Fruit and vegetable juices stain it? Not this sink! It's the new Acid-Resisting "Three 8's" sink by "Standard."

When you sit down to Thanksgiving dinner — and father begins his ceremony over the golden-brown bird — and Bobby's roving glance is taking in a glorious procession of cranberries, preserves, potatoes and salad —

What of your kitchen sink? Is it clean and sparkling after the deluge of cranberry and other fruit juices, vinegar and vegetable strainings?

You will have added cause for Thanksgiving this year if your sink is the new "Three 8's" sink. Fruit and vegetable acids cannot roughen or discolor its Acid-Resisting Enamel. Dirt cannot become ground into it. A quick swish of a damp cloth keeps its hard, glass-smooth surface glistening — always.

See the "Three 8's" sink now at a "Standard" Showroom. Observe the 8-inch low back that fits under a deep window; the 8-inch deep sink compartment, deeper by 2 inches; the 8-inch deep front that gives the whole sink a new beauty. Be sure to specify Acid-Resisting Enamel as many other "Standard" models are also made in regular enamel. The trademark "Standard A.R., identifying Acid-Resisting Enamel, is impressed in every "Three 8's" sink. Write for interesting booklet.

PITTSBURGH

"Standard" PLUMBING FIXTURES
TIFFANY & CO.

PEARL NECKLACES
AND PEARLS FOR ADDITIONS TO NECKLACES

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK
A new Perfume by Caron

Sweet peas
Les Pois de Senteur de Chez Moi Caron

CARON CORP., 389 FIFTH AVE., NEW YORK
THE PRINCELY TOKEN

FOR centuries a certain tradition of distinction has been associated with the gift of pearls. Kings have conferred them as a mark of favor. Princes have prized them beyond other jewels. In every country and in every time they have been chosen as the outward symbols of extraordinary honor and affection.

Yet the very qualities which contribute so strikingly to the desirability of pearls render their selection a matter for professional skill and judgment. Their exquisite luster, their symmetry, their delicate gradations of size and color have an immediate bearing upon their value. . . . And these are considerations which only the most expert counsel can define.

It has been the privilege of Marcus & Company to afford this counsel to so many of America's leading families that this establishment has come to be identified in a peculiarly intimate way with the supply and selection of pearls. . . . And not the least gratifying aspect of this relationship is the discovery that special facilities and direct European buying can work surprising economies in the acquisition of this princely token.

Strings of pearls from $125,000 to $200. A large selection of loose pearls to add to necklaces, from $20,000 to $10.

MARCUS & COMPANY
JEWELERS

WM. ELDER MARCUS, Jr. CHAPIN MARCUS

At the corner of Fifth Avenue and 45th Street, New York, and Palm Beach

© 1927
Translucent twilight... hour of celestial blue... tender and romantic hour when Phoebus Apollo plunges his shining sun chariot madly into the welcoming sea... Liquid Magic... Guerlain's L'Heure Bleue... charmed essence of rosyate twilight young... glad... heart disturbing... and sweet, beyond the reach of one's imagination, but not beyond the inventiveness of

GUERLAIN

NEW YORK 576 MADISON AVE • PARIS 68 CHAMPS ELYSEES

Guerlain Perfumes are blended and sealed in Paris and sold only in the original bottles.
GOOD CHEER and GOOD TASTE

This year's Thanksgiving table has been specially arranged for you by the Hostess Service of B. Altman & Co. So many attractive new things are offered for table setting nowadays that women who care about correctness are seeking the latest combinations of china and glassware, linens and silver, with the most effective decorations to create tables in the latest expressions of good taste.

It is for this purpose that the Altman Hostess Service was organized and a cordial invitation is extended to all women who are interested in the technique of entertaining to see for themselves the model set tables and photographs showing tables arranged for many special occasions.

Correspondence is invited, and illustrations and diagrams for breakfast, luncheon, dinner and reception tables are available for those who are interested.

HOSTESS SERVICE
DEPARTMENT OF CHINA AND GLASSWARE

B. ALTMAN & CO.
361 FIFTH AVENUE
New York
Isabey Parfums of the most distinguished lineage, Bleu de Chine, Gardenia, Sourire Heuri, Rayon Vert, Lys, Ambre de Carthage, Jasmin, Violette. Isabey perfumes of the most distinguished patronage. At exclusive shops everywhere.

Isabey - Paris Inc.
485 Fifth Avenue New York
HERE is one means of saying the usual thing in a fairly unusual way—and in a way that gives longevity to your greeting. Some tinkling, shining glasses or charmingly colorful breakfast dishes make a decorative, useful gift—Macy's China and Glass Shop is full of other suggestions. Here are a few:

[A]
Fine French crystalware. Goblets, high and low sherbets, wines, cordials, water tumblers and plates to match. Goblets $1.69 each, other sizes priced accordingly.

[B]
Colorful imported earthenware, "Montclair" pattern. Offered in a 32 piece luncheon set for $9.94 and a 100 piece service for $51.86. This is an open stock pattern.

[C]
Charming glasses with bowl of finely etched amber or green glass, and stem of crystal. Dinnerware in colored glass to match. The goblet is 74¢, salad plate 98¢.

[D]
From England comes Crown Ducal, a fine enameled pattern in which one may find a 17 piece individual breakfast set including tray, $24.89. Dinner service, 100 pieces, $90.75. This is another open stock pattern.
One Thing is Certain —

There was no furniture of nineteenth or twentieth century design in American homes of the early 1700's

STRANGELY, perhaps, these wonderfully attractive homes and apartments that are being built today gain their surpassing charm by closer adherence to the architecture and decoration of the oldest American homes. Doubtless your own home is Early American in character.

To give your rooms completely harmonious quaintness and simplicity, it is certainly necessary to replace the discordant furniture of later periods with "Early American". There was no nineteenth or twentieth century furniture in homes of the early 1700's!

Genuine relics of that distant past have become rare indeed. But their counterparts are made inexpensively available through the work of the Stickley Shops of Fayetteville. Here, under the direction of one of the foremost collectors of Early Americana, exact replicas of the choicest collection pieces are produced—for every purpose in every room.

Each of these pieces is marked "Stickley, Fayetteville" as a guarantee of authenticity and quality in design, wood, workmanship and finish. Stickley Early American is a pleasure to see and live with.

Upon request we shall gladly send you a descriptive booklet and the address of the nearest dealer's showroom. Visitors are always welcome at the Workshops, c/o L & J. G. Stickley, Fayetteville, N. Y.

Early American BUILT BY STICKLEY OF FAYETTEVILLE, N.Y.
"The work of their hands has worn well—and the work of their brains has guided well the hands of other men" — George Eliot

A reproduction of remarkable fidelity is this distinguished Charles II chair, copied from a rare old piece in our own collection of English antiques. Every detail,—the fine carving, the faithfulness of the new covering to the old, the perfection of line,—attests the quality of Lord & Taylor reproductions.

DEPARTMENT OF
Antiques, Decoration and Reproductions

Seventh and Eighth Floors

Lord & Taylor
FIFTH AVENUE NEW YORK
McCutcheon's
FIFTH AVENUE AT
DEPT. NO. 44
FORTY-NINTH ST.
NEW YORK

presents—

LIBERTY
of
LONDON

We announce with genuine pleasure the completion of a special arrangement with Liberty & Co. of London by which we become their retail headquarters in New York. The House of Liberty, founded over half a century ago, has won an enviable reputation as the creator of beautiful and distinctive merchandise. There's a naive charm and an old-world loveliness to every product which bears the mark of "Liberty". And every article from the Liberty studios shows the workmanship of craftsmen who take true pride in its perfection.

Our Fall and Winter Catalogue illustrates many Liberty wares: Bags, hand-blocked or printed Scarfs, Tyrian Silks, Ethos Crepe, Liberty Lawn, Liberty Cretonnes and other fabrics; Moorcraft Ware, Tudric Pewter and many quaint gift novelties. Write for your copy of the Catalogue today. It is free.
A reproduction of a lovely seventeenth-century room, that might have been transported from some old English shire, is the great living-hall just installed in our building. Interest centers upon the flagstone floor, the pargetted walls and ceiling, the leaded windows . . . This room is completely typical of the interiors created by the Hampton Decorators.

18 EAST FIFTIETH ST. NEW YORK
There is a great difference between the mechanic and the artist—the mechanic constructs by mere routine and rule—the work of the artist is always creative.

Many Stieff craftsmen have been in our employ for forty years and more, many are sons and grandsons of Stieff craftsmen of yesteryears, all have felt the influence of tradition with the result that they contribute to the world of music, piano-fortes that are as fine as can be built. Unhastened in their art, with perfection their goal, it is little to wonder at, that Stieff Pianos should occupy their position of national prominence.
A 15th Century Living Room

The central thought in every interior planned by Tiffany Studios is to make a real home. The Living Room illustrated here, with its furniture and decorations in period design, but adapted to meet present-day standards of comfort, demonstrates this principle. We are organized to handle decorating contracts in every part of the United States and Canada. Your inquiry is welcomed, whether for an occasional piece, furnishings for a single room or a complete plan of decoration.

TIFFANY STUDIO
MADISON AVENUE AT 47TH STREET • NEW YORK

INTERIOR DECORATION • LIGHTING FIXTURES • ORNAMENTAL BRONZE AND IRON

This interesting booklet describing the activities of the Tiffany Studios will be sent on request.
Magnificence during the sixteenth century in France, especially marked in the sumptuous elegance of palace and home furnishings, is most faithfully reflected in this beautiful and artistic Louis XV model of the Vose Piano. It will charmingly grace any home and appeal strongly to every cultivated taste. The true Vose tone, renowned throughout the world for its sweetness and permanence, is a feature of this beautiful Vose and no less distinctive than the artistic model itself.

We will gladly furnish floor pattern and full particulars regarding our convenient monthly payment terms. Vose Pianos are also made in other exquisite masterpieces in period and art models.

Vose & Sons Piano Co., 152 Boylston Street, Boston, Mass.
NOW, more than ever before, people realize that every room in the home must be furnished in good taste. Those who believe that good taste and reasonable prices are never synonymous will find The House of Sloane a revelation—for here impeccable taste and considerate prices go hand in hand.

W. & J. SLOANE
Fifth Avenue at Forty Seventh Street
New York City
San Francisco Washington
INTERIOR DECORATION - HOME FURNISHING COUNSEL
Let quaint
WESTMINSTER CHIMES

express your Christmas sentiment

TO THE friend you cherish most, send this most graceful gift—the new Sessions Clock with the famous Westminster Chimes. Day after day, year after year, every quarter-hour, its lilting chimes will sing anew your jolly holiday remembrance.

Its silver-noted chimes, its splendid case of fine mahogany, its genial face and sturdy, truth-telling movement, tell one nothing of its modest price. For the first time, a clock with genuine Westminster Chimes is available for as little as thirty dollars... You will want to know all about this new exquisite Sessions Clock. A post card brings to you a special booklet, "Chimes That Cast a Spell of Old-world Witchery", with intimate description and photographs. Or see them at any good clock store. If your dealer doesn’t have them, write us. The Sessions Clock Company, New York, 233 Broadway. Chicago, 5 North Wabash Avenue. Factories at Forestville, Connecticut.

Sessions Clocks
WESTMINSTER CHIMES

Play these notes on your piano. You will recognize the famous chimes—the Westminster Chimes with which this clock is fitted.
as pert and sprightly as Miss Fashion herself!

Not only is Buick for 1928 thrilling the world with its brilliant performance-abilities, but it is also winning the preference of millions by its vivid, sparkling beauty. Here is style far surpassing any other creations, past or present—style resulting from finely proportioned bodies by Fisher, swung smartly low without any loss of headroom or road-clearance. Here are lithe, fleet, youthful lines eloquent of Buick’s amazing new standards of power, get-away and flexibility . . . and alluring color harmonies, inside and out—a remarkable development in interior decoration found only in Buick. If you want supreme style—arresting grace and distinction—your motor car choice lies clear before you. The motor world knows no beauty comparable to that of Buick for 1928. It’s the ruling mode—as pert and sprightly as Miss Fashion herself.

BUICK

WHEN BETTER AUTOMOBILES ARE BUILT BUICK WILL BUILD THEM
THE Nichols & Stone brown-and-gold shield-shaped tag is more than just a "trade-mark" to you. It's an infallible index to the fact that the chair is a genuine Nichols & Stone Windsor. That it's patterned after an authentic Colonial original, modified to meet the present requirements. That it will harmonize with any surroundings—be "at home" anywhere.

Every Nichols & Stone Windsor is sturdily made of selected northern hard-woods—finished in antique colors—and guaranteed to be perfect in every respect. And because they're built by the world's oldest and largest makers of Windsor Chairs exclusively—they represent the most outstanding value, as well as outstanding taste and beauty.

**NICHOLS & STONE CO.**

You'll Want This Book in order to buy Windsor Chairs. It tells why certain types are preferred for certain uses—and the historical associations of the most popular present-day chairs. Write for free copy of "Colonial Charm in the Windsor Chair" to Department 3.
Did your watch
share your adventures in the
days of "Remember the Maine"?

You cherish such a watch, of course, but all others who may see it, know nothing of the sentiment that binds you to it. They see only a watch that has weathered long and hard service, a watch that stamps you as a trifle behind the times. Hasn't this sturdy old campaigner earned an honorable discharge? Wouldn't a modern Elgin watch be a more honest gauge of your present business and social status? It will mark you as a man abreast of the times, and record the time for you with unvarying accuracy. Finer and more dependable watches are not to be had than those that bear the old and honorable hallmark of Elgin. In the crucible of Time through sixty years of watchmaking these timepieces had been tried and tested and found true. Yet despite their excellence, their service, their loyalty, they are not expensive treasures. Even a modest investment puts in your pocket or on your wrist a timepiece faithful and beautiful.

A watch may never lose a second yet be many years slow.

The watch word for elegance and efficiency

ELGIN
The goal of Lincoln builders is to build a motor car which shall reach today's peak of performance. Their next purpose is to beautify the car to the point where nothing is left undone to suit the most fastidious. How well they succeed is demonstrated by the action and beauty of this Berline Landaulet by Willoughby.

LINCOLN MOTOR COMPANY
Division of Ford Motor Company
EARLY ENGLISH OAK FURNITURE, BY KENSINGTON.

* * *

ENGLISH oak furniture of the 16th and 17th Centuries drew its design inspiration from the Renaissance movement which had its birth in Italy in the middle of the 15th Century. The England of that day was so far removed from the Continent that it took all of one hundred years for the new style to penetrate. With characteristic tenacity the English craftsman clung to the traditions fostered by the guilds in Gothic times so that there is a delightful sense of spontaneity in his designs. The form of his furniture was little affected, but he seized eagerly upon the wealth of new ornament, which, however, he interpreted in his own way, so that even in the 17th Century his work possessed an extraordinary individuality and to this is due in no small measure its enduring charm.

Traditional interest, also, gives this early English oak furniture, so expressive of Anglo-Saxon character, a natural place in our American homes. Reproductions by Kensington are authentic in every detail of design and are made of the solid oak by hand throughout in antique construction in a manner to retain the character and the decorative quality of old work.

* * *

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

Write for illustrated booklet H and pamphlet, "How Kensington Furniture May Be Purchased"
THE ULTIMATE IN HOSPITALITY/
Exquisite rest that only custom made bedding will bring

WHEN you "speed the parting guests" how satisfying to know that for them you have blended days of pleasure with nights of perfect rest . . . with comfortable sleep such as only Baker Custom-made Bedding can offer.

YOUR guests' assurance of your supreme thoughtfulness for their comfort is in itself sufficient return for your investment in Baker hand-made Hair Mattresses and Upholstered Springs as contrasted with ordinary bedding.

Yet your investment pays you other worth while dividends. . . . The intense satisfaction of owning bedding built by craftsmen especially for your beds . . . Increased comfort and finer looking beds due to perfect fit . . . Actual saving in ultimate cost made possible through much longer wear.

For half a century O. D. Baker tailor-made Bedding has been the first choice of fine hotels everywhere. The judgment of these experts in hospitality should be of value to all who really discriminate when making bedding purchases.

O. D. BAKER COMPANY
77 Washington St., No., Boston
New York Factory, 22 West 17th Street

BAKER BEDDING
What the World Rests On
What to give for Christmas?

