This Modern Construction Saves Home Builders 30 Percent

You Build But Once Build Right

Stucco Offers an Economical and Increasing Appeal to People who desire Homes of Distinct Individuality. There is Permanency and Beauty in Stucco Houses.

BISHOPRIC—The Stepping Stone to Happy Homes

Everyone looks forward to owning a home. Owning a home gives one a balance, a sense of permanence and a feeling of security.

In your own home you find a refuge from the avaricious landlord and from the worries and cares of daily life. Once across the threshold of your own home you are in your own kingdom, where Love is queen.

The knowledge that it is your own home, "Your own castle"—brings contentment and happiness that more than repays you for the toil and patience that has given you the greatest of blessings, Your Own Home, and money spent on the home is an investment that pays dividends in happiness.

The cost of "BISHOPRIC" is surprisingly low. Its low initial cost, plus its superior strength and service, makes it popular with the home builder of either mansion, cottage or bungalow. Furthermore, stucco is the most inexpensive, permanent finish for a building. Economy is afforded from every angle. There is no upkeep when stucco is applied over "BISHOPRIC."

BISHOPRIC STUCCO in its scientific production, uniformity, great density and tensile strength— is waterproof—fireproof—and provides against contraction or expansion, thereby preventing cracking, checking or chipping of the surface. All the elements of wear and tear have been anticipated in the manufacture of "BISHOPRIC." It is specially treated to eliminate depreciation.

BISHOPRIC BASE with its interlocking dovetailed key is an exclusive, patented base or background for stucco. It is a specially designed product, built up of selected and seasoned wood strips, set in a heavy layer of asphalt, on a pure, wood fibre base. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base, it insures a building that is absolutely dry, vermin-proof and healthy.

BISHOPRIC STUCCO over BISHOPRIC BASE provides a building that is warmer in winter and cooler in summer than other forms of construction. Strength to withstand the rigors of the most variable climate! Beauty which can not be surpassed! Surely Bishopric Stucco over Bishopric Base offers the home builder all the advantages one desires.

Booklet—

Let us send you our beautifully illustrated booklet, "Bishopric for All Time and Clime." Ask us any question you wish about building problems, big or little—our staff of experts will gladly give you complete advice at no obligation to you. You are sure to get some valuable and practical suggestions. The Book is yours for the asking.

Bishopric is Sold by Dealers Everywhere

BISHOPRIC MANUFACTURING CO.
New York, N. Y.
BISHOPRIC BASE
SHIPPED IN ROLLS
Time to Re-Tire?
(Buy Fisk)

THE Fisk Cord Tire, a superlative tire in performance and appearance. From every angle it presents the greatest possible tire value. It does credit to the most elegant car and makes an instant appeal to the motorist ready to pay a reasonable price for a super-excellent tire.

There's a Fisk Tire of extra value for every car, truck or speed wagon.
Partial List of Equipment of Big-Six Sedan


IT IS becoming increasingly evident among discriminating buyers in this country and abroad that it is extravagance to pay more than the price of the Studebaker Big-Six Sedan to obtain the utmost motor car satisfaction.

Concentration of years of experience and tremendous manufacturing facilities upon the building of six-cylinder cars enables Studebaker to offer the Big-Six at a price that makes it the dominating value of the fine car market.

The appearance of the Big-Six carries distinction. Lines are impressive and in enduring good taste, with no trace of freaks or frills of design.

The roomy seven-passenger body is mounted on a seven-passenger chassis that is amply powered by the Big-Six motor. Called upon to negotiate the steepest hills, the roughest roads, to slip through the thick of traffic or show its heels on the straightaway, the Big-Six responds with ease and promptness that are most satisfying.

Everything that contributes to the riding comfort and convenience of the passengers has been provided. The purchase price includes many unusual items such as the two extra disc wheels complete with cord tires, tubes and tire covers; handsome, nickel-plated bumpers, front and rear; and enameled steel trunk equipped with two suitcases and hat box.

Studebaker has been building quality vehicles for 72 years.

<table>
<thead>
<tr>
<th>1924 MODELS AND PRICES — f.o.b. U.S. factories</th>
<th>LIGHT-SIX</th>
<th>SPECIAL-SIX</th>
<th>BIG-SIX</th>
</tr>
</thead>
<tbody>
<tr>
<td>5-Pas., 112&quot; W. B., 40 H. P.</td>
<td>Touring: 995</td>
<td>Touring: 1325</td>
<td>Touring: 1985</td>
</tr>
<tr>
<td>2-Pas., 120&quot; W. B., 60 H. P.</td>
<td>Roduster: 975</td>
<td>Roadster: 1325</td>
<td>Speedster: 1985</td>
</tr>
<tr>
<td>2-Pas., 120&quot; W. B., 60 H. P.</td>
<td>Coupe: 1295</td>
<td>Coupe: 1965</td>
<td>Coupe: 2805</td>
</tr>
</tbody>
</table>

Prices Subject to Change Without Notice
WHETHER the home you plan to build is to cost $5,000 or $50,000, you need the help of this big, fine, 440-page Master Book, "Building with Assurance." (Second Edition.) Within its covers has been placed, not extravagant generalities, but specific, practical home-building plans and methods which you can actually USE to help you reduce waste, cut costs, save time, eliminate experimenting, avoid mistakes and get more for your money. "Building with Assurance" often means the difference between a mere house and a real home—at no additional cost.

"Building with Assurance" Contains page after page of beautiful homes

There are French, Spanish, Modern, Western, and other bungalows; Georgian, Victorian, Tudor, American Colonial and other houses. All are shown in beautiful colors, with floor plans. You get the help of authorities on arranging living room, dining room, bedroom, hall, etc. Also on interior decoration, floor coverings, lighting, heating, plumbing, landscaping, etc. You get the help you need in attractive, interesting, USABLE form.

Indorsed by over 15,000 home building authorities

From all sections of the country come letters praising "Building with Assurance." They say, for example:

"The Book is truly a masterpiece."
"A true home builder's guide."
"Just what home builders need."
"The houses shown are wonderful."
"Wouldn't sell it for $50."

Over 15,000 architects, contractors, and dealers indorse and use it for daily reference. It is a veritable encyclopedia of home building facts and ideas.

Mail the coupon today for prospectus

"Building with Assurance" (Second Edition) is not for general distribution. It is for earnest home lovers. Our prospectus tells all about it—shows beautiful homes with floor plans, reproduces actual pages, letters from readers, etc. The prospectus is gladly sent to those who mail the coupon.

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"MORGAN QUALITY"
Standardized Woodwork

Address nearest office, Dept. A-12
Morgan Sash & Door Company, Chicago, Ill.
Morgan Millwork Co., Baltimore, Maryland
Morgan Company, Oshkosh, Wisconsin

Gentlemen: I am a home lover, so please send me at once a copy of your beautiful prospectus, which describes "Building with Assurance."

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Address...........................................
Town............................................ State............................................
Business........................................
"The house of everyone is to him as his castle and fortress, as well for his defense as for his repose."

Beauty and Security
Combine in Indiana Limestone Construction

Down the ages man has ever loved beauty expressed in stone—from the king building his great courts of splendor, to the peasant fashioning his little hut of shelter.

Today we see this same tradition perpetuated in homes built of Indiana Limestone. The builder sees in his material the same beauty of texture and color, the same unchanging qualities of stability and permanence that the ancient Pharaohs saw as they used their unnumbered legions to raise palaces and pyramids, or that the Trojans saw as they builded the "topless towers of Illium."

There can exist no doubt that Indiana Limestone homes outlive those constructed of any other building material now in use.

Detailed plans and description of the house illustrated above sent free upon request. A complete portfolio of designs of Indiana Limestone homes is just off the press. Price fifty cents.

Indiana Limestone Quarrymen's Association
Box L-782, Bedford, Indiana

BUILD THE NATION SECURELY WITH

INDIANA LIMESTONE
The Nation's Building Stone
A beautiful and practical top for dresser or table

It was a happy thought that prompted the first interior decorator to use Plate Glass as a protection to a finely finished table-top. For it proved to be not only a protection, but an actual improvement to the table’s beauty.

Plate Glass enriches the most beautifully polished top. Its clear body and gleaming surface catch and reflect lights and shadows like a deep, still pool of water.

Plate Glass protects the dresser-top from the disfiguring stains of perfumes and toilet waters. On the buffet and serving table, Plate Glass is an indispensable protection from hot dishes and liquids.

Your glass dealer or hardware man will measure your tables and dressers and deliver the Plate Glass cut in the exact shapes and sizes, with edges nicely rounded and smoothed. Fit all your tables and dressers with Plate Glass. It is far less expensive than refinishing the tops.
We have a complete stock of high grade Wilton rugs from England and France. Beautiful examples of rug artistry, they constitute fine color motifs around which to plan a room—or with which to add the last discerning note of richness to a charming interior. It is gratifying to know that small rugs and runners may be had to match most of the distinctive patterns in our interesting collection.

R.H. Macy & Co.
Herald Square, New York
Complete Satisfaction in bathroom luxury and elegance is only achieved by Fairfacts Bathroom Fixtures built in your walls.
The above is one of the most frequent motifs found in Oriental Rugs. The four designs are taken from rugs found in various parts of Persia and each shows a different translation. This motif is known by many names, such as the Palm, the Pear, the River Loop and the Seal, but is most commonly called the Serebend.

Oriental Rugs are not mere floor coverings—they are the evolution of an idea translated into an actual article by the deft fingers of those to whom rug-making is a traditional art.

There are many interesting features in each rug that provide a source of constant pleasure. The results of the primitive methods still used in dyeing, spinning and weaving, and the tradition of designs are the interesting points which add so greatly to the artistic charm of Eastern productions.

All who come in touch with Oriental Rugs become enthusiasts and we are no exceptions. We enjoy these points of interest and would appreciate showing you how really personal are Oriental Rugs.

W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK

WASHINGTON SAN FRANCISCO
The Inspiration of the Past

The present popularity of period furniture is due, not to a passing fad, but rather to a more thorough understanding and appreciation of the designs of the old masters.

Mahogany was the favorite wood of Sheraton, Hepplewhite, Chippendale, Piole and many other master cabinet makers whose designs, when not actually reproduced, are at least the inspiration of the best modern work. Hence the purchaser of Genuine Mahogany of authentic period design knows that his furniture not only complies with the vogue of today, but will be in style always.

There is a plentiful supply of Genuine Mahogany available for all purposes, and at a cost well within the reach of those of even moderate means. The purchaser, however, should always be on guard against inferior woods misrepresented and sold as Mahogany. Before you buy

BE SURE IT'S MAHOGANY

Send for illustrated booklet "Stately Mahogany" and other interesting literature

MAHOGANY ASSOCIATION, Inc.
1133 Broadway
New York

A NATIONAL ORGANIZATION of MAHOGANY PRODUCERS
Good Buildings Deserve Good Hardware

"Welcome!"—says Good Hardware

The hospitality of Colonial days lives again in this Corbin-equipped entrance. Its good looks are seen at a glance; but you must summer and winter with good hardware to know its real worth. Corbin Locks and Builders' Hardware embody the utmost in convenience, security and beauty. They are thoroughbred.

P. & F. CORBIN
The American Hardware Corporation, Successor
NEW BRITAIN, CONN.
NEW YORK CHICAGO PHILADELPHIA
Which Home will you choose?

TWO kinds of homes are being built. One begins to depreciate somewhat rapidly within a few months or a few years. The other maintains long-time investment value. The difference in cost between the two is surprisingly slight.

When your new home is being planned, a good question to ask is, “How long will my home be worth the money I am putting into it?” The answer to that question rests in the dependability of materials and construction.

You can know the lumber you buy. Long-Bell trade-marked lumber is safeguarded in manufacture to give the utmost building value, and trade-marked on the end of the piece so that you may identify it.

Why LONG-BELL LUMBER IS DEPENDABLE

1—It comes from virgin forests.
2—Each log is cut and manufactured for the purposes to which it is best adapted.
3—Milled in our own mills, all operating with modern machinery and efficient supervision.
4—Unsurpassed accuracy and thoroughness at every step of manufacture.
5—Surfaced (planed smooth) four sides.
6—Unusual care in trimming.
7—Full length—uniform in width and thickness.
8—Uniformity of grading.
9—Uniform seasoning.
10—Lower grades receive the same care and attention as upper grades.
11—Correctly piled and stored—carefully shipped.
12—Minimum of carpenter labor—planing, sawing and sorting—necessary to put into construction.
13—Minimum of waste, due to uniform quality.
14—The product of a lumber company 47 years in the business.
15—Long-Bell Lumber can be identified by the Long-Bell trade-mark on the end of the piece.

Everyone planning a home and everyone now building a home should be interested in our new non-technical booklet, “Saving Home Construction Costs”—a valuable contribution to building information. Send for your copy.

The Long-Bell Lumber Company
R.A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Southern Pine Lumber and Timbers; Creosoted Lumber, Timbers, Posts, Poles, Ties, Piling and Wood Blocks; California White Pine Lumber; Sash and Doors; Southern Hardwoods; Oak Flooring
The Charm of Stedman Flooring Is Permanent

Ten, twenty, thirty years of wear will not rob Stedman Naturized Flooring of the charm and beauty so effectively illustrated in this dining room by Miss Helen Spear.

Even the pressure of heavy furniture will not dent or mar it, and there is no upkeep cost other than that of ordinary washing to keep it clean.

Stedman Naturized Flooring affords infinite opportunity for individual expression, through a most interesting range of tile, grain, mottled and plain effects in a variety of colorings.

It is soft and resilient under foot—yet has all the impressiveness of marble, or the warmth of harmonious color effects.

If you are planning to build, remodel or to renew your floors, write us for estimates on Naturized Flooring completely installed. Prices vary from 75c to $1.50 per square foot according to the size of installation and design.
The home with a Capitol Boiler is always a comfortable home. You will like its warm, cheerful atmosphere. And you will undoubtedly like its people because they are sensible, far-sighted folk who appreciate the really good things of life.

Talk to several of the Capitol owners in your neighborhood. You will find them in perfect agreement so far as heating equipment is concerned. And you will find that they all express the same degree of pride and confidence in the thirty year old Capitol name plate.

**United States Radiator Corporation**

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- Des Moines
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- Kansas City
- Seattle
- Portland, Ore.
- Nashville

*Warehouse stocks carried at points indicated by star
Prevent the escape of Heat.
Heat costs Money.

Wherever used, Celotex retards the passage of heat—cuts down fuel waste.

In this Canadian home it serves a triple purpose—insulation, plaster base, sound deadener.

Celotex can be used also as insulation and sheathing, nailed direct to studs and rafters—replacing wood sheathing. Makes stronger walls, prevents still more effectivly the waste of heat.

At no additional cost you can build of Celotex and have a home warmer in winter, cooler in summer.

Consult your architect and lumber dealer.


Celotex is strong, rugged, weatherproof, durable building lumber made from long, tough fibers of cane. Better than wood sheathing—equals cork for insulation.

Celotex is used for sheathing instead of wood; for plaster base instead of lath; for roof insulation, sound deadener and exterior finish.

Stock sizes: Thickness 3/8 in.; width 4 ft.; lengths 8 ft., 8 1/2 ft., 9 ft., 9 1/2 ft., 10 ft. and 12 ft. Weight about 60 lbs. per 100 sq. ft.
The one touch of refinement essential to every well planned home

It is fortunate that oak floors are not a high priced luxury, but economy is the least important feature in the use of this everlasting wood. It was not economy or durability that led the French nobility to select oak. Neither was it a factor with our colonial forebears. Oak was chosen for flooring because in no other way could a scheme of decoration be successfully and worthily employed that would harmonize with the exquisite taste displayed in the appointments of their chambers.

What held true then, holds true today. Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. They are the one touch of refinement no home lover can afford to overlook.

For happiest results specify Perfection Brand Oak Flooring when you plan your new home, or remodel your present dwelling. In Perfection you will find a beauty of grain and uniformity of texture that will assure you of a perfect floor.

If the leading lumber dealer does not carry Perfection, write us and we will give you the address of one near you.

Our latest booklet on the entire subject of oak floors—entitled, "The Overlooked Beauty Spots in Your Home," will prove invaluable. We will be pleased to mail it to you on receipt of your name and address. The edition is limited, profusely illustrated, attractively bound. An immediate request is advised.

ARKANSAS OAK FLOORING COMPANY
PINE BLUFF, ARK.

PERFECTION
Brand Oak Flooring
Petunias — Dicner's Ruffled Monsters —

Seedlings twelve weeks after sowing. (Shown in approximately one-fourth actual size.)

For House and Garden in any part of the world

Petunias, the favored old-fashioned blossoms, glorified almost beyond belief by the wizardry of modern botanical science!

Petunias that grow from seeds to gorgeous flowers from three to seven inches across in twelve weeks' time; petunias with a texture of fairy-woven velvet and coloring that defies description; petunias that are all ruffled and frilled with a luxuriance that is fascinating.

These are Dicner's Ruffled Monsters, creations of imaginative genius, infinite skill and ideal growing conditions.

They are flowers for house or garden and have been grown successfully the world over, as literally thousands of our friends will testify.

Lasting from two to three weeks and blooming in water, they make wonderful cut flowers — something not generally known. Blooming throughout the summer in pots or beds, they are the sensations of every garden. Started in pots in summer, they rule any conservatory as winter-flowering plants.

The Dicner Catalog describes all varieties fully, pictures many of them in color and gives full directions for successful growing. A fifty-page book, profusely illustrated, listing hundreds of Dicner-created gladioli and other plants and flowers as well as petunias, and giving much valuable information on propagation, the new Dicner Catalog deserves a place in the library of every flower-lover and grower. You will want a copy. Write for it—NOW. Mailed free to every reader mentioning House and Garden magazine. If you plan to order bulbs or seeds, it is imperative that you have the catalog at once. The demand for Dicner creations is always greater than the supply and orders must be placed early.

RICHARD DICNER COMPANY
(INCORPORATED)
Kentfield, Marin County, California

Mrs. Mary Stearns Burke — one of the Dicner gladiolus creations listed in the new catalog. It is a canary yellow, overlaid with apricot, deep canary center.
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The foundation of the enduring safety of the First Mortgage bonds which we offer for sale, is established upon basic facts:

1. Selecting mortgages to secure these bond issues on properties located in the best sections of our larger cities where values are stabilized and most apt to increase.

2. Requiring that the borrowing corporation pay monthly in advance, one-twelfth of the yearly interest and principal charges on the bonds.

3. In fact, safeguarding the investors' interest by all the most practical methods which have been discovered over a long period of years.

A bond issue which contains this enduring safety is now offered for sale by us to yield 6 1/2%, and we advise you strongly to communicate with us at once so that we may inform you fully about the details of this issue. Write us today.

ASK FOR BOOKLET U-120

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INcorporated
Capital and Surplus over $4,000,000
127 No. Dearborn St., Chicago 345 Madison Ave., New York
Cleveland, Detroit, Boston, Philadelphia and over Twenty Other Cities

AN OLD ESTABLISHED HOUSE
As fine American homes have come more and more to reflect the character and personal tastes of their owners, demand has developed for bathroom appointments uniting modern convenience and unflailing service with marked and individual beauty.

To meet these advanced standards, Crane designers have created luxurious fixtures in a wide variety of authentic styles. For smaller homes, they have provided units of lesser price, which embody the same regard for agreeable proportions and lasting finish and quality as our more costly fixtures.

You are cordially invited to visit the nearest Crane branch or exhibit room and see for yourself how charm has been linked with notable convenience and economy in modern heating and sanitary equipment.

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Globe Valve No. 28; Radiator Valve No. 225.
EVERYBODY wants a personal car—but everybody wants to carry more people on occasions. No one wants to crawl over anybody else—no one wants to be trapped in a back seat. So we have built the Jordan Victoria—big—roomy—comfortable—delightful—at a price.

JORDAN

JORDAN MOTOR CAR COMPANY
Don't pay the penalty of oversight

Don't pay the penalty of oversight when you build. Don't assume for a minute that flooring is flooring and let it go at that.

Compare! Learn the difference between ordinary flooring and Ritter Appalachian Oak Flooring. Know why this superior flooring adds charm, distinction and greater value to the home in which it is laid.

Readily appreciated in the finished floor are its more beautiful grain and uniform color—its accuracy of match and smoothness of surface. Its even texture and scientific manufacture make it more easily laid and more beautifully finished—make possible the floor elegance you have always admired in the fine homes of your friends.

Ritter Flooring in your home assures far greater floor beauty than is possible where oak flooring produced from inferior timber is used. It will last for generations—taking on added beauty with each passing year.

When you consult with your architect or builder, don't merely say "hardwood floors" or "oak floors." Say "Ritter Appalachian Oak Floors" and be certain of the utmost in elegance and serviceability.

Write for this valuable booklet which points out the difference between Ritter Appalachian Oak Flooring and ordinary flooring, and tells how fine floors can add to the comfort and value of your home. Your name will bring your copy by return mail free.

Architects, builders and dealers will be furnished complete information upon request.

W. M. RITTER LUMBER COMPANY
America's Largest Producer of Hardwoods
General Offices—COLUMBUS, OHIO—P. O. Box 1332
Branch Offices—Pittsburgh, Philadelphia, New York, London, Liverpool

Don't pay the penalty of oversight.
Send the Coupon, Save 25% to 40% on Your Fuel Bill If You Act Now

An estimate furnished free by our engineering department

It will pay you to investigate the cost of installing Chamberlin Metal Weather Strips in your home.

Thousands of home owners have testified that Chamberlin strips save 25% to 40% in fuel bills. Practically every testimonial we receive speaks of this advantage. In addition owners praise Chamberlin, because they keep out dust, rain, soot, snow, street noises and end rattling windows.

Write us or send the coupon below. We will then furnish you a free estimate on the cost of making an installation. More than 10,000 home owners have already availed themselves of this offer. It is the best way to learn how little it costs to protect yourself against fuel waste, draughty and unevenly heated houses.

Thousands of home owners have testified that Chamberlin strips save 25% to 40% in fuel bills. Practically every testimonial we receive speaks of this advantage. In addition owners praise Chamberlin, because they keep out dust, rain, soot, snow, street noises and end rattling windows.

Get Your Estimate Now

More Chamberlin installations have been made this year than ever before. The demand is at least 25% greater than it has been in any one of our 30 years' history.

Our organization is working to the limit of its capacity to make estimates and installations promptly. That is why we urge you to get your estimate now. If you want to save coal and enjoy a warm evenly heated and draughtless house this winter, send for the estimate now.

If You Sleep With Windows Open

Those who do, know how the cold air from outside flows through the house. Most of us have had this experience. Chamberlin Inside Door Bottoms prevent this. For a few dollars you can confine cold air to the sleeping rooms, and keep the downstairs cozy and warm for breakfast. Mothers particularly will appreciate this.

CHAMBERLIN
Metal Weather Strips

Chamberlin Metal Weather Strips are used in most weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments. Don’t hesitate to ask for an estimate. The figures submitted will be definite and accurate because they are compiled by men who know every detail of this business.

Chamberlin Metal Weather Strip Company, Detroit, Mich.
A Fine Material for a Fine Hotel

Mayview Park Manor, Blowing Rock, N. C.

Sheetrock is the fireproof wallboard. It makes standard walls and ceilings at low cost.

Made from gypsum rock, it has all the lasting virtues of the material that has been used for centuries in building the finest walls and ceilings.

It will not warp, shrink or buckle. It will not pull away from the supports. It is a natural insulator against summer's heat and winter's cold. It will not burn, ignite, or transmit heat.

It saws and nails like lumber. It comes precast and all ready for use. It is made in broad, ceiling-high sheets, ½-inch thick with a patented edge that insures solid, tight-jointed and smooth-surfaced walls and ceilings.

Sheetrock is erected easily and quickly. Simply nail it to the joists or studding.

Sheetrock takes any decoration perfectly—wallpaper, paint or panels. It costs nothing for upkeep.

Use Sheetrock in new construction, alterations and repairs. You will be satisfied with its results and its economy.

