Cedar Street DUNDEE, ILLINOIS

The Yew

(Continued from page 210)

wood. The wounds should be clean and have a smooth surface, placed in dense rows in hot bed or propagation box, and have a smooth surface. The wounds should be clean and have a smooth surface, placed in dense rows in hot bed or propagation box, and have a smooth surface.

The cuttings should remain in the box over winter and placed in pots in the spring. The plant should be slightly firmed the pot, the plant is placed in the open.

If hardened off to graft, the four-year-old plants are placed in pots and left until they have developed a thorough root system. Then the scion is inserted near the base of the stock, a bandage need not be provided. Later, when the grafted plant is transplanted, the scion should also help to produce roots. The greenhouse graft will be healed in a few weeks. Then the plants are gradually hardened, and finally planted in the open where, with occasional protection, they will thrive.

Dr. E. Bade.
BLOOMING
Satisfaction
d from well-grown
Huntington stock

EASY to handle the fine, field
clumps of perennials, easy to germinate
the bright, fresh seeds, easy to
flower the strong, plump bulbs. Re-
results are easy from our ornamentals,
all wintered in the field row, instead
of the cellar. Still easier to take
care of the bill at our very reason-
able prices.

My offerings include one of the
longest lists of perennials, many
varieties: "all hardy," Hardy Perennials, and
Ornamentals. Also a well selected
list of Annual Seed. Many new
things as well as staples of prime
quality.

Catalogues ready Jan. 1st.

Drop a card to
Ralph E. Huntington
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Three Gems of
Gardening Literature
GARDEN GUIDE

The complete
guide to every
phase of garden
planning, mak-
ing and main-
tenance. Fruits,
flowers, vege-
tables, trees,
shrubs—all are
covered thor-
oughly yet con-
cisely. 384 pages
and nearly 300
illustrations.
Paper, $3.10;
cloth, $1.65.

CATALOG No. 8, featur-
ing in each issue
which how to do with plant
size and the open
country, and free on
request.

PRACTICAL
LANDSCAPE
GARDENING

Written for the small
landowner. Takes up all
the elements that enter into the beautifying
of properties. Replete with photographic
illustrations, sketches and planting plans.
276 pages. Cloth, $2.65 postpaid.

MILADY'S HOUSE PLANTS

No book so complete and thorough as this
on the successful care and culture of plants
in the home. Profusely illustrated with
100 instructive pictures demonstrating the
many operations in plant growing which
wonderfully simplify the work. Paper, 89
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THE MOST GLORIOUSLY COLORED
DAHLIA OF THE AGE!
AMUN RA (THE EGYPTIAN SUN GOD)
Winner of the GOLD MEDAL
Write for illustrated Catalog containing full description and color
picture of Amun Ra. We list all the Prize Winners and standard
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Distributor for Sies Dahlia Manual
Price 60 cents

DINIGEE ROSES
On Own Roots
Post-grown rosettes, on their own roots. Hardy stock
that can be planted any time. Old favorites, new and
"Dinuge Roses" have been known as the best for 75
years. We guarantee safe delivery anywhere in the
United States. Write for
Our "New Guide to Rose Culture"
for 1923. It's FREE
Illustrates wonderful "Dinuge Roses" in natural
colors. It's more than a catalog—it's the life-
time experience of the Oldest and Leading Rose
Growers in America. A practical work on rose
and flower culture for the amateur. Describes
over 500 varieties of roses and other plants,
bolle and seeds and tells how to grow them.
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Introducing
A Noteworthy Development in
Mammoth Size
Dahlia-Flowered
Zinnias

Novelties for 1923: A rare and most exclusive collection
of Zinnias in nine different varieties, each of a distinct
and beautiful color, all described in Beckert's 1923
Catalog. Of these, the following six make up an
exceptionally fine collection:

Exquisite—Light rose-pink, shading
to deep rose at the center. Regarded as the most
pleasing color ever developed in Zinnias.

Monarch—Deep glowing red. Enormous flowers, frequent-
ly 8 inches in diameter.

Flame—Blended scarlet and orange.

Oriole—Gold and orange bicolor. Immense flower of
rare beauty.

Sunrise—Buff and apricot, in a
unique and most attractive blend.

Dream—Deep lavender, deepen-
ing with time to mallow-
purple. A most extraordinary
color for Zinnias.