During the coming weeks, whenever this recurring question of Christmas giving comes up, consider a few appropriate pieces of Kittinger Furniture. No gift could be more appropriate than one which brightens and beautifies the home. No other gift will bring so much enjoyment to year 'round living.

Pictured above are occasional pieces from a wide selection of Kittinger reproductions of period designs ... a colorful, reposeful Wing Chair of pleasing and original design ... a Tudor Stand, reproduced from a museum piece, that makes an ideal end table ... a walnut Bookcase with hand-painted floral decorations, whose narrow width accommodates it to the smallest wall space ... a Florentine Pedestal Table of the 17th Century to grace the living-room or library ... these and many other occasional pieces afford you the opportunity to select the ideal Christmas gift.

Gifts such as these follow the modern trend in household decoration. Beautiful—suitable—livable—reproducing the finest period styles in designs adapted to the needs of today—in Solid Walnut and Solid Mahogany—they may be obtained at prices far lower than you would pay for custom made reproductions.

Ask us to send you a copy of our Christmas Folder, and the name of the Kittinger Dealer in your locality. Address Kittinger Company, 1895 Elmwood Avenue, Buffalo, N. Y.

KITTINGER

Distinctive Furniture
Collectors, scanning remote corners of the earth, scarcely bring to these shores objects rarer in their field than our antique stone and marble mantels. Through long years of continuous association with connoisseurs abroad, at times we have been able to procure mantels dating back as far as the Jacobean and Elizabethan Periods.

The delicate carvings of these fireplace adornments, so exquisitely executed, represent a craftsmanship that no longer exists. Indeed, some lay hidden from
In the Dining Room of
MADAME FRANCES ALDA
at "Casa Mia," Great Neck, L. I.

MANTELS

the light of day for centuries—others were removed from famous old French and English mansions.

The New York and Chicago showrooms of this Company abound in unique treasures for the fireplace. Your visit need not be prompted by the desire to purchase; our showrooms are open to all interested in these creations of the Old World.

A booklet, "For Your Home," describing in detail our service and the offerings it includes, is available to those who will address us at New York, Dept. HG.

Among the Distinguished Patrons of this House are:

- MR. E. F. ALBEE
  New York City
- MR. VINCENT ASTOR
  Rittenhouse and Hamilton, N. Y.
- MRS. ROBERT BACON
  New York City
- MRS. J. M. BASS
  Oklahoma City, Okla.
- MRS. BOUKE COOKRAN
  New York City
- MR. PAUL O. CRAVATH
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- MRS. JOHN W. DAVIS
  New York City
- MR. JOSEPH P. DAY
  New York City
- MR. HENRY F. DUPLAIS
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- MR. THOS. A. EDISON
  West Orange, N. J.
- MRS. MARION EPPELEY
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- DR. ERNEST F. FAHNESTOCK
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- MR. PHILIP C. GOSSLER
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- MR. OTTO H. KAHN
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- MR. ROBERT LAZ, JR.
  Port Chester, N. Y.
- MR. E. W. MARLAND
  Ponte Vedra, Okla.
- MRS. S. Z. MITCHELL
  New York City
- MR. FREDERICK B. PRATT
  Glen Cove, Long Island
- COL. JACOB RUPPERT
  New York City
- MR. RAY RUSHTON
  Montgomery, Ala.
- MRS. CHARLES H. SABIN
  New York City
- MR. JOHN N. WILLYS
  Oyster Bay, Long Island

It hasn’t a single belt, fan or drain pipe....

One of the first things that made me favor this General Electric Refrigerator was the fact that it was so unusually quiet. And I liked the idea of never having to oil it. All you have to do is plug it into an electric outlet...and then you can forget it. It hasn’t any belts, fans, or stuffing boxes.

But, of course, the thing that appeals to me most is the way it has cut my housekeeping job. I only market twice a week now, because I have plenty of space and just the right temperature to keep all sorts of foods in perfect condition.

We go away for week-ends without having to worry about ice. Everything is ready for use when we get back.

Cooking has become easier, too. Desserts, which used to be the most difficult part of the dinner to prepare, now are beautifully simple—and ever so much more attractive.

Expensive to run? Not a bit. It uses very little current to make all the ice we need and give us perfect refrigeration.

For fifteen years the vast laboratories of General Electric have been busy developing this simplified refrigerator.

Four thousand models of nineteen different types were built, field-tested and improved before this new-day refrigerator was brought to its present simplicity and efficiency.

You will want to see the models. Let us send you the address of the dealer who has them on display and booklet 11-H which is interesting and completely descriptive.

Electric Refrigeration Department
of General Electric Company
Hanna Building       Cleveland, Ohio

Refrigerator

GENERAL ELECTRIC
And Now **Color** in Your Kitchen

**The WHITE HOUSE Line** is made of **Steel**!

With Steel Built-In Cabinets Tinted the Color You Choose

WHITE HOUSE Sectional Installations are now being made to conform with any color scheme desired.

Two of the most outstanding kitchen and pantry interiors which we have already completed are:

1. Walls white tile, flooring black and white linoleum, cabinets apple green.
2. Walls cream tile, flooring brown and buff, cabinets a soft coffee shade.

WHITE HOUSE Units, made entirely of steel are fire resisting, moisture proof and germ proof. Three coats of baked enamel make them sanitary and easy to keep spotlessly clean.

Any space may be filled simply by combining standard units. We will be pleased to furnish without obligation sketches and estimates to fill your spaces and requirements.

JANES & KIRTLAND, INC.

*Established 1840*

101 Park Avenue  New York City
What is the most talked-of thing among well-informed motorists today?

That part of the public which is best informed and habitually most careful in its judgments, insists upon Relaxed Motoring and is therefore emphatic in its preference for the Stabilated car. Relaxed Motoring is now built into three of every five cars selling at $2,000 or more. Other thousands of cars in every price-class are being Stabilated by car dealers in order to meet the insistent demand for cars that will ride as people want them to ride. Your present car can be Stabilated for Relaxed Motoring in a few hours. See your car dealer or your local Stabilator dealer. The principle of Stabilation was created and is exclusively controlled by the John Warren Watson Company. This principle is found only in Watson Stabilators.

JOHN WARREN WATSON COMPANY, PHILADELPHIA, PA. DETROIT BRANCH: 2021-2023 GRAND BOULEVARD, EAST
The New STEARNS-KNIGHT

A poem in steel
—an achievement in balance and perfection of detail—the personalization of power—such is the construction of today's majestic ocean liner—and the new Stearns-Knight.

MILES—and miles—and miles—with no sense of fatigue... The car you direct, but do not drive... Now offered in a complete line of six and eight-cylinder models; priced from $3250 upward, at Cleveland.

Stearns-Knight

America's most Luxurious Motor Car

THE F. B. STEARNS COMPANY - CLEVELAND - OHIO
"GIESEKING was at his best." And whenever this oft repeated phrase has appeared in the press of the country, it has referred to this incomparable artist at the keyboard of the Baldwin Piano. Gieseking plays always the Baldwin, in his home and in his concert appearances. The reason is best given in his own words. "It is truly marvelous with what suppleness the Baldwin is prepared to respond to every intention of the artist and permits him to realize every effect, dynamic or technical, every nuance of expression, even the most delicate." This exquisitely responsive action and beauty of tone are dominant reasons why you too should own a Baldwin. Grands, Uprights, Players, Reproducers, (Weltme-Mignon, licensee) on convenient terms at any Baldwin dealers. Hear a demonstration today.

THE BALDWIN PIANO COMPANY
CINCINNATI, OHIO

Baldwin
November, 1927

The Renaissance of the Fireplace

The Greystone, No. 16210

Belongs to the French school of design. It is of brass, 19 inches in height, and sells for $57.50.

The Ludlow, No. 16206

A 20-inch high pattern of brass with forged iron feet. Rather formal in feeling. The price is $80.00.

The Salisbury, No. 16205

Forged iron with brass finial. In two heights, 17 inches, priced at $22.50 per pair, and 21 inches at $27.50.

The Clinton, No. 16212

Of heavy forged iron, with a beautiful Reliefed Iron finish. 17½ inches high. Price $22.00.

The Cheshire

No. 16504

The Devon, No. 16204

Design is of brass and stands 16½ inches tall. The price is $75.00 per pair.

The Plymouth, No. 16213

An exceptionally solid and rugged design is the Plymouth, No. 16213, of forged iron. It is 22½ inches in height, and the price is $47.00.

Welcome innovation to those who have experienced the difficulty of outfitting the fireplace with furnishings in good taste and at reasonable prices, is this new line of genuine forged iron and brass pieces by McKinney. Designs are authentic, representative of the best of traditional period styles. They possess a sturdily graceful sweep of line not hitherto commercially available.

All iron parts are genuinely forged. The finish is an exquisite example of Reliefed (Swedish) Iron, achieved only by exclusive McKinney processes. All brass pieces are made in England to McKinney specifications, each being hand made in the fashion employed for generations by these renowned workers in brass. The finish is the original English patine, which needs no polishing.

Retail shops have McKinney fireplace equipment on display. For more complete photographs and particulars, write Decorative Metal Wares Division, McKinney Mfg. Co., Pittsburgh, Pa.

Forged Iron Hardware by McKinney (as well as the famous McKinney Hinge), is available through Builders’ Hardware Merchants everywhere. McKinney Forged Iron Lanterns, with rustproof finish, are also to be had in retail stores.

McKinney

Forged Iron and Brass Fireplace Equipment
Forged Iron Hardware and Lanterns

DECORATIVE METAL WARES DIVISION,

Please send me, without obligation, the items I have checked:

☐ Details of Fireplace Equipment.
☐ Brochure on Forged Iron Hardware.

Name
Address

November 11, 1927
STANDARD OF THE AMERICAN HOME

CABINETS BY

Seeger

SAINT PAUL

For many years Cabinets by Seeger have been acknowledged as the "Standard of the American Home." The All Porcelain Cabinets built exclusively for Electrical or Gas Refrigeration carry the same prestige of superiority and also have the added conveniences of Vegetable Storage Compartment; CHILTRAY; No Drain.

Offered to discriminating people by leading systems of Electrical or Gas Refrigeration. Cabinets by Seeger for use with ice, or for commercial use, are sold by usual representatives.

The name Seeger appears on every Cabinet by Seeger.

SEEEGER REFRIGERATOR COMPANY

NEW YORK — BOSTON — CHICAGO — SAINT PAUL — LOS ANGELES — ATLANTA — SEATTLE
Now COLOR

is added to the many exclusive features these kitchen units offer

In thousands of homes and apartments, Kitchen Maid Units have been chosen because of their sanitary rounded inside corners and smooth doors; because of their triple suspension metal trolley drawers and concealed hinges; because of their many other distinctive features of convenience.

And now these units may be secured in colors never before available for the kitchen—
Travertine Ivory . . . Shasta White.

Simply select the units you need in the finish you prefer. Each unit is complete in itself—may be used alone or in a unit combination. There are units to cover every need of every kitchen.

Bring this charming element of color and the practical advantages of Kitchen Maid Units into your kitchen. They cost no more installed than old-fashioned cupboards. Write for complete catalogue.

WASMUTH-ENDICOTT COMPANY
1211 Snowden St., Andrews, Indiana

"Let the Kitchen Maid Be Your Kitchen Aid"
AND in the palatial new home of the Los Angeles Elks—of course—Reading Genuine Wrought Iron Pipe. Why “of course”? Because wherever permanence and enduring life are prime considerations in a building, these same qualities are sought in the pipe which heats and “waters” that building.

As to “Reading’s” rust-resisting quality and lasting endurance there can be no question. We will gladly supply you with documented evidence of “Reading” installations still in good condition after 40 years and more of service. But sometimes there does arise a question as to the relative economy of “Reading” as compared with steel pipe. Ask your architect, builder or plumbing contractor. He can tell you that “Reading” shows a “cost-per-year” far and away lower than the cheapest pipe you can buy.

Reading Iron Company
Reading, Pa.
World’s Largest Manufacturers of Genuine Wrought Iron Pipe

Spiral Knurled Reading Pipe
So that neither paint nor time will erase its identity, we cut a band of spiral knurling upon every length of Reading Genuine Wrought Iron Pipe. It protects you against error or substitution and authenticates the installation forever after.
Before you
buy your Oil Burner
investigate its history

THE oil burner you consider must be quiet. It must be economical to operate. It must be efficient... safe... clean. But of vital importance is the reliability of the company that makes it. You must be careful, therefore, to choose a reliable company. Reliable, trouble-free, economical.

The Petro is a neat compact unit, mounted on a single base. Only the finest materials are used in its construction—aluminum, bronze and highest quality steel. This rugged construction, together with a minimum number of moving parts, insures a burner that requires little, if any, attention on your part or ours through the years.

One of the outstanding advantages of the Petro is its ability to use the cheapest and most heat-producing oil suitable for residence use. Hence Petro owners have found their fuel bills exceptionally low.

Moderately priced

The cost of a complete Petro installation, including storage tank, is reasonable. A small down payment and liberal terms for the balance may be arranged.

You can now secure the Petro in many communities. The company's policy is to secure the highest standard of representative in every community east of the Mississippi. If you do not know our representative in your city, mail the coupon below and we will be glad to send you his name.

Use the coupon also to secure, free of charge, our handsome booklet, "Heating Homes the Modern Way." This interesting booklet gives you complete details of the Petro installation.
Stark tree trunks, sharp autumn winds—but through the sombre, early dusk gleams warm light from many-paned Fenestra Casements. There's real welcome in the fascinating sparkle of these unusual windows—cozy comfort in the snug fit of their rolled steel frames—added security from cold and storms.

And, in summer, Fenestra Casements continue to add to the joy of living, with swing-leaves that catch the faintest breeze—interior screens that keep curtains clean—extension hinges that permit washing from inside.

Winter comfort—summer ease—year-round charm and beauty—you can have them all with Fenestra Casements for less than you spend on roofing, heating, plumbing or decorating. Fenestra Casements cost only about two per cent of the house total.
A letter that tells its own wonderful story of comfort in a cork lined house

A lining of Armstrong's Corkboard on the walls and roof of this home protects its comfortable interior from outside temperature. The house that is insulated with Armstrong's Corkboard holds the furnace heat inside in winter. It is comfortable though it has a smaller heating plant and uses much less fuel than the ordinary heat-leaking house requires.

The cork-lined house is also more evenly warmed and therefore freer from drafts. And in the mornings after bedrooms have been opened and the fire banked, it heats quickly. Armstrong's Corkboard means winter comfort and fuel economy.

So, too, in summer. A lining of Armstrong's Corkboard shuts out most of the heat of the sun, and keeps the house many degrees cooler. Even upstairs where most houses are hottest, bedrooms right under a cork-insulated roof are comfortable.

Insulating your new home with Armstrong's Corkboard will pay for itself quickly in fuel economy alone. But much more satisfying to you will be the returns that it pays in greater comfort the year round for as long as you live in the house. Now, while you are planning your home, provide for its insulation—an inch and a half of Armstrong's Corkboard for the walls and two inches for the roof.

The story of how Armstrong's Corkboard makes homes comfortable is contained in an interesting 32-page book which will be mailed free on request. Use the coupon below for convenience.

Armstrong Cork & Insulation Company, 193 Twenty-fourth Street, Pittsburgh, Pa.
Outward beauty, inward strength. Good furniture combines both. For beauty it draws upon the traditions of centuries, in motif and period consistency; and upon the wealth of Nature for woods that give best expression to the designer's inspiration. For strength it finds in American gumwood a native hardwood most suited for carved and solid parts—legs, stretchers, and frame work.

But gumwood contributes more than structural soundness. It solves a double problem. It readily takes a rich finish to conform in tone with other woods selected for broad surfaces, and is surpassed by no other wood for high-lighting and shaded effects. Its smooth, even grain may be intricately carved. Designers of the finest furniture make generous use of gumwood. Ask your leading retail dealer.

Write for our 24-page booklet, which contains also full page color plates suggesting the decorative possibilities of gumwood for paneling and interior woodwork. Mailed free on request. Address the Gumwood Service Bureau of the Hardwood Manufacturers Institute, Memphis, Tenn.

Trust the maker, manufacturing craftsmen know woods, and which to use for defects, purposes and effects. They appreciate the properties of all woods, and the widely accepted use of gumwood by masters of their art is its best endorsement.