FOR a superlative resort hotel like the new Mayview Park Manor, at Blowing Rock, North Carolina, designed to attract people who are accustomed to the very best, only the finest materials could be used. There was also the problem of trucking materials over 23 miles of mountain roads. So the builders chose Sheetrock—more than 200,000 square feet of it—for the walls and ceilings of Mayview Park Manor. Sheetrock—for its solid stability, its fireproof nature, its perfect adaptability to any decoration. Sheetrock—for its ease of handling. The same wallboard they found ideally suited to their purposes you will find ideally suited for your new construction, alterations and repairs. Sold by your dealer in lumber or builders' supplies. Described in our illustrated booklet, "Walls of Worth." Write for a free copy and a sample of Sheetrock.

UNITED STATES GYPSUM COMPANY. General Offices: 207 West Monroe St., Chicago. World's Largest Producers of Gypsum Products.
Crash—but the corner's safe! In the modern home, MILCOR metallic construction has not only made walls truer and more beautiful, but has provided a rigid metal base that keeps them permanently so. These homes are rooms in which to live—children can play—furniture can be moved. MILCOR walls take blows that would shatter ordinary plaster construction for they are formed on a foundation of expanded steel.

As an instance of what this better construction affords for exposed corners, MILCOR Expansion Corner Bead is wired or nailed directly over the Stay Rib Lath. The plaster, when placed, clinches through the mesh of both the bead and lath, making the corner the strongest part of the entire wall. The true, drawn bead imbedded in the plaster acts as a guide while the wall is under construction, which assures an even surface and uniform depth. In the finished wall the unseen metal edge stands guard to take blows that would shatter ordinary plaster corners, and dissipates their force through the expanded metal wings without cracking or chipping.

Write for the brochure, "Metallic Construction for the Modern Home." It shows clearly and interestingly how your new home can be firesafe, more sanitary, and more beautiful at no increased cost.

MILCOR Expansion Metal Trim
MILCOR Expansion Corner Bead
MILCOR Expansion Base Screed
MILCOR Invisible Picture Molding
MILCOR Netmesh Metal Lath
MILCOR Stay Rib Metal Lath

Milwaukee Corrugating Company
Milwaukee • Kansas City • Minneapolis

MILCOR METALLIC BUILDING PRODUCTS
In Forest Hills Gardens, L. I., known the world over as "the model suburban development," the economy of Brass Pipe plumbing has long been recognized. And when the Forest Hills Gardens Homes Company recently decided to construct seventy new houses, Brass Pipe was ordered for the hot water lines throughout.

The freedom from rust and repair expense assured by Brass Pipe has given these houses additional attraction for home-seekers in this famous New York City suburb. The houses are being occupied as fast as built.

Like other homes in Forest Hills Gardens, the new houses have Copper leaders and gutters, Copper flashings, Copper valleys and Copper screening. The Everlasting Metals are regarded in this model town as "of inestimable value."

COPPER & BRASS RESEARCH ASSOCIATION
25 Broadway - New York
Watches the fire while the family's away

All the enjoyment of going away for an afternoon, evening or week end is spoiled if you have to worry about your heating plant. Automatic temperature control relieves you of this.

The Minneapolis Heat Regulator will take care of dampers, drafts or valves—maintain exactly the temperature you specify. No fire hazard.

The days you're home you'll enjoy the "Minneapolis" even more. A warm house in the morning, Healthful temperature day and night. The "Minneapolis" automatically eliminates over heating or under heating. Saves 50 to 50 on fuel. Quickly and easily installed on any type of heating plant (coal, gas, oil) in old or new homes.

Write us for booklet, "The Convenience of Comfort".

MINNEAPOLIS HEAT REGULATOR CO. 2790 Fourth Ave. So., Minneapolis, Minn.

Check Your Cabinet Booklet

EACH booklet shows the full line and tells the full story of the new Universal Cabinets.

The Architects’ Booklet shows architects' specifications for built-in cabinets for bathroom, bedroom, or hall.

The Home Lovers’ Booklet calls attention to the uses—first aid compartment, porcelain dressing table, toilet goods section, locked up medicine section, ventilated clothes hamper, manicure drawer, shaving box, linen or rubber goods section, first aid manual, long mirror, vanity box, etc.

The Dealers' Booklet catalogs the entire line (6 models) from low priced small space models up, gives merchandising plans and sales helps.

The Business Executives' Booklet tells how to outfit the office washroom models with toilet necessities for the comfort and first aid of employees and guests.

Mark (x) your book, and it will be sent without obligation.

THE PLATTER CABINET COMPANY Division of The North Vernon Lumber Mills, North Vernon, Indiana

Imperial Sanitary Floor

Put on like plaster, wears like iron—waterproof—fireproof—resilient—miceless dust less

A composition material easily applied in plastic form over practically any kind of floor. Laid about 5/16 inch thick. Imperial Floor does not crack, peel or come loose from foundations. A continuing, fine-grained, smooth, non-slippping surface. No crevices to gather grease, dirt, dust, disease germs or moisture.

Ideal Floor for Kitchen, Pantry, Bathroom, Laundry, Porch, Garage, Restaurant, Theatre, Hotel, Factory, Office Building, Railroad Station, Hospital—wherever a beautiful, substantive floor is desired. Several practical colors. Full information and sample FREE of your first and second choice of color.

IMPERIAL FLOOR CO., 278-280 Halstead St., Rochester, N.Y.

This Floor Will Make Your Enclosed Porch Doubly Attractive

Handsome, sanitary, permanent, an Everlasbestos Floor has an unusually inviting appearance wherever used — enclosed porches, breakfast rooms, kitchens, bathrooms. Equally good for laying over old floors or in new building.

It has no seams to collect dirt, is easily washed, comfortable, will outwear other floors if it pleasingly low in cost. Three colors—red, buff and gray. An attractive combination of two colors makes a charming effect.

Everlasbestos Flooring Co.
Dept. H
95 N. St.
Rochester, N. Y.

Why Unsightly Clothes Yards?

The Hill Champion Clothes Dryer, with 150 feet of line, is not only a time and labor saver, but because it can be removed easily it allows you to have your clothes area free except at drying times. Most efficient means of outdoor drying known. Made a little bit better than seems necessary, but the years of service experienced by users of Hill Clothes Dryers prove that quality pays.

Complete information in our folder "G" is yours upon request.

Hill Clothes Dryer Co.
52 Central Street
In any kitchen—you can install these "disappearing" dining units

Imagine a comfortable, inviting kitchen corner, where you could serve a breakfast or lunch—and then fold the seats into the wall and put the table away into a compact wall case. That is what you can have with the Pullmanook units shown above. They will go in any kitchen corner and they're a wonderful saving of space, as well as a convenience. Put your kitchen walls to work with Kitchen Maid units. They are all beautifully and substantially built, by the cabinet makers who build Kitchen Maid kitchen cabinets. A closet for brooms—a "disappearing" ironing board—additional units to make a Kitchen Maid cabinet far more helpful—and a folding wall chair for your telephone—all are illustrated and described in complete booklet. These units cost you no more than old-fashioned cupboards. Send today for full information.

WASMUTH-ENIDCOTT COMPANY
Andrews, Indiana

"LET THE KITCHEN MAID BE YOUR KITCHEN AID"

KITCHEN MAID STANDARD UNIT SYSTEMS
ruined
Many a first impression has been ruined by some seemingly little thing.

It's so easy to get off on the wrong foot with people—whether it be in an important business contact or simply in a casual social meeting.

It pays in life to be able to make people like you. And so often it is some seemingly very little thing that may hold you back. For example, quite unconsciously you watch a person's teeth when he or she is in conversation with you. If they are unclean, improperly kept, and if you are a fastidious person, you will automatically hold this against them. And all the while this same analysis is being made of you.

If they are unclean, improperly kept, or white equals health. For example, quite unconsciously you will notice the improvement you would detect if you watch a person's teeth when he or she is in conversation with you. If they are unclean, improperly kept, and if you are a fastidious person, you will automatically hold this against them. And all the while this same analysis is being made of you.

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Many a first impression has been ruined by some seemingly little thing.
To New House Builders

Some Important Heating Information

Admittedly, most heating information is dull, drab and dreary. This we have in mind, isn't that kind.

It isn't, not alone because of the friendly chatty way in which it is told, but that it has so much to do with your comfort and contentment.

If you are anything like most who build a home, you have given no end of consideration, for instance, to the kind of floors that go in the house, or the roof that goes on it; but as for the heating, you simply decide on what system it is to be.

You seem to take it for granted that if it's a hot water, steam or vacuum system, whichever of the three you decide on—that settles it.

As a matter of fact, it's just the beginning.
Any three of the systems will be satisfactory, if you have the right boiler.
None of them ever can be, if you have the wrong one.
Furthermore, don't be too hasty in deciding on the system.
Send for our Happy Solution Book. It was written especially for just such as you, who want the real facts about the various systems and the truth about the right boilers.
The Happy Solution Book won't cost you a cent.
But it's more than likely it will save you many a dollar.
Send for it.

FISKE for Your Holiday Gifts

You can make your suburban friends happy with gifts from Fiske. For the open fireplace, — andirons, or a fire set, or a fire screen, what could be more acceptable, intimate, and friendly.

For Fiske makes things of this sort in a fine, sturdy, craftsmanlike way. Just drop down to the Fiske showroom and see how many useful and ornamental things made of iron, brass, or bronze will make the gift unusual. Or drop us a line specifying the sort of articles you are interested in, and we will send you literature and prices.

Mail orders carefully packed and promptly shipped.

Send for Fiske catalog 11.

Bay State Brick and Cement Coating

To homes of stucco and cement, Bay State brings lasting beauty—and protection. For it waterproofs as it beautifies. Bay State seals a home against dampness. The hardest rain cannot beat through a Bay State coated wall.

This finish lasts for years.

New homes and old homes need Bay State Brick and Cement Coating. It comes in a pure, rich white and a complete range of colors. Let us send you samples and booklet No. 1, which shows many homes made beautiful with Bay State. Write for both today.

Bay State Brick and Cement Coating
Shuttle-Craft
Hand Woven Portières
These portières are made to order in any pattern and combination of colors. No two sets are ever just alike—assuming individuality in each. $50 a pair
Also hand woven curtains, rugs, coverlets, table linen and dresses. Our folder giving full particulars and suggestions sent gladly on request.
The Shuttle-Craft Co., Inc. Dept. 9 1416 Main Ave. Camberidge, Massachusetts

Order
Rosedale Roses
Now—Clip Blooms
Before Mid-Summer
You can set out Rosedale Roses in early April. Frost will not hurt them, because they are field-grown and held dormant until planting time. These Hardy, early-planted Roses will bloom profusely before mid-summer. And if you include Ever-blooming and Hybrid Teas you can cut beautiful fragrant blooms until the fall frosts check further growth. A wide range of varieties and forms, including remarkable tree-form specimens, enables you to fully gratify your fancy.

Write Today for Free Booklet
Our new booklet pictures and describes Roses, Flowering Shrubs, Shade Trees, Evergreens—in fact everything needed to transform the barest place into a bower of beauty. Special emphasis is laid on large sizes of Evergreens and Fruit Trees which enable you to fully enjoy your home without tedious years of waiting.

Write for Booklet today. State your planting needs. We may be able to make helpful suggestions.

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"
Box D. Tarrytown, N.Y.

Does Your Hall Whisper "Welcome"?
It should. If not, it is possible that your hall rugs fail in their appointed task. Pinkham Home-Braided Rugs in their cheery, happy colors, echo the greeting of your own words.
Pinkham Rugs are made of selected new woolen materials. The strands are fast-dyed in our own work-shops, and home-braided by your individual order by the loving fingers of the fifth generation of Maine weavers. In rounds or ovals, in buttercup yellow, cornflower blue, old rose, or any combination of colors. Pinkham Rugs contrast cheerily with tiled walls and lend atmosphere to fine furniture.
Pinkham Home Braided Rugs
Pinkham Associates, Inc. 3 Marginal Road, Portland, Me., U. S. A.

The Mantel Question
Easily Settled
When you see our handsomely illustrated catalogue of new designs of
"King" Colonial Mantels
Andirons, Grates, Fireplace Fixtures, Floor and Wall Tiles
In order that we may better assist you concerning your requirements, please tell us whether you are building or remodeling, when writing for catalogue also how many mantels are wanted.
King Mantel & Furniture Co. 302 Gay St. Knoxville, Tenn.

Mother's Playhouse
DURING the cold and dreary winter days Callahan Greenhouse owners are enjoying fragrant flowers, and fresh vegetables, and the certain good cheer that a dainty greenhouse always brings to the home.
"I cannot say enough in praise of my dear little greenhouse," writes a southern owner. "My husband and children have named it 'Mother's Playhouse' and truly there I find rest and pleasure among my beloved flowers and plants."

Callahan Sectional Greenhouses
are easily attainable. You, too, can enjoy the "year round" pleasure of a greenhouse of gorgeous blooms and fresh vegetables.
Send for the illustrated Greenhouse Book giving full details. It is free.
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Antique Colonial Reproductions
This Corner Cupboard is an exact reproduction of the old Colonial Antique. Made of genuine mahogany throughout entirely by hand, by skilled, cabinet makers. Is inlaid with Satinwood Medallions and has a hand-carved flame ornament on top. Contains two shelves in upper section and one shelf in lower section. This is a very attractive Dining-room or Living-room piece. It has the hand-rubbed finish in the Antique Colonial red color. EACH DOOR HAS THIRTEEN INDIVIDUAL PANS OF GLASS, SYMBOLIC OF THE THIRTEEN ORIGINAL STATES. Size: 36" wide, 10" deep and 80" high
Specially Priced at $125.00
Carefully crated for shipment. Sent on receipt of price or C.O.D. with $35.00 deposit. Booklets G-1 of other Antique Reproductions sent on request.

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COMPLETE SETS—OR
INDIVIDUAL PIECES
For complete satisfaction buy your furniture the Leavens' way. You select the bedroom set, breakfast set or individual pieces you prefer and have them finished or decorated in accordance with your personal taste, thus attaining perfect harmony with surroundings.
Leavens Furniture—both Decorated and Colonial—is noted for its beautiful simplicity of design and its unusual quality. Yet its cost is remarkably reasonable.
Shipments made anywhere, carefully crated to insure safe delivery.

Write for illustrations and complete information
In That New Home of Yours
End the Garbage Nuisance Forever

The Kernerator not only banishes the trouble, unsightliness and danger of the garbage can, but in doing so makes the disposal of waste the easiest task in the kitchen.

The Kernerator consists of a brick combustion chamber, built at the base of your regular chimney, in the basement, when building is being erected. All waste—garbage, refuse, sweepings, wilted flowers, tin cans, bottles, broken glassware and crockery—is dropped through convenient hopper doors on floors above. Falling to the basement chamber, it is soon dried by forced draft and rendered combustible for occasional lighting.

Costs Nothing to Operate— the waste itself is all the fuel required. Non-combustibles, such as tin cans, broken glass and metal objects are flame-sterilized and removed with the ashes.

KERNER INCINERATOR CO.
1025 Chestnut St., Milwaukee, Wis.

This Booklet
Tells How to Enjoy Complete Satisfaction from Casement Windows

It is brimful of helpful information about casement windows and tells why Monarch Casement Hardware assures perfect satisfaction from either in-swinging or out-swinging casements. Gives many helpful hints on planning the new home. Sent free. Ask for "Casement windows" when you write.

MONARCH METAL PRODUCTS COMPANY
4920 Penrose Street
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MONARCH CASEMENT HARDWARE
Also manufacturers of Monarch Metal Weather Strips

Reflecting the Character and Discrimination of the Owner

Martin’s Varnish is 100% Pure—which means that it contains no adulterants of any nature. It is made of pure vegetable oils, fossil gums and turpentine. (No Benzine—No Rosin.)

Because of this fact it goes farther—lasts longer and gives a tone finish that cannot be excelled.

Martin’s 100% Pure Varnishes

Monarch’s 100% Pure Varnishes

MONARCH CASEMENT HARDWARE
Also manufacturers of Monarch Metal Weather Strips
Beautiful

TILES

Richness of texture—appropriateness of color—the achievement of combinations that are exactly proper: These are among the advantages of Tiles for those parts of the house where decorative values must be considered along with service.

Tiles produce the most charming results. Their colors, shapes, sizes, and finishes give the utmost freedom for expressing just the idea desired.

Their permanence, and the ease with which they are kept in perfect condition, make them practical. Study the possibilities of Tiles for use in your home.

Consult your architect and dealer about Tiles, or write to

ASSOCIATED TILE MANUFACTURERS
315 7th Ave., Beaver Falls, Pa.

UNCERTAIN dependence on Jupiter, the well, and the cistern, ceases forever with the installation of a KEWANEE Water Supply System. Always then you have a plentiful supply of pure, fresh water always under strong pressure. For a quarter of a century Kewanee has been building Water Supply Electric-Light and Sewage Disposal Systems. To meet all the varying conditions each plant must serve, Kewanee builds over 200 various styles and sizes. Kewanee equipped country homes, estates, public institutions and country clubs enjoy the same freedom from service annoyances as those adjacent to public utilities. Write for our free descriptive bulletin giving complete information.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin St., Kewanee, Ill.

Your Home Too Can Have Beautiful Curtains

Bluebird Rods make artistic curtain draping easy, for they are new and practical with marked improvements over old-style rods.

No knobs or unsightly ends: won't tarnish; keep curtains clean, neat, sanitary.

Sag-proof ribs give strength, efficiency, and long life.

Single-double and triple styles finished in Satin Gold and White Enamel.

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FLAT-Attaching CURTAIN RODS
In Panel—Fig. 1. Simple Bluebird bracket quickly attached. Fig. 2. Curved ends that hook on castly, yet won't come off accidentally.

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BEAUTIFUL book of 68 pages, showing Spanish, Italian, English, Colonial and Modern style homes in original colors. Floor plans, complete descriptions, costs, etc., are also shown. With each book ordered a garage supplement, showing many attractive garages and additional homes, will be sent FREE. Blue prints and specifications will be furnished for any design in either book.

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Hang Your Shoes on a Neatway Closet Shoe-Rack

Fastens on inside of closet door. When the door is opened, your shoes are out in plain sight. Keeps shoes off the floor—swept from being stepped on. Does away with picking up shoes when sweeping. Takes up no extra room.

Get a set today for each of your closet doors

As Your Dealer’s or mailed postpaid:

Black Enamel: Nickel or Bronze: set of three, $4.50; pair, $1.50; one, $1.50
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Wallies: 20 and 24 inches
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NEATWAY CO. 1178 West Larned St., Detroit, Michigan

Seamless Kantainer

The only sanitary garbage can a housewife can buy. It can't crack, break or leak. No seams to open. Made from one piece of steel. Lasts you a lifetime. One for garbage—one for ashes—gives complete satisfaction!

SEAMLESS STEEL PRODUCTS CO.
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Enclosed find $ for Kantainers. Standard size for Kewanee, etc. Please send me your literature.

Name
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State
Enjoy Soft Water
for all uses in your Home

Permutit produces delightfully soft water for drinking, bathing, shaving, shampooing, washing, cleaning, cooking—in fact, for all purposes in your home. Soap lathers abundantly in it; new life and softness is given to hair and skin; clothes, household furnishings and kitchen utensils wash easier, cleaner, and brighter; foods retain their tenderness and flavor when cooked in it. Special softening soaps or powders are not needed, and collecting and storing rain water is absolutely ended.

You can enjoy soft water in your home without effort on your part—a Permutit Water Softener connects into your water supply line and automatically removes all hardness from your regular water, changing it to completely softened water, ready to flow from any faucet in your home in any desired quantity.

Thousands of families in all sections of the country are enjoying these wonderful benefits. And YOU can, too—with Permutit in your home, just a turn of any faucet provides delightfully soft water with all its wonderful advantages. Our interesting booklet "Soft Water in Every Home" tells all about the utility and delight of Permutit Soft Water. We will gladly send you a free copy—a request from you will bring it.

The Porch Beautiful
and Comfortable—
Is a Vudor Porch

Whether viewed from the exterior or interior, Vudor Ventilating Porch Shades enhance the appearance of any porch.

But their greater service lies in their ability to subdue the sun's heat and glare, keeping your porch cool as a mountain breeze and shady as an arbor.

Enjoy a summer-long vacation on your porch enclosed with VUDOR Porch Shades. Eat, sleep and entertain there—secure from curious eyes.

VUDOR Porch Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see no wood at all. White cloth woven in top—exclusive Vudor feature—assures perfect ventilation. They are woven with hand-twisted seine twice as heavy as usual, impregnated with a resin to prevent sagging; comes in all sizes. Write for prices and name of local dealer.

Hough Shade Corporation
261 Mill St.
Janesville, Wis.

SELF-HANGING
Vudor
VENTILATING
PORCH SHADES

For Winter Health and Comfort

WE may be scathing about humidity in sweltering August, but in January we have to admit the necessity of it. Air that is artificially heated must be artificially moistened to safeguard health and comfort.

The Savo Air Moistener hooks inconspicuously on the back of a radiator and evaporates enough water to make the air indoors beneficial to noses and throats and lungs. Every room should have its Savo.

And for chilly mornings there is nothing so satisfactory as a Miller oil heater, which—without odor—will make any room comfortably warm in almost no time.

For information on all housewares, send name and address to:

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For House Beautiful and Comfortable Life.
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BROADWAY, 44th and 45th Streets
where you are in the very center of the City's brilliant, pulsating life and breathe its sparkling atmosphere.

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The leading hotel

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Famous for its perfect cuisine and service

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DELIGHTFULLY SITUATED IN THE
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which offer you complete hospitality in that atmosphere of intelligent comfort which has made the homes of the Back Bay famous.

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LAKE of COMO
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GRAND HOTEL : HOTEL REGINA
PREFERRED BY AMERICANS

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A REAL AMERICAN STYLE HOTEL
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Midway between Fifth Ave. and Broadway
An hotel of quiet dignity, having the atmosphere and appointments of a well-conducted home. Much favored by women traveling with children, and situated only 3 minutes walk to 45 theaters and all best shops.

Rates and booklet on application

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The Grand Hotel

Lake of Como

Grand Hotel Villa d'Este

The Ambassador—Hotel Regina

Venice

Hotel Royal Della

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Preferred by Americans

Elegance and comfort are realized in new hotel on Tampa Bay. 256 rooms with bath. American, Plan. Owners: Frank S. Dodge, Mgr.

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(Family management as New Monterrey, Asbury Park, N. J.)

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The Mason, a resort hotel pre-eminent, in the center of the city, is a new, fireproof structure just completed. 250 outside rooms with bath. American Plan. Opening December 15th. Sherman Dennis, Mgr.

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ADAME DE POMPADOUR, reigning beauty at the court of Louis XV, took pride in the exquisite wallpapers of her chateaux. Patroness of the arts, herself a designer of no mean skill — she knew the importance of well-decorated walls. With all the taste and skill of the greatest period of French decorative art to help her, she chose wallpaper as a setting for her beauty.

Nowhere, save possibly in her clothes, is a woman’s taste so truly reflected as in the decoration of her home. And nowhere in the home is there so much scope for individuality and charm as in the decoration of walls. Wallpaper is the test of good taste, the handwriting of your individuality upon your walls.

Why is it that some women succeed in putting their own charming personality into every room of their homes? Study their wallpapers and you will find the answer.

Send for interesting booklet, Wallpaper, containing helpful decorating suggestions for every room in the house. Thirty-two pages with many handsome illustrations in full color. Sent postpaid to any address for ten cents in stamps or coin.

Any store that displays this sign is an Associate of the Wallpaper Guild. There you will find good wallpapers, competent workmanship and fair prices.
Homes Which Gather Memories

MORE than a house, more than a place to live, more even than a thing of beauty—is home. It is part of oneself, growing dearer as the years go by, gathering about itself the memories of love and friendship, adding continually to its freshness the charm of time.