Special Offer

Packets, 50 cents each; 3 for $1.35;
complete assortment of 6 packets
for $3.60, postpaid. Note: Only a
limited quantity of seed is available.
Orders will be filled, as long as
supply lasts, in the order received.

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Beckert's 1923 illustrated catalog of
flowers and vegetable seeds is a prac-
tical and valuable book of instruc-
tion on successful flower and vege-
table culture, written especially for
the ambitious home gardener. Free
on request.

BECKERT'S SEED STORE,
Dept. H. Established 1876
North Side, Pittsburgh, Pa.
What's New for the Garden of 1923?

By Farr


Here is a book that fills a long felt want, for it treats in a most thorough manner the problem of furnishing at medium cost the small house, apartment or cottage. The first part is given over to a consideration of the various styles of modern, non-period decoration and in this section every room in the house is treated in detail. The subjects of color and housekeeping have been given much attention, and suggestions are given for the various rooms. These ought to prove unusually helpful for in addition to the suggestions offered for wall finish, hangings, upholsterly, furniture and rugs, many individual photographs of furniture and textiles are shown, all of which can be purchased in the shop today. If one is taking a fancy to any of the interesting things that Mr. Holloway has selected, it is easy to purchase the room in entire.

Vosburgh's Colossal Zinnias

When you buy flower seed you are purchasing color. Gardening illustrated pictures the annual flowers in their true colors. To our original color catalogue, the most complete ever published in American seed catalogues, we have added largely this year. Our list of annual and perennial flowers is the most complete in this country. We specialize in gladness growing and illustrate in color standard and new varieties, and our field in flower.

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This phrase expresses my own ambition and that of my associates. It represents an ideal towards which we are striving—better plants, better service, better results, in all our exercises of previous years.

It is our intention to continue only the chief varieties of Peonies, Iris, Phlox, and other perennials, Lilacs, flowering shrubs, vines and creepers. To meet this decision many old varieties have been discarded—not necessarily because they are worthless, but because later introductions are better.

Bertrand H. Farr
Wyoming Nursery Co.
106 Garfield Ave., Wyoming, Penna.
**Sutton's Seeds**

**Those Giant Dahlia Zinnias in Separate Colors.**

Largest and showiest of Dahlia Romneys, with long, broad, tapering petals overlapping each other. Each strain a marvellous blend of colors. All blooms true, no doubles, no frills, no spires. Of hardy, vigorous nature, and hold their color until out of bloom. A splendid enlivening color in any collection of Zinnias.

- Buttercup Dream — Small, deep, lavender, turning to purple.
- Mallow Purple — A beautiful, bright scarlet, with a deep, crimson hue.
- Golden Morn — A striking yellow, with a golden hue.
- Salmon — A beautiful salmon, with a rich hue.
- Scarlet Flame — A beautiful, brilliant scarlet, with a deep, crimson hue.
- Giant Attraction — A distinct shade of brick red.
- Easter Blue — A beautiful blue, with a deep, crimson hue.
- Orange — A beautiful orange, with a rich hue.
- Bronze — A combination of bronze, orange, and red hues.

Each packet, 12 colors, $5.00. Ask your dealer for Sutton's Seeds.

**Here is A Piece of Good Luck For Your Next Garden**

*Enid has been invited to attend the Service for the Inauguration of the President.*

Lolot is a new variety in needlecock in jelly form. It comes in a collapsible tube just like the tooth paste tube. It takes all the fun out of making spray solutions. A teaspoonful, quickly and easily dissolved in either hot or cold water provides a gallon of contact spray insecticide in a jiffy. Lolot will rid plant life of the bugs that persistently deprive the gardener of the full benefit of his efforts.

More facts in the future. Ask your dealer for LOTOL. In order to acquaint House Readers quickly with LOTOL, we will send on request, a mimeographed circular on request.

**The Seeds Butinest with a Record of 116 Years**

**Royal Seed Establishment READING, ENGLAND**

The Seed Business with a Record of 116 Years

**Lawn - Garden - Orchard**

To those who have, or are going to have, a lawn, garden (flower or vegetable), orchard, or all of these, we have a complete selection now ready for shipment. Woodlawn Nursery stock is dependable, healthy, hardy, vigorous, true to name and with strong bearing qualities.

For the lawns, the Woodlawn grass seed mixture, ornamental trees, shrubs and vines.