American Gumwood
What other Draperies can Promise so much?

Here is your final answer to a long cherished desire: exquisite beauty plus service that endures!

The reason that Lesher Mohairs are today the keynote of decoration in America's finest homes is not hard to discover... They owe their soft, silky texture partly to the superb Angora mohair yarn used in their making, and partly to their exclusive weave and unique processes of finish.

The result is remarkable beauty with washing and wearing qualities unmatched. In Lesher Mohairs are features that endear them to every lover of the Home. In addition to their sturdiness and distinguished charm, they present a totally different type of drapery and upholstery.

They shed the dust and dirt—they never crack or muss—they hang in perfect graceful folds—they need the least of attention—yet win the most.

The beauty of the Lesher Period Designs has made these fabrics the choice of great decorators.

In their surprising variety they offer the ideal blending note for draperies, chairs, couches and bed-spreads. They are designed to create a symphony of rare radiance in the Home.

An interesting little brochure written by a well known authority will be sent you free on request. It describes Lesher Mohairs in full detail and brings you a world of helpful information concerning the Home Beautiful. Write for it.

Lesher, Whitman & Co.
Eight Eighty-one Broadway New York City

Lesher Mohairs are a Goodall Product, made by the Goodall Worsted Co. of Sanford, Maine. Their pledge of absolute satisfaction is backed by many years of splendid service.
For use on alternating current circuits.

Reproduced from the original in the Ellsworth Collection... and ELECTRICALLY WOUND

Tick-tick! Tick-tock! How smooth, how regular, how plausible every clock sounds! Yet how often each calm tick-tock tells a tiny lie... a lie that mounts up to five, ten, fifteen minutes fast or slow in the day or the week... a lie that makes you miss an all-important train, delay an august conference, annoy a long-suffering friend to tears.

But now there is the Sangamo Electrically Wound Clock.

Guaranteed not to vary more than thirty seconds a week. Never rewound. Almost never reset by so much as half a minute. Unaffected by current breaks. Telling the truth with its quick, efficient little tick-tick-tick.

Physically, a fine piece of clock mechanism. 12-jeweled watch-type escapement. Chronometer-type gear-train. Built into it, a tiny precision electric motor. The whole housed handsomely in cases copied from the work of the early masters of clock-making... Master David Wood's "Old Salem"... Master Simon Willard's "Red bury"... the "Act of Parliament" clock that dates from Cromwell's time... a fine colonial grandfather type... the "Pride of Ellsworth" illustrated here... various others, in wood or metal, for mantel or wall, for house or office, at a wide range of prices.

How does it work? Very simply! You plug the cord into any alternating current outlet, just like a new library lamp. The current starts the motor. The motor winds the mainspring quietly in about five minutes. The clock begins to go, and keeps on going... all day, all week, month after month, with no further care. It uses some 50c worth of current a year.

You can see these entirely new modern clocks at any leading jeweler's. Or write for the new booklet-catalog. Address Dept. 57, Sangamo Electric Company, Springfield, Illinois.

The Ellsworth Clock is a study in delicate burled walnut, grained like moire silk... tiny fine inlays of blond holly and black ebony... a metal dial of singular grace... slim handle and slender feet... No wonder it is reckoned by collectors the finest small clock of a celebrated collection. The original was made in London about 1730. 12" high, 8 1/2" wide.

3-POINT GUARANTEE
1. Accuracy within 30 seconds a week.
2. Continued operation through all current interruptions up to 24 hours.
3. Parts warranted for 2 years.

The Sangamo Clock
Rust-proofing prevents such scenes as this. It saves both money and worry. Learn how—after reading below—by mailing the coupon without delay.

One Leaky Iron Pipe
May Cost More Than A Brass Pipe Installation

Brass pipe CAN'T rust, so can't clog with rust. Ends danger of ruined ceilings and water soaked furniture. Ends yearly expense. One of three easy ways to rust-proof your home.

Iron Pipe, after a few years, shows these symptoms: first, rusty water. Then a diminished flow and finally, rust-clogged pipe. Some time, unexpectedly—maybe at night or when you're away—a bursted pipe! Soggy ceiling! Soaked furniture! Flooded cellar! Maybe the plastering falls down. Then the plumber comes and rips out the walls and floors. "Should have been brass pipe," he says. You're sorry it wasn't.

Expense! Inconvenience! Utterly needless. Easy to escape.

All this is avoided with an Anaconda Brass Pipe installation. No further expense. No hidden danger. No treacherous weaknesses from rust. Anaconda Brass Pipe can't rust, can't cake nor clog with rust—it stays new and sound indefinitely. True, it may cost a little more in the beginning but it very quickly pays for itself many times over.

So with other rust-proof materials, such as Anaconda Copper for gutters and Anaconda Bronze Screen Wire. Copper gutters can't rust, so do not need constant repair and periodic replacement. Any substitute or makeshift is extravagant. Bronze (strengthened copper) is likewise rust-proof. Bronze screens are a constant delight—not an annual annoyance.

Rust-proofing saves approximately $58 every year. It saves you from all the worry and inconvenience of combating rust, that stealthy destroyer, the enemy worse than fire.

Learn how thousands of home owners are rust-proofing—how you can. Send for our informative booklet by mailing the coupon. NOW.

ANAconda COPPER
BRASS BRONZE

THE AMERICAN BRASS COMPANY
General Offices: Waterbury, Conn.

Please send me booklet "Rust-proofed"—telling how to rust-proof the home.

Name
Address
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Don't wonder how *they* did it

This Sign Will Guide You
to houses that are well built
and to builders who build well

FOR OLD HOMES, TOO

In houses already built, Celotex lines attics. Here, it will make your home cooler in summer; warmer in winter; add an attractive extra room; and save more fuel money than it costs. It is also used to line basements, garages, and for remodeling work.

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STRONGER, COOLER, in summer
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The 5 POINT material

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ind out how you can have the home you want!

You can own it, easily, right now. Send today for this FREE book that shows the secret

All these people who own lovely homes—homes you admire and envy—many earn no more than you; they are not luckier or smarter than you. There is NO reason why they own their homes and you do not, except—they ACTED!

Do you realize how much help you can get? More people will help you own your home than to do any other thing: your employer, your banker, your contractor, your lumber dealer and your realtor.

We have just published a free book that shows you the secret of getting this help. Written with the cooperation of eminent building authorities, this new book tells you facts that will surprise you about how easy it is to finance your home on a basis that will protect your investment. It will help you select your contractor or judge a house already built.

You can have a BETTER home than you hoped for

Moreover, this book will tell you about the amazing 5-point material that brings new comfort and cuts one of your biggest items of upkeep cost by a third.

This material is Celotex. It adds little or nothing to the cost of building; because the broad, strong Celotex boards replace other materials in the walls and roof and save money in the radiation and heating plant.

Home comfort is raised to a new

high standard. Fuel bills can be cut by a third, year after year. For Celotex makes homes (1) stronger, (2) cooler in summer, (3) quieter, (4) warmer in winter, (5) less costly to heat. Such homes are the kind that modern home seekers demand.

Send for this book NOW

Every man who is renting owes it to himself and to his family to read this book. It is showing thousands who have simply wished for a home how easy it is to actually own one.

All you have to do to get the facts is to mail the coupon below. This valuable book will be sent free. Send for your copy right now!

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☐ I am interested in buying or building a Celotex house. Approximate price: ____________

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Face Brick requires no paint, whitewash or other weather-proofing treatment because Face Brick is made in a great variety of rich and everlasting colors which cannot be improved by artificial means. The passing years can neither dim the beauty nor impair the value of the house that is built of FACE BRICK.
Here is the most frequent cause of doors warping

as shown by a nation-wide survey among building experts.

Dampness is the most frequent cause of doors warping, according to a recent survey made for us among leading architects, builders and lumber dealers.

In the rush to get buildings finished before moving day, many a door is hung while the plaster is still damp and ordinary doors are almost sure to warp under these conditions. But even if the house is thoroughly dry, doors are apt to warp and stick if they are damp on one side and dry on the other unless they are Laminex.

It seems almost natural for bathroom doors, kitchen doors and laundry doors to warp and stick — building experts certainly agree that these are the doors that do give the most trouble. When an ordinary door is damper or warmer on one side than the other, that side is mighty apt to swell and warp the door — but you can’t make a Laminex door swell and you can’t make it warp because Laminex doors are not built like ordinary doors.

In Laminex doors the stiles and cross-rails are built on a core of stress-balancing blocks and any attempt of one block to warp, swell or shrink is immediately counterbalanced by forces in the opposite direction exerted by neighboring blocks. Besides this, all parts of a Laminex door, including the plywood panels, are held together firmly by Laminex cement (a secret), which is absolutely waterproof and actually stronger than wood.

Play safe — use Laminex doors throughout your house. They are made of choice, satin-grain wood in popular designs, at reasonable prices. Progressive millwork and lumber dealers can supply you promptly from their ample stocks and will be glad to point out the replacement guarantee label and the word “LAMINEX” on the bottom of each genuine Laminex door.

Mail the coupon for interesting literature and a sample of Laminex wood to test.
WITH the larger stores already beginning to show evidence of the storm to come in a rush of early Christmas buying, the little shops tend along with their wares a welcome opportunity for leisure selection. Here are all manner of gifts for the lady whose hobby is her home—tempting displays of the sort that are only too likely to turn a Christmas shopping tour into an expedition of more directly personal acquisition. So many unusual suggestions have been picked up in these little places off the main current of shopping traffic that one cannot afford to neglect the chance they offer of securing in perfect comfort appropriate gifts for one's entire list.

SEVERAL of the smaller shops, for instance, are showing modernist accessories in the way of pottery ash trays, cigarette and match holders and the like. Most of these are in the form of strangely shaped and colored animals, with one particularly grace-

THE CHINTZ SHOP
AGNES FOSTER WRIGHT

IN decorating or re-decorating, unusual fabrics impart a distinctive note of warmth and charm. Our collection includes an unusually wide and varied display of rare materials assembled from leading designers of Europe and America.

satin - linens
damasks - taffetas
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At the Chintz Shop it is no problem to find a beautiful material to suit your exact needs. The only difficulty is the pleasurable problem of selecting the most delightful from so many entrancing patterns.

431 MADISON AVENUE - NEW YORK
KANSAS CITY ST. LOUIS CINCINNATI PHILADELPHIA
2713 Broadway 340 Eureka Ave. 400 Madison Rd. 344 South 20th St.

Antique Georgian Panelled Pine Room Imported and Furnished by Hutt.

From the Land of the Matador
— came inspiration for this exquisite Copalwald-Spade "Old Madrid" dinner ware. The coloring is the deep red of the Torero's Sabre. Carried in open stock.

Dinner Plates
S31.00 doz
Breakfast Plates
15.00
Salad Plates
16.30
Soup Plates
15.30

Goblets
8.50 doz

Tea Cups & Saucers
25.00

Dinner Set for 12 places
$60.00
Breakfast Set, 20 pieces
34.00

Mail orders receive prompt and careful attention

RICH & FISHER, INC.
14 East 46th Street
Box 74 and Madison Ave.
New York, N. Y.
FUL ash receiver carried out in a fungus-growth design. These are the most amusing recent developments in decorative accessories, and are fitting adjuncts not only to the rigidly modernist room, but to many of the earlier period styles in decoration. In the latter instance they are often the means of supplying a necessary note of color and fantasy to an unimaginative grouping.

A DIGNIFIED distant relative to these modernist pottery caricatures is found in a ceramic group at The Potter's Shop, where the latest works of our leading American artists in clay have been on display for the last several seasons. This fall Professor Binns has contributed a few typical pieces in his distinguished style, prominent among them a pair of spherical jars in a cracked surface effect. These are perfect globes, a lovely soft gray in color. There is also some new stoneware by Frig'gang colored a warm cream and decorated in greens and blues. One bowl with a gazelle design on its inside surface is noteworthy.

Your home is expected to be smart, too, you know

THE impression of distinctive charm conveyed by beautiful interiors is decidedly worth achieving. . . And for personal gratification, there is little to equal it. Miss Adams has been doing some most unusual and delightful homes at a surprisingly moderate cost. A consultation in her interesting studio will prove pleasant and enlightening.

Felicia Adams
INCORPORATED
Interior Decorations
42 East 53rd Street
Plaza 7076

ISABELLA BARCLAY

Wall-papers
16 EAST 55rd St.
Old Furniture
NEW YORK

R EPRODUCTIONS of old Paul Revere Tea Strainer and Stand and old French Tea Strainer in Sterling Silver.
Left, strainer and stand $5, strainer alone $3. Right, French strainer 9" long, $15; 7½" long $12.

The House of Meaning Presents
21 EAST 55th ST., NEW YORK
AN exhibition of the work of Carl Walters is scheduled to begin October 25th at the same shop. This will include pottery ware and specimens of the animal sculpture for which Mr. Walters is best known. Among the potters represented in current displays are Mrs. Goodrich, who has achieved in her recent productions a most effective reddish-brown glaze; Princess Caracciolo, whose reputation as a potter was made under the name of Dorothy Adriance; and the artists at Greenwich House. There are pieces here in a wide range of sizes and prices, from tiny pottery figurines to wall fountains for the formal garden or patio.

THERE has now been added to New York's group of children's specialty shops The Children's Center, an organization which ought to solve the problems of many a puzzled parent. Everything for the decoration of nurseries and playrooms,
from antique furniture to the smallest accessories, may be had here. Most of the furniture is early American—the period style best suited in its simplicity to use for children's rooms. Secretary desks, chairs, benches, tables, chests, beds and all the rest are built to accommodate youthful dimensions, and are obtainable in several sizes. To go with these are diminutive hooked rugs in nursery designs, a particularly happy choice for the child's hearth or bed-side, where rugs are given considerable wear.

_Also_ at this shop is a series of Japanese prints for children's rooms, a new departure in decoration. These are of suitable size, and should prove fascinating to small children. Their subject matter is enough to endear them to youngsters—wild birds swinging on blossomed branches; goldfish pointing up toward crumbs of food at the surface of a clear green pool; a cock and hen in a clean barnyard—these and many others are reproduced in delightful colors and enhanced in effect by their purposely

### Recent Braus Imports

Would that we might catalogue all of the Braus Imports, but they go swiftly and duplicates are seldom carried.

- **This 24-inch Lamp** has a brimming vine and peacocks, boldly Chromed and outlined. A massive standard, and a gold-brighted foot. Takes shade 16 inches. $65.00.

- **A Book of the Sun** is a solid brass cigarette humidor, camera-lid. Size 9% x 3% x 3 inches. $12.35. For cigars, size 7% x 3% x 3 inches. $30.

- **The Venetian Coffee Table**, hand-decorated with bright-painted figures, is available in red, green or yellow. The top is a removable tray, 23 x 27 inches. Height 21 inches. $55.

Braus Galleries particularly solicit the patronage of Interior Decorators and keepers of Fine Shops.

### Braus Galleries

422 Madison Ave. New York

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**Gay Christmas Wrappings**

*Add Smartness to Your Gifts!*

Our new tube of papers contains an assortment of eight sheets, averaging 20" x 30", in varied colours and designs—blue & silver, cherry red & white, jade & yellow, Chinese red & gold, green & silver, magenta & ivory, etc.—$1.10 postpaid.

The tube described above and 24 seals (12 in blue & silver on green, and 12 in black & gold on red) and 30 yards of tape (10 yards each of checkered green & white, green & gold, and red & gold) are sold for $3.00 postpaid.

Amy Dreyerstedt, 31 East Tenth Street, New York
Pewter

One of the loveliest examples of early American pewter. A rare Revolutionary teapot reproduced perfectly in the same old pewter the colonists used. 6 1/4 inches high. Sugar and Creamer 50 each. Add 5% for packing and postage. Also pewter candlesticks, water pitchers, smoking sets, lamps. Dozens of rare pewter gifts from $1 up. All reproduced from rare old models. Send for interesting new catalog.

The
Old Colony Pewter Makers
98 B Mt. Vernon Street, Boston, Mass.