Such homes are those which strike the imagination, fulfill fondest desires. Such are homes built in the truly artistic style—with "CREO-DIPT" Stained Shingles.

Color—variety—livableness are all yours with the aid of "CREO-DIPT" Stained Shingles both on roofs and walls. For roofs there are rich shades of green, red, brown or gray, harmonizing with foliage and sky. On the side walls "CREO-DIPT" Stained Shingles, either with wide or narrow shingle effects lend a charm impossible with any other building material. "CREO-DIPT" Stained Shingles are stained at the factory—not on the job. The color is made part of the wood.

Send 6c in postage for Sample Color Pad and Portfolio of Fifty Large Photographs of Homes of all sizes by noted architects. Ask about our special "CREO-DIPT" Stained Shingles for Thatch Roof effect; also the large 24-inch "CREO-DIPT" Stained Shingles for the wide shingle effect on side walls, either in "Dixie White" for the true Colonial white effect, or shades of green, brown, red or gray. Address CREO-DIPT COMPANY, INC., General Offices, 1012 Oliver Street, North Tonawanda, N. Y.

Homes of Mr. Dick Clark, Dallas, Tex. Architects Foose & Cheek, Dallas. Used the long 14-inch "CREO-DIPT" Stained Shingles in "Dixie White" on side walls to get wide shingle effects, and shorter 6-inch Moss Green Shingles on roof. Note harmony of roof and blinds.

"CREO-DIPT" Stained Shingles

REG. U. S. PAT. OFF.
THE DOG MART

Quality  Integrity  Responsibility

THE HOME OF

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LIKE learning to dance, owning a home is one of those things you eventually do. And the sooner you do it, the sooner will come tranquillity, the sense of being a substantial citizen and the consciousness of having a solid basis from which to work and play. Modern civilization has divided people into two classes—the settled and the nomad. Nomads are those who are content to rent apartments and houses, to move from one to the other, to live under a constant cloud of uncertainty. The autocracy of today is the autocracy of the landlord. Those who own their own homes are lords of all they survey within their property lines. Sooner or later you have to choose the class to which you want to belong, whether you want a home or merely a parking space.

Because it believes that better citizens and a more stable nation are created and maintained when the majority of people own their own homes, HOUSE & GARDEN each issue devotes its pages to suggestions for building homes, furnishing them and making gardens about them. It is frankly a propaganda magazine. It wants to see more people build and make homes, it wants to see more people build and make homes, it wants to see more people build and make homes, it wants to see more people build and make homes—guarding its pages to suggestions for those who are planning houses in which they do want to live. It includes a bungalow that has character in its design (and few bungalow designs do), a stiff back, a bungalow that has character in its design (and few bungalow designs do), a stiff back, a bungalow that has character in its design (and few bungalow designs do), a stiff back.

**Contents for January, 1924**

Cooter Design—By Pierre Brissaud

The House & Garden Bulletin Book

A House of Many Materials—By W. K. Ploedenner, Architect

Combining One Material With Another—By Alan Coon

Tulip Hill, West River, Maryland

Gardens as Real Estate

Eating in the Presence of Books—Peabody, Wilson & Brown, Architects

Collecting Old Clocks—By S. Stewart Rankin

The Remodeled Home of an Architect—Calvin Kiesling, Architect

Some Architectural Terms Explained—By Jack Manley Wood

Three Pages of Unusual Dormers

Modern Nurseries and Common Sense—By Ann Reynolds

A Little Portfolio of Good Interiors

The Factors in Heating a House—By Donald M. Forfar

The Decoration of the Regency

The Rugs of Samarkand—By A. T. Wolfe

Wall Papers for Modernist Interiors—By John Barchester

Adding Beauty and Comfort to Beds

What You Should Know About Soils

A Bungalow in the Italian Manner—Walter B. Kirby, Architect

A House in Shingle and Stucco—Clark & Arms, Architects

A Descendant of the Long Island Farmhouse—Peabody, Wilson & Brown, Architects

Musical Cabinets in Period Designs

The Furniture of Louis XV—By Mr. & Mrs. G. Glen Gould

Why Italian Houses Are Italian—By Mallack Price

New Fruit Varieties for the Garden—By Samuel Fraser

Concrete in the House—By Edel R. Peters

Decorative Hardware for the House

The Gardener’s Calendar

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The Estey Organ Company, Brattleboro, Vermont
THE first three yearly issues of HOUSE & GARDEN state the interests of the magazine—the way the theme of a symphony is stated in the opening movements. In January, the House Building Number, we build the house. In February, the Furniture Number, we furnish it. In March, the Gardening Guide, we make the garden. After that each issue is an elaboration of these three themes. The difference between the symphony and the issues of the magazine is that in the magazine the themes are always stated differently. You can read HOUSE & GARDEN for years and find each number different and fresh and more inspiring.

The next issue, the Furniture Number, contains seventeen pages of furniture and furnishing suggestions. Ruby Ross Goodnow explains how furniture can be effectively used—and the illustrations prove it. There is an article on beds, one on Norman furniture—a rural type that is becoming quite popular—an article on the style of Louis XV, a description and history of Ghoides and Kolah rugs, two pages of remarkably beautiful bathrooms, a Little Portfolio of unusual and livable interiors, a page of screens and a page of new pillows.

BUT furniture is not all that this issue contains. There is the item, for example, of five houses. One is in Richmond, Va., another in Scarsdale, N. Y., a little cottage in Bellevue, Delaware and two houses in Baltimore. Each of these suits a different kind of taste. The Richmond house is a solution for the long narrow lot; the house in Scarsdale is a combination of many kinds of materials, the whole woven into the pattern of an English half-timber house; the cottage would be suitable for many localities, being a house in half-timber, stucco and stone; the two houses in Baltimore are built as a unit so that from the street they appear to be one large house.

Adding to this generous measure of houses, we show a model of a house and garden that is being built in Palm Beach and then present an article on soil preparation for borders and gardens, on Aspen preparation for borders and gardens, on raspberries and on vines.

ONE of these days, when we have nothing else to do, we would like to write a history of comfort, its rise, development and its misconceptions. Distinguished one said that the English mistook comfort for civilization. The same dictum applies to Americans. We have perfectly appointed bathrooms—and a rising murder rate. We have elevators, and motors for the masses—and child labor permitted in some states. We have more telephones and more divorces per capita than any other nation. We have rocking chairs and lynchings!

This history of comfort would be a history of houses. Men began to build for comfort and pleasure in Queen Elizabeth's time, before that the houses were often built for defense. At the end of the 17th Century, spaciousness, magnificence, cheerfulness and dignity were produced in houses, but convenience was neglected. Nothing much was done for comfort in the disposition and arrangement of rooms during the 17th and 18th Centuries. Owners then were more concerned with getting vast effects. At the time Pope remarked, "To very fine, but when d'ye sleep and where d'ye dine?" From this point on, our story would be the story of mechanics and how they have improved comfort. But, alas, it would not be a history of civilization!

HOW often you hear it said of an old house that the bricks of which it was made were imported from England or Holland. People actually believe this to have been a fact, just as they believe that the Mayflower brought over vast quantities of furniture. Had this been true it would have required more than one Leviathan to have brought either the furniture or the bricks. The historian George Cary Eggleston remarked on this in one of his books—"nearly all these bricks, whether English or Dutch, were made in America, as later scholarly research has conclusively proved. The only difference between English and Dutch bricks was one of dimensions. The small bricks, moulded upon a Dutch model, were known as Holland bricks. The much larger ones, moulded upon an English model, were called English bricks. The very learned and scholarly historian of South Carolina, Mr. McCrady, has conclusively proved that the so-called English bricks used in the construction of Carolina houses could not have been imported from England. By simple arithmetical calculation he has shown that all the ships landing in the Carolinas during the 17th Century—even if all of them had been loaded exclusively with bricks—could not have brought in enough bricks to build one-half or one-fourth the "English brick" houses of that part of the country!"
A HOUSE OF MANY MATERIALS

The home of W. K. Pleasner, architect, at Scarsdale, N. Y., is an interesting example of combining building materials, especially old materials. The timbers were taken from an old barn where the years mellowed their tones and softened their contours. The bricks used in the nogging between the timbers came from a demolished church. With the bricks were combined pieces of quartz and red granite, producing a colorful and unusual texture. Metal casements give the windows an appropriate air. The half-timbering is an integral part of the structure and has been worked out with a real feeling for the craftsmanship that made the English half-timber cottage famous.
COMBINING ONE MATERIAL WITH ANOTHER

The Only Rules Which Have to be Observed in This Phase of Architecture Are Those of Consistency

ALWYN T. COVELL

When the great adventure of building a house emerges from the mist of dreams and looms close at hand, when it is no longer a castellated affair, located in Spain, it often has no small struggle to free itself from a babel of conflicting advice and warnings, and to express in solid, ponderable materials something of the intentions and preferences of those who are to call it "home".

Most people who are contemplating building seem to have much more definite predilections as to style than they have as to materials, though as the actual beginning of operations draws nearer, they become more and more agitated about what materials they will use, and about what materials may be used in combination with others.

They are fairly certain that they want (using popular labels rather than architectural accuracy) a Colonial house, or an Italian or a Spanish one or an English cottage type, or, very likely, a house almost exactly like one they saw in a magazine—but they are by no means certain about what materials they will use.

When they do think about it their thoughts usually are found at one of two extremes. They either believe that combinations of materials may be made in any haphazard fashion, or that such combinations are governed by subtle rules of architectural etiquette, known only to the initiate.

The fact of the matter is that architecture, being a distinctly human enterprise, is astonishingly successfully governed by ordinary logic and common sense, seasoned with good taste—all three of which, plus a knowledge of architecture and building, are among the accomplishments of the competent architect.

To shape the present article into one dealing with the building materials best used with different historic styles would be to duplicate much already available advice and illustration. It would, moreover, strengthen the already too prevalent acceptance of arbitrary rules, which are as unfortunate in architecture as they are in any of the arts. Good taste and common sense usually prevent the commission of too impossible stylistic anachronisms, and good taste and architectural ability have also known when to depart from the pictures in the book, and have achieved, for instance, under the skillful hands of a Philadelphia firm, some houses of local ledge-stone which owe stylistic inspiration to the domestic architecture of Italy, and to the minor French chateaux.

Mental confusion is one of the abiding curses and ailments of the human race, making complexity where none exists, and worrying about minor distinctions before major distinctions have been made.

Within the scope of this article, there might be initially regarded as major distinctions, the distinction between permanent and impermanent materials, and between formal and informal materials.

The use of one or the other of such broad classifications should be determined before the prospective builder begins to worry about details.

Permanency in building materials is a relative term, since the all-wood house,

*Rough stone masonry has been combined logically with stucco in the home of V. K. Hunter, Pelham, N. Y.*

The two things work together in actual construction. When necessary, the stucco can be given a correspondingly rough texture. C. J. Swederman, architect
With a wall construction of brick and stone masonry, which seeks an effect of colorful informality, such a hooded doorway as this exists on friendly terms. From the house of George Howe, Chestnut Hill, Philadelphia; Mellow, Meigs & House, architects

properly built and properly cared for is known to have lasted over two hundred years. Many, indeed, of the earliest New England houses have lasted longer than that, without proper care. The real distinction, as related particularly in dollars and cents, is better expressed by the term maintenance cost, as represented by repainting, re-roofing and other replacements.

Certainly the all-wood house is best when it is all of wood. A slate roof, for instance, Stucco and brick make one of the happiest mixtures; in color and texture they play perfectly into each other's hands. From the house of Dr. L. F. Barker, Guilford, Md., E. L. Palmer, architect

On the garden side of Mr. Howe's house the combinations of materials have been most skillfully and interestingly handled. The prevailing color in the ledge stone masonry is a dull dark red
is inappropriate and out of character, as also would be the introduction of leaded casements or incidental iron work. “The white house with the green blinds” will always be an American ideal, and a worthy ideal, too—better than many ill-advised departures in poorly done stylistic affectations. But it is its best self when it is built all of wood, and when it attempts no fanciful vagaries. Its chimneys may be of brick, or of local stone if there is a local stone

(Continued on page 86)
The ground below the house has been arranged into three broad terraces which give a certain formal dignity to the site. From the hill, West River, an arm of the Chesapeake, can be seen in the distance.

The fine simplicity of the paneling and moldings has been retained in the old woodwork of the drawing room through the various restorations which have taken place since the house was built in 1743.

The garden doorway, with its shell hood, is one of the most widely copied doorways in America. It is a thing of unusually graceful lines and spirited ornamentation, well deserving the imitation it receives.
The famous portico, one of the most exquisite in Colonial architecture, has a carved cupid in its tympanum represented in the act of throwing roses down upon the guests mounting or descending the broad steps.

When Tulip Hill was built, nearby Annapolis, still one of the most beautiful, was one of the most important cities in the Colonies. The house gets its name from the heavy grove of Tulip Poplars which still surrounds it.

Like other Colonial chimneys these are arched, but unlike most these have been built parallel to the length of the house instead of to the width, as is usually the case. Their bases in the cellar are 8' square.
THERE are several lights in which you can consider the making and maintenance of a garden.

You can consider it a sport, a game played with the elements as opponent, a game full of chance, rife with beauty and exacting of one's intelligence, a game that affords both health-giving exercise and abundant returns for endeavor.

Or you may consider it an art, in which colorful and changing pictures are made by the application of a design planted with certain combinations and groups of trees, shrubs and flowers. An art it undoubtedly is, an ancient, friendly and universal art.

You may consider it a traditional pastime that, in your generation, you will carry on as your forebears did before you. In England and France many people garden not only because they like it, but because gardening runs in their families. This is an estimable way to consider gardening; a man might leave his sons a much richer heritage than the gift for making plants thrive and bring forth their increase.

You may consider it as one of the elements in the rounding out of an effective full life. The world we live in is a very complex, many-sided existence. If we would live an effective full life, we have to discriminate, to choose and pick our points of contact. To ally all our interests with ephemeral affairs creates an unsatisfying existence; to ally them with ancient, beautiful and lasting affairs, brings contentment, tranquility and the sense of achievement. The making and maintenance of a garden is an ancient pastime; it is, as we have seen, full of beauty, and it gives lasting satisfaction. But did you ever consider a garden from that peculiarly American viewpoint of dollars and cents? Is a garden a good investment? A factor in real estate values?

With the view to arriving at the value of a garden, HOuse & Garden sent out a questionnaire last autumn to the foremost agents of suburban and country real estate. The question was put as follows: "It is perfectly evident that the house with well-planted and well-landscaped grounds adds not only materially to the value of a home, and it will amply repay any owner, if necessary, to cut the amount from the building cost and expend it in the improvement of the grounds. Within reasonable limits, the more planting the better. Failure to plant at all is actual extravagance." J. J. Schwartz, of Plainfield, N. J.: "Our plan follows out that an investment of 1½% to 2% of the purchase price of a home in shrubs and flowers enhances the sale value 5%.

George M. Taylor, of Garden City, L. I.: "When you find a place with a charming house, pretty lines, and the grounds beautifully planted, the percentage on a place of this kind would be fifty-fifty with the architect and the planting of the grounds."

Richard de B. Boardman, of Boston: "All real estate operators and speculators in Boston and vicinity often spend a certain amount of money in improvements after the purchase of estates before offering them for sale."

Blankenhorn Realty Company, of Pasadena, Cal.: 'A well-planted and well-landscaped place sells more quickly than the other and the owner not only gets back the money that he spent on planting, but additional profit as well.'

Benjamin C. Tower, of Boston: "Flowers and shrubbery and well-landscaped grounds add not only materially to the value of a resident property, but very often attract purchasers."

Walter Channing, of Boston: "In the modern suburban developments, I think all the best practice provides a planting program for every house, and is just as necessary as the porch, garage, electric lights and gas."

Henry W. Savage, of Boston: "There is no question in our minds that a home surrounded by either a small or large amount of grounds well landscaped, and after planting has been done are well kept, is a much more salable home than one without."

Warren Murdock, of New York: "The fact that the shrubbery is there might make a difference between making a sale or not."

Ladd & Nichols, of Greenwich, Ct.: "A prospective purchaser would no more consider buying a fine home without proper landscaping than he would consider buying a Fifth Avenue mansion with an old stoop and weather-beaten doors."
In the dining room of old houses it is not unusual to find a shelf of books, which give both intimacy and dignity to the meals. But even better than eating in the presence of books is punctuating the meal with reading—a verse of Amy Lowell with the soup, a dash of Boccaccio with the entree, a page of Charles Lamb with the salad, a poem of Burns with the sweet. These are the thoughts which occur to us when we look into this dining alcove situated at one end of the living room in the home of J. Averell Clark, at Westbury, Long Island. Peabody, Wilson & Brown were the architects.
Reading from left to right along this row of old clocks we have, first an Empire watch holder in bronze and gilt; then a Louis XVI in bronze and gilt; next, an ornate Louis XVI gilt clock; then a white marble and bronze Empire clock; and finally, another Empire watch holder. Courtesy of Wood, Edey & Salzer

COLLECTING OLD CLOCKS

A Fascinating History is Written in the Development of Timekeepers from the Periods of Their Early Beginnings

STEWART RANKIN

TIMEKEEPERS as distinguished from clocks go back to fabulous antiquity. There were Clypsydrae, which measured time by the fall of water; there were the sundial and the sand glass. All these marked the hours silently, whereas the clock began as a bell. The word “clock” in most European languages signifies “bell,” and in all early clocks it is the salient feature. The bell preceded the dial by many years, rung first by hand, according to the sun, to call folk to prayers or to meals. This plan was superseded at the end of the 13th Century by clockwork figures known as Jacks, which struck the bells by mechanism. French and German workmen of the 16th and 17th Centuries lavished skill and ingenuity on these grotesques—a dog, for example, sitting gruesomely alert.

This type of Louis XV ormolu clock with heavy moldings was much copied during the Georgian period

The dial by many years, rung first by hand, according to the sun, to call folk to prayers or to meals. This plan was superseded at the end of the 13th Century by clockwork figures known as Jacks, which struck the bells by mechanism. French and German workmen of the 16th and 17th Centuries lavished skill and ingenuity on these grotesques—a dog, for example, sitting gruesomely alert.

An ornate and essentially French clock of the time of Louis XVI, done in blue enamel with elaborate gilding

A characteristic Empire clock in bronze gilt flanked by Empire candlesticks in bronze and gilt comprise this mantel grouping. With its paneled background and inserted mirror it makes an ideal decorative unit for a dressing room of French design.

Fisher, Bishop & Robertson, Inc., decorators.
The Bracket or Table clock was an early form. This example, in a tortoise shell case, is from the 17th Century.

Another example of a Bracket clock. The case is in black and gold lacquer and the dial face is richly decorated.

Classical Empire influence is seen in the clock to the left. The case is made of mother of pearl with ormolu and gold mounts.

In this grouping the middle clock is a Directoire that to the left an 18th Century French clock in marble and brass and the right, an Empire in marble, Wood, Edey & Slあげter.

rolling his great red eyes as each second passes, and opening his jaws as the hour strikes, birds that sing. Bacchus drinking out of a bottle, and strange developments of sacred themes. However, freaks then, as now, were exceptional, and the domestic clock was being steadily evolved from the turret and monastery clock, its precursor.

In the 16th Century clocks of moderate size were already being made for those who were wealthy enough to afford such luxuries. They are known as table or portable clocks, and the majority are of German or Dutch origin. In size they vary from about a foot in height to a few inches, but large or small, each is finished with marvellous skill and elaboration. These early table clocks are very scarce, the museums have got the best of them. The simplest are shaped like square, octagonal, or round boxes, with the dial set horizontally on the top. Balusters of steel or brass enclose panels of gilded bronze or iron or some other metal.

Beautiful wrought decorations, chased, pierced, and engraved, adorn them; and sometimes have damascening in silver and gold. Others are drum shaped, opening at the lid like a watch; they were known as clock-watches, but these charming things are like neither the one nor the other, according to modern ideas. To these simple forms a perforated or pierced dome enclosing a bell was soon added, and the practical improvement became a characteristic and decorative feature.

The majority of these portable clocks were made in Germany; Augsburg, Nuremberg, and Ulm were famous clock-making centres; a pineapple is the Augsburg mark; an N in a circle indicates Nuremberg, and a Bear marks Berne, from whence emanated curiosities and freaks. In many unmarked pieces the style clearly indicates a Teutonic origin. The variations of this pattern observed a certain similarity which may be roughly outlined as an oblong or square body from which rises a dome perforated to emit the sound of the bell it covers; some strike the hour and some each quarter as well.

From this model the Lantern or Birdcage clock was developed almost a century later in England; it had an immense vogue, and continued to be made down to the time of George II.

The Lantern or Birdcage clock—so-called on account of the shape—was either set on a bracket or hung on the wall from a nail; the large bell itself formed the dome, which was not covered as in the earlier manner but merely crossed by

(Continued on page 94)
"Shag-Bark Shade," the home of Calvin Kiessling, at New Canaan, Ct., was an old farmhouse of forbidding lines now remodeled into a comfortable, picturesque and architecturally pleasing country house. By removing partitions large rooms were created. This shows the dining room, whose door leads out to the garden in the rear of the house.

The living room, once two rooms, occupies the west end of the lower floor. A fireplace set in the middle wall has been enclosed with cupboards and books and a settle to make an inglenook.

From the dining alcove shown above extends a long room with a cavernous fireplace. Stairs wind up from this to the second floor. In the remodeling all the old paneling was carefully preserved.

The Remodeled Home of an Architect
The garden lies behind the house, an informal planting of old-fashioned flowers on one side, the grape arbor, and the vegetable garden on the other side.

The rear of the house before remodeling. Mr. Kiessling merely extended the roof in front and rear and supported it with tall columns. Windows were enlarged and added.

The front of the house before remodeling. The before-and-after views of this house show how simply an old place can be remodeled by using some architectural study.

The front of the house as remodeled. On one side was thrown out a kitchen wing and this was balanced by the rear porch that was moved to the side.
In this characteristic bit of Georgian architecture one of the most important elements is the Palladian window, adapted from that most famous motif of the Italian Renaissance. The Cornice, Tympanum and Pediment are architectural forms which may be found on any building with classical antecedents.

The various parts of a staircase are so aptly named that one should experience no difficulty whatever in remembering them. What could the Tread be but the Tread, the Riser but the Riser, or what else the Nosing?

The two most usual types of windows are the casement and the double-hung. One swings on hinges, and the sashes of the other slide up and down in grooves with the aid of concealed weights. The named parts are the same in each.

A view of three casement windows from the interior of a formally treated room shows many of these parts of the wall's construction and ornaments whose names are often in doubt. Just below the Cope is the Cornice Moulding.

SOME ARCHITECTURAL TERMS EXPLAINED

Drawings by J. M. Rose
The unusual feature of the dormers in this Directoire house at St. Nom-la-Bretèche, France, is that the rounded windows are casements. The spandrels are solid and are hid behind the circular trim of the opening. To give variation, the middle window is peaked.

Three Pages of Unusual Dormer Windows

In some old English houses it is not unusual to find dormer windows with glass cheeks. These increase the light entering the rooms under the roof and can be used for additional ventilation when one of the panes is hinged.

Although we generally associate Palladian windows with flat facades, you occasionally find a house in England where the Palladian design is applied to a dormer. It is an interesting treatment, adaptable to Georgian types.

The interesting features of the dormers on this French residence are their shallow projection from the steep Mansard roof, their variety in shape, the use of scrolls for side ornaments and the small wrought-iron balcony in the middle window. The house dates from the time of Louis XIV.
A late 17th Century English brick house to which the sharp-gabled dormers give lightness and emphatic unity that might otherwise have been disturbed by the different spacing in the windows below.

A part from their usefulness, dormers can be a decorative feature, and it is not unusual to find dormers that are not windows at all but merely applied for a decorative purpose, to emphasize the vertical lines of the window openings below them and to enliven the roof.

Although these dormers have only a shallow projection from the steep-pitched Mansard roof, they have a decorative value because of the ornamental leadwork enclosing them. The house is at Versailles and was once the residence of Charles and Frances Wilson Huard.