The seeds, plants and flowers for the flower or vegetable garden are of the best quality and variety. They can be grown to perfection and will keep the garden and home bright with flowers, the table well supplied with fresh vegetables.

We have a superb stock of apple, peach, pear, plum, cherry and other fruit trees. Also the best in small fruits. The following two fruits sold exclusively by us.

**Fruit**

- **Dr. Worcester Peach** — A large-sized, yellow, firm, very juicy peach, rich and sugary. A full peach flavor. Excellent for eating or cooking.

**Woodlawn Nurseries**, Garson Avenue, Rochester, N. Y.

**Hicks Time-saving Trees**

The Hicks lecturer is coming to your town and will lecture on the value of Hicks Time-saving Trees which can be planted in January while they are dormant. Hicks Time-saving Trees can be planted any time of the year. Our extra large deciduous trees are handled in the same way. With these trees you can save from 5 to 25 years in your landscape plans.

Hicks Time-saving Trees are guaranteed to grow satisfactorily, because they are trained right in the nursery and dug right at transplanting time. We can furnish shade trees and evergreens in quantities from a truck-load, in a carload or large-load, and at prices varying from $3 to $100 each.

Our price list will help you make your selection. A copy will be sent on request.

**Hicks Nurseries**

Box H
Westbury, L. I., New York
The curious restlessness of our country, the vastness of its financial well-being, the instability of business success, all combine to make the practical man who is going to build try to construct a type of house that is a good real estate investment and possibly as comfortable and possibly as luxurious home.

Off-hand one might easily imagine that a good home should be a good investment were one and the same thing, but this is not quite true, for there is an immeasurable distance between the personal and the universal expression in house building, as well as in building a home that you intend to make an inheritance for your children, and some people still have not that vision. The structure could be designed with as much personal feeling as you exercise in selecting a fine dress, but, in building an investment there is always one eye on the prospective buyer and inevitably a much more average house is planned.

Because most buyers are afraid of the future, they do not seek an expression of taste, their own or any other man's, when they start out to build what they want, rather, something in advance of their youth and yet something they value, familiar with their tastes. If forty people out of fifty people buy a Colonial house, they do not feel particularly nor austere; but the Colonial type of architecture is established. It is no mental strain to decide upon a Colonial dwelling; no flight of the imagination is involved in deckling upon a Dutch Revival house or a plantation New England Colonial. And that settled, all that is necessary is to match the architecture with furniture and fittings.

Undoubtedly most people who are going to buy want a house that has a personality. They rely upon the architect to make sure that the house contains the best possible fittings the market can furnish. And so, although we might economize for ourselves in building, even overlooking some architect's or contractor's blunders; but not so, if we expect someday to put our house on the market. In a way this thought of selling brings about a more conscientious building attitude, though the finished house may not be as satisfactory or as close to ideas.

With real estate in mind you are bound to consider the other owner of your house at almost every step. You may prefer a site deep in the woods, or you may prefer overlooking your own bungalow, with apple-blossoms blowing in your window in Maytime, and a distant fall task of raking up red and yellow leaves. But that Average Buyer, nine times out of ten, thinks of a hilltop, with a hard wind blowing the year round, and a house on the market. In a way this thought of selling brings about a more conscientious building attitude, though the finished house may not be as satisfactory or as close to ideas.

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February, 1923

FREE FERTILIZER
A real result producer
Chips, colorless and stainless. Scientifically prepared, correctly balanced; a perfect plant food. Just what every gardener wants. Try it at one sacrifice. After a trial you will always use it.

STIM-U-PLANT
JUST WHAT PLANTS REQUIRE
in convenience and keep indefinitely. A tablet inserted in the soil of pot plants enables it to make plants thrive. In the garden, insert in the soil near the plants, and stir them into the beds, according to directions. Greatly increases production of flowers and their size, intensifies color and fragrance. Increases size, productivity, color and beauty of fruits and vegetables, and hastens maturity. Best for your neighbors with early vegetables. Makes excellent liquid fertilizer for all plants, lawns, etc.

Send $1.50 for 1,000 Stim-U-Plant tablets and we will deliver them prepaid anywhere in the United States. With them we will send a trial package of Stim-U-Plant tablets for testing. Use the true tablets on house plants or elsewhere and if results are not perfectly satisfactory, return the package of one thousand tablets and we will immediately return all your money.