Also mentioned:

Kashmir Jar 17th Century

OLD Persian Jars of the 17th and 18th century from KASH- an, Kirman and Sultanabad—harmoniously mounted into lamps—for holding flowers or used merely for their decorative value. Unmounted from $35.00 up. Mounted without parchment shade from $45.00 up. Mounted with genuine parchment shade (as above illustrated) $95.00 complete

American Colony Stores
of Jerusalem
550 Madison Ave. New York

Another new idea in nursery decoration is being emphasized here—the use of specially designed wall hangings. It is often difficult to cover in a satisfactory manner the necessarily large wall spaces in a room furnished with children's pieces. Pictures large enough for the purpose are apt to be crude in coloring, while maps are hardly suitable for a younger child who cannot realize their significance, so that the logical solution in such cases is a simple wall hanging. The Children's Center is showing one development of this idea for a boy's room—a hand-blocked linen with a ship design in red on tan. In a little girl's bedroom that awkward space above the crib may be covered by a glazed chiffon in a blue-green with bird and flower design, particularly effective as a flat hanging because of its border.

The Cradle Type Telephones of the Continent are admired the world over. They are serviceable ornaments of exquisite beauty, appreciated in the fine home or office.

Nicol and Black finish $30.00
Sutta Brass finish 35.00
Statuary Bronze finish 36.00
Gold or Silver Plate 60.00

All finishes, with dial, $10.00 extra

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A most unusual gift

Le Continental Company, Inc., P. O. Box 255, South Orange, N. J.

C Rich Crosby, Inc. of Fairfield, Ct.
5 inches high Price $2.00
4 inches high Price $3.00
3 1/2 inches high Price $2.00
2 1/2 inches high Price $1.50

Unfinished Furniture

You can achieve true individuality with unfinished furniture. Our many distinctive models can be finished to harmonize with any decorative scheme. You may apply the finish and decoration yourself or we will do it to your order.

Our complete catalog full of practical information will be sent to you for one dollar which is refunded on the first order of furniture. Write Dept. "G".

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OF NEW YORK, INC.
214 East 48th St.
New York City
Near Grand Central Terminal, Vanderbilt 7225

Hand Quilted Things

Studio "Hedgelands" Hardinsburg, Ky.

A ruffled chaise longue throw and pillow may be ordered in contrasting colors.

Set in Taffeta $8.50. Set in Satin $5.50.

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You can achieve true individuality with unfinished furniture. Our many distinctive models can be finished to harmonize with any decorative scheme. You may apply the finish and decoration yourself or we will do it to your order.

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The Campbell Shops
OF NEW YORK, INC.
214 East 48th St.
New York City
Near Grand Central Terminal, Vanderbilt 7225
ONE great difficulty encountered in the decoration of a room after the modernist fashion is the finding of a suitable clock to bring it to life. Little has been done to date in the way of filling this need, so that many of our best modernist rooms have gone clockless. However, at Maison Reish, Inc., there is a collection of electrically-run French clocks of which the greater number have a distinct modernist feeling. Electric clocks may be had here for every purpose and in cases of all styles and materials. Some of the most attractive are carried out in tortoise-shell, lacquered wood, marble and Lalique glass. The electric mechanism is controlled by a small storage battery, and is guaranteed not to gain or lose more than one or two minutes in the course of a year's constant operation.

THE drawback in giving glassware at Christmas is the fragility of these lovely pieces, which makes packing a hazard and sending through the mails an impossibility. One variety of glass...
A Truly Personal CHRISTMAS GIFT for your friend

SOLITAIRE TABLE
stripe and initials in gold.

Lighting Fixture Company

(For descriptive leaflet address)

SOLITAIRE TABLE CO.

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10 inch $1.00 per box
5 inch .40 per box
7 inch .50 per box
Also boxes of six and twelve, all postpaid

THE BAYBERRY CANDLE PLACE
North Truro
Cape Cod, Mass.

BATHROOM SET of Surpassing Comfort and Decorativeness

REFRESHING charm marks this newest of Mosse's Bathroom Sets. A graceful vine of Morning Glory in pastel colors is woven into luxuriously soft towels, wash cloths, bath sheets and mats. The coloring is truly exquisite. The set shown consists of one mat, six wash cloths and six monogrammed towels. Monograms may be had in a single color or combinations to match. $46 complete.

A gift set of one mat, two wash cloths and two monogrammed towels, $20 complete.

THE BAYBERRY CANDLE PLACE
North Truro
Cape Cod, Mass.

The Perfect Weathervane

Built to endure for years. All parts excepting ball benton and rod are of solid brass, inserted in wrought iron. The feet are of solid brass. Patented and practically perfect. Furnished with base, arms, N & S points. All parts adjustable. Arranged to attain in wood, brick, etc.

Swan 10 inches high for 80 cents each, 10 for $7.00.

Y. F. O. Nelson Co.

UNUSUAL FOOT SCRAPPERS

Colonial Black Cat Foot Scraper

This striking and unique article is a reproduction of the famous Colonial Foot Scraper. A must for everyone—fitted to attach to wood, brick, etc.

No. 112
$3.50 each
50 per doz.
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No. 100, South Terrier. No. 112, Radical Cat. 8 inches high.

Send for circular of other designs as well as attractive calendars and multiples of blessed cutters.

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119 Easte 57th Street, New York
ELECTRIC FIRE
charm... These Linens the land of intrigue
J
from ITALY...

Scheraton table with adjustable back screen. In addition to the furniture there are lamps of hand-wrought iron, and book-ends and trash baskets in leather, while several Queen Anne boxes have ingeniously devised secret compartments.

T
HE clock department at B. Altman & Co. is showing some modernist time-pieces of unusual interest. These are divided into several groups, one suitable for the boudoir, another for living rooms, etc. The boudoir variety is as thin as a watch, and framed like a picture in a narrow strip of gold or nickel. Faces are enameled in pastel shades, with a few in gold or silver finish. The hands are fashioned with extreme delicacy.

Clocks for modernist mantels have cases of marble. A flat wall clock with a large square face has a border of enamel in a conventional leaf and flower pattern. Still others are combined with thermometer and barometer arrangements.

Hammacher, Schlemmer & Co.

Two useful conveniences for the well-ordered household selected from the many items featured at our new store—the Headquarters for Housewares Extraordinary.

Sunbeam Flat Toaster
Toasts 35% quicker, and with the turn-over rack you neither touch the tray nor burn your fingers. It toasts uniformly. By g.e. box $8.00

Stepping Stool
Just high enough to aid those few extra inches which always seem to be needed to reach the top shelf, yet small enough to be easily tucked out of the way. (Size 3′5″ high x 1′4″ long x 8″ wide). $3.50

White enamel or lacquered any color, each $2.25

May be fitted with rubber tread at 50 cents extra.

57th Street – 145-147 East
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MAKE it glow with a bright cozy fire, radiating happiness into the room. Do so with Magicoal yet avoid the dust and smoke that ruin draperies.

Only with Magicoal can you get the true firelight effect, for, instead of red glass, it uses specially prepared material made exactly to represent coal in different stages of combustion.

Fits any fireplace, with or without a flue. Operates on light circuit for firelight effect, or can be equipped to give heat.

Superior quality grates of many styles.

WRITE for bulletin A2, or see complete line of our showrooms where you’ll find name of nearest dealer.

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Fountains
bird-baths, sundials, benches, vases, flower-boxes and other interesting garden ornaments made of Portland stone, Terra Cotta and Marble will be found on exhibition in our studios.

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pottery has always been in high favor among those who appreciate the beauty of well selected pieces of art. I particularly selected the designs which I am offering. A gift of an old piece, a tea set, a fine fine china or a handbuilt vase will surely be appreciated.

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air spots, mud, or clay from your

doors.

It gives linoleum a lustre sur-

passing anything you have ever

known . . . a surface so immacu-

lately smooth that dust and dirt

have a hard time sticking to it.
METAL CASEMENTS, which are almost essential to harmony in the English type of residence, are no less appropriate to many other styles of architecture. For windows in the standard shapes and sizes usually found in the small or medium sized house, we offer the Cotswold—a sturdily built steel casement of moderate cost. When installed by International Casement Company erectors the Cotswold, like our custom-built casement, is guaranteed weatherproof.

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JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO
ARE THE FLOORS IN YOUR HOME FREE FROM draughts?

Flax-li-num Wins on Every Count

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- Ease of Application.
- High in Tensile Strength.
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You will get the most for your money when you specify one inch FLAX-LI-NUM in your roof and one-half inch in side walls halfway between the inner and outer walls.

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☐ I am planning to build a new home.
☐ I may insulate the roof of my present home.

102
No more Re-decorating Expenses

Tiles are economical because they are permanent

How much does it cost a year to keep your floor or wall surfaces in proper condition? Did you ever stop to consider it? Refinishing floors. Re-decorating walls. Repairing ceilings where water has leaked through. Scrubbing and scouring in spring and fall and in between times. A succession without end! How much will it total in thirty years?

For tiles, it will cost you little or nothing; and at the end of the thirty years your floors or walls are still beautiful. Tiles serve a lifetime and longer, and take on added character with the years. Count against them the first cost and interest, if you will; but that is all. By the year, for the floors or walls of a good home, they are the least expensive treatment. As experience proves it.

Kitchens and bathrooms, sunrooms, dining rooms and porches do serve their purposes better when done in tiles. This is understood. But do not think of tiles as a luxury. In any but a shortsighted view, their use is an economy.

Write for free copy of "Beautiful Association Tiles" booklet and consult tile contractors about this kind of work.

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No other roofing material has the rich, warm hues which IMPERIAL Roofing Tiles possess. They have the appearance of having been mellowed by centuries of exposure to the elements. These tiles provide perpetual protection from fire and weather, and their colors never fade. Thus they are most economical.

On receipt of 25¢ in coin or stamps (to cover postage and packing) we will send you a copy of "Roofs," a 32-page brochure containing numerous color plates of distinctive tile-roofed residences. Or a folder will be sent you free. Address: Ludowici-Celadon Co., Dept. A-11, 104 South Michigan Ave., Chicago.


IMPERIAL Roofing Tiles
The Beauty of Rare Marbles
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COLORINGS soft and mellow . . . colorings rich and magnificent . . . lovely and distinctive as the marbles quarried from Italian hillsides. Karnean Marbled Inlaid—the new inlaid linoleum, achieves for the first time the luxurious effect of marble in modern, reasonably-priced flooring.

In the Imperial pattern (shown above) ebony enriches the tones of copper and cream. Other designs feature the changing greens of the sea, the rich bronze of Fall foliage, the long purple shadows at twilight. Designs such as these will bring new beauty to every room in the house.

These gloriously decorative patterns are the newest thing in Nairn Gold Seal Inlaids—and a startling innovation among all inlaid linoleums. They also introduce a sensational feature entirely new to linoleum manufacture—the Nairn Super Finish.

This recently-discovered process makes this inlaid linoleum virtually soil-proof and adds years of extra service. As a result, Karnean Marbled Inlaid is as easy to clean as glazed tile. And when cemented down over felt, this comfortable, sound-deadening flooring will last as long as the house it beautifies.

You really must see these patterns! A special folder shows them in full color in all the richness of their marble veinings. May we send you a copy?

When buying INLAID LINOLEUM ask for NAIRN

GOLD SEAL INLAIDS

This Gold Seal is your assurance of highest quality . . . unequalled value . . . "Satisfaction Guaranteed or Your Money Back." Insist that this quality mark appear on the face of the linoleum you buy!
“SILENCE IS GOLDEN”

Even though your guests are in the room directly above your Silent Automatic—they’d never guess you had an oil burner—they cannot hear it

"Silence is golden"! With these three words some ancient sage wrote the finest advertisement ever published for Silent Automatic.

We could tell you about the heating efficiency of this marvelous oil burner... about its safety... about its economy... about its dependability... about its low price. But its most amazing quality is that it operates with no more sound than a humming telephone wire.

So when your guests are at bridge... when four hearts have been doubled and redoubled... when the tension is right at its peak—there's never a sound from your basement!

Your Silent Automatic is silent!

There is only one “Silent”

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SILENT AUTOMATIC

THE NOISELESS OIL BURNER
Are you modern enough to love the new use of mirrors? . . . Here's a flower pot, all of little mirrors, with a hard scaly modern cactus inside. And a mirror service plate, with insets of sapphire glass. . . . The very last word!

What if you aren't building a new house: You need House & Garden to complete the one you have. . . . House & Garden was the first to show colored linens, modernist china, rugs in designs that could never have happened in any age but our own. . . . House & Garden keeps your house as up-to-date as Vogue keeps your wardrobe.

But if your heart still clings to the early American, the Georgian, the Normandy French, then House & Garden gives you the pewter, the Staffordshire figurines, the little old pieces of painted tole that make the house you love come alive and sing.

Have you a man's room to plan—a boy's room—a nursery—a radio room? House & Garden knows in advance and settles your problems. . . . House & Garden tells you all about curtains, built-in shelves, floor coverings, for any kind of house. . . . House & Garden gives you the seasonal things, from little garden chairs and cushions to the newest Christmas Tree. . . .

Best of all, House & Garden is that queer, lovable, incalculable thing—a human magazine. . . . Why not risk a mere five dollar bill on it?

Special Offer

2 Years of House & Garden $5

Christmas House

December

There's a brand new influence that is going to affect colour and form in decoration. Something so different, you'll gasp when you see it—so lovely you'll want it at once. And that, of course, is the lead article. . . . After it come pages of all sorts of things that the editor has up his sleeve and next his heart. . . . But the biggest part consists of Christmas Gifts for the house.

Annual Building

January

Some of us know we're going to build and have worked ourselves up to the proper climate. This issue will persuade others to do so. A lifetime's fun lies between the architect's drawing and the last time we buy a new chair. . . . And the way to get the most out of it is to start with House & Garden's advice, between covers and by mail.

Furniture Number

February

If you don't find it in this issue—it isn't furniture, it's a flop. For all the good new things that have been created since last February, as well as all the best of the old good things that have been revived, will come crowding into the spotlight, manipulated by Richardson Wright, House & Garden's editor, who knows furniture as you know your own checkbook. . . .

Spring Gardening Guide

March

Here's the inspiration for a bigger, better, more satisfying garden—here's the instruction, so detailed, so expert, that it's truly a guarantee of success. All the new things the best gardeners are planning—mess from some of them—pictures from others. If you have any questions left—write House & Garden's Information Service. . . . Articles on the inside of the house too. . . . And with it all, a sort of sane, healthy philosophy that makes you think life's pretty good.

Interior Decoration

April

The newest work of the best decorators—stuff you have to pay thousands to get. . . . and how the flock to your clever mind when you see it, for almost nothing, in these marvelous pages. . . . Things for the shop—just what you want for spring. . . . Art, on problems you've puzzled over—others on problems you didn't know you had, till House & Garden told you what the rest of the smart world was thinking and doing. . . . This issue alone is worth many times five dollars, in saving you from mistakes—and you going to get twenty-three more!}

Five dollars isn't much—and think what it may save you in decorating mistakes that you'll have to go on apologizing for—or, park in the attic!...There's the little money-saver, the coupon in the corner. . . . And today is just the very day to sign...
THOROUGHBRED VS. MUTT
By ROBERT S. LEMMON

It has always seemed to me a rather puzzling anomaly that, whereas recognition of the superiority of thoroughbred cattle, clothes or motor cars is practically universal, a great many people refuse to concede the application of the same principle to dogs. Better appearance, character, durability and all-around quality—these the pedigreed cow, suit or automobile admittedly possesses because of the expense, care, materials or intelligence applied to its production. But for some strange reason a considerable portion of the public still believes that such causes and effects cannot be applied to dogs; that the "mutt" is quite as satisfactory as the thoroughbred—probably even more so! I suspect that this faith in the superior merits of the mongrel arises from hearsay in most cases, and from misleading experience in the rest. It is easy to believe what one likes to believe, and it is natural enough to draw conclusions from personal experience. Thus, if one happens to have known an exceptionally bright or sturdy mongrel and an unusually dumb or delicate thoroughbred, what could be easier than to generalize a bit and champion the cause of all mongrels against their cousins of higher degree?

If there be any readers of these lines who hold to this faith in the under-dog I hope they will take what follows in the spirit in which it is written—a sincere desire to be perfectly fair to all concerned.

Quite frankly, I believe that a thoroughly well bred dog is the most satisfactory because, other things being equal, he possesses a maximum of those qualities for which his special breed stands and which probably attracted you to him in the first place. Because his ancestry was under.