The corner of a house in Gloucestershire, England, showing leaded casements used in dormers and the hipped roof construction in their covering. Sides and roofs are of slate.
SHOWING how BEAUTY AND USEFULNESS CAN BE COMBINED

The Senate House at Kingston, N. Y. In this 17th Century building the dormers have roofs sloping upward to the pitch of the main roof. This is typical of Dutch architecture.

An old house in Versailles. Note the extreme shallowness of the dormers; in the steep gambrel roof, the simplicity of treatment and the shingled facing which is around the two end windows only.

The unusual features of these dormers above a shop at Kimbolton, England, are their short, upward sloping roofs contrasting sharply with the pitch of the main roof, and the white large board at the top of the sides left showing to emphasize the presence of the dormer.

The shallow, curved-topped dormers in this house at Viroflay, France, are partially recessed by the projection of the eaves beyond their base, the eaves running in a continuous line. An iron bar carries across each window the intersection line of roof and dormer.
MODERN NURSERIES AND COMMON SENSE

The Playroom Should avoid Patronizing Quaintness, Grown-up Humor, Sentimentality, Moralizing and Excessive Luxury

ANN REYNOLDS

THE modern child certainly has, on the whole, a better time than its predecessors of past generations. Disciplinarians of the old school deplore the coddling, the fussing, and the spoiling, which is all they see in the modern treatment of children. They are wrong, of course. If modern upbringing of children differs from the old it is merely because we have learnt by scientific study to know more about children—their bodies as well as their minds—than we did in the past. We are now beginning to know, for example, the real values of different foods; and fortified by this knowledge we feed our children rather more carefully than was the habit a generation or two ago. In the same way we have learnt to know something about the workings of the child mind; and we try to bring it up accordingly.

"MEN," said the poet, "are but children of a larger growth." And up to a point, no doubt, the statement is true. But children, on the contrary, are not men of a smaller growth. In many respects their minds are fundamentally different from the minds of adults. It is to the praise of modern educationalists that they have firmly insisted on this fact in their theories of upbringing. They have seen, for example, that it is no use trying to make a child ratiocinate and understand too early. They have realized that too much strain, too early, on the intellectual faculties is dangerous; that it fatigues the brain, and dulls the perceptive and affective faculties. The Montessori system, for example, is a system of education which begins with the tangible, the immediate, the practical—with the things, that is to say, in which a child is naturally interested—to lead on very gradually towards more abstract and purely intellectual forms of knowledge. All this is excellent and there is still plenty of room for reformation along these lines in our whole system of education.

BUT it would be out of place here to discuss the merits and defects of different systems of up-bringing. It is our intention in the present article to speak of certain purely tangible results of the modern attitude towards children, as expressed in the paraphernalia of the modern nursery. The nursery is an important room in every house, and the furniture and decoration of this room comes, decidedly, within our province. Without some reference, however, to the recent renaissance of interest in children, the typical features of the modern nursery—furniture, decoration, equipment—are not easily to be understood.

LET us first deal with modern nursery furniture. This is generally worthy of high praise. For it is constructed with careful thought to children's physical well being, and to their peculiar habits of mind. The best modern nursery furniture is, for example, without sharp corners; a source of frequent and painful accidents is thus avoided. The chairs and desks at which the children themselves sit for any length of time are thoughtfully made to provide the best possible support for the child's spine, and to ensure the greatest possible repose while the child is seated. Moreover, these miniature tables, chairs, and desks which are to be found in the modern nursery are extremely satisfying to the child mind, which has a strong sense of property and independence, and which likes to think itself "monarch of all it surveys." Esthetically, too, this furniture is generally good, being solidly and simply made to stand rough wear. It it only, as we shall see, when decorative "frills" are added, that it becomes unsatisfactory.

THAT solicitude for the welfare of the children which has made modern nursery furniture so excellent has had a precisely contrary effect on modern nursery decoration, toys, and, to some extent, on children's books. There are several reasons, all deriving from a praiseworthy interest in children for hell, as the proverb says, is paved with good intentions for the unsatisfactoriness of nursery art at the present time. Some of it, to begin with, is a great deal too sophisticated for children. This applies especially to the expensive toys and sumptuous books of which we see so many nowadays. Children do not want elaborate and highly finished toys or pictures to play with or look at. They like simple and, so to speak, symbolical things on which their imagination can embroider. Many nursery accessories err in over-complication. We would even disapprove some of those nursery papers and friezes covered with animals. The mere number of figures employed in such decorations is often excessive, disturbing the child's mind. It is much better to leave a nursery plain than to load the child's mind with complicated images.

IT is precisely the realization that children do not like things too complicated and sophisticated that has led certain exponents of nursery art to err in a different direction. Perceiving that the child, when he himself turns artist, makes no attempt to reproduce what he sees realistically, but distorts everything according to the impression made on his emotions by the object—thus, the eye is always magnified in a child's drawing and the ear generally left out, the eye being obviously the more striking and impressive feature—perceiving this, these purveyors of nursery art think fit to provide children with figures deliberately distorted, not according to the childish emotional logic, but in accordance with their own grown-up ideas of the comic. Hence these revolting toys, picture books, nursery papers and the like, which are bought for children, not because they like them or understand their humor, but because they amuse the grown-ups. It is only a rare man of genius who knows how to get inside the child's mind in such a way that he can produce works of art which are precisely what children would produce if they had the necessary skill of hand and experience. Edward Lear of the Nonsense Books was such a genius.

BUT perhaps the most unpleasant form of nursery art is that inspired by those who like to sentimentalize over children. From these people emanates that dreadful phenomenon known as quaintness. The amount of conscious quaintness that exists in the world at the present time is something formidable. Inspired, as usual, by the best possible intentions, this type of nursery art is quite incomprehensible to children. For to appreciate quaint sentimentalities about children one must be a grown-up able to patronize the child with one's protective sentiment and one's humor.

AT the end of all this we come to the conclusion that the best-decorated nursery is the least decorated. A room painted in bright cheerful tints; furnished with simple and hygienic furniture; adorned perhaps, with a few perfectly straightforward and unpretentious pictures, preferably of animals, in which children have all the savage's sympathetic interest; stored with the simplest and least complicated toys—that is surely the ideal nursery. Patronizing quaintness, grown-up humor, sentimentality, moralizing and excessive luxury, all these qualities, so frequently seen in modern nurseries, are things which should be very carefully avoided.
The photographs in the Portfolio this month are of a remodeled farmhouse, the home of William C. Langley in Syosset, Long Island. Above are two views of a charming small library furnished with an interesting assortment of early American and Norman furniture. The original old paneling has been retained and makes a simple and dignified background for the many books and two pirate groups by Dwight Franklin set in shadow boxes in the wall.
This delightful dining room, with its spacious bay window, was built around an old French scenic paper in grisaille. The gray woodwork tones in with the background, while copper lined satin curtains and yellow chair seats add color interest. Nancy McClelland, was the decorator.

A wide entrance hall was made by knocking out a partition. This runs the length of the house and is one of its most attractive features. Interesting examples of early American furniture, wrought iron hardware and a colorful old hooked rug help establish the atmosphere of the period.
Interesting features of the long living room are the old oak beams taken from a barn and the paneled inglenook with seats on either side of the fireplace. The curtains and coverings of the chairs are of glazed chintz with mulberry in the design. Decoration by Cowtan & Sons, Inc.

In a small reception room, simple French furniture upholstered in old chintz has been successfully combined with early American pieces. The walls are turquoise blue with white trim and the curtains dull red silk. The lampshades are bound in red. Decorations from Nancy McClelland, Inc.
THE FACTORS IN HEATING A HOUSE

Heat Losses, the Heater Itself, the Chimney, the Heater's Operation, and Humidity All Contribute to the Success or Failure in Warming the Home

DONALD M. FORFAR

TO THOSE of us who, either from necessity or possible desire, in some few cases, remain in the north throughout the winter months, the heating system is head and shoulders above everything else in point of importance, and the high fuel prices which have prevailed throughout the past few years have intensified this importance to the nth degree.

Before going into the various kinds of heating systems, however, I wish to bring out certain fundamental points which are common to all systems, but which are not generally understood or taken in to account by the layman:

FIRST—The Heat Losses:

Heat which is lost from any building may be divided into (a) that heat which passes by conduction through the building structure, (b) that heat which is lost due to air infiltration, and (c) that heat which may be lost due to warming air purposely introduced for ventilation. All of these losses increase in direct proportion to the difference in temperature between the inside and outside air. The loss sustained under (b) above is dependent, too, on the tightness of the building structure, especially around doors and windows. Exposed position with reference to strong windows is also a very important point.

Now, the greatest temperature difference which may be expected to prevail at some time during the winter months varies, of course, with the locality, and the home-builder wants to be sure that the plant he installs is sized to meet the maximum requirements. The exactfiguring of heat losses is quite a technical problem and most heating contractors use rule of thumb methods which have, through long usage, proven applicable to their particular locality. Such rule of thumb methods are generally so derived that they are always on the safe side and, hence, if lived up to by the heating contractor, will result in safe sizing throughout. Engineering offices in general use a more exact method of figuring heat losses based on very carefully conducted experimental tests.

SECOND—The Heater:

The heater (warm air furnace, steam or water boiler) must be of adequate size, both as to grate area and heating surface for the total heat loss it is to supply. Remember that the firing periods in a house are from 5 to 8 hours apart, depending on the severity of the weather. Be sure, therefore, that the fire pot has sufficient capacity to hold the necessary amount of fuel to carry over this period. Practically all house heaters are rated and fire pots proportioned on the anthracite coal basis for 8-hour firing periods. If, either through necessity or desire, the owner figures on using coke, soft coal or briquetted coal, it will be necessary to either decrease the time between firing periods or select a larger sized heater with proportionally larger firepot.

THIRD—The Chimney.

See that the chimney is of adequate size, both as to cross sectional area and height. Cross sectional area determines the capacity and the height determines the intensity of the draft. Round or square flues are much more efficient than a rectangular one.

Without a proper sized chimney the best heating system in the world will refuse to function satisfactorily. This trouble always makes itself evident in severe weather just at the time heat is required. To get more heat you must burn more coal. To burn more coal you must supply more air through the fuel bed and dispel greater volumes of the waste products of combustion through the chimney. The chimney should always extend well above the highest ridge of the roof and be located such that the top be not too near any adjacent tall object. Also avoid using a long length of breeching between the heater and the point of connection to the chimney.

Another point to be kept well in mind is the necessity of a chimney design which will eliminate, as far as possible, any fire hazard. It is a matter of record that between 40% and 50% of all the losses in dwelling houses are due either to defective chimney flues, defective connections between heating and cooking apparatus and flues or defective heating lighting or cooking appliances. Therefore, when the matter of chimney is under consideration, bear the following points in mind:

1. Build from the ground or basement walls up through the building to point at least 3' above highest point of roof.

2. Foundation should be laid on firm ground, using concrete, brick or stone, total area to be not less than twice that of the chimney (outside dimensions).

3. Use fire clay sleeve joints for the lining and not sewer tile or terra cotta.

4. Provide protection for any wood parts of building adjacent chimney walls by means of air space and sheet asbestos board. In no case should any woodwork be built into the chimney.

5. Where chimney rises more than 5' above the point where it comes through the roof, provide secure bracing from at least three directions by means of iron rods properly fastened down.

FOURTH—Operation.

The amount of fuel consumed in heating a home depends on several factors, some of which are within the control of the operator, and some of which are not. A great deal depends on the structure and tightness of the house itself, upon the amount of ventilation desired, etc. Under this heading of “Operation” I wish to bring out the following points:

(a) A little experimentation with different fuels may lead to economy.

(b) Anticipate the probable demands for heat from day to day and condition your fire accordingly.

(c) Clean the boiler heating surfaces at regular intervals, using one of the various types of wire brushes supplied for this purpose. Remember that only a slight layer of soot is required on the heating surface to cut down the heat absorption to an alarming degree. A prodigious amount of fuel is wasted annually due to this one factor.

(d) Locate and stop up sources of draft loss. Faulty connections between the sections of the smoke pipe and loose connection between the smoke pipe and the chimney are many times the source of loss, also ill-fitting clean-out doors. These may be made tight with a little fire clay. Other possible causes are the clogging up of the gas passages in the boiler or smoke pipe due to accumulations of soot, the clogging up of the fuel feed by clinkers or the accidental closing of the hand damper in the smoke pipe. The remedy for any of the above is apparent.

(Continued on page 88)
IN the hey-day of the Regency style, when the prodigal prince himself led the fashion, and the beau monde made haste to follow, the prevailing effect of a modish interior was a formal gorgeousness. At the same time, it must be borne in mind that the lovely style of the preceding era which reached its zenith with the Adam Brothers, was not abandoned, but ran contemporaneously, and, in some form, outlasted the Regency. It is this refined aspect of the period which is depicted in our illustrations, with the worst features of Regency decoration eliminated and the best carefully preserved, and no more appropriate setting for the furniture could be imagined.

The "New Style," however, is exceedingly interesting as a study, and something may be learnt from its forgotten splendor. The finest examples were admirably consistent at every point—architecture, furniture, and decoration; the schemes were carried out with meticulous attention to detail, and when the details were inspired by Pompeian or Egyptian motifs no pains were spared to ensure accuracy. All decorators aimed at the grand style. No one despised subterfuges and shams—whatever contributed to the appearance of splendor was adopted quite frankly. To this end, space, or the impression of space, was a first essential, accordingly we find mirrors playing an important part in the decorative scheme of the period. These were cleverly placed so as to disguise mean proportions and bring interest to dull rooms.

(Continued on page 98)
THE RUGS OF SAMARKAND

The Gay Colorings of Samarkands Are Seen to Good Advantage in a Neutral-Tinted Bedroom or Boudoir

A. T. WOLFE

Note: This is the fourth of a series of articles on Oriental Rugs Mr. A. T. Wolfe has prepared for House & Garden. In October he considered Kilims; in November, Kirmans; in December, Bokharas. The next article, in February, will tell the story of Ghiordes and Kulahs.

HISTORY and religion are woven into the fabric of all Oriental rugs, if one could but read the signs aright. Symbols survive long after the original significance has been forgotten, passing influences leave a permanent trade, conquests and victories cross and re-cross the looms. Clearer, plainer than in any other Eastern weave, the history of Samarkand is written in its rugs.

The old city, "Mirror of the World," lies a bare hundred miles east of Bokhara, in a land where Turkoman influences prevail, yet the rugs of Samarkand are distinguished by a marked Chinese feeling which is found nowhere else except in the rugs of Kashgar and Yarkand. With this, Persian forms are allied and blended, while the Turkoman influence is evident from the stiffened geometric forms assumed by the Persian flowers, by the width of the borders, and by the webbing which finishes the ends.

Samarkand is of fabulous antiquity, and has survived such vicissitudes as few other cities so ancient have done. It was sacked by Alexander the Great, captured by the Arabs in 712 A.D.: annexed by the Chinese Empire, and, for a time, bore the name of Samokien. Then came the conquering Tamarlane, the "Scourge of Asia," who in the 14th Century made Samarkand his capital and there set up his throne. His father was chief of a Mongol clan, and to this city of Western Turkestan, already bent to Chinese rule, Tamarlane brought Chinese artists and craftsmen, and the Chinese tradition, thus grafted, took firm root.

Those were royal days for Samarkand, the arts flourished, palaces and temples were built, and gorgeously adorned. All was luxury and splendor; the rugs and carpets of that era, and for long after its passing, were superb in beauty and workmanship. After his conquest of Bagdad the Beautiful, and of other Western cities, Tamarlane brought thence the finest of their artists and artisans to give a fresh artistic impulse to his subjects. These, already bound in the Chinese tradition, rejoiced in the new and strange beauty of the Persian floral display, and strove hard to emulate its delicate profusion. Thus it came about that in the rugs of Samarkand, Persian flowers, Chinese symbols, and old Mongolian religious emblems were blended together on the

This typical Samarkand rug has a red ground, the tree medallions, or "circles of happiness," are blue. The inner border is yellow, and the corners are marked with Chinese fret
Best formality of design is found in this Samarkand. The ground is russet red, and bright blues, greens and sunny yellows appear throughout the pattern.

This particularly lovely rug has a rust-red ground with deep blue medallions. Soft peacock blues and greens appear in the border, which shows a variant of the conventional Chinese design from which the Greek Key was derived.

Blue medallions appear on a purple ground, and blues, greens and reds are intermingled in the design. The outer border shows a typical Chinese design.

Heavy medallions, rounded, octagonal and polygonal, known as "circles of happiness," are characteristic features of Samarkands. The numbers range from one to five. An eight-pointed star is also found, likewise the Chinese fret and an eight-petaled flower.

A single medallion of a faded purple appears on a pale yellow ground, and the field is ornamented by Chinese designs. The Swastika occupies the border.
RULES and conventions for choosing or hanging wall paper are made to be broken and set aside. Based on obvious facts they are, of course, safe; it is true that red is cheerful in the dining room, that yellow gives the illusion of sun to a north aspect, but such truisms are for those who can’t or won’t think for themselves, or else consider that wall papers do not require thinking about.

As a matter of fact they are a most significant factor in decoration; there is a right and a wrong way of choosing them, and there is a diversity of ways in which they can be hung.

A wall paper is either a decoration in itself or a background; it should, therefore, be chosen with a single eye to the room it is to adorn, and not because it happens to be charming in the pattern book. For instance, in a room where fine china and ivories are displayed, and are the decorative note, the walls must form a background for the objects of art; here a good choice would be a plain mouse-color tempera paper (which has a surface more like a suede glove than ordinary distemper), while the ceiling might have a bright delicate patterned paper, echoing, as it were, the Chelsea and Bow china, or the Nankin blue. On the other hand, when a room is sparsely furnished, then the paper should be chosen for its intrinsic merits, to redeem the meagreness, and give a furnished look to the room by beauty of color and design. Narrow halls and dark passages take on a cheery, welcoming air in this way, when all else fails, and a good “Futurist” paper is a wise choice.

Here, it should be noted, that attempts to describe wall paper are bound to fail; there is, for example, a whole series of widely differing designs that are lumped together under this generic title of “Futurist”—a word which conveys to the general mind an impression of crude shapes and violent dissonances. Nothing could be more misleading. The lovely variety of patterns which have been designed by eminent French and English artists are printed in every conceivable tone, and with their strange and vivid harmonies these so-called “Futurist” papers are fine themselves among the most beautiful and decorative of our times. (Continued on page 102)
ADDING BEAUTY and COMFORT TO BEDS

A Service Charge of 25c on articles up to $10 and 50c on everything over $10 is included in the prices.

The hemstitched sheets and pillow cases at the left are of fine percale. Two sheets measuring 2 x 3 yards each and two pillow cases 22½" x 36" are $24.50 including monograms.

The two rows of hemstitching in block design on the cotton sheet and pillow case above are very smart. Sheets 72" x 108", $28.50 a pair, 90" x 108" $37.50. Pillow cases $8.25 a pair. Plain hemstitched linen sheets, $13 a pair. Pillow cases $3.25 a pair.

The attractive percale sheets above are hemstitched with a band of lace insertion. Single bed $9.25; double, $11. The pillow slips are $3.25 a pair.

All wool white blanket 72" x 90" bound in blue, rose, gold or orchid silk, $2.50. Lamb's wool quilt covered in pink, blue, rose, copenhagen, orchid, gold or yellow satin, $35.50.

Hand embroidery in an old English design decorates this sheet and pillow case of fine percale. Two sheets 2 x 3 yards each and two pillow slips 22½" x 36" are $25, including monograms.
WHAT YOU SHOULD KNOW ABOUT SOILS

The Beginning Gardener Must Understand the Nature of Soils and the Methods of Improving Them

You may know a true sportsman in the game of gardening by several inevitable signs. He mouth's botanical Latin without effort. He can mention manures casually. He is not afraid of dirt or of hard work. But above all you can differentiate him from the dilettante by the fact that the first thing he inquires about is the nature of the soil.

Upon the nature of the soil depends, in the majority of cases, good luck or bad with gardening. It is as fundamental to the gardener as a creed is to a parson, as a knowledge of rhetoric to a teacher. And, of course, as equally fundamental is it to the plants themselves, for the soil is not only the source of their food, but the medium in which the gardener and the elements place that food in which the plants find anchorage.

The two great divisions of soils are: (1) mineral, (2) peat.

The former contains, as the name implies, a preponderance of mineral matter. Under this head come clayey and stony soils. Peat soil has a predominance of vegetable matter and ranges all the way from a rich forest loam to the muck of bogs. These two classifications of soils indicate their origin, the one coming from decomposed rock and the other from an accumulation of decomposed plants and wood fibre.

Considering soils from the standpoint of their chemical composition,—and this is quite important,—you find three general types of soils: (1) lime or calcareous, formed from limestone rock and being fairly porous to sustain a good growth as most of them. (2) alkaline or peaty soil,—called mud when in bogs,—formed principally from decayed vegetation, and which is generally "sour"; (3) and humus, a mixture of decayed mineral and vegetable matter, mostly the latter.

A third way of classifying soils is according to their structure. You have a stony soil or a sandy soil, a sandy loam or a clayey loam, all depending on how the various physical elements are mixed in them. A soil is called sandy when it contains say, 50% of sand and 20% of clay; it is sandy loam when 20% to 40% is clay; loam when 40% to 60% of clay is found. These proportions can be determined by the simple experiment of mixing a handful of the soil in water and then letting it settle; the sand will settle first and the clay next.

While a soil that is almost pure sand is too porous to sustain a good growth as most of the plant food leaches away, and, in the heat of summer, it does not retain moisture. When vegetable matter is generously intermixed with either of these mineral elements we get an ideal garden soil, in which the predominating element is loam or humus.

Humus is the term applied to the average condition of top soils, and a good depth of humus is desirable in every kind of garden. Because it contains so much decayed vegetation, humus makes the soil spongy, thereby increasing and keeping constant the water-holding and water-supply capacity of the soil, and it affords a rich medium in which can thrive the bacteria necessary to plant welfare. The water-holding capacity of humus was vividly proven by some experiments made by the U. S. Department of Agriculture, which showed that one hundred pounds of sand will hold twenty-five pounds of water; one hundred pounds of clay, fifty pounds of water; and one hundred pounds of humus, one hundred and ninety pounds of water. Humus is also a dark colored soil, and, being such, absorbs heat which stimulates and increases growth.

Each of these types of soils is capable of sustaining some kind of plant life. Even a crack in the bare rock furnishes enough sustenance for the sedum to flourish, and, at the other extreme, is the lush growth of the marsh.

As the ideal garden soil lies somewhere between these two extremes, what should be expected of this ideal soil? It should be porous enough to afford good drainage. It should be spongy enough to retain moisture. It should contain the three chemical requisites for plant growth—nitrogen, phosphoric acid and potash. And it should be in such a condition as to increase the soil bacteria which are a source of plant food.

In order to know how nearly it approaches the ideal, or how far away from the ideal it is, the gardener should have his soil tested. It is a wise custom of people who take a place in the country, where the purity of the water supply is not guaranteed, to have the local water examined. Any dependable chemist can do it. In the same way you should have your soil examined, and the local state Agricultural Station is the place to send the samples. These soil chemists will suggest both what is needed to bring the earth up to a healthy condition and what types of plants will thrive in the soil you have. If you have a large place and quite a variety of soils, send a sample of each kind.

Soil is also tested to see what it will grow. It may be that you favor one kind of flower or shrub—and then discover that your soil will not sustain these in a healthy condition; for it is obvious that waterside and bog plants cannot be made to thrive on a rocky hillside nor can the tall Bearded Iris that loves a lime soil and sun be grown in a peaty soil and shade such as is favored by Azaleas and Rhododendrons.