We assume all risk, to show the many enthusiastic garden lovers, who are readers of House and Garden, just how valuable Stim-U-Plant is to them and how the before disagreeable task of fertilizing is now a real pleasure. No other fertilizer manufacturer makes such a satisfying offer. Your plants, lawns and garden can be made to thrive and your interest in them will be renewed and greatly increased.

Accept our offer and make the acquaintance of this garden comfort at our expense. Order now and have the fertilizer on hand and ready when it is wanted.

Earp-Thomas Cultures Corporation
2100 S. Western Ave. & Hill St.,
Long Island City, New York

TREES
AS GOOD CITIZENS
By CHARLES LATHROP PACK
President, American Tree Association

In simple words, with clear pictures, this book tells how to identify shade-trees; how to select varieties for every location; how to keep trees healthy and everything about trees.

Home owners, students, teachers, nature lovers and civic officials will find it necessary, instructive and interesting. Any one can enjoy it. Every home owner should have it.

Cloth bound, 256 pages, 16 full color plates; 125 other illustrations.

By mail, postpaid, only $2.00.

THE SCHOOL BOOK OF FORESTRY
By the same author

Your appreciation of our forests will become greater as you read this book, which brings the clean, sweet, invigorating air of the woods into your home. How to know forest trees; why trees are necessary to prosperity; how to conserve our richest natural asset.

Cloth bound, 270 pages, liberally illustrated.

By mail, postpaid, only $1.00.

AMERICAN TREE ASSOCIATION
1214 Sixteenth Street, Washington, D. C.

NOVELTY DAHLIAS

DAHLIAS
A Master
Creation, beautiful beyond belief, and of form here-to-fore unknown, is the Dahlia "IVOIRE".

This and many others, including rare and choice California, Eastern, and Foreign varieties, are described in our 1923 illustrated catalogue, which will be sent free on request.

M. G. TYLER
1660 Denver Avenue
Portland, Oregon.

MALONEY'S Fruit Trees
Ornamentals-Vines-Shrubs-Berries

Send Today for the Free Maloney Catalogue and busy big, strong, healthy trees and plants direct from the nursery at cost of production, plus one profit.

For 39 years we have been supplying both home owners and bus commercial growers with thousands of Fruit Trees and Shrubs. We hold this business year after year because our stock always makes good.

We pay personal attention to all orders, large or small. Write for this practical common sense catalog today and be assured whenever you order will live and bear or bloom true to name.

We guarantee transportation charges on all orders for $7.50.

Maloney Bros. Nursery Co., Inc.
16 Main St. Danville, N. Y.

GREEN'S NURSERY CO.
320-330 Green Street
Rochester, N. Y.

PERGOLAS and ARBORS

This advertisement shows only a few of suggestive features from our catalog containing several hundred distinctive garden decorations. When writing for copies, enclose 20c and ask for catalogue "P-34."
Building Homes As Real Estate Inducements

(Continued from page 116)

Because you want for the sake of your home to have your family sanitary in every detail. And so the plumbing you like, the average Buyer will like.

The question of lighting a house is answered in the same manner. The electricity must be for the best results incorporated in the construction of the house. Everything of the best must be used and there must be many outlets in the different rooms in convenient places for reading, sewing, looking into the fireplace, lights for the bed, for the cellar, and the halls and in just the right places in the kitchen. All these things you do for your own convenience and the buyer finds they are for his convenience too. It is a very wise idea to keep your certificate from the Board of Fire Underwriters and file it away with the contract made with your architects and builders, adding these your bills for heater, plumbing, and lighting.

In the fitting up of your kitchen and cellar again you will find yourself and the buyer in accord. The kitchen is so much an important item in the modern house, that it is bound to be for the family's sake planned with every convenience, with every sanitary equipment and with added real charm in furnishing. The buyer will like your gay wholesome kitchen, just as your wife and her children do.

And you have no idea of the extent to which the buyer will investigate the cellar, the heating system, the coal bin, the preserve closets, and above all the laundry equipment. For he wants his laundry dry done at home just as you do, he wants his cellar clean and white and light. The reverse may destroy a sale.

Other points that will come up for investigation are the foundation walls, and the drainage. These of necessity will have been taken care of by your architect and builder, for they are essential for the comfort and safety of a house. It is possible that the fastidious buyer is going to ask to see the builder's specification, for there he can find out just the quality of materials that went into the construction and fitting of your home.