(Continued on page 68)
control it was possible to arrange matings which would tend to strengthen desirable inherited characteristics of appearance, physique or temperament. Intelligent selection took the place of hit-or-miss breeding and resulted in a minimizing of traits. By some token, understandable characteristics were gradually eliminated by selecting, for the production of succeeding generations, pairs of parents that most closely approximated the industrial.

There is a popular belief that this selective breeding has been the ruination of its subjects' intelligence—that everything has been sacrificed to "show points" and that the process has actually bred the brains out of it rather than fortunate victims. Further than this, a good many people are of the opinion that all thoroughbred dogs are delicate, nervous and generally unstable, because of the narrowness of their blood-lines.

Like most of the public's convictions there has been some basis for these opinions. Such things have been done—unfortunately. One of the best all-around breeds the dog world has known is today hardly more than a mental "holow shell" of what it once was, simply because of an absurd show standard which requires a skull so narrow as to be almost deformed. And there is no denying that in-breeding, carried to extremes, may produce nervous wrecks.

But to pronounce wholesale condemnation on the basis of such exceptions is to mistake. A deal of sound common-sense and technical knowledge is being applied to dog breeding today and it is showing marked results. One is entirely safe in believing and acting upon the theory that the average thoroughbred dog is superior to the average "mutt" on just about every count. This statement is not written from underneath what the current man-in-the-street knows as a high hat. On the contrary, (Continued on page 69)
Pest control and many other household chores with West Point Pesticides. Sold by hardware, Drug stores and Hardware stores.

CHAPPELL BROS., INC.
Bristol, Ill.

(Continued from page 68)

it is a coldly democratic statement of fact. If any doubt it, let them go to some of the dog shows and, while studying the physique, spirit and intelligence of the entries, mentally compare them with a similar number of mongrels. Yes, I am willing to waive the question of outward appearance in such a comparison and make the test one of inner qualities pure and simple.

Lest it be thought that I have a show dog complex, I should like to make it clear that in championing the good, thorough-going pedigreed animal that is typical of his breed I am thinking of him now solely as a canine member of a good, thorough-going family. When you pick a dog to be a friend, protector and loyal companion you naturally want the best for your purpose. With malice toward none and charity for all, it may be said that your best chance of finding your ideal is in a good breeding kennel that specializes in the particular type you have in mind.

Buffalo Wire Works Co. Inc.
(formerly Schoeller's Sons)
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€ What the Well-Bred Dog Shall Wear

Your dog is deserving of a collar in keeping with his dignity; of a correct lead and a comfortable muzzle.

You'll find everything you want to know about chickens in "The Poultry Magazine." Read for it.

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€ EXCELLENT EQUIPMENT AND STOCK

In this section—but if you don't find what you want, write to

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SpraTTS' S Dog Medicines

Used by careful owners and breeders everywhere in the treatment of Dis- temper, Canker, Mange, and other common dog diseases. Con- suit your Veterinarian.

Write for Free Dog Book

Contains valuable hints on care and feeding as well as important chapter on dog diseases. Free on request.

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A real sturdy, attractive enclosure, easily erected, rotatable, conveniently added to when necessary, and immensely popular with Kennel owners everywhere.

Send N. Y. draft or check for Trial Assortment A consisting of—

5 sections 7' long x 5' high.
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€ What the Well-Bred Dog Shall Wear

Your dog is deserving of a collar in keeping with his dignity; of a correct lead and a comfortable muzzle.

You'll find everything you want to know about chickens in "The Poultry Magazine." Read for it.
This home of wood won first prize in architectural competition

The home design shown above won the $2000.00 first prize for Orho McCrackin of Hutchinson, Kansas, in the recent nation-wide competition under the auspices of the Washington Chapter of the American Institute of Architects and the West Coast Lumber Bureau.

More than two hundred architects from the United States, Canada, England and France entered this competition—proving that our object, the stimulation of better home architecture, is of great interest to architects. The competition has in addition demonstrated the value that architects attach to wood and particularly to Douglas Fir, West Coast Hemlock, Sika Spruce and Western Red Cedar in home building.

These outstanding West Coast woods are ideal material for building any class of home. Douglas Fir, for instance, is the most widely useful wood in existence—strong, stiff, durable and beautifully grained—for framing, sash, doors, floors, panels, siding, gutters, exterior and interior trim; West Coast Hemlock—clean, bright, non-resinous, free from shake and brash—a favorite for interior trim and flooring; Sika Spruce—clear, smooth, uniform in texture and non-warping—much used for drainboards, refrigerators, interior trim to be enameled, and kitchen fixtures; Western Red Cedar—soft and aromatic—one of the most durable of all woods for exterior uses.

We will be glad to send you copies of the architect's sketches and construction suggestions for the eleven other prize-winning homes, together with four recently published books describing the value and uses of the four outstanding West Coast woods. Just address West Coast Lumber Bureau, 562 Stuart Building, Seattle, Washington.
The Universal Appeal To Good Taste

Of all materials for the interior finish of buildings, marble is the recognized medium—universally—for the expression of that distinction inherent in treatments of better character. This condition is conceded.

Moreover, such usage is not confined to any particular type of building; rather, marble is equally adapted to commercial, civic and residential architecture alike—from that of mere modesty to ornate pretentiousness.

NATIONAL ASSOCIATION OF MARBLE DEALERS
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ON entering a room floored with Bruce oak flooring you are at once impressed with its lustrous surface beauty. But the qualities that make for permanence and lasting value are hidden, and for them you must trust the skill and experience of the manufacturer. The name “Bruce” impressed on the back of each flooring piece is your guarantee of “beneath-the-surface” quality. Enjoy for years the solid worth achieved by a floor that Nature has taken a century of slow growth to produce, and that economies in manufacture make available for the most modest home. A Bruce floor increases in charm with age, taking on the richness of time-seasoned oak. Its reasonable cost is fully absorbed in the permanent value added to your home. When you build, specify Bruce oak flooring; ask your local lumber dealer to figure the reasonable cost of laying oak over wood floors in your present home. No other single improvement will do more to modernize your home, and increase its value for rental or sale.

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"Just Inside Your Threshold" suggests many ways to individualize your floors. 24 pages of interesting flooring facts, fully illustrated.

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MEMPHIS – TENNESSEE
Largest Manufacturers of Oak Flooring in the World
“TIME FOR A BATH”

...But has she?

Tired and dusty from a long, hot train trip, with its smoke and cinders, she had looked forward to a wonderfully refreshing bath at the end of it all.

“Just time for a bath before dinner,” they had told her.

But the water is still running rusty-red and this is the third tubful she has drawn.

Rusty water, low water pressure, leaking pipes,—these are the results of rusted water pipes.

If you have iron or steel pipes in your house, it is only a question of time before rusty water appears. When it does, replace with Alpha* Brass Pipe. Alpha Brass Pipe can never rust. It gives a full flow of clean water forever and puts an end to plumbing troubles. And, of course, if you are going to build, install Alpha Brass Pipe with the building.

Not so expensive, either. On a $20,000 house is costs only about $175 more than the cheapest rustable pipe.

*All brass pipes are not the same. Alpha Brass Pipe is better than ordinary brass pipe because it contains more copper and lead. Although it is made from a special kind of brass produced by a special process, it is sold at competitive prices and is the only trade-marked pipe of its kind. Plumbers prefer it because it cuts cleaner and sharper threads, making leak-proof joints. It positively cannot rust and the Alpha trade-mark, stamped every 12 inches, guarantees it for soundness and satisfaction.

If you are planning to build, or to replace worn-out plumbing, write for a copy of our booklet, “Alpha—The Story of a Water Guide.” Address: The Chase Companies, Incorporated, Waterbury, Conn.
"Decorate my kitchen?" Why not?

You work in it, dine in it, live in it. So make it gay, happy, livable. You can do it... and without pinching.

Out of any kind of kitchen can come a cheerful, chipper room like this one. The recipe is simple, and doesn't call for the slightest bit of extravagance.

A little planning to make the most of your present furnishings. A few deft touches of color. An inexpensive floor of modern design. And presto!

Take the kitchen above, for example. It's filled with all the homely, practical things you'll find in any kitchen. Yet they've lost their wearisome, workaday look.


"But my kitchen has an old wood floor!" Exactly. That's just the place to begin dressing up your kitchen with happy, cheerful colors.

Cover the hard-to-clean boards with the same floor you see in the illustration if you like it—or with any of the other equally attractive designs now obtainable in Armstrong's Arabesq Linoleum.

Such a new Armstrong Floor can be laid in less than a day. It lasts for years and years. It's the easiest kind of floor to walk on—springy cork linoleum. And it cleans jiffy-quick.

Your budget? The cost is so little that even "just married" budgets can afford modern up-to-date floors of Armstrong's Arabesq Linoleum. See them at good department furniture, and linoleum stores near you. Armstrong's Arabesq Linoleum is new this season. It's the newest thing in low-priced floors of beauty.

"How-to-do-it" book

Some day the Facts on How to Reduce the Cost of Heating will be as familiar to every home owner as the fact that the sun rises in the east

Enough Fire Surface, properly rated, is a positive guarantee of heating economy and comfort. Here in a few words is the answer to the problem of reducing heating costs. Does it sound a bit technical? Then we illustrate it by a very homely comparison.

In the picture we have a funnel, rough which water is being poured. If being poured so fast, that the funnel is running over.

In the same way, you can pour heat to a boiler faster than the boiler can absorb it. Then the boiler runs over, and valuable heat escapes up the chimney.

Only a certain amount of water can go through the neck of the funnel in a given time. Just so, only so many heat units can be absorbed by the Fire Surface of a boiler in a given time.

The neck of the funnel corresponds to the Fire Surface of the boiler. If you liberate from your fuel more heat units per minute than you have Fire Surface to absorb—the excess heat goes merrily up the chimney, a waste of expensive fuel.

Three sure indications of exorbitant heating costs:

1. Thousands now have exorbitant heating costs, yet do not know it. Thousands more are practically certain that their heating now costs them too much, yet do not know how to prove it definitely.
2. All you need for definite proof is the answer “yes” to any or all of the following three questions.
3. “Is my present boiler slow to heat my house on cold mornings? Does it fail to heat the house comfortably in especially cold weather no matter how much fuel is burned? Does it require several refuelings during the day in average winter weather?”

These three conditions result from lack of enough Fire Surface.

Your boiler is being worked under normal weather conditions to its utmost capacity. Yet, like any machine, to be efficient, it ought normally to work at less than its utmost capacity.

What you need is more Fire Surface.

How to reduce your cost of heating

The cost of fuel is one of the big items in running your home. But there is no use in having it any larger than it needs to be. No use letting it go on year after year at an exorbitant rate. It is worth looking into rather carefully.

With this in mind we have prepared a book, called “Guaranteed Heating Satisfaction at Minimum Cost.” We will gladly send you a copy free of charge and without obligation to you.

Whether your present heating cost is too high, or whether you are building a new home and want to be sure it won’t be too high, send for this book today.

Setting Chrysler Performance
Still Farther Ahead

Nothing has so stirred the motoring public in years as the Chrysler "Red-Head" high-compression engine.

Through it the immense vitality and brilliance in speed, acceleration and hill climbing of Chrysler have been accentuated. Now, for the first time, the virtues and values of high-compression are available in fullest measure, to Chrysler owners, new and old alike. The "Red-Head" is standard on the roadsters of the "52," "62" and "72," and on the Sport Roadster of the Imperial "80." It is available at small extra cost for all other body models of these lines, and may be applied, as well, to earlier Chryslers now in the hands of owners.

Chrysler "52," "62," "72" and Imperial "80" — priced from $725 to $3395 f. o. b. Detroit, subject to current Federal excise tax.

CHRYSLER
"RED-HEAD"
High Compression Power
ENGINE
"52 — 62 — 72 — IMPERIAL 80"
SOME months ago our explosive man was induced to write an editorial called "The Coming and Going of Clocks." In this we observed that clocks seemed no longer to be given the place of prominence in a room, that they were no longer being considered part of its essential decoration. The reason we suggested for this "going" of clocks was that the modern clock lacked color; it lacked individuality in design.

This pebble, casually tossed into the still pond of clock manufacturing seems to have brought ripples lapping many shores. Solemn people blustered "Nonsense" or words to that effect. But others, more alive to modern requirements perhaps, took it as an encouragement to their endeavors. Scarcely had the waves blustered "Nonsense" or words to lapping many shores. Solemn people seeming to have brought ripples into the still pond of clock manufacturing seems.

We are determined to make our lives give the impression that we are enjoying them. Whereas clocks were once dear of face, were solemn reminders of Time's swift passing to an inevitable end, we find them without a qualm. Even the modernist concatenations in curtain fabrics, furniture coverings, rugs and wall papers are calmly being accepted. The exteriors of houses, offices buildings and even factories have taken on a joyous note. Colorful motors make our city streets changing tapestry as traffic threads its way in and out. The smallest accessory now sings its own gay song. Even so vitally important an object as a clock joins the chorus. Yes, we are enjoying color, and there are good reasons why we should.

Have we forgotten color? Look at our motors, where we took the gay wings of a bird and the tail of a peacock as palette. Are we afraid of color? Consider the flowers of the field and see how we have set them on fabrics and papers for our walls. Even our kitchen pots and pans glitter red and blue and green! We are determined to make our lives give the impression that we are enjoying them. Whereas clocks were once dear of face, were solemn reminders of Time's swift passing to an inevitable end, we find them now cheerful of countenance. Their ticking has become a gay song. To such utilitarian necessities we give a new function—to be beautiful, to add to the cheerfulness of our surroundings.

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The SAMPLER and the SYMBOL of SERVICE

Whitman's

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Every Sampler is doubly guaranteed—by our agent and by us. And one buying any box of Whitman in any way unsatisfactory will confer a great favor by reporting promptly.

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T
HE measure of a fine architect is not cut-and-dried affair like the metric system or its cousin Avoirdupois. No, it is an involved and variable business compounded of art knowledge, imagination, ingenuity, practical horse-sense and the ability to express personality in terms of brick, stone or wood. Not every prospective builder realizes this, nor does every architect possess all the five qualities. As a result we see many houses, new as well as old, that are just houses—perhaps well built and true to architectural precedent, but lacking in those finer matters which would have caused them to stand out as individualities.

A house, after all, should be a human reflection. Sheltering personalities, it ought to speak for itself. As are the sympathy, the understanding, the character put into its walls, so is its impression itself. As are the sympathy, the understanding, the- powers of observation that we should have lived so near these tiny homes and never sensed the life that came and went about them. Fringeing the garden, swaying above the lawn, cupping the very posts of the Grape arbor, some of them were literally within arm's reach for months—yet we knew of comparatively few of them.

C
ONTROVERSY is raging around the hot-dog. The lowly tid-bit is said to have invaded England and is threatening the lordly status of the roast beef that made the British Empire what it is today. A better character will, perhaps, write of its rise and fall among the factors of social evolution in our age. Let it be so. Our plaint has not been against the hot-dog per se (although not been against the hot-dog evolution in our age. Let it be so. A later chronicler will, perhaps, write of its rise and fall among the factors of social evolution in our age. Let it be so. Our plaint has not been against the hot-dog per se (although not been against the hot-dog evolution in our age. Let it be so. A later chronicler will, perhaps, write of its rise and fall among the factors of social evolution in our age. Let it be so. A later chronicler will, perhaps, write of its rise and fall among the factors of social evolution in our age. Let it be so. 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IN A MOROCCAN COURTYARD

When a Moroccan house is built around a tiled court- yard it is called a Dar; built with a garden it is known as a Riad. In both cases the ground plan is much the same. From such houses we are drawing inspiration for new homes in Florida, the Southwest and along the Lower Pacific Coast line.
WHEN a Moroccan Arab determines to build a new home, he calls his sons about him and reveals to them his intention. Long colloquies ensue, in the course of which each son puts forward his opinion, not of the way in which the house should be built, for there is but one way, but of the space to be allocated to the various members and the many functions of the household.

The father may say that there ought to be six rooms.

"Six rooms only!" the eldest son will exclaim, for he is a lightning calculator.

"And what is to become of me, then, and my two younger brothers? Are we to be huddled together like sheep in a pen?"