If, however, you have no choice in the matter of soils and the location of the garden, you must start to correct the inefficiencies of the soil you have. Seed and nursery catalogs abound in the phrase "sandy loam." That is the ideal condition demanded by the majority of flowers and the one for which to work. It is a fifty-fifty combination of mineral matter—clay, sand and such—and decayed vegetable matter—leaf mold and manure.

How can this idea of sandy loam be attained? A sandy soil from which all the moisture and nourishment will drain away obviously requires something to bind its particles together. Clay will serve this purpose and even better will leaf mold or humus, which promotes aeration and helps hold the moisture. If, on the other hand, your soil is too clayey, water and air will not penetrate it sufficiently, it will not drain easily, and it needs to be opened up. For this you add sand, wood ashes and sifted coal ashes and leaf mold, the last serving not only to retain moisture and to air the soil, but to provide adequate drainage as well. The sifted coal ashes have practically no fertilizing value, their work being to make the heavy clay soil porous.

Where the ground is very stony, there is no other way out but to remove as many stones as possible—a back-breaking and endless task. The stone fences of New England bear mute and convincing evidence of how the early settlers labored to solve this problem of their soil.

These mechanical changes give the soil a good "tilth"—a strange expression, very ancient, by which gardeners describe the soil as it turns over on the spade or the plow's coulter. Turning soil for the first time, you make a number of piquant discoveries. You find

(Continued on page 110)
Until lately bungalows have been more proud of their convenience and inexpensiveness than of their architecture; but now an artistic race of this house-type has been born, and its development has been swift. To this bungalow one, the Italian farmhouse idea has been beautifully adapted.

On the garden side a loggia provides a sheltered terrace half indoors and half out. The blank south wall of the studio has been interestingly treated with a shallow niche framing a sculptured figure and with two balancing junipers.

A BUNGALOW IN THE ITALIAN MANNER

Walter Bradbee Kirby, Architect
A fine contrast in cream-colored textures has been obtained in this house at Silvermine, New Canaan, Ct., by the use above of hand-rived shingles and below of stucco, both in the same tone. The shutters, likewise, are cream-color, the chimneys of painted brick, and the roof of variegated brown shingles. A lean-to arbor shelters a path from the dining room to the servant's porch.

Particularly in the main part of the first floor there is not the slightest sense of crowding, but one of unsparing spaciousness—a feeling that is helped along, perhaps, by the fact that the three principal rooms are connected so closely and openly with the hall. A significant feature is the plant room tucked in beyond the porch at the garden entrance. The second floor is a model of comfortable arrangement
The view from the servants' wing towards the garden front of the house shows a striking difference in architectural character between this and the entrance front elevation. The latter, properly enough, carries more dignity and formality.

The entrance doorway has the sort of freshness in its design which comes from the use of invention as well as convention. Like the hallway beyond, it has a fine quality of wideness and openness. Above it hangs a shallow arbor of lattice.

The most striking feature of this gable is the unusually sharp-pointed bow window poised above the stone-arched doorway. The latter leads from the library loggia to the flagged path which meanders down into the informal garden. The planting here has been most appropriately carried out.
The dining room, with its white painted paneling and wrought iron hardware, occupies the whole lower part of the small rear wing, getting, thereby, light from three directions.

While the living room is beamed with adz-beaten timbers and the primitive touch further emphasized on the side walls, the end of the room is paneled in white.

The lintel over the fireplace is a great oak timber. It sets the character for the room, which is carried out by the beamed ceiling and old iron equipment.
The living room, library and alcove have been so arranged that they might almost form a single huge room. The service wing has been designed for space and convenience.

This low, rambling, shingled house, designed for Mrs. Hastings Arnold at Smithtown, L. I., by Peabody, Wilson & Brown, architects, is essentially a product of the architectural tradition of its Long Island locality. The interior, three rooms of which are shown on the opposite page, shows the same consistent use of a wisely chosen and skillfully handled style. The house melts easily and naturally into its site, and from this viewpoint, at least, gives no hint of its actual size.

A DESCENDANT
of the
LONG ISLAND FARMHOUSE

Upstairs one finds a fine array of large occasional closets, placed to utilize to the best advantage the oddments of space which are bound to occur under low sloping roofs.
Cabinets for musical instruments are now designed to harmonize with various schemes of decoration. The Jacobean cabinet at the right is quite in keeping with the dignity of an English paneled interior. Courtesy of the Aeolian Company.

The graceful piece of furniture above contains a phonograph. It is of walnut and would be effective in either an early English or Italian interior. Designed by W. & J. Sloane. Courtesy of the Aeolian Company.

In a living room furnished with 18th Century English pieces, this handsome Chinese Chippendale phonograph cabinet in walnut would prove a happy addition. From Barton, Price and Wilson.

Above is a console type of phonograph case in antique walnut with marquetry panels in the doors and the trumpet leg turning and stretcher characteristic of William and Mary furniture. Courtesy of Sohmer & Company.

One may now have a radio and a phonograph in the same piece of furniture. Half of the practical cabinet shown in the center is occupied by a radio outfit; the other space contains a Victrola. Courtesy of the Victor Talking Machine Company.
THE FURNITURE OF LOUIS XV

One of the Most Exquisite Periods in French Furniture History Lies in this Reign—1715—1774

MR. AND MRS. G. GLEN GOULD

WITH Louis XV we touch a period dear to experts, for they claim that some of the exquisite furniture classified as Louis XVI and drawing its inspiration for the classical ornament unearthed at Pompeii was really made in the later Louis XV Period. Like much history that has so long been accepted that its title is established as valid, we shall follow the period of the cabriole leg in France as avowedly Louis XV and reserve the later straight legged type as characteristically Louis XVI. This is undoubtedly the most typically French of all the Periods, for the charm, the joyous exuberance, the delight in the work itself is so evidently Gallic. Artists of distinction worked with cabinet-makers in such close accord that a fine example of a Louis XV cabinet or a chaise longue is a thing to make collectors secretly rave. Being Anglo-Saxon if they rave at all it must be in secret for the honor of our race of suppressed emotions.

The use of the boudoir to receive one's intimate friends and even acquaintances led to the development of such distinctive furniture for these rooms that a Louis XV boudoir has ever since become an established association in the thoughts of society.

(Continued on page 104)
WHY ITALIAN HOUSES ARE ITALIAN

THE title, I must confess, offers an invitation to be obvious; to say that the answer, or the reason, is: Italian houses were built by and for Italians, in Italy. But this would not serve as an answer to why we go on building things called Italian villas in America, or why there are so few that can be called Italian with any decent respect for the terminology of historic architectural styles.

There is something of a tendency in this country to consider architectural styles like wallpaper patterns. You pick the pattern you like. Very few people honestly ask or answer the questions if they ask them at all: "Does this style mean anything to me? Does it mean anything in itself?"

If we are ever to possess real esthetic enlightenment in this country, every expression of creative art needs to mean a lot more than it does at present. The element of design, and of historic style in architecture, in furniture, in silverware and in textiles should mean definite things to us.

Looking up again at the title, and thinking pari passu with it, I can at the same time jot down, without pause for deep cogitation, six good reasons why American houses are not, and cannot be, Italian, not counting the really excellent reason that they are built for (and generally by) Americans in America.
(1) There are relatively few environments in this country which are appropriate for the Italian villa. Florida, the Southwest, and the Pacific Coast are fairly enough right for the picture. And all three of these localities, incidentally, are going Spanish at present. In other localities the stylistic mastery of the architect is seldom great enough to transcend the inappropriateness of the environment. The conflict with local styles and ordinary common sense is very seldom justified by the intrinsic merit of the anachronistic Italian house. Charles A. Platt has done it, and a few other architects, but very few in proportion to the many who might much better have left the style untried.

(2) There seldom, if ever, exists enough, or any, racial affinity in temperament between the architecture of Renaissance Italy (reflecting as it does a special phase of another people) and the American house owner of today. Why should we, or the owner, or the architect expect it? If the owner, attired in tweed knickers, and standing on his Italian terrace waiting for his car (not even an Isotta) thinks he is a Borgia, or Lorenzo the Magnificent, his architect or some true friend ought to tell him that he isn't, and that he won't ever be happy trying to be.

(3) As a corollary to this, it is so seldom as to be negligible that the kind of country living we do today in America has even a remote similarity to the kind of country living that created the villas of Renaissance Italy. A country house, whatever else it is should be an appropriate background for the kind of life that is lived in it. No people can be so much at home in an English house as the English, or in a French house as the French.

(Continued on page 90)
NEW FRUIT VARIETIES FOR THE GARDEN

The Amateur Fruit Grower Has Remarkable Opportunities To Create and Popularize New Kinds In All Localities

SAMUEL FRASER

The commercial production of fruits in America is centered in certain well-defined areas which have proven best adapted to the particular fruit or to a particular variety of that fruit. Twenty years ago the movement of box apples from the Pacific Coast States was negligible, today it is half of the commercial crop, and the industry is built up on a few standard varieties which have become commercially profitable. The Newtown and the Spitzenburg are the varieties grown in the Hood River Valley, Oregon. Restriction of varieties tends to economy in management in growing, harvesting, packing and selling, because the growing and handling of a variety is a problem in itself; no two varieties are amenable to the same treatment.

John and Gold Miller, well known apple growers in West Virginia, are the sons of a man who was a born experimenter; he planted 150 varieties of apples in his orchard, all he could collect, and it was the training ground for his sons; they observed that two varieties possessed commercial possibilities, Ben Davis and York Imperial, and when they reached early manhood they planted these two varieties only, in large orchards, and both succeeded where their father—from a financial standpoint—made a failure. Their father was no failure; he spent a good part of a lifetime solving some of the problems which had to be solved in the interest of West Virginia horticulture. Some one had to do the work and there were no experiment stations in those days to do it. He did the work of the amateur. The amateur pioneered in Oregon for 50 years before Hood River went into commercial apple growing, and others did the same work in Washington and California. John Bartram did it in Philadelphia a century prior and their name is legion today who are quietly testing out and bringing in new plants.

The strawberry was a wild plant until the advent of the Wilson about 1850, prior to that date almost all the strawberries were gathered wild and were on the market but a few days; now the strawberry is on the market every day of the year from some place and the work of the pioneer is done but the development of high quality varieties for local conditions is just begun.

The commercial grower ships his strawberries an average of 1,000 miles, the first requirement is that they shall ship; flavor is sec-

(Continued on page 108)
CONCRETE IN THE HOUSE

One of the Most Ancient of Building Materials Is Coming Again
Into Its Own as Its Beauty Is Recognized and Its Character Understood

ETHEL R. PEYSER

The house built of concrete has permanence. By the nature of its construction it is insured against the evils of the elements; in fact, it is a veritable insurance policy, freeing your mind from the consequences of all hazards. If its first cost is a bit more than that of frame construction, then, for the reasons above, it is cheaper in the end. Like the women of Rubens it can be beautiful as well as substantial. Perhaps it may sound idyllic to add this, but it is more than that of frame construction, policy, freeing your mind from the consequences of all hazards.

Now the concrete—which is to a great extent cement—is strong because of the affection between the cement and the particles of sand and stone—it's like the strength of the family tie. The mixture, as in families, must be watched—for if too much water is mixed with it it weakens appreciably. Therefore, it is important that your concrete man be a good mixer.

Concrete has great tensile strength as well as compressive strength—but when it is reinforced with steel it becomes the very bulwark of our national building materials. Where the span or stretch over a space is excessively long, as in floors and roofs, reinforced concrete must be used.

To begin at the beginning and work up—logically enough—the cellar is the first thing that comes to our mind. Properly fostered and constructed the concrete cellar will save the householder a deal of trouble.

The first "best thing" about the concrete cellar is that it saves the house and inhabitants from cellar-damp. Not so swiftly ominous as fire-damp in mines, but provoking perilous results when it is allowed to persist month after month, year after year. In many homes, colds and sore throats and rheumatism are the concomitants of the permanently damp cellar. Furthermore—if you have a laundry in a damp cellar—the health of the laundress is impeded, and mold on your clothes is not as desirable as on cheese.

The jam closet, comfortable in the cellar of concrete, is anything but easy in a cellar attackable by dampness. And the coal kept dry will burn better and with higher fervor.

In some cellars of concrete, where there is an oil burning furnace or a furnace of becoming design and clean, the playroom is situated, and often the billiard table. In these cases rugs on the floor, safe from dampness, make an extra room possible where gaming and romping can be done with impunity.

The householder, in using concrete can go to the best contractor, one who knows his material and the problems underlying its mixture—for various mixtures meet varying purposes; or purchase the cement and other material and hire workmen who know the job of mixing, placing and finishing.

We are now living in a house where the floors are of concrete nicely curved where the floor and wall join. The rugs on the floor take from these floors any and all feelings of coldness which might suggest themselves in speaking of this. The rooms are delightfully comfortable—and oh, the feeling of cleanliness! Another desirable thing is that you never hear anyone next door and your conversation and parties are truly private possessions. For all these reasons we think all apartments should use concrete for walls, and floors.

Sometimes, due to faulty construction or carelessness, settling and other maladies cause more or less serious trouble. Sometimes the basement springs a leak owing to cracks in the floor or imperfect wall joints. This can be cured by filling in with concrete according to directions which you can get from the concrete manufacturers; or you can give it to your builder to fix.

Rats, vermin, and dust are kept out of cellars when concrete is used. Walls of concrete masonry shut out moisture and by arresting the passing of heat and cold they keep the temperature even, and in this way help to lower the fuel bills.

You can get concrete sills and doorsteps ready-made like a coat. These can be painted and easily replaced when worn, are easily cleaned, and never splinter or rot. But you must be very careful to buy concrete paint. Paint for concrete is especially made, so don’t fool with make-shifts. The sills are made with “drips” which let the water off the sills without staining the walls.

There can be too, a very nice unity of the establishment when the concrete of the house is repeated in the walls of the garden, the paths, and the pottery in the garden.

In the modern concrete house construction you not only have all the conveniences of heat, water and light, but you can have them in abundance, and in the least wasteful way. For as we have said elsewhere in this article that this sort of house is warm in winter and cool in summer, you can readily see that you will neither waste nor want not of your heating, lighting or cooling machinery. You will conserve it all, you will get all the benefits without the waste.

We do not mean to cry down other forms of house construction but we do want you to feel through these words of ours that concrete houses need be neither forbidding, nor cell-like, but they are charming, inviting, and lend themselves to any treatment you plan.

To return to the appearance of concrete, it may be argued that it is apt to have a cold and forbidding aspect. No judgment could be more thoughtless, for it is as susceptible to coloring as stucco, wherein the color is part of the mixture, and offers as good a surface for paint as brick and as good a surface for whitewash as ledgerstone.
The hardware has much to do with the attractive appearance of a front door. Above is a heavy brass knocker in a graceful shell design, 8" high, $6.25. Brass wall lantern wired for electricity and fitted with antique marine glass, 14" high, $27.50. Brass mail box, 12" long with space underneath for newspapers, $15.50.

This sturdy Colonial box lock and knob is heavy brass in antique finish, 7¾" x 4½", $25.50. In a smaller size, 4½" x 3½", it is $22.50.

The large coat hook above is St. George and the dragon in antique finished brass 3½" high, $1.50. Small brass hook 2" high, 60c.

A better view of the knocker sketched on the door above. The shell design at top and bottom is both unusual and effective. 8" high, $6.25.

Frequently one acquires an old piece of furniture with the hardware missing. Above are some excellent reproductions of drawer pulls in antique finished brass that can be used on either reproductions or antiques. Beginning at the top and then reading from left to right—Queen Anne handle 4" wide, 74c; Jacobean pull, 2½" long, 55c; an oval mount suitable for either Hepplewhite or Sheraton furniture, 2½" wide, 80c; Jacobean, 2" long, 55c, and an oval mount with a classic engraved design, 2½" wide, 60c.

(Right) Brass drawer pulls, reproductions of authentic English designs. Left to right starting with the top row—Elaborate drop handle $1.25 each. Loop, $1.75 a pair. Round drop with pierced plate, $1.50 each. Second row. Engraved knob, $1.10. Large knob with engraved design and ring handle, $1.75. Small knob, $1.10. Third row. Loop drop, $1.25. Oval handle, $1.50 pair. Small drop, $1.15 each.
A decorative chimney iron is a picturesque note of contrast against rough stone, brick or stucco. The graceful S above measures 90" long. It may be purchased for $10.25.

Above. Effective hardware for cupboard doors consists of a wrought iron hinge 14" long, 5.75 a pair. II hinge 3½" high, 2.65 a pair. II L hinge, 4" x 4½", 2.75 a pair and a thrower latch with a brass knob 3½" high, 2.90.

Above. Shutter hardware of hand forged iron in rust proof black. The hinge plates on the left shutter are made to fit the blind. $6.75 pair. The L hinges on the right are 4.25 a pair. Sliding bolt 5½ to 8¼ long, 3.75. Ring handle 56 each. S shutter holdback on left blind, 5½ long, 2.25 a pair. Another type on right shutter, 2.10 a pair. Bottom row, reading from left to right. Reproduction of first holdback used in Virginia, 2.25 a pair. S holdback 6⅜" high, 3.15 a pair. Three loop fasteners 2.25 a pair, 2.65 a pair, 2.25 a pair. Decorative S $4.25 a pair.

The hardware has much to do with the attractive appearance of this doorway. The thumb latch set alone is $7.90. Hinge plate $7.75 a pair. The knocker is $13.30 and the lantern, $23.30. Foot scraper, $9.25. All pieces in hand forged iron.

Excellent reproductions of the hardware found in old houses in New England and the South are now available. A beautifully made door set is shown at the left. This consists of L hinges, a thumb latch, lock with which one may insert a Yale lock if desired, and a sturdy ring shaped knocker. This is of hand forged iron finished in rust proof black. $30.50 the set.
### The Gardener’s Calendar for January

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<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
<th>SATURDAY</th>
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<td><strong>This Calendar of the gardener’s labors is designed as a reminder for his seasonal tasks. Though planned for the Middle States it should fit the whole country if for every hundred miles north or south garden operations be retarded or advanced five to seven days.</strong></td>
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1. It is quite permissible to use the best plant food in some quantity. It must not be used indiscriminately, as it is not a balanced food; but by judiciously placed, and not at a time when it is not needed, it is beneficial and of course, necessary, to all food. Wherever the garden is in influence, always sure your list is complete.

10. Trees and shrubs must be kept in good condition. It is unnecessary to build the order on top of the shrub. That is the order in which the trees must be small in order of size, or small in their ability to withstand the strength of the place and the resources that it has to offer. In the beginning, when the leaves are forming, the strength of the shrub is weak.

2. Rhubarb is a very safe plant for the garden. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

11. This is a very safe and practical replacement. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

3. Do not use grass seed in the garden. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

20. Rhubarb is a very safe plant for the garden. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

4. Make a list of the best plants. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

5. The soil in the garden beds is the first to bloom and the last to flower. It is very safe to plant it this year.

8. Do not force the plant beds. Your garden is one of the first to bloom and the last to flower. It is very safe to plant it this year.

13. All hardy shrubs should be kept in the garden. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

14. Flowers should be kept in the garden. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

21. Seed sowing time will soon be here. Have you all the materials for the garden? Here are some tips and tricks to help you keep the garden in tip-top shape. If you do not, then you can delay them until next year.

31. Why not get the materials on hand for the garden? It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

2. Preparing the ground will be the first to bloom and the last to flower. It is very safe to plant it this year.

3. Prune shrubs and plants will be the first to bloom and the last to flower. It is very safe to plant it this year.

4. Cut branches of any shrub are to be pruned. They are one of the first to bloom and the last to flower. It is very safe to plant it this year.

5. Pruning should be done so as to promote the growth of the shrub. It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

6. Why not order or build some frames for the garden this spring? It is one of the first to bloom and the last to flower. It is very safe to plant it this year.

7. The upper skies are palest blue, Mottled with pearl and silver snows. With tender feet of icy hue, Close overhead the storm-clouds go. Robert Bridges;

**Richard Vincent, Jr.**

*As one of the most enthusiastic growers of that popular flower, it is quite proper that Mr. Vincent should read the Dolly’s Society.*

**Dr. E. M. Mills**

*Dr. Mills has just lately re-elected the presidency of the American Garden Society, an organization which is growing at a tremendous rate of speed.*
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OLATE COVERED and all the Quality Group that have
made the name and fame of

Whitman's
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with illustrations in
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that act as agents for Whitman's.
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For city and country clubs, for rest rooms, recreation rooms, and professional or business reception rooms, it strikes a note of charming grace for city and country clubs, for rest rooms, recreation rooms, and professional or business reception rooms, it strikes a note of charming grace in every decorative scheme or architectural style, even the pure colonial.

for window sills in the substantial type of stucco English architects have effectively used flat floor tiles, the familiar square, red variety, laid three deep, exposing the edges in wide mortar joints. A Baltimore architect made an interesting and unusual departure in using roughly shaped ledge stone to emphasize the door head, these set with brick. Some of the bricks were hand-carved to effect a rough moulding, and horizontal courses of brick ends were projected from the face of the stucco to create lines of shadow on the wall. Bas-relief casts in cement, as well as rough Moravian tiles can also be used for incidental detail in masonry stuccoed walls.

Certainly brick is a characteristic, as well as a suitable, exterior trim for the substantial stucco house, and so, too, is ledge stone, as may be seen in several of the illustrations. Architectural imagination and skillful technique can utilize both brick and ledge stone for trim, and the addition of incidental iron work assures a house of unusual interest. Leaded windows, too, may be used, though they are not essential. The brick house allows of a little less latitude, especially if it is of a formal type—Tudor or Georgian. Cut stone is the trim dictated for the formal brick house, and slate or shingle tile for the roof, or copper shingles. If it be a Tudor brick house, or course ledged windows are the thing, but this article is attempting to avoid the formal "periods".

The informal brick house allows of much greater latitude in materials and technique. It might, for instance, be a house of rough,clinker bricks, laid to express texture. Here the exterior trim could be of comparatively roughly hewn stone, of ruggedly worked timber, or, for window sills, red quarry tiles, as used by the English country house architects.

One New York architect has achieved some highly interesting effects by combining bas-relief panels and other details of cast cement with rough brickwork. Add to such possible embellishments the use of incidental iron work, in grilles and railings, and the informal brick house seems to offer as many possibilities for real individuality as any type of house there is.

Stucco may compete for predominance on a brick house, or brick may compete for predominance on a stucco house. They are materials that get on exceptionally well with each other.

With the informal stone house there are few rules—no rules at all, really, but a general necessity for exercising a sense of fitness. The formal house of stone is, of course, nothing but rules, because it is a thing of one or another or several period styles, and not to be trifled with.

The roof of the informal stone house may be of slate or of shingle tile, of roughness in scale with the architectural technique of the house, and the trim may be of chalk, or even of wrought timber. Incidental iron work will add much in the way of interest and leaded windows are entirely in character.

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Beautiful as is this V-63, Two-Passenger Coupe, its true greatness lies in more vital qualities—in the smoothness and quietness of its harmonized and balanced V-Type, 90° eight-cylinder engine; in its riding comfort; in the safety of Cadillac Four Wheel Brakes.

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COMBINING MATERIALS
(Continued from page 86)

In the realm of informal materials a happy sense of latitude should be felt, a happy absence of arbitrary rules. The origins of the combined uses of different building materials came not from arbitrary rules, but from the availability of certain materials locally, and from the natural ingenuity and instincts of untaught art-handship.

There are not a few building materials which have yet to find greater use, or new application. The structural use of rough slate, for instance, as a material for walls, is very new—and also very old, if we look back at the old world. Cast cement, used decoratively in conjunction with stucco, concrete, and stone is relatively seldom met with, though it is very effective, and not difficult to handle.

The greatest of all opportunities for the use of varied materials, of course, is found in the true half-timber house. Here may be combined rough wood, structurally used, semi-rough stone, informal brick-work and textured stucco. The range of color here is as interesting as the range of natural textures, and it is doubtful if any other combination of materials can affect a house which more entirely expresses the spirit, of buildings, or the meaning of beauty.