If you seriously consider the possible opportunity of selling, you will avoid anything in the interior finish of your house, either in color or in design. You may, for instance, have had in a mind a Chinese entrance and hall way, or a red ceiling in the living room, or a carpet in sharp Viennese black and white. But the average builder will think such exacting and individual ideas as these a breach of your responsibility toward the average house. If you expect to sell your hardwood floors and the fine enamel finish you have given your woodwork. And he will forget your fireplace; if you have for him a "sure enough" dining room, high ceilings and somewhat matters the builder of a home and the average buyer may find themselves in accord.

So in fundamental matters the builder of a home and the average buyer may find themselves in accord. It is only in the quality of individual tastes that there is a chance for argument. But in this the safe conclusion is to save some style for the moderate priced house; Colonial, English cottage, or the two-story bungalow. Then there is more and more today being built what is called the "modern American floor plans," that is, those that are not found in all houses, that is, those that are not found in all houses that are not found in all houses.

The exotic, the eclectic, the definitely individual in construction, cannot be considered good or bad, and if too much is used in the floor underneath is sure to need treatment of some kind before it is to be deemed a good investment.

Dust and dirt are two enemies; over-waxing the floor and polishing which has not been done on proves a little stiff—but not quite enough. In such a case a little French chalk should be used instead of the floor.

Undoubtedly these dark, polished, ever-ready floors are the most decorative and the most convenient for dancing, but they are not found in all houses and when fitted carpets have to be used for a balance of the floor underneath is sure to need treatment of some kind before it is to be deemed a good investment.

Irregularity of surface is the firing to look for, and wherever a trade-off is possible it should be smoothed out. The next floor must be well cleaned. It is surprising how much fine dancing can be done on a floor that has been swept and dusted, and for a little French chalk powder the floor all over. If the underside is sure to need treatment of some kind before it is to be deemed a good investment.

Dust and dirt are two enemies; over-waxing the floor and polishing which has not been done on proves a little stiff—but not quite enough, in such a case a little French chalk should be used instead of the floor. Dust and dirt are two enemies; over-waxing the floor and polishing which has not been done on proves a little stiff—but not quite enough. In such a case a little French chalk should be used instead of the floor. Dust and dirt are two enemies; over-waxing the floor and polishing which has not been done on proves a little stiff—but not quite enough, In such a case a little French chalk should be used instead of the floor.
Three Ears of Golden Bantam Corn
Where you formerly had one!

The same length of row will give twice to three times as many ears of corn of the same famous delicious flavor if you plant our Double-Yield Strain of Golden Bantam. 

Grow Your Own Berries for Huckleberry Pie!
You can have the most delicious Huckleberries right from your own garden this summer, by planting Huckleberry Seed. Enormous bearer, will grow anywhere. Package of 50 seeds 15c., two packages for 25c.

Send for our Spring Seed and Plant Book that pictures and describes many New Vegetables, Flowers and Roses. A New Aster, Tom Thumb; Oriole Zinnia, orange and gold. The Delightful Muskmelon—Heart of Gold, deep, rich flesh that melts in the mouth! Early Crested Cosmos, blooms from July till frost. American Leghorn, the new Shirley Poppy. Get this book that is a real garden help. It's free. Send for it.

HARR & VICK
53 Stone Street
Rochester, N. Y.

VICK'S GARDEN & FLORAL GUIDE
for 1923
IT'S FREE A WORTH WHILE BOOK WRITE TODAY
For vegetable growers and all lovers of flowers. Lists the old standbys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the experience of the oldest and largest growers of Asters in America. For 74 years the leading authority on vegetable, flower and ornamental seeds, plants, bulbs, and fruits. 42 greenhouses. 300 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces
This book, the best we have issued, is absolutely free. Send for your copy today before you forget. A postcard is sufficient.

JAMES VICK'S SONS, 18 Stone St.
Rochester, N. Y.

Pulverized Sheep Manure
Best for Lawns and Gardens
Nature's Own Plant Food
Great for Lawns, Grass Plots, etc. Especially good for gardens, etc., where quick and certain results are necessary. Used extensively for small fruits, shrubbery, etc.
Sheep's Head Brand is rich in nitrogen, phosphoric acid and potash, also adds lime, Guaranteed absolutely clean—nothing but sheep manures—free from weed seeds which are killed by heat. Dried and pulv

204 River Street
Aurora, Ill.

HARRIS SEEDS
for your
Flower and Vegetable Garden
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