Eventually, an arrangement is reached. Haji Tahar, the father, will have a room with a storey built above it. Lalla Zineb's room will be fronted by a loggia. The others, too, will be properly sheltered. The hammam, the bath, will fill one corner; the kitchen, another; the street entrance will be contrived in a third; the fourth corner will be utilized also to good purpose.

And so they will have proceeded around the square or rectangular courtyard, whose well, usually known by the more poetic name of fountain, is the hub and center of the establishment.

When this discussion has been settled, amicably or otherwise, the master builder is called in. He takes off his sandals, kisses the hand of Haji Tahar, and squats down before him, whereupon the details are elaborated. The master speaks. The mason nods from time to time and says "Neam,
Believe in two sections of the Riad lies the patio, or outid-dar, a sun-washed spot, tiled and often roofed with small pane: of glass supported by decorative wooden treillage. The fountain is always found here.

What might be called the drawing room of the Riad usually has a wide, double doorway opening on the patio. Opposite this is a deep alcove called a below, which makes the room appear deeper.

Sidi,—yes, my lord,—reflects, criticizes, and then traces invisible lines with his finger nail on the carpet or the tiles, by way of illustrating his remarks. He is at once the architect and the contractor.

If the house has a tiled courtyard, it is called a Dar; built with a garden, it is known as a Riad. In any case, the ground plan is much the same: a blank rectangular wall outside, betraying no sign of life or opulence to the passer-by; and within this wall, paralleling it all the way round at a distance invariably of about ten feet, a second, inner wall, cut through with doorways and lined in part or throughout with loggias. At the top, these two walls are bridged by a flat roof, useful on hot nights. The narrow space between the walls constitutes the living apartments.

To a European or an American, these apartments are no more than sombre narrow corridors, despite the doorways open on the inner court. The French colonial official who finds himself forced to inhabit such a house moves into it, usually, with a heavy sense of oppression and confinement.
He has come from a country where sunlight is the greatest of boons, where doors and windows are thrown open to welcome it gratefully, where men spend a good share of their waking hours on the terrasses of cafés, and children in the Tuileries or the Luxembourg. A sidelong swipe from the Moroccan sun, a slight stroke, serves to cure him of this unreasonable prejudice.

We have, then, in the Moroccan house, a series of long, shallow rooms, all opening on a court or patio, as shown in two of the sketches accompanying this text. Once the builder has done with our northern houses, they require little time or trouble to become habitable: paint, wallpaper, window glass, moldings, doors, and we are ready to move in. At this stage, the Moroccan has just begun to build. He has now to think about chiselled plaster, tiled mosaics, balconies and porticoes of carved wood, murals, and decorated ceilings. The permanent decoration of his home, before a rug has been laid or a couch placed, costs him as much thought and time as the mobiliary decoration and furnishing of our homes.

An amazing amount of richly colored mosaic tile is used to pave the floor and walls of the patios in the Moroccan house. The tile is made locally, but all the marble employed is brought here from Italy.

This side view of a Riad at La Bahia shows the double living-room doors with the highly decorative wooden grill filling in the arch. The typical woodwork used in Morocco is fantastically decorative.
In some patios the walls are built above the level of the flower beds, so that the tops of the flowers reach only to the pavement, giving one the effect of walking between lightly colorful strips of carpet.

Where the Riad is large and the patio extensive it is customary to build a kiosk at the crossing of the paths above the pool or fountain. This usually has a ceiling which is decorated in rich colors.

demands of us. First, every place where the foot will fall, indoors and out, must be covered with tiles of terra cotta or black and white marble. Next, the walls are seen to. As they are of lime and thus easily soiled, as well as liable to come off on one’s clothes, they are covered with mosaic up to about six feet from the ground. Thereafter, the ceilings command the owner’s attention. We who are habituated to a standing or sitting posture, who look either down or ahead of ourselves, find it natural to ignore what is overhead. But the Arab spends a good deal of time on his couch, with his eyes raised to his lofty ceiling. What he sees up there is not merely important to him; it is the center, the focal point, of his decorative effect. Its beams are of aromatic cedar. The flowered, multicolored, illuminated ceiling must always be an object of pride and delight to the Arab eye.

There are two types of courtyard decoration. In the first, wood is—or rather was, for it has now grown scarce—employed for the construction of heavy lintels
and pillars, covered with carving and completed by friezes, balustrades, and projecting over-pieces. The patio walls and loggias are further ornamented by chiselled plaster, murals, and mosaics. The second type, which is now universal in Moroccan building, is confined to the use of plaster and mosaic in profusion, painted doorways, and grilled windows. In many instances, the east-ed-dar, or patio, is not left open to the sky but is covered with glass in small panes. In a house of any pretension whatever, the fountain will be found rising about a central patch of cunningly and intricately designed mosaic, always in a geometric pattern, for the mullahs of the Mahometan church are sternly averse to the representation of the human figure as a decorative symbol. Other fountains are frequently enshrined in a wall of the patio.

The marble basins, by the way, are imported from Italy, as is all marble used in North African construction.

It is, of course, the Riad, or house with a garden, rather than the Dar, that offers

(Continued on page 150)
HOW TO BE PEACEFULLY LUXURIOUS

The Introduction of Modern Domestic Equipment Has Brought

A New Problem of Home Adjustment

It is a commonplace among scientists that the animals which survive are those that can best adapt themselves to the various changes which take place upon the earth's surface. And to become a little more restrained about it—to bring this finding within the bounds of human experience—living conditions for people have changed in the last hundred years, in the last fifty, in the last ten. Those of us who get along most smoothly, do so because we conform to these changes. This has been rightly called the mechanistic age. We can't alter this fact by attempting to live as though it were not. We must adjust ourselves.

Save in the rarest instances, gone are the tremendous establishments, with their great corps of servants. Gone is the concept of a house as a sort of factory in which countless factory hands perform—by hand—every labor. The old-fashioned mistress of a household—no matter how happy her financial circumstances—was little more than a superintendent of labor. In fact, the larger her establishment the more this was true.

The causes of this condition were many, and the causes of the change in this condition many, and both have better place in a treatise on economics than they have on this page. But the truth remains that much labor has been taken out of the household and is now performed by specialists and by machines. And within the household, tasks are done in a degree of ease and comfort unknown even in the latter half of the past century.

It is within our own memory that electricity was rare, that houses heated by steam were rarer, and that cooking with gas was a process regarded by the average servant with suspicion. A chambermaid was not at all surprised if part of her duties lay in carrying pails of water to each bedroom for the matutinal tub. Today this seems positively medieval, and it is greatly to the credit of our adaptability that it seems so. We have progressed.

But let us not be too smug in our happy satisfaction because we have tiled bathrooms and hot and cold water and central heating, and have solved the problem of cooking fuel, and can now light a room merely by pressing a button.

These are the A B C's of civilization. The modern housekeeper should demand something more. Her servants are getting to demand, be it whispered, along with higher wages, more convenient living quarters and shorter hours. I should hate to think what would happen to the 20th Century household, if a chambermaid were requested to carry pails of water to every bedroom, a cook asked to take care of a coal stove and a parlormaid expected to clean and fill kerosene lamps. That household would become servantless in the course of a very few hours—and remain servantless, I prophesy, until the plumber and the gas man and the electrician all had been summoned!

And as for the smaller place, the apartment or cottage where perhaps one maid is kept—the imagination balks at the endless round of back-breaking tasks which would obscure the immediate horizon. Oh, yes, there are certain comforts and improvements of which we do take advantage. But there are others of which many of us still seem curiously unaware, and we can't afford to be unaware of them—we must adjust ourselves.

So much is expected of the modern woman. So much in dress, in culture, in social life, in charm. She must go at a pace undreamt in the simpler past, when her activities were of necessity confined to her duties as a superintendent of labor—a housewife. Now she is that only incidentally. A housewife only incidentally. It's a pretty theory anyway. And true enough in a theoretical sense.

But I wonder how true it is in practice? How close it comes to actuality? Is it possible that there are intelligent women who spend three-quarters of their valuable time struggling with an inadequately equipped house—placating discontented employees—doing odd bits of housework that some servant has left undone? Which leaves only the one remaining quarter for compassing all the other very vital issues of life. I fear there are many such intelligent women. And, in Heaven's name, why?

If we live in a mechanistic age, let us live in the van of it, not the rear. Let us make use of the machinery which has been devised for our convenience. Let us be a little curious concerning all this modern mechanism.

It isn't that I advocate spending our days in a study of such matters. I propose the very reverse of this. I suggest that domestic science—and all it entails—take the burden from our shoulders. I contend that really modern plumbing, the new uses of electricity, kitchens properly planned and furnished, all be drafted to our service. Just in order that we may be able to forget about that side of life to a far greater extent than most of us now can. Just for the very reason that we may thus have more time, thought and energy for the many things which—as modern women—we should be concerned about. Time for our husbands, for our children, for our friends. Time to dream a little, time to learn more about this extraordinary world. Time to stay young in.

There is a well-authenticated anecdote about a Scandinavian servant who seemed peculiarly unkind. When asked what she did know how to do, she replied—"Well—Ay can milk reindeer." Many of us are still milking reindeer when it comes to modernizing the intimate and practical portions of our living.

The day is past when labor-saving devices were in the experimental stage. These matters have been tested for us, from the best height for a kitchen sink to the type of refrigeration most suited to our purpose. In every department of domestic arrangement there are experts all primed to do our bidding. Why should we be so unfair to ourselves as to turn our backs upon what they have to offer? Is it because of a queer native skepticism as to the worth of their discoveries, or is it that we hesitate to spend money on such dull kin as labor—money which otherwise might go for the gay friend, pleasure? But there's very little use in pleasure, if you haven't the time to indulge in it. And what price luxury if you're unable to be peacefully luxurious?

E. B. Dewing
Though planned for modern American use and built of native materials, this house is strongly imbued with Italian Renaissance feeling. This view shows an interesting arrangement of stairways and walks leading to the garden. The house is at Chestnut Hill, Philadelphia, and was designed by Robert R. McGoodwin.
The east front and forecourt, showing how the native Chestnut Hill ledge rock is laid up in a simple way. On both sides, the wrought iron of the balconies and balustrades is of the simplest possible design.

A formal design characterizes the layout of the rooms, the service being in one wing, the garage in the other and the owner's part of the house occupying the middle section, with a formal garden behind.
The piling up of battered walls and retaining terraces increases the Italian resemblance, but the Italian character is thoroughly assimilated. It is an American house grafted on Italian stock.
A CAST IRON PORTICO

Against the background of a white-washed brick wall, the architect of this house has set a cast iron portico which enriches the austere lines of the entrance itself. It is the home of Geoffrey Mayo at Pasadena, California, of which Roland E. Coate was architect.
A SMALL HOUSE FOR A SMALL BUDGET

This simple little cottage at Tacoma, Washington, has an air of home-like charm and hospitality. Its walls are of white-washed brick and the roof is of hand-split cedar shingles allowed to weather. Partitions inside are of hollow tile, and the floors of wide planking laid like a ship's deck.

On the first floor is a living room with a dining alcove close to the kitchen, and two bedrooms and a bath. A house-depth hallway gives access to all the rooms. Upstairs there is room for a bath and two more bedrooms. When erected in 1922 this house cost less than $6,000. The architect was J. R. McGuire.
The owner who wishes privacy on a small place might consider this adaptation of the walled garden and bungalow. Two sides are occupied by the dwelling, opening directly upon an enclosed court and garden area whose charm is limited only by the owner's ingenuity.

Practically the entire lot area is covered by the walls, merely enough space being left outside to accommodate the shrub and vine plantings which are needed to relieve the flatness of the stucco. The service entrance at one corner is separate and leads directly to the kitchen.
A SMALL HOUSE TO FILL A LOT

THE completely self-contained home is steadily becoming more of a necessity in these days of extending real estate developments and encroaching neighbors. Where but a few years ago was open countryside, today there are too frequently busy motor routes and other sights and sounds which place a premium upon the maintenance of seclusion.

As a suggested solution of the problems which these conditions impose, the little dwelling sketched on these pages offers much that is of value. It is entirely capable of filling a fifty-foot lot and can be adapted to other areas of varying dimensions.

One Way to Assure Privacy
For Those Who Dwell in a Closely Settled Community

Designed by ROBERT McQUINN

The courtyard area is privacy personified. By careful selection of plant material it is given a distinct garden feeling that is enhanced by a little semi-circular wall pool. The window boxes harmonize well with the solid shutters.

The arrangement of the layout provides livability and good appearance as well as privacy. The stucco surface of the house, garage and connecting walls furnishes an excellent background for simple flower, shrub and vine planting, so that there need be no lack of living color. Within the enclosure, too, espalier fruit trees could be grown, after the European manner. There is space here for a narrow border of flowers, protected alike from damaging winds and the depredations of soulless passers-by. As to the room plan, emphasis has been laid upon simplicity and convenience, both of which have been admirably served.

Simplicity is the keynote of the combined living and dining room. All the woodwork is stained and shows its natural grain. An old map hangs across the broad chimney breast above a mantel that is fittingly conservative in treatment.
The Waterlily and vine pattern on cast iron dates from the early 19th Century. This example, on a servants' verandah of a house at Chestnut Hill, Pa., was taken from an old residence. Edmund H. Gilchrist, architect

Chinese influence is often found in the cast iron-work of this era. This detail of an old example derived its design from the Oriental inspiration. It is used on a restored house, "Kenwood," atBethayres, Pennsylvania

The New Phase of An Old Art
H. D. Eberlein

Cast ironwork of the kind here illustrated is really of pre-Victorian origin and, although its popularity continued well on toward the middle of the 19th Century, its beginnings date from the Regency or Graeco-Roman episode of domestic architecture. It was a customary factor of external decoration for houses designed in the manner that was so gracefully interpreted by Henry Holland, Nash, Cockerell and their contemporaries in England, and by Latrobe, Robert Mills, Strickland and Richardson in America.

There were three causes that contributed to the vogue of cast iron for
exterior architectural ornament. When the Graeco-Roman or Regency style of building reached the peak of its development in England in the early years of the 19th Century, there was a general need for rigid economy. Thanks to the Napoleonic wars and their effect upon trade conditions, private purses as well as the Royal Exchequer felt the financial pinch and for most people it was out of the question to spend much money for building. Wrought iron decorations were expensive, and cast iron met the requirements of the blithesome verandas and balcony balustrades that had come into favor as one of the features of the newer expression in the domestic architecture found on both sides of the Atlantic.

Just as coming events usually cast their shadows before, so the trend toward cast iron embellishments had made its influence felt in both England and America considerably prior to the end of the 18th Century. Time and again we find instances where cast iron and wrought iron were used together in the same gates, railings, balustrades or door garnishings. Likewise, there were occasionally verandas with supports made altogether of ornamental cast iron. But the full development and popularity of the fashion were reserved for the 19th Century, especially for the twenty years between 1810 and 1830.

A second cause that aided the impulse was the liking of the age for ready-made things produced by mechanical means. The passion for the ready-made extended to the various adjuncts of decoration as well as to many objects which were purely utilitarian in character.

The third cause was the fact that cast iron offered a cheap and convenient medium for the embodiment of both Oriental and Gothic "concepts," besides the fanciful designs based upon naturalistic motifs. Chinese inspiration was always cropping up at one point or another in the realm of decoration and so, too, were the varied efforts to achieve a domesticated Gothic flavor. The early 19th Century was no stranger to the allurements of Cathay translated into Western form of expression; neither was it indifferent to the lingering glamour of the ingenious but scarcely legitimate transcriptions of medievalism that had emanated from Strawberry Hill when Horace Walpole was the arbiter of public taste in the reign of the Third George. The adaptations of Chinese and Gothic motifs as they finally (Continued on page 156)
The home of Philip L. DiLiglt, at Woodmere, L. I., is an adaptation of French provincial architecture, the latest influence in house design. Walls are of white-washed brick. Shutters, dormer frames, doors and trellis are painted green. The attic houses two bedrooms and baths.