The visible mark of the tool and the evidences of the skill and artistry of the man who built it give to this type of house a peculiar quality of strength and reality. It is the opposite type from the formal Georgian house, or the formal chateau—every artistic expression of architecture, and is not to be compared with the truly informal house, employing in its design formal traditions and in its construction formal materials, fulfills its own orbit of necessary requirements.

So, too, does the informal house, designed after informal traditions, and built of informal materials.

The house that is an architectural nullity is the result of the useless. The use of one material in a manner that belongs to another. Consistency is as important in architecture as it is in any other human affair.

In place of some of the random and generally faulty “châteaux” which prospective builders too often get from their friends, we would like to append a few don'ts which will make the general article in this article more specific: Don't use formal, white-painted “Colonial” columns (often erroneously called “pillars”) with cobble-stone masonry.

Don't use cobble-stone masonry at all.

Don't add a brick or concrete porch to a frame house.

Don't use a formal front door, with beveled plate glass, on an informal bungalow.

Don't put informal, wrought-iron or metal hinges on formal doors.

Don't use rock-faced cement blocks.

Don't use smooth bricks, of uniform color, with rough-wrought wood-work, or with ledge stone.

FACTORS in HEATING the HOUSE
(Continued from page 64)

Five—Humidity.
The human body loses heat in three ways—by conduction, by radiation and by evaporation, and it is the sum of the loss in each of these three that matters. We may think of them working together that strives to bring to the body what we term “Comfort.”

The rate of loss in the case of conduction depends entirely upon the nature of the material in direct contact with the surface of our bodies. The material is a good conductor of heat and has a high capacity for absorbing heat, then the rate of loss will be high. A good example of this is a floor made of stone, such as concrete, terrazzo, tile, etc. This floor may be at exactly the same temperature as the room, say 72° F., but if we put our bare feet on it, we say it is cold. The fact that the floor is cold is not the floor that is cold, but the skin on the soles of our feet.

The stone floor is conducting the body heat away from the skin faster than the body can supply it.

The rate of heat loss in the case of radiation depends entirely upon the temperature difference between the surrounding air and the body. The higher the surrounding air gets in temperature, the less the rate of heat loss from the body by radiation.

The rate of heat loss by evaporation is the most important of the three and is dependent upon various factors. A very small increase in the temperature of the surrounding air blanket, an increase in the rate of evaporation of the surrounding air, or an increase in the degree of skin moistness on the body all act to create a loss of heat from the body.

During the summer months we wear less or more porous, loosely woven clothes Why? Because we have learned that, dressing in this fashion, brings us greater bodily comfort. As the surrounding air becomes cooler, the body will start to perspire at a greater rate, thereby creating a greater moisture content in the air blanket. Then, as heated air passes through the clothes and evaporates part of this moisture, the rate of loss of heat decreases, and we are able to heat the room to a lower temperature and still feel comfortable.

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Artificially heat the air in a room by some direct means, such as a furnace, direct radiation, etc., making no effort to add any moisture, and what is the result? The air in being heated has expanded in volume and the initial moisture content has had to redistribute itself through this expanded volume, resulting in a decrease in the amount of moisture in each cubic foot of air, i.e., decrease in the relative humidity. This heated air, with its low relative moisture content, immediately starts to absorb moisture from everything it touches, with resulting deterioration of materials, etc., and also to possibly your bodily comfort.

It is an established fact that a room temperature of 65° F., with a relative humidity of about 60%, gives comfort. With air at 65° F., and with a relative humidity above 60%, the body feels too cold in direct proportion to the drop. In other words, the dryer the air at the higher temperatures, the greater the (Continued on page 92)
Among those women who are recognized in their communities as arbiters in matters of taste, the Ford Four-door Sedan enjoys unusually high favor. They have long recognized its practical efficiency. In the crowded engagements of their busy days, they have found it always ready, always an indispensable adjunct to work and pleasure. Today their taste seconds their judgment in approving it. Their instinctive appreciation of style commends its body lines, its harmonious fittings, and its upholstery in soft shades of brown, as emphatically as their judgment has always approved its economy, convenience and reliability.
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Years of added life for your roof—that's what the difference shown on the upper calipers means. For they measure a weather armor 50% thicker than that of standard slate-surfaced shingles. Incidentally, too, this greater thickness casts a deeper shadow line that gives life and interest to the roof.

But thickness is only one indication of the exceptional durability in this unique product—the Richardson Super-Giant Shingle. Just compare it in other respects.

For example, because it is 37% larger than the ordinary shingle, fewer are needed to cover a given roofing area. Thus the cost of laying is 35% less. Again, because it is 100% stiffer than the ordinary shingle, it remains rigid in the strongest wind, and makes the whole roof twice as firm.

Beauty hitherto unknown
On this super-shingle exclusively is used a color in slate hitherto un-
known—a rich, weathered brown found only in the Richardson quarries of Georgia.

It is as beautiful as the frosty tan of autumn fields, and it mellows richly with age. Architects are enthusiastic at the rare color effects made possible by the weathered brown, especially when it is blended with other Richardson shingles of jade green, tile red, or black pearl.

Such rare color, permanently fixed in flakes of slate, not only gives distinctive beauty to your roof, but seals each shingle securely against weather and fire hazards.

If weathered brown is not suited to the color scheme of your home, you can get the Richardson Super-Giant Shingle in other beautiful colors—jade green, tile red, or black pearl.

Prove the facts yourself
Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see Richardson Super-Giant Shingle in weathered brown. Peel it, weigh it, measure it, note the rare color. Then compare it with ordinary shingles—the difference will convince you.

Meanwhile, send for our beautiful new booklet, Roofs of Distinction, showing the exclusive color combinations of Richardson slate surfacing, and containing valuable roofing facts. Or, ask for our booklet, Roofing on the Farm. Just use the coupon below.

For every roofing need, there is a Richardson product—from Lok-Top Asphalt Shingles to Rubbertex Roll Roofing with Pyramid Kaps. If you are an accredited distributor of building materials, perhaps you can secure the Richardson franchise for your territory. Just write us.

The RICHARDSON COMPANY
Lockland (Cincinnati), Ohio

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The DUO-ART gives more than any other musical instrument ever made. "Everything in music played by the best interpreters."

The DUO-ART in the STEINWAY

The Steinway Piano is today, and has been for more than half a century, the greatest piano in the world. In this country and abroad its leadership is unquestioned.

Combined with the Duo-Art, this superb instrument will bring into your home the masterpieces of music interpreted by the world's greatest pianists.

Through the medium of the Steinway Duo-Art you can hear the playing of the world's greatest artists reproduced upon the same piano which the majority of them play in private and in public.

Authorized Medium of the Great Pianists

Imagine, if you can, your piano ringing with the marvelous touch of the great Paderewski! Think of the fingers of the world's piano masters stealing over the keys—pouring forth the genius and art that only they possess! The greatest pianists of the world—Paderewski, Hofmann, de Pachmann; Bauer, Cortot, Friedman, Gabrilowitsch, Grainger, Ganz, Borovsky, and scores of others have made Duo-Art Record Rolls which are available for anyone who owns a Duo-Art Piano.

Moreover, though some of these artists have previously recorded for other reproducing pianos, they now make Duo-Art records exclusively. The Duo-Art is the instrument of their mature choice—the instrument which they feel will best perpetuate their art for the benefit of music lovers of the future.

The DUO ART is obtainable in The STEINWAY, STECK, WHEELOCK, STROUD, AEOLIAN and famous WEBER PIANOS—Grand and Upright

Foot-Operated from $695 Electric from $995 Grands from $1850

The AEOLIAN COMPANY
Makers of the Aeolian-Vocalion—The Phonograph Supreme

NEW YORK LONDON PARIS MADRID SYDNEY MELBOURNE
The Introduction to a Home

The hall illustrated above suggests all the formality of the seventeenth-century Barional Palace from which the furniture has been so minutely reproduced. The style and balance of pieces give the impression of a correct introduction to all who enter.

Karpen furniture makes many happy arrangements easy of achievement. It is well suited to express individual decorative treatments, since each piece is built as a fine example of well-considered artistry and skillful workmanship.

Our book, "Better Homes," shows you how the interior of your own home may be treated, since each piece is built as a fine example of well-considered artistry and skillful workmanship.

About Philadelphia there is a close enough approximation to English country life to make houses in the English manner there quite suitable and rational.

We are insistent enough, both vocally and through the printed word, on our identity as Americans, yet we seem to find nothing incongruous with this attitude in trying to be English or French or Italian or Spanish in our architecture. By which I do not mean to voice the familiar but inevitably futile "Plea for a National Style." If there is ever to be such a thing, it will evolve of itself, and meanwhile we should turn our best abilities to adjusting, in terms of our own life and our own times, certain existing architectural expressions in country house design. This is a very different aim from the aim to produce an authentic model of a foreign style. The model cannot be really authentic, and the effort to create it is fraught with insincerity and compromise, whether conscious or unconscious.

(4) The model Italian house, for instance, cannot be authentic because the Italian house, as a type of modern requirement, which must force the hand of the architect into a network of compromises. Sleeping porches and plate glass windows and various other things destroy the illusion. In the days of the Renaissance in Italy the Massimi, and the other best families, would no doubt have had gorgeous Baroque automobiles, and at least a five-car garage for each villa. And they would have had bathrooms which would far transcend ours in magnificence and luxury. If these innovations had existed then.

An inescapable limitation lies in the fact that we do not know just what sort of villas the Renaissance Italians would be building if they lived on Lake Drive, for instance, today. And we only think we know what sort of villas we would have built if we had lived in an Italian suburb in the 14th Century. Our surmises, in either case, are all too likely wrong, and consequently most of our Italian villas of today are unconvincing. The racial background is so distant in years and miles that we do not see it and cannot properly understand it. So most of our villas inevitably miss being really Italian and do not stand a chance of being really American. In our interiors, especially, how far do we seriously mean to go towards surrounding ourselves with motion picture sets?

(7) It can fairly be said, moreover, and without intent of carping at the architectural profession, that the Italian Renaissance style is seldom fundamentally understood. For all its seeming method and scholarly aspect, it is a tricky style, and one full of improvisations as it was practiced by its originators. Its very appearance of reasoned planning is deceptive, because the Renaissance architects, besides being men of vision who could put things on paper, were even more men who did things with their hands, and who were so volatile that they often took a thing which was started and made something else out of it.

Italian Renaissance architecture is a style of detail, a style which depends upon a thousand subtleties of proportion and contour and modelling. It is not a style that can be put on paper and turned over to a contractor. It is more than a careless combination of plain plaster walls, tile roofs, a bit of iron work here and there—or anywhere—and two Florentine lanterns wired for electricity stuck at each side of the door. It is a great deal more than this, and yet the essence of it cannot plainly be put in words or shown in a picture.

(6) Any present-day rendering of the architecture of Renaissance Italy is foredoomed to failure unless the archaeological Humanism, and not only that, but the Humanism of another race and another age. They should read and re-read Pater and Symonds, the De Cameros, Renboncini, and other contemporary Italian literatures, or, even if they read none of these, unfailingly to read Geoffrey Scott on "The Architecture of Humanism." Most people, after reading this book, would think so well of Italian Renaissance architecture that they would decide to let it alone.

In Geoffrey Scott you get, for instance, such things as this: "Fra Giovanni, Alberti, Palladio, Serlio, and many others, not only built but wrote. But the style they built in was too alive to admit of analysis, too popular to require defence... They had no need of theory, for they addressed themselves to taste." This really says something, and it affords a real clue to how we should view the present day manifestations of Renaissance Italian architecture in this country today.

How much taste enters into the average "Italian Villa" built in this country today? And taste, too, may mean architectural taste in the actual rendering of the style, and relative taste in electing to build an Italian house at all. Italian houses are Italian because of (Continued on Page 92)
Why Owners are Enthusiastic

The announcement of the Packard Straight-Eight was followed by a buyer demand greatly exceeding production. It became necessary almost immediately for Packard dealers to set delivery dates three and four months after orders. Only now has Packard been able to build the Straight-Eight in sufficient quantity to meet demand.

The great public success of the Straight-Eight was no surprise—

Because this type was Packard's selection for its high-powered car, after 24 years of fine car engineering, and after building and testing all known types of multi-cylinder motors;

Because Packard's reputation for building only the best assured its instant and enthusiastic reception.

Now, however, Straight-Eight drivers know from experience that this new Packard surpasses all other cars, both domestic and foreign.

This endorsement of the Straight-Eight exceeds any claim Packard has ever made.

Owners tell us the Packard Straight-Eight gives more in performance than any other car, and in addition—

"Unequalled smoothness of power flow;"

"Ability in acceleration which no other type of multi-cylinder car can equal;"

"Accessibility of parts which readily explains why Packard no longer builds V-type motors;"

"Simplicity which no comparable car can claim;"

"The easiest control of any car on the road."

Exclusive Packard four-wheel brakes contain no more parts than ordinary two-wheel brakes. They operate with exceptional ease and efficiency.

You will, of course, want to ride in and drive the Straight-Eight.

A demonstration will immediately show you why this new Packard is so successful.

Study These Reasons for Straight-Eight Success

Exclusive Packard Fuelizer which speeds up acceleration, shortens the warming-up period, reduces carbonization of spark plugs and valves, contributes to fuel economy and lessens crankcase dilution; heavy crankshaft with nine bearings, insureing maximum motor rigidity and durability; new design of steering gear which reduces friction to the minimum and automatically straightens the car out of a turn; three-fold lighting system; extreme depth of frame which gives unusual rigidity, tends to prevent squeaks and rattles and preserves alignment of doors and windows; beauty of finish and upholstery; completeness of equipment.
that unique human and aesthetic phenomenon that history has called "the Renaissance." It might have been called something else, perhaps somewhat more exactly descriptive of what it was, and "Renaissance," as a term, is used so frequently and so glibly that its real meaning is often lost.

It was more than a "re-birth." Its keynote was the thing called humanism, which is not a spiritual animation rather than a method of thought. Geoffrey Scott tells us that "the effort of men to think, to feel and to act for themselves, and to abide by the logic of results." Humanism is the opposite of stagnation, so there were no rules for Renaissance architecture, or art, or politics or morals. Again Scott is definitive: "The Renaissance style...is an architecture of taste, seeking no logic, consistency or justification beyond that of giving pleasure." This sounds easy and simple, which it is, as a characterization of what was, but as a working formula for recreating Italian Renaissance art it is about as easy as writing a good didactic novel of a country you have never visited, or turning a neat epigram in the idiom of a foreign language. Small wonder that hardly any of our Italian houses are Italian.

To understand the curious human individuality of Renaissance Italian architecture is to realize the impossibility of transplanting it, and much more, of superficially copying it. It was an architecture of artists, and each example was an improvisation. Books, and the empty rules of Palladio and Vitruvius have been decoys which have wasted the energy of Italian architects, who have thought of the same texture and color and pattern of strands aesthetic, racial, sociological, parodies, were a result of an intertwining of old traditions and infected always by the disturbing influence of painting, the academic code gave not a uniformity but a point of leverage, and a general unity of aim.

Is there the picture. How are you going to copy it, or re-create it today, without copying or re-creating the complex factors in heating a house. Does not this answer the question, or affirm the reason "Why Italian Houses are Italian?" They are an expression of a peculiarly native art, and individuality of their own race. They are an avowal of the fullness of life, and the whole scheme of the thing, and all the traditions, and infected always by the disturbing influence of painting, the academic code gave not a uniformity but a point of leverage, and a general unity of aim.

"These were the masters of the academical school. The other camp...used the classical forms when and how they pleased, as mere raw material for a decorative scheme. They were consumed by a passion for originality that at times became a vice. Whatever their faults...no one could accuse them of imitative ness...To the energy of Italian architecture, distracted as it was by insistent individualities, made restless with the rapid change of life, split by local traditions and infected always by the disturbing influence of painting, the academic code gave not a uniformity but a point of leverage, and a general unity of aim."

\[Continued from page 90\]

**FACTORS in HEATING a HOUSE**

(Continued from page 88)

蒸发作用的影响和接受更大的皮肤冷却作用。如果相对湿度下降到25%以下，那么室温条件被要求来适应舒适度，而不是从干燥空气条件。人类的生存是非常重要的，特别是在室内，因为人工控制的环境对健康的影响是主要的，不仅来自温度，也来自压力。
Ever since the beginning of our first small shop in New York, more than a century ago, the jewelry created by Black, Starr & Frost has been familiar to men and women who loved rare and beautiful objects of adornment.

So in opening our new shop in Palm Beach, on the Lake Trail, we present our credentials—not as a new and strange establishment, but as an acquaintance of long standing offering new facilities for service.

BLACK*STARR & FROST
JEWELERS
New York • Fifth Avenue • Corner Forty-eighth Street
Palm Beach • The Lake Trail
A typical Ross clock of the time of Cromwell. It has only one hand, as was the style in those days.

COLLECTING OLD CLOCKS
(Continued from page 53)

light curved bands of metal, with a bull, a cross, or some ornament to crown the apex. The oval was surrounded on three sides by fretwork, and the framework usually was all of brass; in height it varied from 4" to 7". An extraordinary similarity in shape, mechanism, and ornament marks the Lantern clocks of the mid-17th Century. The earlier Lanterns may be distinguished by the narrow hour-circle, and the short stout numerals on a dial heavily gilded. The fretwork, flared, and usually there was a space left over the dial for some heraldic device; sometimes old-fashioned sundial plates were used to make the enclosing doors at either side. As the century advanced the numerals lengthened and the hour hand widened in proportion, and about 1650 the well-known first with the crossed dolphins first appeared, and was adopted almost universally. The only drawback to these charming little Lanterns lay in the smallness of their dial, which was rather troublesome to read at a distance. To remedy this the dial was enlarged till it stood out some two or three inches beyond the frame, an innovation which was the forerunner of the big moon-faced dials of a later period. The Lanterns of William III and Queen Anne's reigns show the pronounced hooded character. Quadruple they are of Dutch origin; the art of making them was perfected in the Netherlands. A typical Ross clock of the time of Cromwell. It has only one hand, as was the style in those days.

HASTINGS Tables have long played an important part in home furnishing history. The famed Tyden Lock Hastings Table was built nearly two decades ago in one of the earlier units of the present plant.

The resourceful, creative ability of those earlier days is clearly expressed, in full development, in the many creations of unsurpassed beauty, design and utility of the Hastings line today. Tables, desks, tea carts, humidor smokers, clever chairs, apartment dining room suites, all carry the unmistakable mark of a genius designer and builder. Sold only in the better class stores.

HASTINGS TABLE COMPANY
HASTINGS, MICHIGAN
Factory Sales Office and Display, Grand Rapids, Mich.

A Friesland clock of a primitive but interesting type. The metal work is in lead painted in polychrome, as are the wooden figures of mermaids on the case.
MANY women find it difficult to point out the one particular feature which influenced them to choose this Buick four-cylinder, five-passenger Sedan. Some consider that it was the car’s distinguished appearance—others the beauty and completeness of its interior appointments—still others the wonderful ease of control and the supple power of its famous Buick valve-in-head engine. The majority comment on the feeling of security which Buick four-wheel brakes bring to their motoring enjoyment. Yet all are agreed it was the combination of all of these features into the distinctive personality that has made Buick everywhere the Standard of Comparison.
COLLECTING OLD CLOCKS

(Continued from page 94)

of fine inlay and veneering was not understood in England till after William of Holland had come to the throne and brought his Dutch craftsmen to practice and to teach their art. Lacquer cases appear in the first quarter of the 18th Century; some are of English or Dutch manufacture and some were sent in the tea ships to China and returned with the true Oriental decoration a few years later.

The arch top and the arched dial first appear in 1715 and gradually this became the accepted form. The arched or curved doorhead came a little later (about 1725), and by this time the "pierced" has entirely disappeared. The arch and the marquetry is suppressed by exquisite inlays of satinwood, holly, pewter, and mahogany. The clock heads in the dial corners are surrounded by scroll work and are highly elaborate. The arch over the dial usually shows the phases of the moon, and the maker's name is prominently displayed. Some Long-case clocks were made with intricate "Motions and Music," playing a variety of tunes each twice over at the hours of twelve, three, six, and nine, and the dial arch is used for a little marquetry here. The stage is set, hidden by a curtain which rises when the hour has struck and the tune has begun to dance in a rustic scene with boats and swans moving on the river and traffic passing over the bridge. Eight-day clocks with the tunes changing according to the hours were plentiful; some have recorded ephemeral airs of which there are no trace remains.

Among the Bracket and Mantel clocks of this period many were "musical"; it was a fad that died hard.

These Bracket clocks which are costumeped with the Long-case, became ever more elaborately models towards the end of the 17th Century when the "Grandfather" was already passing out of favor.

The Basket clock is the first clearly defined type of the Bracket. The dial was square, as in the early Grandfather's, and enclosed by a framed door and the domed top is of wood, mounted in brass, or else entirely of metal finely jeweled and chased. This rounded top section with its pierced decoration is reminiscent of the 16th Century table clock; a hinged handle completed the form. These two forms were made with variations until the end of the 18th Century. The basket top was succeeded by the bell top—between 1760 and 1775—these two forms were made with variations until the end of the 18th Century.

The basket top was succeeded by the bell top—between 1760 and 1775—these two forms were made with variations until the end of the 18th Century.

This eight-petaled flower frequently appears on the dial, probably of a later date, the medallion is omitted and the flower, large, heavy and dominant, forms the chief motive.

Borders in the Samarkands are equally clear in their characteristics. They are wide in proportion to the field, and in this particular the Turkoman element prevails. Chinese borders being narrower and the rest of less importance. The stripes are usually three in number, rarely more, though sometimes two main stripes are found, in one example, in which a white stripe runs the whole length of the rug. The stripes are subtly varied, and in one or more of which are sure to be found in an authentic Turkoman rug. (1) The Swastika, a running continuous pattern; (2) A lotus design with three flowers on a stem; (3) A curious device based on growing vines, stiff, angular, and at the same time graceful; (4) The Chinese feet used in several ways; (5) The Persian border pattern; (6) The familiar device that is supposed to represent the sacred Chinese mountain emerging from the ground. The term Malagran is sometimes applied to the rugs of Samarkand; the word is still used by Armenian rug merchants in the bazar. And it has now come to mean the genus of all the turkey, and the Turkish words which elsewhere no trace remains. The round top section of the 16th Century table clock; a hinged door and the domed top is of wood, mounted in brass, or else entirely of metal finely jeweled and chased. This rounded top section with its pierced decoration is reminiscent of the 16th Century table clock; a hinged handle completed the form. These two forms were made with variations until the end of the 18th Century.

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TRAINED for twenty years to do things well, and with
advancement always dependent upon quality of work,—
ever upon quantity,—Reo’s five thousand workers regard
fineness of product as an institutional bulwark. And func-
tion accordingly.

Material achievement of deeply instilled ideals is represented
by the New High-Powered Reo Sixes for 1924. Smartly
lined, low hung and finely balanced, they are truly indicative
of developed excellence.

Power for every driving condition is unsparingly supplied
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Mechanical correctness is demonstrated by the double-
framed chassis, where major units are cradled in an inner
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Safety is insured by oversized brakes (15-inch bands; 2½-
inch faces), dual foot control, easy steering.

Regular Phaeton equipment includes: Steel disc wheels with
demountable rims; four cord tires; bumpers; step and kick
plates; Motometer; vanity case; electric clock; cigar lighter, etc.

REO MOTOR CAR COMPANY.  Lansing, Michigan

Write for booklet
"REASONS for REO"
January Sale of Linens

This is the sale for which the housewife waits—her yearly opportunity to buy superlative McCutcheon Linens at substantially reduced prices.

In this popular annual event she can make her choice from hundreds of exquisite Linens, all of which are of the regular McCutcheon standard of quality. There are liberal selections of Table Linens, Damasks and Fancy Cloths; Household Linens, Sheets, Pillow Cases, Towels; Blankets and Comfortables. And in addition, charming articles of personal apparel—Lingerie, Blouses, Laces, Sweaters, Hosiery and Children’s Dresses.