Though a small house, its rooms are commodious—a large living room, den, kitchen and dining room downstairs and four bedrooms and two baths above. The French steep-pitched roof gives ample headroom. Porches guarded by parapets are made by the flat roofs over loggia and garage.
A SMALL HOUSE SHOWING THE FRENCH INFLUENCE

The low south wing is a loggia, the corresponding north wing, the garage. These wings, with their lattice-filled windows, give interest and dignity to the composition and insure privacy, protect from the glare of the sun and still admit ventilation. Alfred E. Poore, architect

In the front door the moldings have profiles characteristic of 17th Century French work. The brickwork of the walls is quite unusual, the bricks being set on edge, thus exposing a larger surface than when laid flat, as is the case with the projecting trim around the doorway.
THINK BEFORE YOU BUILD

T H E principle of the old adage about locking the door after the horse has been stolen seems often to guide the builders of new houses. Through inexperience, perhaps, these folks too frequently find that after the work has been done and the bills paid there are certain fundamental conditions which should never have arisen. Only pre-vision could have prevented them—hence this article which might appropriately have been called “Locking the Door before-hand.”

For the most part, one usually has the land before plans are made for building. Yet we have known idealists who have made plans for houses long before the land was purchased or in some cases inherited. This has been successful sometimes and calamitous at other times.

AS TO THE LAND

The question of land is a matter of economics (costs and taxes), sociology (neighbors and habits), taste and topography mixed with matters such as accessibility to water, light, fuel, climate, roads, view, business centers, schools and even to churches. Of course, for sustenance the first four or five are essential in the extreme; the next group is important only under varying conditions. But people have bought land—and have built their houses—only to realize that water was almost impossible to procure, or that central lighting was well-nigh impossible save at too large an expenditure of effort as well as money. They bought the land to an accompaniment of the 1001st Rhapsody of the Real Estate agent only to be unhappy in the new home which should have been a joy. There have been folk, too, who craved gardens or orchards and instead of having a soil test before settling, have done nothing. Dire disappointment later expense has been suffered, because it has not been simple enough to grow what was most deeply desired. State and Federal experimental stations are always ready to make soil tests and advise with you as to produce and garden possibilities in your vicinity. There are bulletins, too, which you can procure from these agencies, generally at no cost.

With the land bought in a favorable place, with the water having been tested by the State or private laboratory, with the assurance that the sort of illuminating media you require is available and that roads, fuel and food routes are open all year, it is time to think of house plans, which must be accommodated to the land plot according to the compass itself, meteorological habits (wind exposures, prevailing winds, storm directions and sunlight), and present or possible neighbors. Too many times the house is planned with the prevailing idea that it, like Kipling’s cat, stands or walks by itself. Such a belief is indeed untrue—a house is a companion or ought to be, with the elements and with all the fine or less fine emanations from the surrounding terrain. It takes but little companionship with houses to feel this. Yet people build houses as if they were empty shells to be filled with seaside sand.

It would be banal to say that in every case the purse is a high element to be regarded. It is. But this consideration is usually never forgotten, so let us leave it to the home owner and go on with things he may and does forget.

To take up the thread again: We know a house intimately which is set among complicating though lovelsome trees, but it is so fixed on the plot that the porch outside the drawing room remains, with the trees, the most confounding darkness, admitting neither eastern nor western sun, while the other side of the house where there is sun is the back where no terrace or porch has been built. Here there is no chance for a sun bath unless one would like to sit on the refrigerator in the kitchen vestibule. This is what we mean by considering plans for the house with regard to the terrain and meteorological consequences, which admit to comfort or to confusion. In fact, there has been too much homage paid to the facial appearance of houses, rather than to comfort. The English are aware of this problem and build the front where it is comfortable on all counts.

THE HOUSE PLAN

“We have to move, the family has grown so large.” In many cases this statement is unanswerable, for often at first building the purse has not permitted extensive size. Yet the way out, here, is to plan so that an extra addition can be built without turning beauty into horror. Such a consideration is worthy of thought in the pre-sentiment period of building. There is nothing more extravagant than the infinitesimal amount of thought that is put on plans before building in comparison to the outlay of time put into plans after the house is built. Expanse is great when, after the house is built, it has to be ripped raw for a lift, extra wiring, vacuum cleaning plants, adequate heating, new system of heating, insulation, drainage system, water system, extra bathrooms, adequate closet room, laundry facilities, or more enduring floors or partitions. Many of these things can be considered in the hatching plan as long as they are inevitably thought of after its birth. “Why didn’t some one advise us?”

Why? Because you probably asked no one. Because, too, in many cases the architect who wants the job is afraid of seeming to run into high initial cost and, more often than not, cannot with all the persuasion in the world convince a client of what his experience has taught him. His client usually thinks he knows best. “Doesn’t this house look well to me?” is the history of his spoken or unspoken opinion. Sometimes, too, when the architect would save expense by pre-paredness, a client feels as if he were being run unduly into fripperies. One of the most patent results is houses inadequately wired with the consequent lack of calm brought about by excessive discomfort in reading, heating and use of the radio (a considerable item today), electric cookery unprovided with a proper circuit, and so on.

PLACING THE FIXTURES

The question of adequate and not over-electrification of a home should be gone into during plan building in order to know from the beginning the proper position of convenience outlets, fixtures, fuse boxes, meters and appliances. The planning of kitchens is another thing that should be well thought out from the start of the plan if culinary comfort is to be had. It is no easy matter to place a refrigerator in a plan in which it has been forgotten. A refrigerator miles away from the center of activity makes a difficult kitchen and results in fatigue, involved servant relations and extravagance. The question of adequate windows, light, convenient delivery of food stuffs and service of foods should be understood in the plans and be decided only after consultation with some one who knows kitchen usage, if one is to have kitchen comfort and actually save costs in purse and of the spirit later on. A kitchen need not be large, but it must be light and it must have complete convenience. Too often it is the last thing planned and makes trouble ever after.

The placing of fireplaces is another fine point; this is tied up with the position of the (Continued on page 18)
The outstanding feature of the Spanish entrance hall in the residence of F. S. Salmon, Redbank, N. J., is the tall window hung in old crimson brocatelle. The plaster walls are a warm sand tone and the ceiling beams are walnut with polychrome decorations. Barton, Price & Wilson were the decorators.
On the opposite page is a view of a living room in the residence of Mrs. Robert A. Scott, in New York City. Here the walls are yellowish pink and the furniture is of French, English and Italian 18th Century pieces. Tate & Hall were the decorators.

The Jacobean library shown opposite has a background of oak paneling. In keeping with this period are the crewel embroidered curtains and the Farsam rug. In the residence of F. S. Salmon, Redbank, N. J. Barton, Price & Willson, decorators.

A charming color scheme distinguishes the living room shown opposite, another view of which is shown opposite. The curtains are pink and yellow striped moiré; copper colored damask covers the armchair and the barrel chair is in chintz with a salmon ground.

Directoire paper in yellow and sepia makes a gay background in this small hall. The rubberized flooring is brown with a conventional design in screen and yellow. This room also is in the home of Mrs. Scott. Tate & Hall, decorators.
Melody’s Adornments

The Collecting of Decorative Music-Titles Is a Good Field for the Discerning Student of Curios and Beauty

Gardner Teall

The printed music of the 16th, 17th and 18th Centuries is of great interest, and has an attraction for collectors, even if they are not themselves musicians. Its quaint title-pages, its notation of ancient design and the words of its songs all make a strong appeal to the bookish person who is interested in the things of yesterday. Then there is the music of the first three-quarters of the 19th Century—how this decade has already been turning those years into a collectors’ century!—whose interest is not, as in the case of the earlier music, typographical, but pictorial. The pictorial music-title appeared in the earlier centuries, it is true, but the 19th found it in its full pictorial glory, made possible by the development of lithography.

Often there turn up in an unexpected corner of some likely or unlikely old bookshop examples of title-pages from old music, delectable morsels in the sight of the collector of unconsidered trifles, who finds them not to be such mere trifles after all, but really having particular interest as connected with the history of printed music. Several collectors in years past have made important collections of these old music-titles, and even if one does not set about to collect them, occasional examples framed and properly labeled will, when hung upon a wall, lend much interest to a music room or to the library of a music-lover. What, for instance, could more delight a lover of music and of old books, than the stray title—I remember once finding one—of the “Liber quindecim messarum electarum” of J. Antiquus printed at Rome in 1516, which pictures Pope Leo X. receiving a copy of the book from the composer? What a choice treasure for his portfolio or to adorn his library wall. The same might be said of the music-title of the “Missae...
Jenny Lind was a favorite subject for the adornment of music-titles in the last century. This example was lithographed by Sar-ow in 1850 and published by William Hall & Son.

The Broadway Waltzes by George Warren shows a view of the old Broadway Hotel as it existed in 1849. It was lithographed by William Endicott & Son of New York City.

On this music-title Pope Leo X is represented receiving a copy of the music from the composer. It was printed in Rome in the year 1516. From the author's collection.

The Broadway Waltzes shows a view of the old Broadway Hotel as it existed in 1849. It was lithographed by William Endicott & Son of New York City.

Political and patriotic songs were adorned with pictures of national heroes. "The National Whig Song" shows William H. Harrison, a portrait lithographed by B. W. Thayer of Boston.

By Orlando di Lasso, printed by Adrian Le Roy and Robert Ballard at Paris during the 16th Century, or of the pictorial music-title of the "Canticum B. Mariae Virginis" by J. Animuccia, of 1568. Another interesting 16th Century music-title is that of the lute pieces published at Louvain by Pierre de Phaleys (Phalèse) in the same year: "Des Chansons Reduizt du Tablature de Lut a Deux, Trois, et Quatre Parties." (I wonder if Sir Samuel Morley had this in his hopper?) At a later day, the 18th Century, we find such pictorial music-titles as that designed by G. B. Cipriani and engraved by Francesco Bartolozzi for C. F. Abel's "Six Quartetto," printed in London by R. Bremner.

Just here I would relieve the anxiety of the gentle reader who might be led to think that I advocate any such culpable vandalism as removing for decorative or portfolio purposes the pictorial titles of old music, by declaring that such a practice is to be decried, although much of the 19th Century music having pictorial covers might not be missed. But I have found, when browsing at home and abroad in old bookshops and in old printshops, and occasionally in the literary material being sold at book and at print auctions, stray pictorial music-titles of particular interest, which, in some manner, long ago had become separated from the music they adorned, and to some of these I have given shelter, putting them to such uses as I have already (Continued on page 136)
Collectors interested in the domestic industries of earlier times might well enthuse over this 17th Century spinning wheel. Its restorations are modern, however; only a small part of the original remains.

MAKING AND LAUNCHING FRAUDS

Some Phases of the Industry That Keeps the World Supplied With Interesting and Expensive Antiques

EDMOND HARAUOCourt

In those good old times when connoisseurs of antique furniture and ancient trinkets were comparatively few in number, the industry of "fakers" was generally limited to simple repairs. Accidents were carefully mended, amputations completed, decrepitude in general neatly restored. Yet at the base of all this there usually remained something authentic.

But the day that fashion entered the field, when the bon ton made it necessary that everyone possess at least one set of antique drawing room furniture, the supply soon no longer sufficed the demand, and the dealer unable to satisfy his customers began to turn his thoughts towards fabrication.

Things grew even worse when America came onto the market. For the customs law exonerating from all duty goods over one hundred years old, together with the low rate of exchange since the war, raised prices beyond belief. The manufacture of fakes became a veritable industry. Certain cities had their specialties—their studios, their factories—even their schools of "fakes." Italy exported her Roman stones and mantels; Germany her pewter; Spain her Champlevé enamels and historic lead objects; Paris her 18th Century furniture; Egypt her scarabs and her mummies; Sicily her clay lamps and her figurines, etc., etc. Naturally each country chose the trade for which it had been celebrated in times gone by, thus rendering detection difficult.

For example, when a Sicilian ceramist makes a cast of an antique funeral lamp or a Tanagra dancer, and does it with the same clay, coming from the identical spot as that employed by the Greek potters two thousand years ago, no chemical difference exists between the antique and the more recently made object. The fraud is only revealed by the quality of the patine, the weakness of the models and most of all by the breaks found thereon.

The same thing is true of the glazed pottery or faience; the modern turners have no difficulty in finding all the clay they need in the soil where the ware originated; but the quality of their enamel is not always uniform.

Old fragments introduced into new work often give the whole object an authentic air. This front of a 16th Century chest served to build up a real 16th Century piece.
identical, and still more often they commit the error of not utilizing in their decoration the same metallic oxides that were employed by their predecessors. The result is an almost imperceptible difference in the colors, which permits detection of the fake.

Ivories of the Middle Ages, and chief amongst them Virgins of the 14th Century, become more and more numerous every day; they spring up as if by magic, seem to be found almost everywhere and all obtain purchasers even though they are easily recognizable as frauds on account of their absolute lack of style and the crudeness of their imitation. Most of them have been baked in hot ovens so as to obtain plausible cracks in the ivory: then a patine of tobacco juice or resin has been applied, after which they are ready for sale. And, strange as it may seem, they are snapped up in no time at all.

Gold being unalterable and precious stones suffering no chemical decomposition through the effect of time, faults in style, technique and setting are the only possible means of detecting whether or not a certain jewel is old or new.

But the purchasers of today do not usually go so deeply into the matter. As long as their eyes are dazzled by the splendor of a brooch, or the brilliancy of a ring, ladies of our time would seem to ask for no other proof of antiquity than the yarns spun by the dealer, who is perfectly safe in stating that such and such a bauble was worn at the Court of Louis XV, or even by the DuBarry herself! What does he risk?

Queerly enough, as soon as a would-be acquirer becomes enamoured of a bibelot he is instantly ready to believe anything he is told concerning it, in order to give added interest to the object which in itself is already so tempting. Human imagination is always tickled by fabulous anecdotes and the complacency lent by the average customer to such fairy tales is almost inconceivable. Furthermore, many collectors are superstitious. Like hunters they believe in their “scent”: like gamblers they have faith in their “luck”. How many times have I heard intelligent men speak thus: “If, Why I trust my intuition; I can ’smell’ a good piece a mile distant, I never make a mistake!” Or again; “I—I’m lucky! My star has never deserted me. But, of course, one must know how to grasp the occasion readily when it turns up.”

This double conviction of the purchasers is a God-send to the manufacturers of false antiques. They exploit it with profit and cunningly prepare the trap into which their dupe hardly ever fails to fall.

The means most frequently employed is the mise en depot. Warned by the stories that, of course, reached their ears, there was a time when collectors became very wary of goods to be found in antique shops; the mere fact that an art object is put up for barter can create a suspicion either legitimate or illegitimate. But the bibelot that is not for sale, which one discovers in a private residence, or in the home of a collector who has “kept that piece for himself”, who would not part with it for love or money; the objet d’art treasured by an artist in his studio, and which is the apple of his eye; or again the piece unearthed in a peasant’s hut, that bauble which is “as old as the hills”, and which the owner refuses to consider of value when offered (Continued on page 140)
The silver shown on these two pages is in authentic period styles. In shape and ornamental detail, the sugar bowls above and on the opposite page are typical of six different eras in decoration. From Gorham.

The grace and simplicity of the 18th Century design shown in the center adapt it to dining rooms furnished with Georgian pieces as well as to interiors done in the early American and Federal manner. The scalloped edge is particularly effective. International Silver Company.

(Above) The sugar bowl at the extreme left shows characteristic Jacobean details. In the center is a more sophisticated shape typical of the Georgian era. The third bowl is an 18th Century French pattern.

The silver shown at the left below is suggested for a Spanish dining room because of the character of its decoration. The delicate chased design was inspired by carved motifs found on an old Spanish vargueno. Flat silver is available in this pattern. Black, Starr & Frost.
A dapte-d to either a Spanish or Italian room is the Renaissance bowl above. Tea and coffee services, candlesticks, bowls and comports are available in these various period patterns. Gorham

SEEN in the SILVER SHOPS

(Above) Classic simplicity of both shape and ornament is the outstanding feature of the sugar bowl in the center. At the right is an early American design devoid of decoration. Gorham

The silver at the right combines beauty of workmanship with a charmingly simple design adaptable to dining rooms furnished with early American maple or the more sophisticated mahogany pieces of the Federal era. The shapes are delightful and the ivory finials afford a pleasing contrast to the silver. From Ovington
In contrast to the period styles shown on the preceding pages, the silver on this and the opposite page is in modern designs. At the right is a candelabra of unusual form, ornamented with graceful grape finials. Georg Jensen

From France comes the smart after dinner coffee service shown in the photograph below. The simple decoration, consisting of deep ridges running vertically, is unusually effective, as are the placing and shape of the ivory handles. Black, Starr & Frost

Original in line and with a notable lack of chased ornament, the pieces below are a delightful illustration of the new trends in silver design. The decoration consisting of leaves and blossoms occurs only on the covers. Handles are carved ivory. Georg Jensen

House & Garden  

SILVER IN MODERN DESIGNS

At the left in the group shown in the center of the page is a fruit bowl, the cover of which may be used as a separate dish. It is ornamented with fruit and radiating ridges. The compotes have ivory standards. Gorham
Although modern in feeling, the design of the hand-made silver at the left shows a pleasing restraint in both line and ornament. The decoration is exquisitely simple, consisting of a raised fluted hand on the sides and cover. The handles are of ebony.