Send for Our New Catalogue

Simply drop us a card and we will send you this new Catalogue, which describes and in many cases illustrates the articles in this sale. You will be delighted to see what wonderful McCutcheon Linens you can obtain—during January—at these low prices.

James McCutcheon & Co.
Department No. 44
Fifth Avenue and 34th Street, New York

THE DECORATION OF THE REGENCY

(Continued from page 65)

Color schemes, in general, were of no great subtlety or variety compared with present-day ideas. Crimson, gold, pale blue, silver, lemon, rose pink and black, was the usual gamut with tints of cream, pale lavender, and green, and a color they called maroon, which was a brownish purple. For “eating rooms” scarlet and crimson held the preference. Light blue and silver and the pale tints for reception rooms; the gray was of a cold slaty tone; the soft clear neutral shades of our own times were not popular. Painted walls were extremely modest; this decoration generally took the form of panels painted in some delicate tint and bordered with a darker shade or with gold, and decorated with arabesques, conventional Greek patterns, or adaptations of Pompeian designs which at this time were the height of fashion. A vase, or a group of flowers usually formed the centrepiece of the principal panels; a table was often placed carefully just beneath, with the ornaments on it so disposed that the whole seemed a completion of the panel device. Door panels, gilt and painted, were popular; a scheme which included the embellishment had the walls covered with scarlet flock surrounded by gilt moldings; a gilded cornice led to the cloud-painted ceiling. The shutters and doors were “picked out” in ebony black, and on the gilt panels delicate arabesques were painted, and edged with a narrow scarlet line. The curtains and drapery were of scarlet cloth finished with appliques and bands of black velvet.

Plaster work was very fine and the Regency decorator loved to make of it a setting feature; the cornice and central “roses” were tinted and enriched in various ways. Pale lavender with the principal ornaments silvered, was correct in a room supported by scagliolo columns, in imitation of red porphyry, with silver capitals.

The most scrupulous attention to detail was observed at every point—the rosewood furniture of a sitting room would be “repeated” by a frieze painted to imitate rosewood and ornamented with a design of Grecian honeysuckle.

The renaissance of interest in Regency furniture has not been followed by a corresponding outburst of Regency decoration. The time has gone by for a whole-hearted acceptance of all that full-bodied splendor—we are out of touch with the age that produced it. Our version of the period is one of selection and elimination. Few of the lovely old mural decorations

In the hall the painted table with its Regency urn suggests the decoration of the French Empire
BROCATELLES are daily in greater demand because of their appropriateness in XVI and XVII century interiors, as well as in modern rooms which similarly aim both at dignity and beauty.

The rich brocatelle illustrated on this page is an especially interesting example of these beautiful fabrics. It possesses a raised, seemingly embossed effect, delightfully suggestive of tooled leather or carved woodwork.

The effect, developed in black and gold, recalls the finest designs of the past. In crimson or in green, the splendid design shown here is equally effective.

Our designers not only reproduce many of the most beautiful brocatelles and brocades of the great decorative periods, but create new patterns in a large variety of decorative fabrics—damasks, velvets, tapestries, linens, taffetas—fabrics for every decorative purpose adapted to special modern demands. All these fabrics may be seen in our New York office or may be obtained through your upholsterer or decorator. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, and Distributors, to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.
AT 383 MADISON AVENUE

the makers of

DANERSK FURNITURE

will from now on have their showrooms and offices

This move to larger and more convenient quarters is the logical result of ten years of effort and growth.

The entrance to our new building is in the center of the block between 46th and 47th Streets on Madison Avenue and opposite the Ritz Carlton Hotel. Our new space is on the first floor above the street and is reached through commodious lobbies and excellent elevator service. One of our windows may be seen to the right just above the entrance.

The first thing to greet your eye during the month of January will be a new group of American Empire Furniture for the bedroom. This has been named "the Charleston" because of its association in style with the old South. An unusually rare lot of flame mahogany has been used for this furniture.

In individual settings all our various groups for Living Room, Dining Room and Bedroom are appropriately shown. Friendly furniture of Early American tradition in mellow maple and walnut, such as the Salem! Eighteenth Century treasures such as a rare six-leg Highboy, Secretary Desk or choice dining group by Duncan Phyfe! Comfortable upholstered pieces and decorative bedrooms done in color harmonies that represent our growth in the field of applied design!

All these things are made in our factories at Stamford, Connecticut. A call at our rooms in New York or Chicago brings you in direct contact with the maker. Decorators and their clients are always welcome.

A rare desk in the Essex Institute of Salem, Massachusetts, was the inspiration for this Secretary of solid and fiddle-back maple.

The delicacy of the Colonial American interpretation of the Empire style is seen in the Charleston Bedroom group of flame mahogany.

A six-leg Highboy of walnut with trumpet turnings and herring-bone inlay is the chief treasure in the eyes of a true collector.

ERSKINE-DANFORTH CORPORATION

383 MADISON AVENUE, NEW YORK CITY

315 MICHIGAN AVENUE, NORTH, CHICAGO
Riddle

DECORATIVE LIGHTING FITMENTS

Model electrical home at Oak Park, Illinois
Equipped with Riddle Fitments

Riddle Fitments have come to represent to a very great extent the standard of residential lighting. This is indicated by their constantly increasing use and also by their selection for installation in various model electrical homes. The model home at Oak Park, illustrated above, is just one of the homes of this type in which Riddle Fitments have been installed, to give a conception of the modern trend of design and decoration in lighting for residences and apartments. Riddle Fitments are priced from $4 to $15 and are thus available for modest as well as more pretentious homes, for new installations and to replace out-of-date lighting fixtures. Illustrated folder and name of dealer will be sent on request.

THE EDWARD N. RIDDLE COMPANY, TOLEDO, OHIO
SMITH & WESSON revolvers are good to look at, but deeper than mere looks lie the qualities that have built their high reputation. Accuracy, dependability, reliability, these supreme characteristics of a fine arm characterize them. Your dealer will be glad to tell you more and to let you examine a Smith & Wesson revolver at your leisure.

SMITH & WESSON
Manufacturers of Superior Revolvers
SPRINGFIELD
MASSACHUSETTS

No arms are genuine Smith & Wesson Arms unless they bear, plainly marked on the barrel, the name SMITH & WESSON, SPRINGFIELD, MASS.

Western Representatives:
Andrew Carleian Company, Radio Bldg., San Francisco, Cal.
Los Angeles, Cal., Seattle, Wash.

THE DECORATION of the REGENCY
(Continued from page 98)

Malakan, or the Malagran, have, from time immemorial been the carriers of the country, and before the railway had been extended beyond Travels the rugs were carted on by these Malagrans to be shipped. In this way the name “Malagran” came to be applied loosely, whenever there was any doubt or confusion about nomenclature.

Any Eastern rug over fifty years old may be classed as antique, but few Samarkands of such an age survive. They are loosely woven, and, compared with some other kinds, they do not give good wear. Genuine antiques are almost priceless; these are wonderful in color and tone, with short pile lustrous like silk. Modern pieces, of which quantities have been made to meet European demand, show considerable falling off. But even with the crudity which results from the use of aniline instead of the old vegetable dyes, they are infinitely preferable to faked “antiques.” In these specimens colors are washed and doctored to soften them; the fabric is buried to give the look of age, and dug up to be sold, and the lustrous sheen that comes from generations of bare feet passing over the surface is achieved by glycerine. These and other treatments are skilfully carried out all over the East, and many have been deceived, especially when the transaction of buying and selling has been completed in a dim interior. All Eastern rugs should be brought out into the searching light of day and then examined.

On account of their distinctive coloring, Samarkands should be linked with the general color scheme of the room they are to adorn, and so become an integral part of the decoration; they rarely look well in indiscriminate surroundings; their individuality should be emphasized. A scheme based on pale lemon yellows, with hangings of pinkish mauve, would suit the Samarkand to perfection. They are lovely, too, in gray or neutral-tinted surroundings with touches of rhododendron shades. A drawing room, boudoir, or the delicately bled bedroom suits them better than a dining room, library or hall.

MODERNIST WALL PAPERS
(Continued from page 68)

In halls and passages then, the most brilliant of these may be hung without a tremor, though a little caution may be wise in the living room. Here all woodwork ought to be painted to match the prevailing color of the room; the ceilings should be plain, and a quiet, self-colored carpet on the floor would be best. Thus arranged the room will look comfortably, not noisy at all, and the usual furniture will be able to sit about in it quite comfortably. For bedrooms a Jacobean chintz paper looks quite well when the four-poster and window curtains are hung with an unpatterned silk instead of the popular antique reproductions. These papers are really better for the country than town. Some wall papers are more ephemeral than others, or, to put it bluntly, some show the dirt more, and chintz papers, once their essential freshness has gone, are not pleasant to live with.

Style is another consideration which should be taken into account when choosing a wall hanging. The Chinese design, for example, is clearly appropriate to a room that is marked off by Chippendale in character. A red lilac paper—shiny like the lacquer itself—with a strong Oriental design in gold, looks beautiful in such a room. It might be arranged panel-wise, with the woodwork of brownish yellow, and the narrow wooden moldings which frame the panels painted red. A chintz paper, or a printed paper beading, in reddish brown, could be substituted for the moldings stressed. By the same token, when in texture and pattern resemble old Venetian brocades, are proper only to stately rooms. Their magnificence would overwhelm the ordinary living room and they must be avoided, no matter how strongly their beauty appeals to the dweller.

These are a few fairly obvious illustrations of the fact that there’s more in a wall paper than meets the eye, and of the importance of being earnest in your choosing. The choice offered is unlimited, and it is sheer stupidity to hang any of them without thought and day and there examined.

Having realized the variety and extent of the material—velvet, silk, lacquer, chintz, tapestry, matting, leaf the choice of wall hangings. A Chinese design, for example, is clearly appropriate to a room that is marked off by Chippendale in character. A red lilac paper—shiny like the lacquer itself—with a strong Oriental design in gold, looks beautiful in such a room. It might be arranged panel-wise, with the woodwork of brownish yellow, and the narrow wooden moldings which frame the panels painted red. A chintz paper, or a printed paper beading, in reddish brown, could be substituted for the moldings stressed. By the same token, when in texture and pattern resemble old Venetian brocades, are proper only to stately rooms. Their magnificence would overwhelm the ordinary living room and they must be avoided, no matter how strongly their beauty appeals to the dweller.

Thus, to paper a commonplace or a
(Continued on page 132)
How well you like a room is usually determined by its furniture

A few carefully chosen pieces of good furniture can extend essential comfort and distinction throughout a home—and indeed without extravagance.

The faithful period reproductions and modern designs by Elgin A. Simonds Company will meet your most exacting demands.

And we bring rich, hand-woven wall tapestries from our looms in France and Belgium. You will find them of buyable values.

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It was a very happy evening in many ways. There had been lively conversation regarding other days, other friends, of life and the business of living.

The guest from the other side of town had lingered luxuriously on the great Davenport Bed before the fire. Outside a raw north wind drove sleet and snow against the window with a roaring rattle.

The Hostess: (who had just looked out into the storm) "My dear, you simply can't go home through this blizzard. You're going to stay right here with us."

The Guest: "But, Marian, there's no place for me to sleep. You've no guest room and I certainly won't take your room!"

The Hostess: "You silly, you've been sitting on your bed all evening long. That Davenport Bed has a lovely bed in it, bed clothes and all; I'll open it out for you. Just look! It's ready in a jiffy."

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A card or note will bring you our brochure showing nearly a hundred styles of Davenport Beds.

DAVENPORT BED MAKERS OF AMERICA
1138 Standard Oil Building CHICAGO

---

This polished oak table is typical of the delicate, slender structure of much of the Louis XV furniture. The slight curve of the cabriole leg and the curved apron below the table top are characteristic. From the Metropolitan Museum of Art

THE FURNITURE OF LOUIS XV
(Continued from page 77)

Designs—combination of rock and shell motifs; endive and celery, acanthus and other foliage and flora scrolls; cupids and doves;

Top: Curved, carved. Back: Broad and luxuriously curved to fit the human figure; carved framework; upholstered, caned. Winged sides typical.

Arm: Shaped, flaring, often short on curved supports; upholstered, caned, upholstered, caned, upholstered, caned, upholstered, caned.

Seat: Curved front, broad, nearly square, narrowing toward back. Upholstered, caned.

Leg: Curved, cabriole, carved.

Post: Scroll, leaf or dolphin's head, carved or moulded; straight.

A Louis XV room may revel in lovely ornament as feminine as it is fascinating. But a winged chair, a deeply comfortable bergere, a luxurious chaise longue invite a man to repose and ease, albeit swathed in a sense of beautiful calculation as insinuating as a du Barry.
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The donor of the princely gift of 129 rugs, given to the Metropolitan Museum, told me that no collector ever bought elsewhere the equals of my rugs, and he advised me to raise my prices, which I have not yet done.

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NEW FRUIT VARIETIES

(Continued from page 80)

The high bush cranberry is already being developed; it will give us a plant that is highly ornamental and useful at the same time. Named varieties are on trial. Instead of cranberries being grown on small patches in bogs, the high-bush types may be grown on uplands over a wide area.

A great future lies before the South. Florida and California have sensed the possibilities as perhaps few other states. The development of sub-tropical fruits (Continued on page 110)
MASTERSPIECES

Striving to satisfy completely some deep-felt need of his fellow men, the architect has occasionally wedded beauty of line so intimately to useful function that his work stands a masterpiece of the builder's art.

These architectural achievements find their automotive counterpart in the Lincoln. In a comprehensive and fundamental way, this is a useful car. It dispatches every function of the automobile with a brilliance gratifying to the most exacting motorist.

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For that vital third of your life claimed by sleep, Simmons springs and mattresses supply lasting comfort. Built in many types to suit any pocketbook and sold by leading merchants everywhere. The Purple Label is the most luxurious mattress made.

No substitute equals any Simmons product at the same price. Before you purchase, look for the Simmons label, your sleep and health insurance.

Varied and exquisite color gives interest and fresh charm to this unusual chamber. Draperies are azure blue taffeta. Curtains on the French windows are pineapple cloth or net in a delicate faint primrose. Bed covers are soft peach-bloom taffeta, with primrose sunshine. Walls are warm primrose gray. Lunette on wall of painted or embroidered silk. Taupe carpet with plum border. Black lacquer slipper seat. Chandelier and wall lights of Waterford glass. Beds and chiffoniers are from a complete new suite of Simmons furniture designed in the spirit of Sheraton, soft jade green finish. For nine similar schemes of chamber decoration, write for “Restful Bedrooms” to The Simmons Company, 1347 South Michigan Avenue, Chicago, or to Simmons Limited, 400 St. Ambroise Street, Montreal, Quebec

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THE LUXURIOUS MOHAIR VELVET UPHOLSTERY

NEW FRUIT VARIETIES

(Continued from page 108)

adapted to California conditions is one of the remarkable horticultural developments of the present time. The rise of citrus crops is but one item. California has shipped over 65,000 carloads, of which 45,000 carloads were oranges, almost entirely made up of two varieties—Washington Navel and Valencia. In Florida we do not find the same concentration of varieties; the Navel does not do well and the varieties introduced from Europe were so numerous that even the list of commercial oranges is greater.

For planting in Northern Florida and along the Gulf Coast states the Dancy Tangerine and Satsuma are increasing. The avocado is rapidly assuming importance in California and the varieties are in many instances of Guatemalan origin from elevated regions where frost may occur while Florida is developing a different type, the West Indian, which is too tender for California conditions.

The mango is thriving in Florida but not in California. Dates are on trial in much of southern California and into the hotter regions of Arizona and New Mexico wherever the climate is hot, not too dry and water is available in adequate quantities. The list of varieties is long and the tendency is to commercial production. Of all gambles, that of date growing is probably the most promising.

(Continued from page 70)

WHAT TO KNOW ABOUT SOILS

(Continued on page 114)

that the depth of the first spade ("spit") is the technical term for this is of one kind of soil, and the second quite different. If you are very fortunate, this top soil will be deeper than one spit—but then, some people have all the luck. The top soil is richer, darker and looser because of the decades and ages of grass and leaves that have decomposed there season after season. The sub-soil will be lighter in color, packed harder and fairly sterile in appearance. None of the decayed vegetation and no air have penetrated to its depth, and, since decayed vegetation and air are necessary to most plant life, this sub-soil is incapable of sustaining growth.

Your purpose in manuring and cultivating is to increase the depth of this top soil, thus aerating it and affording drainage, so that the roots of plants will find nourishment all the way down. If they penetrate to the packed and sterile sub-soil, the ends will simply curl up and die.

It is also desirable that the top soil be enriched. Of course, any soil that will grow healthy grass and weeds will also grow flowers, and the best possible soil for a garden is meadow loam on which the grass has grown lush and strong. But if this meadow has been cut over year after year without any nourishment having been returned to the soil, it is obvious that the nutrient will have been exhausted. If we take a crop, we must give back to the soil the equivalent of the nourishment that the soil would have received had that grass and those plants died down, decomposed and created their own fertilizer. That return to the soil is the
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Fresh Air by Night

By day the bedroom with Air-Way equipped windows is flooded with healthful sunshine. At night it instantly becomes a private sleeping porch.

Air-Way will be appreciated by those who want plenty of outdoor air on winter nights, yet like the warmth and comfort of the ordinary bedroom up to the moment of going to bed. In summer the bedroom with Air-Way Multifold windows is comfortably cool on even the hottest nights.

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Air-Way equipped windows slide and fold inside, completely out of the way. They are easy to operate —no interference with screens or drapes, and are absolutely weather-tight and rattle-proof when closed.

Air-Way windows may be only partially opened, for ventilation, at any point desired. Air-Way provides the most perfect enclosure for sun rooms and sleeping porches. It also is ideal for bedrooms, living rooms, dining rooms and kitchens. Old-fashioned double-hung windows may easily be replaced with Air-Way.

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Luncheon Sets (as Illustrated). Pure Linen, hand hemstitched. 15 pieces, comprising one 18 x 24-in. Runner and twelve 12 x 18-in. Mats.
Sale Price $16.20 Set

Or jacquard Runner Set
Sale Price $12.15 Set

22-piece Square Sets some style, comprising one 22 x 22-in. Centerpiece, six 9 x 9-in., and six 10 x 10-in. Luncheon sets. $19.50 Set
Ten Sets to match, comprising one 25 x 36-in. Square, and four 12 x 12-in. Napkins.
Sale Price $7.05 Set

Or 3 x 3-in. Square and six 12 x 12-in. Napkins.$18.50 Set

Sets of six matching placemats, 18 x 25-in.$3.75 each.
18 x 25-in. $4.75 each; 18 x 24-in., $5.75 each
Napkins to match, 12 x 12-in. $10.80 Doz.
18 x 18-in. $13.75 Doz.

WHAT TO KNOW ABOUT SOILS

(Continued from page 110)

office and work of manures and cover crops, they not only correct mechan­
ical but chemical deficiencies as well.
In the opening paragraph we said
that the farmer knew a good gardener by
the fact that he can mention manures
casually. This is the veriest truth. Long
before the spring seed order is
sent in, you should be scouring the
countryside for available barnyard
manures. In those days the search may
be long and the price high; blessed
indeed is the man who can keep live­
stock on his place!

RELATIVE VALUES OF MANURES

While all kinds of animal manures are valuable, each has its own special
properties. Their relative values are in
the following order,—cow, horse, pig,
chicken, sheep. Cow manure is cool and
will not burn the tiny rootlets of
plants. It can be dug into the soil
directly if it is procured. Horse manure
is hot and will burn the rootlets, and it
should be allowed to decompose for six
months before it is incorporated with
the soil where the plants are. Sheep
manure is cool and chicken manure
burning; the latter should be kept dry
and not used too generously, and, above
all, not mixed with wood ashes which
counteract the action of the chemicals
in chicken manure. Sheep manure,
beefed and sterilized and cow manure
shredded and dried are procurable, at
rather high prices, from any seedsmen;
they are condensed fertilizers and,
being in that form, add but little to the
tilth of the soil. That, of course, is one
of the reasons why stravy stable manu­
Re is invaluable—it does add bulk to the
soil,—it also increases the nutritive
value in the soil and mellows its
physical composition, opening up clayey soils and filling the interstices of
sandstone. This purpose is served by
cover crops also, which are raised for
the purpose of being plowed under, and
by compost. Prepared humus also
may be bought in bags where the humus
condition of the soil cannot be pro­
duced in other ways. This commercial
humus is well worth the price, par­
ticularly for valuable plants like Rhodo­
dendrons, which require so much vegeta­
table matter to feed upon

SOIL CHEMISTRY

While it may seem an esoteric sub­j ect, you should know a few simple
facts about the chemistry of soils and
manures, and what effect manures have
on the soils and on plants. In that way
you will learn what kinds of manures
are used and how to build up the soil so
that your plants will thrive.

It is estimated that, of the substance
of plants, 98% comes from the air
and 2% from the soil. A great deal of
this air and water are found in the soil.
For the present we are concerned with that
underfoot 2%.

Just as the human body requires
carbohydrates, fats and proteins, so do
plants require several chemical ele­
ments which the soil must provide. Of
these the most important are nitrogen, phos­
phate, and lime. And if the soil does not
afford these in sufficient quan­tities (or as a matter of fact, these ele­
ments are really only 2% of the total
weight of the soil) we add them in the
form of manures, fertilizers and cover
crops.

Nitrogen, which is the most easily
exhausted of these elements, is required
to maintain the leaf and wood growth
of the plant above ground. It can be
given the soil by plowing under cover
crops of leguminous—beans, peas, clover,
etc. by nitrate of soda and by dried blood
and tankage.

Phosphorus is found in basic slag, a
by-product of the manufacturing of
pig iron, in acid phosphates and
supernatant. A certain percentage of phos­
phorus is also furnished by marl and
nutriciates of lime. In 100 pounds of unbleached wood ashes there are about five pounds of potash, three pounds of soda and three pounds of phosphoric acid.

Potash is given by cover crops and
animal manures, by bones and bone
meal and wood ashes.

Lime, which helps to give the soil a
better tilth, corrects acidity, renders
the nutrient in the soil more soluble
and prevents some of the plant diseases,
is furnished by ground lime stone and
marl.

HOW FERTILIZERS WORK

These nutritive elements are dis­solved and carried through the soil by
moisture and in turn absorbed by the
roots of the plants. Water is the
absolutely essential, in fact, 90% of most plants is composed of
water. Consequently, fertilizers that
are readily dissoluable and readily
absorbed, carry on the work of soil nutri­tion for more than one season. Solid fertilizers such as barn­
yard manure, broken bone, bone meal
and the "complete" fertilizers, are
added to complete the work.

Fertilizers such as blood and bone,
tankage, sulphate of ammonia, super­
phosphate, nitrate of soda and the
active form of nitrogen for the garden), and the "complete" fertilizers,
are scattered on the surface of the soil
and raked in, so that their potency works
down toward the roots. They stimu­
late and help maintain the growth of
plants unchecked. Barnyard manure,
the slower dissoloving fertilizers and
cover crops, being solid foods that
both feed the plants and build up the
structure of the soil, are forced or floved
into the soil. Both the quick-acting
and the slow fertilizers are best used
in spring, because even barnyard manure
forked into a sandy soil in autumn, is
apt to lose its value when winter rains
wash it away.

PROPER QUANTITIES TO USE

In this horseless age every procur­able ounce of barnyard manure should
be used. A wheelbarrow load of
two square yards of manure is ample, scattered
and plowed or forked under. Or you
may figure the required amount by
saying that the manure lies 3" deep
before plowing. This amount applied
for more than one season.

In a ton of stable manure, for
example, there are only about ten
pounds of nitrogen, ten of potash
and five of phosphoric acid, and
considering the enrichment the
average garden soil demands. Conse­quentiy commercial fertilizers, which
are artificially balanced ratios of	nitrogen, phosphoric acid and potash,
are added to complete the work.

the manure lies 3" deep

April
114

Walpole Linens

No. 5 Good quality Cotton Sheets and Pillow Cases, Hem­stitched. Set comprises two 72 x 104-in. Sheets and two 45 x 36-in. Cases complete with hand embroidered monogram, boxed and
laundered.
Sale Price $12.50 Set

Or with 90 x 104-in. Sheets. Sale Price $15.50 Set

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Also 587 Boylston Street, Boston, Mass.
LONDON—DUBLIN—Factory: Waringtown, Co. Down, Ireland

(Continued on page 116)
Use Cypress; For What? Why?

FOR house, barn and garage construction,—i.e., roof, siding and all exterior trim, because it is the "wood eternal." It takes paint as kindly and holds to it more tenaciously than almost any other wood, and far better than most woods.

FOR the interior trim of a house or bungalow, including doors, because of the striking beauty of its grain. It is the one antiseptic wood, germs of decay can not find lodgment in imperishable Cypress, because of its impregnation with natural preservative elements, imperceptible but potent.

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FOR all kinds of creamery construction, because Cypress is free from odor, taste or color as a container, and for the floor of the creamery nothing equals Cypress.

FOR fence posts, because they do not "rot off before they get well set in the ground." Nor for generations thereafter. No other wood approaches Cypress for endurance when set in the soil.

FOR the garden fence, because it lasts, and lasts, and lasts, and further, because Cypress fence boards are not full of peek-a-boo knot holes; And it takes paint. And "holds it, but lasts a long time without it." (U. S. Government Report.)

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Southern Cypress Manufacturers' Assn.
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INSIST ON TRADE-MARKED "TIDE-WATER" CYPRESS AT YOUR LOCAL LUMBER DEALER'S. IF HE HASN'T IT, LET US KNOW.
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January Values in Quality 

Linens

Our extensive Linen Department are offering decided economy during January on all McGibbon merchandise. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump of plants. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump of plants. Organic fertilizers and commercial fertilizers are applied at the rate of a handful to a clump of plants. A variety of exceptionally fine quality all-linen Satin Damasks in several very handsome designs. 2 yds. x 2 yds. Specially priced at $16.50 each.

WHAT TO KNOW ABOUT SOILS

In an established flower border, stable manure is forked in carefully under the plants, at the rate of a forkful to a clump of plants. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump of plants. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump of plants. A variety of exceptionally fine quality all-linen Satin Damasks in several very handsome designs. 2 yds. x 2 yds. Specially priced at $16.50 each.

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January, 1924

Correct ensemble for street wear: black wool broadcloth rock trimmed with leopard (a Vogue-Royal pattern in five pieces); black pin seal purse, 10\'x 6\', $16.25; black fell cloche with golden brown satin ribbon, $20.39; short thick umbrella with carved handle and ivory-like netsuke, $8.75; slippers of dark brown leather with patent leather bands and jet crowns, $16.50. All sold in leading shops everywhere.

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Mary M. Atwater, Dept. C.
The Shuttle-Craft Co., Inc.
1416 Massachusetts Ave.
Cambridge, Massachusetts.
the pile, no leaf should ever be burned. In short, everything decayable can go on the compost heap except the leaves and stalks of diseased plants, which should be burned, and woody twigs that are slow in decomposing.

The completed product of this soil factory will not be ready for the garden until the second year after the pile is started; still requires two years to assure thorough and complete decomposition. At the end of that time the elements will be so mingled and broken up that the earth will pass through a garden. This is then ready to be dug into the borders even in the drills with seeds or transplanted seedlings, used for potting soil or for soil in cold frames, hotbeds, and seed flats. It will be a black, rich compost, almost pure leaf mold, and is readily incorporated with other soils.

As the compost heap requires two years to reach completion, the second year's heap should be made separately. The well-maintained garden has at least two compost heaps going at the same time—last year's and this year's.

On the Continent, a peasant's wealth, according to Tolstoi, is measured by the size of his manure pile. That is why the manure pile is generally kept in the front yard. In this country a gardener's worth can be similarly measured by the size of his compost heaps.

**WHAT TO KNOW ABOUT SOILS**

(Continued from page 116)

**GROWING PLANTS from CUTTINGS**

**DR. E. BADE**

Each plant is a decentralized organism, and as such all organs are reproduced innumerable times in the individual. It is therefore possible to remove a large part of the plant's body without danger of killing it. Wounds, and even severe ones, heal quickly, while the parts which have been cut from it are able to produce an individual exactly similar to the mother plant. Based upon this tough hold on life, the gardener has perfected a method of propagating plants most successfully, the process being known as propagating with "cuttings."

Such cuttings is from 2" to 4" in length usually one year old, so that it is partially woody and possesses leaves. These conditions are met in terminal and end twigs, which should be cut off with a sharp knife so that three, four, or five pair of leaves remain. Just below the leaf the cutting is cut diagonally and the lowest leaf is cut off short closely to the stem.

Some cuttings produce roots if they are in contact with a moist soil, as for instance Tradescantia, some leafy Cacti, etc. Other cuttings are just placed in a medium sized pot containing a fertile type of soil; but here the cutting must not be placed too deep; it should just about cover the lowest leaf which has been removed. The shallower the cutting is placed, the more quickly will root formation take place. Then, too, the cutting must not be loosely placed in the soil, it should be firm. Moderate moisture, (if possible, cover the cutting with a glass dome), and a partially shaded place for the first two weeks, will surely make it grow. The best time for propagating cuttings is in the spring.

Every cutting should be cut as short as possible, care being taken that it is not wounded in any way nor foreign particles introduced. This hinders the formation of roots, sometimes even making it impossible. Some cuttings rot easily on their cut surface, especially if they are rich in sap. This condition is prevented by simply dipping the end in collodion. It dries quickly and the cutting can be planted. Cuttings from plants containing a large quantity of resin are gradually cut deeper and deeper beginning about three weeks before the cutting is to be planted. The calyx which is formed is cut in half.

Propagation through cuttings are generally carried out with those types of plants which will not reproduce all their characteristics through seeds, where the cutting will quickly make roots, or where the cutting will produce a larger plant more quickly than through seeds.

Although a cutting is generally considered to be the growing shoot, any twig, a fragment of a root, or a leaf may also be so considered, if this part of the plant, which has been removed, is capable of forming roots when in contact with the soil so that a new plant is produced which is normal and possesses the same characteristics as the mother plant.

It is in this manner that the leafy begonia is easily propagated through its leaves. A leaf is taken, placed on moist sand, the veins matched, fastened to the soil with a stick or two, and covered with a glass dome. Then new plants will develop on the cut surfaces.

Cuttings can also be made to root (Continued on page 122)
MANTELPIECES
TODHUNTER
FIREPLACE EQUIPMENT

Hand wrought Grate made to rest on andirons

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able plan book of Beautiful Homes.
A BORDER OF PERENNIAL GIANT SHIRLEY FOXGLOVES

by simply lifting the place dome higher and higher until it is entirely removed.

When a cutting is made from a plant containing a large quantity of sap, it is not necessary to cover it with glass, but it must, as has been mentioned, be thoroughly dry at the cut end when placed in the soil.

Cuttings from ornamental shrubs are taken in lengths of from 12" to 14", and a bundle made from them in such a way that the cut ends are all of the same height before they are tied together. Then a place in the garden is selected to which the cutting is to be transferred where it is possible to dig a shallow trench 4" in depth. Here the various bundles are placed vertically, one next to the other. It is also possible to dig the trench at an angle, placing the cuttings one next to the other in an inclining position, and then covering with soil. Before this is done the cut ends are covered with an inch layer of moss over which a 4" to 6" layer of soil is placed. This latter method is especially valuable for the root formation of Privet cuttings to be later used for hedges.

When the soil is dry, it must be watered. The cuttings are placed in the soil about March and here they remain until the end of May, when they are taken out to be placed in a pall of water so that the roots do not dry up. This is a precautionary measure, but the rooted cuttings should be planted immediately after they have been taken from the soil.

Other cuttings, when they have produced sufficient roots, are gradually brought back to the light and air. This is accomplished by placing them in a cooler situation and by exposing them more and more to the rays of the sun. When they are hardly, they are transplanted, but this should always be done with care for the roots are delicate. If the cutting is a window garden plant, it is placed into a small pot with a sandy soil mixture. As soon as the pot is filled with roots, and not before, can the young plant be replanted into a richer type of soil and into a larger pot.

ON HOUSE & GARDEN'S BOOKSHELF


A great need has been met by this book in these days when the pull of the soil and of the open and of growing plants has become so very potent, with swift acceleration. It is a beneficial movement, to which many who feel the tug can not yield. And so they must endeavor, if they can not go to the country, to bring the country in. And how much of garden delights and refreshment can be enjoyed in even a small city backyard usually quite barren or cluttered up with unh handsomely rubbish this book shows; and the amount is astonishingly great. The material usually required is not much, either, nor costly, while the labor can be done mostly or altogether by the one or two members of the family who get the incentive. It all depends upon knowing how; and this book is exactly how.

No more skillful plan could be conceived than that whereby an architect, employed by the ancient Greeks, that most intellectual of all races the world has yet had, the one exemplified in the houses of Pompeii. The back is turned upon the street, which is not pleasing to look upon and from which it is thus made convenient to bring supplies into the kitchen; the living rooms face upon the courtyard garden or open space in the yard.

In the economical ordering of these open spaces, the limitations of which make their effective arrangement most difficult, in paving them and in planting them the book reveals keen observation and exceptional good sense. The selection of plants and flowers is splendidly done as well as resourcefulness and skill. In the selection of plants prudent discrimination is shown.
Have A Little Fruit Garden of Your Own—Plant Dwarf Trees

PEAR APPLE PEACH PLUM CHERRY

With warm spring sun, you'll just hanker to plant something; and the first place you'll think of will be that empty space in your garden. Our dwarfed fruit trees, fresh-dug and reset on your place, will make your fruit-garden dreams come true. Three or four summers after planting the dwarf trees will be fruiting.

Planted 3 years
Planted 7 years

These trees not only fruit very quickly, but may be planted as close as ten or twelve feet apart; and though the trees are dwarfed, the fruit is generally finer and larger!

The following reports show what dwarf trees are doing: 32 peaches from a tree planted two years, 75 peaches the following year; nearly a bushel of Elberta peaches from a four year tree; two and one half bushels of Stayman Winesap apples from a tree planted five years; one barrel of McIntosh apples from a tree planted seven years; one four year quince matured 12 large fruit, the largest 14 ounces, besides 20 thinned out before maturity; 14 Bartlett pears from a three year tree; one and a half bushels of Clapp pears from a tree planted five years.

WHICH WOULD YOU RATHER HAVE?

Four Kinds or Nine Kinds?

Ordinary Trees or Dwarf Trees?

Complete Catalogue Free

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Nevertheless

Your Friends Do Notice Such Things

THEY do notice the things you haven't more than the things you have.

Their absence has a way of placing you in their minds.

Your having a greenhouse may be but a passing commendation. But when you haven't one, it's apt to cause a questioning observation.

Talking about the high cost of building, won't explain its absence endlessly.

Whatever the size or cost, a bit of asking-around, will convince you of the undeniable prestige there is, in having your Greenhouse, "Lord & Burnham built."

A representative will gladly call, but only in response to your invitation.

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Builders of Greenhouses and Conservatories

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St. Louis Toronto

Buffalo

ON HOUSE & GARDEN'S BOOKSHELF

(Continued from page 126)

The Newest Originations in Gladioli

The place of the home-grown peony, shorn of its various unclean associations, is rapidly gaining ground. The old pruning, the old planting, the old grading methods, are giving way to newer and cleaner ones. The peony has not yet attained the degree of purity that has been attained by the gladiolus, but it is now closer than ever before. The gladiolus was almost pure from the moment it was introduced, while the peony has been marred by old planting methods and old grading methods.

Gladiolus Kunderdii, the ruffled-petal type, created and cultivated by A. E. Kunderd, is one of the most charming of all gladioli. It is a beautifully fringed and lacinated-petal type. Kunderd Gladioli are easy to grow and with proper management a small clean root stock of fine new varieties; it is thus better to plant small roots. Such a small division is helped to grow into a better plant than will a thick heavy mass of transplanted roots. Such a small division is also better to use. For sound counsel, however, there is wise advocacy of avoiding the evils of too frequent division, rather than through making the divisions undivided, without informing the purchaser that a large peony root after being transplanted will begin to rot at the center within a few years, because only the outer portions of it can get into close contact with the soil and for gardens of quite limited area. In the case of certain varieties that do not well endure frequent division, it is thus better to shorten them into I vol. 1, A. E. Kunderd, Box 2, Greenfield, Ind., U.S.A.

The Originator of The Ruffled Gladiolus

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Contains ten named (but not labeled) varieties, no two alike, representing the various classes of Kunderd Gladioli. Postpaid for 11.00.

Pink, yellow, orange, red, lavender, purple, coral—all the radiant hues of a glorious sunset are merged in my newest gladioli originations. The Gladiolus Kunderdii (the ruffled-petal type) created a distinctly new kind of gladioli—and one that is conceded by all to be the most beautiful strain of this wonderful flower.

The varieties offered this year include many colors and shades in the ruffled-petal type, an unmatched collection of the plain petaled kinds and an unusually fine number of primulinus hybrids—the butterfly and orchid-like forms. Lachnus, my latest originations and the forerunner of another new race of Kunderd Gladioli, is a beautifully fringed or lacinated-petal type. Kunderd Gladioli are easy to grow and with proper care will reward you with a wonderful profusion of bloom. I have prepared, personally, cultural directions that will enable anyone to grow my gladioli successfully.

Send for My New Gladiolus Catalog—Free and you will get these instructions, together with the complete list of Kunderd Gladioli with descriptions—many of them illustrated in colors. Write for this book at once so that you may choose the gladioli you want and send in an early order while my stocks are large.

A. E. KUNDERD, Box 2, Greenfield, Ind., U.S.A.

Kunderd Gladioli

(Continued on page 132)
THE cost of mowing your lawn just once by hand will pay for four or five mowings with an Ideal Power Mower. The labor saved in a season frequently pays for the Ideal.

The Ideal rolls as it cuts, producing a carpet-like lawn that hand mowers cannot duplicate. It can be operated by an inexperienced man, is sturdy and will last for years with ordinary care. One of the models illustrated here will exactly meet your requirements. Write for literature.

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IDEAL
Power Lawn Mowers

Indian Summer

Schling's
Wonderful New
Snapdragon—

Not only a new size but a new color—a marvelous rich, velvety copper red—never before seen in snapdragon; indescribably beautiful!

Indian Summer is a princess of the blood royal. The new American Snapdragons—whose individual flowers are at least one-third larger than the largest of other so-called giant snapdragons of today, with flower spikes rivalling the gladiolus in height and vigor.

This is a flower you must have in your garden this year—the delight and pride of its proud possessor and the envy of all your friends. So unfortunate as to have overlooked it. Better send for it at once.

1 pkt.—$1.00
6 for $5.00

Golden West. A rich deep golden yellow with rosy lilac throat. A profusion of bright gold, lovely to behold.

Pathfinder. A lovely tender rose-pink, with yellow lip and pure white throat. Most effective for decorative work and in vases.

Yosemite. Lip and throat of a splendid lilac-purple (like our garden lilacs); golden yellow center.

Navajo. Pure delicate canary-yellow self without the slightest trace of another color.

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Narragansett. Delicate rose-like, overlaid with a silvery hue; rich golden yellow at center. Color and color markings like those found in the Cattleya orchids.

Tenega. (Scented). The well-known beautiful deep tone of golden yellow (Venus Gold) changing toward the center to a bright amber-orange.

Shasta. A lovely pure white with a rich yellow throat. Excellent in every way.

Massasoit. Has the interesting brownish orange characteristic to the wallflower with an undercurrent of coppery red—a new color, not before seen in Snapdragons.

Miami. A delightful tender rose-color. Flowers of extraordinary size and closely set along the spike.

1 pkt. of any of the above—$1.00
6 pkts.—$5.00

Special Offer—The entire collection—1 pkt. of each of the 12 varieties—$9.00

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"A Book for Garden Lovers"

Bigger, handsomer, more useful than ever before. Profusely illustrated with many fine photographs and four pages in Full Color—Describing in detail all the worth-while novelties for 1924—many exclusive with Schling—together with the old favorites, and directions on how to grow them.

If you have a garden—be it ever so humble—you will need it now for your spring planning. Sent anywhere postpaid for 25c.—credited to you on your first order.

Shcliins Seeds
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Hardy CHRYSANTHEMUMS

I consider them the best late fall garden perennials: so resistant to light freezing and harsh winds are they that even the first light snows fail to dim their glory. Their brilliant showy flowers make the November garden one of great beauty after all other plants have been killed by frost.

Chrysanthemums give greater returns in flowers the first season than any other perennial. To introduce Farr's Hardy Chrysanthemums to your garden, we are making a special offer:

- 25 plants in 5 named varieties for $5
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Better Plants by Farr, our catalogue, will be sent on request to garden lovers. It fully describes all the more desirable perennials and shrubs, particularly, Peonies, Irises and Lilies.

BERTRAND H. FARR
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The hardy garden roses for 1924 will include the following:

AMERICA: glowing rose, pink, with long pointed bud, blooming from May until frost.

MRS. HENRY MORSE: wonderful coloring of soft flesh cream with a clear sheen of bright rose, washed vermilion, very sweetly scented.

SOUV. DE GEORGES PERNET: brilliant orient red shading to cochineal carmine and end of petals entire rose suffused with a golden sheen.

ELDORADO: golden yellow with petals slightly tinted red, growing habit of Miss Lolita Armour.

SOUV. DE H. A. VERSCHUREN: a yellow rose resembling Sunburst and Hillingdon in color but larger and more double in flower. Remarkably fragrant at all times.

SENSATION: the finest crimson rose introduced to date, with the fragrance of the old General Jack rose.

We are accepting orders for these superb two year old plants, $2.50 each, per plant, $25.00 per dozen.

Catalog on request.

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Everything your garden, lawn or orchard needs

Whether you have a small suburban home or large country estate, here is your handiest possible guide to the most fertile flower and vegetable seeds and the sturdiest trees, plants and shrubs the world provides.

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illustrates and accurately describes a great variety of carefully selected shrubs, full flowering perennials, hardy vines and berry bushes, vigorous fruit and handsome shade trees—and a wealth of flower and vegetable seeds from time-proved strains. For 70 years S. & H. offerings have been the choice of amateurs and professionals everywhere.

A post card will bring our catalog immediately.

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Nurserymen and Seedsmen for 70 Years
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GROWN on our farms in Central Michigan, where long days, cool nights and friendly soil unite to produce brilliant coloring and healthy vigor. Each bulb contains flowers which will blossom for you. We choose our famous Rainbow Collections from the finest named varieties. Planted from May 1 to June 15th, large bulbs will flower in about twelve weeks. If you can grow but one flower, let it be this. It is sure to grow, lasts longest when cut, and presents the widest color range in flower beds and borders.

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all large bulbs, 1½ to 3½ inches in diameter, prepaid to 600 miles from Chicago or New York.

H—1, best kinds, each different... $1.00
H—1—25 of Fr. (50 bulbs) 2.50
H—3—100 bulbs of twenty varieties... 5.00
H—3—Homestead Collection 5 medium bulbs, all of flowering size through blooming later, and lasting 5 colors........ 1.00

If you live more than 600 miles from Chicago or New York, add 10 cents for each dollar's worth ordered.

For the admirer of the gladiolus we list the most complete collection of named varieties offered in the world—all grown on our farms, where we have 1,500 varieties.

Ask for our catalog, Vaughan's Gardening Illustrated for 1924, which describes and illustrates everything desired or needed for the garden. Sent FREE.

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The most rapid growing climbing vine—splendid coverage of the wall, and the list of 469 plants and sorts of plants might very well be bewildering to the American reader. No such quantity of plants is accessible in this country nor is likely to be for some time since the quantity of the Federal Horticulture Board was put in effect. Though the author has had the sympathetic cooperation of Professor Sargent, who has sent him from the Arnold Arboretum specimen branches and photographs, yet for the American buying dwarf conifers it is not at every point to be relied upon. A number of plants sold freely in the nursery trade do not conform to the book’s descriptions of them. *Jasminum virginianum scholii* and *J. v. cannarti*, described on pages 79 and 77 respectively as a “pyramidal bushy dwarf form” and a “compact form, forming a broad crown” are commonly put out as tall columnar trees. Nor are all the pictures as serviceable as might be desired for purposes of identification. Furthermore it is to be regretted that so few illustrations have been attempted.

Twenty-four pictures are here toward helping to visualize 469 plants or sorts of plants. More of precise interesting and decorative, by the author would have contributed to the general value and usefulness of the work. The shade of rabbit’s tail was not right. *Juniperus virginiana scholii* is a quite authoritative work, a revision of this one perhaps, if that can happily be arranged, for them upon this important subject.

F. B. M.

MODERNIST WALL PAPERS

(Continued from page 102)

broadly proportioned room in ordinary up and down fashion will not do much to mitigate its ugliness. But such rooms can often be made interesting by dividing the space—altering the proportion of dado, filling and frieze, and by using two or more different papers. A long, unbroken wall, for example is sometimes difficult to deal with in a room disproportionately high. A good treatment here would be an unusually deep frieze, say about 4", meeting a dado of about 3' 6", being no filling between. For the frieze a pattern of daffodil yellow and cream is suggested, with the stripes running horizontally around the room, and for the dado a tempera paper, in elephant-gray, a deeper tone of the gray for the woodwork, and pale daffodil yellow on the ceiling. A dining room planned on a large scale, but low and badly lit, might be hung with a large colored flock paper, in a formal Italian design, from the cornice to meet a low dado from 2'—3', painted apricot, cornice and ceiling repeating the apricot in a lighter shade.

For an irregular shaped room, much-doored and many-windowed, the following plant may be used and varied ad infinitum with excellent results. First hang the walls with a paper, speckled all over, like a bird’s egg, in purple and yellow. Next cut borders about 6” wide from ideas given in Chapter IV paper, and paste them on so as to outline the shape of the room, under the frieze or cornice, down each side of every corner, along the dado, and around each door and window. This will give the effect of dividing the room into a series of irregular panels, a little difficult to describe, but easy enough to make, and entirely characteristic of home made. It can be used for rejuvenating an elderly paper with astonishing success. Suppose the origin of the paper to be a decent old-patterned one, dark in tone, but worn, as papers do get worn, at the corner edges. In this case the borders would look well cut from a black or deep blue paper narrower and striped with dull gold and applied in the manner described; this would give a fresh aspect to the paper and beautify the room at a small cost.

In many rooms there is a recess, or an arch in the wall, which can be made interesting and decorative by the independent treatment. For example, a small room is hung with a bright deep shade of sapphire blue, the dado with dull black thickly sprinkled with small putties of gold, and there is a black ceiling to a shallow arch in the wall, the door is in plain, bright gold. Another example is a boudoir hung with a violet gray pattern, and the deep recess vermilion. For a book room, or wherever the walls are covered and show but little, the space or the mantelpiece lends itself admirably to some individual arrangement. Marble papers sound rather shocking and Victorian, but the 20th Century versions have another way with them. One such is in deep cafe-au-lait color, very vague and cloudy, with a little gold blowing about. Another is deep red turning to brownish purple, and either of these may be hung over the mantelpiece without the slightest fear that the eye will ever tire of them, or that they will utterly assert themselves. Some kind of frame or beading should surround these “over-mantels” to give just the slight emphasis that is called for.

Finally, let the chooser of wall papers lay to heart the old and vulgar adage, “there’s no use spending the ship for the sake of a haphazard tart.” It is a curious psychological fact that people who are still lavishly on other things in the house, windows, and all the rest of it, will suddenly wax penniless when it comes to hang their papers. It is in such cases that they will hesitate and eventually reject the very paragon of perfection, and deal for the next best thing, and to the sake of a few dollars’ difference in the cost “per piece.” Bad economy, when the walls of the right wall of the room can hardly be over-estimated.
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