Handles deeply fluted and finished at the ends with scroll motifs topped by acorns are a daring and decorative departure from the conventional flat silver designs. The silver in both photographs on this page is shown by courtesy of Georg Jensen.
The dining room shown on these pages is in the residence of Mrs. Whitney Miller, at Roslyn, L. I. The color scheme, inspired by antique oak chairs covered in cream leather, is in varying shades of white.

The sideboard with its mirror top and plate glass shelves is the color of deep ivory and finished to resemble old lacquer. The legs and trimmings are done in silver leaf. Decorations by the Frankl Galleries.
White walls in eggshell finish, a composition rubber floor in two shades of cream, cream damask curtains trimmed with white monkey fur and a modernist mirror top table painted ivory spell distinction.

The modernist overmantel mirror, the novel lighting fixtures and the shell motifs and rope molding around the fireplace are in silver leaf. Delano & Aldrich, architects; Frankl Galleries, decorators.
The dignified late Colonial or Georgian style of house is most distinguished and authentic when built of brick. Here, in the home of John H. Eden at Great Neck, N. Y., it is combined with such features as a shallow bay window and classic garden door. Greville Rickard, architect.

BRICK FOR THE GEORGIAN STYLE
THE ETERNAL TRIANGLE OF ARCHITECTURE

Thoughtful Cooperation Between Architect, Owner and Builder Is Necessary

For the Erection of Good Houses

HARVEY W. CORBETT and H. L. VAN DORAN

If property owners don't stop interfering with the building of houses, something will have to be done about it, and quickly too. Perhaps a nice pogrom could be arranged, or a Massacre of St. Bartholomew, or a Salem witch-burning—something really drastic.

Just as soon as the architect is fairly started on his work, the prospective home-owner comes along and spoils everything. It is difficult to understand how the situation could have become so intolerable without any definite measures having been taken. Perhaps a Nineteenth Amendment might be arranged. But come to think of it, we had better wait until the Eighteenth Amendment gets a start.

Who is this fellow called the owner anyway? Where did he get the idea that he has any rights in the building of a house? Hasn't he engaged an architect? What more does he want? With all the necessary data in hand—number of children, number and make of cars, amount of wife's allowance, amount of money the owner can borrow—no architect wants the fellow around any more. He ought to go off to Palm Beach or Deauville where he belongs.

YOUTH'S FOND DREAMS

Thus the young architect, just back from the Beaux Arts, thinks in his own heart. Hasn't he spent five glorious years in the Latin Quarter learning all about moldings and cornices and hot rum punch and all the headaches and such important details of an architectural education? Then some more owner—some sordid banker or low insurance company president—has the temerity to suggest that he'd rather not have cupids on the chimney, if it's just the same to the architect. Fancy!

Another fellow our young architect could get along without is the builder. Such an unimaginative chap! Always bringing up some mean detail of plumbing to spoil an unimaginative chap! Always bringing headaches and such important details of Latin Quarter learning. All about moldings and the Beaux Arts, thinks in his own heart.

In fact, without the owner and the builder, architecture would be pure, unclouded beauty—for the least money, is simply intelligent cooperation. A successful home is the work of a great trilogy: Owner, Architect and Builder. Subtract any of the three and something—usually everything—goes wrong. As well expect the rear-end and the transmission of a car to run without the engine except downhill.

The vast improvement in domestic architecture in the United States is due in part to this better understanding. That, and the general advancement in taste. Whether the architects have educated the owners or the owners the architects would be difficult to determine. Doubtless a little of both. It doesn't make much difference which end of the cart the horse is on as long as the cart arrives.

BUILDING COSTS

But that does not mean there is not still room for improvement in their relationship. The fundamental matter of cost is one of the first considerations. It should be threshed out carefully at the outset to avoid trouble later. It may not be entirely ethical to ask a doctor what he is going to charge for the treatment of a patient, but it is not always the architects' business to get all the blame. Whether the architects have educated the owners or the owners the architects would be difficult to determine. Doubtless a little of both. It doesn't make much difference which end of the cart the horse is on as long as the cart arrives.

EXPENSIVE ECONOMY

It is the greatest mistake in the world for a prospective home builder to plan out a house and then ask an architect to put on the trimmings. Such a relationship is false from the start, and the architect rightly resents it. Let the owner play all he wants with plans in the beginning. Let him try to think of everything he ever wanted in a house—and then let the architect at it. He soon knows what the owner wants better than the owner himself.

Nor is it fair to the architect to ask him to do a few sketches and then turn the job over to a builder. Such a procedure is expensive economy in almost every case. A good architect will get his client the maximum for his money and earn every cent of his fee. That's his business. Furthermore, no honest architect wants his name connected with a job he cannot supervise. If it blows down in the first breeze he is sure to get all the blame.

The secret of building a satisfactory home, with the greatest permanency and beauty for the least money, is simply intelligent cooperation. A successful home is the work of a great trilogy: Owner, Architect and Builder. Subtract any of the three and something—usually everything—goes wrong. As well expect the rear-end and the transmission of a car to run without the engine except downhill.

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But that does not mean there is not still room for improvement in their relationship. The fundamental matter of cost is one of the first considerations. It should be threshed out carefully at the outset to avoid trouble later. It may not be entirely ethical to ask a doctor what he is going to charge for the treatment of a patient, but it is not always the architects' business to get all the blame. Whether the architects have educated the owners or the owners the architects would be difficult to determine. Doubtless a little of both. It doesn't make much difference which end of the cart the horse is on as long as the cart arrives.

EXPENSIVE ECONOMY

It is the greatest mistake in the world for a prospective home builder to plan out a house and then ask an architect to put on the trimmings. Such a relationship is false from the start, and the architect rightly resents it. Let the owner play all he wants with plans in the beginning. Let him try to think of everything he ever wanted in a house—and then let the architect at it. He soon knows what the owner wants better than the owner himself.

Nor is it fair to the architect to ask him to do a few sketches and then turn the job over to a builder. Such a procedure is expensive economy in almost every case. A good architect will get his client the maximum for his money and earn every cent of his fee. That's his business. Furthermore, no honest architect wants his name connected with a job he cannot supervise. If it blows down in the first breeze he is sure to get all the blame.

The secret of building a satisfactory home, with the greatest permanency and beauty for the least money, is simply intelligent cooperation. A successful home is the work of a great trilogy: Owner, Architect and Builder. Subtract any of the three and something—usually everything—goes wrong. As well expect the rear-end and the transmission of a car to run without the engine except downhill.

The vast improvement in domestic architecture in the United States is due in part to this better understanding. That, and the general advancement in taste. Whether the architects have educated the owners or the owners the architects would be difficult to determine. Doubtless a little of both. It doesn't make much difference which end of the cart the horse is on as long as the cart arrives.
IT seems to have become quite a custom for Americans to journey abroad, buy old houses there, and transport them home to be re-erected exactly as they originally stood. It appears never to have occurred to us, however, that there are possibly old houses in our own country worthy of similar treatment. The process of moving one of our own old family homes is decidedly worth while just as an interesting building experience, to say nothing of being a unique fest of modern architectural practice.

Among the most original and attractive contributions of Colonial times to American architecture is the Jersey Dutch Colonial. I say "Jersey Dutch," because these beautiful red sandstone farm mansions with their exquisitely sloping gambrel roofs are found practically nowhere except in the Hackensack Valley as a distinct and exclusive type of architecture, without parentage in Holland, England, or any other known traceable architectural origin. They are simply an indigenous development on and of the soil itself. John T. Boyd, Jr., an authority on this individual and distinctive type of architecture, says:

"Unfortunately much of the early work has disappeared, especially in the immediate neighborhood of New York, though a few fine examples of wooden architecture are left in Eastern Long Island. It is in a district beginning some 15 miles northwest of

An early type of Jersey Dutch farmstead, built prior to 1750, served as model for the garage of the mansion that was moved and re-erected.
lower New York, in Bergen County, New Jersey, and stretching north along the valley of the winding Hackensack River, from the town of Hackensack to the New York State line, that we find the most important groups of Dutch houses remaining, some two hundred of them, there are, many alas, much damaged and altered."

Unfortunately, since Mr. Boyd wrote his, greater havoc has been wrought among these old Colonial homesteads. Some have been torn down altogether before the march of progress. Others have been altered and reconstructed beyond recognition, and still others uninhabited are silently falling to rack and ruin, so that another quarter century may see this highly individual American style of architecture obliterated or utterly decimated. It is so distinctively beautiful that this would be a great historic as well as architectural loss to our country.

The State of New Jersey recently did a highly commendable act when it purchased (Continued on page 162)
The garden of E. Mortimer Barnes at Glen Head, L. I., owes its privacy to a wire-covered wall. It is laid out around a central panel of turf with a pool set in its center like a precious stone.

In the Spring Darwin Tulips and Mertensia fill the beds, followed by Heliotrope and perennials in blue, purple and yellow. The landscape architect was Annette Hoyt Flanders.

**IN THE TIME OF TULIPS**

**SPRING BLOOMS IN A WALLED BOXWOOD GARDEN**
Trees of upright habit have a decided value in the garden landscape. They relieve low monotonous lines of vegetation and enhance by contrast the beauty and characteristics of other and different types of growth. They add grace and lightness when sparsely associated with round-topped trees and they may be associated to advantage with buildings. Some, like the Lombardy Poplar, are well adapted for planting in narrow streets or by bridges, or walls where they tower to excellent advantage. There may be an air of austerity or even rigid sternness about them, but an upright branched tree stirs the emotions much in the same manner as does a fine church spire. Rightly placed and rightly used, they are among the most useful trees for use in garden art.

These upright branched forms of tree-life are known as fastigate trees and the best known example is the Lombardy Poplar so widely planted and so familiar as to need no further comment. But although it is the oldest authentically known deciduous-leaved tree of this class, the Lombardy Poplar is by no means unique. Even among the Poppars there are two others which have erect branches.

One of these is Populus alba var. pyramidalis, better known as P. Bolleana, a form of the White Poplar, native of Central Asia and introduced into Europe and this country some forty years ago. In habit it is as fastigate as the Lombardy Poplar, and it exhibits much variation in the shape of the leaves which are white on the underside. The second Poplar is known as P. thevestina, which in habit and foliage is similar to the Lombardy but its bark is nearly white. This tree grows in Serbia, in the Crimea, and in Algiers. In the Arnold Arboretum it has made rapid growth and has proved quite hardy; it ought to be a most useful tree throughout the Middle West.

In all there are quite a number of fastigate trees that are hardy in the colder parts of this country. They belong to widely separated families and their number is constantly being added to. Probably all known are seminal variations of spontaneous origin, and owe their preservation to man who has propagated them vegetatively by cuttings or graftings.

It is in countries where raising trees from seeds has long been practised that most of these fastigate trees have been detected. Among American species five only (Silver, Sugar and Red Maples, Tulip-tree and White Pine) have given rise to fastigate trees. Of these that of the Tulip-tree and of the Silver Maple originated in Europe and probably that of the Red Maple also. The other two owe their preservation to the Arnold Arboretum, and they rank among the best of their class. The fastigate Sugar Maple (Acer saccharum var. monumentale) is one of the narrowest of all trees and is strikingly distinct in appearance. The branches are comparatively few and quite erect, and the tree is well adapted for planting by the side of narrow roads. The parent tree was discovered in 1885 growing in an old cemetery in Newton, Massachusetts. The specimen in the Arboretum collection is 50' tall and is a graft from the original tree. The upright form of the Red Maple (A. rubrum var. columnare) was found growing in 1889 in the old Parsons' Nursery, Flushing, New York, but nothing is known of its history. It is rather broader in outline than the fastigate Sugar Maple and is most decidedly a valuable tree. The form of the Silver Maple (A. saccharinum var. pyramidalis) originated in Spacht's Nursery in Germany. As its name suggests it is pyramidal in outline but is not so striking in appearance as the two trees already described. Of the many species of Maple native of the Old World only the Norway Maple has sported into an upright form. It is known as Acer platopendium var. columnare but is really pyramidal in habit.

A very distinct tree is Liriodendron Tulipifera var. pyramidalis, the fastigate Tulip-tree, which has been growing in the Arnold Arboretum since 1888. It has the familiar, large leaves of the type but the branches are quite upright. Like the parent it is not attacked by pests of any sort and it deserves to be much more widely known.

One of the narrowest of trees is Ulmus glabra var. fastigate, the Exeter Elm, a form of the Scotch Elm which originated in a nursery in Exeter, Devonshire, nearly a century ago. Truth to tell it is a rather ugly tree of little merit save that it is curious. On the other hand the Cornish Elm (U. nitens)
Among the hardy Conifers the Upright White Pine, *Pinus strobus* fastigiata, promises to be of great importance for its conical crown. It was discovered in 1895.

(Below) Like its parent, the Upright Tulip Tree is free from pests. This and its shape recommend it for more extensive cultivation by nurserymen.

var. *stricta* is beautiful. This is the common Elm in Cornwall and parts of Devonshire, and at its best is a tree 80' tall and 15' in girth of trunk. The lower branches curve outward and upward while the upper ones are short and ascending, and the symmetry of the tree is graceful and pleasing. Very similar in habit is the Guernsey Elm (*U. nitens* var. *wheatleyi*) which appears in some nurserymen's catalogs under the impressive name of *Ulmus campestris* monumentalis.

Fairly well known is *Quercus pedunculata* var. *fastigiata*, the Cypress Oak, a variety of the English Oak and very variable in foliage. In western Europe it grows to a large tree but in this country, although it is quite hardy, it is short-lived. It grows rapidly here but rarely lives more than thirty or forty years. The same is true of the fastigate Birch (*Betula pendula* var. *fastigiata*), which has a narrow crown of erect branches.

It is strange that among such a large tribe as the Birches the common White Birch of Europe alone has sported distinct forms.

Among that summer-flowering group of trees, the Lindens, there is but one with upright branches. This is *Tilia platyphyllos* var. *pyramidalis*, a European tree whose branches taper from a broad base to a pointed apex. It is pyramidal rather than erect in habit. The European Hornbeam (*Carpinus Betulus*) has given rise to two forms of upright habit. One (var. *globosa*), in spite of its name, is a dwarf, very compact, fastigate plant; the other (var. *pyramidalis*) is very well described by its varietal name.

One of the most interesting of all fastigate trees is the Dawyck Beech (*Fagus sylvatica* var. *fastigiata*). This remarkable form of the European Beech originated on an estate at Dawyck, Peebleshire, Scotland, and is now 50' tall. It is an odd tree with dense, quite upright branches in striking contrast to those of the type. The propagation of this fastigate Beech (Continued on page 190)
WHETHER a house is to be built upon a city street, a suburban plot or a country estate, the question of its appropriateness to the surroundings, whatever they are to be, is indeed important. No matter how well designed a house itself may be, unless it appears to bear an established relationship to its environment it is sure to convey the idea of a composition which is obviously lacking in some essential.

Not alone to the trained eye of artist or architect does the appeal of a residence in perfect harmony with its site make itself felt. Any discriminating individual who has no more than the usual appreciation of beauty in form and color will readily recognize the merit of a happy union between Nature's art and man's artifice. And just as easily will he recognize the fact that another house has been erected with little or no consideration given to its fitness for the setting.

Too often do those who are about to build decide upon every detail and line of the house they will occupy before so much as hazarding a thought in the direction of the plot on which this house is to be built. Good relationship between house and site does not come ready-made, but as a final result of much careful planning on the part of owner, architect and landscape architect, if one is called upon. A careful survey of the site not only by means of transit and level, but also with an eye to its relation to a particular type of house, should be made before anything else in the nature of design or planning is done.

We certainly should never consider building a tall, narrow house surmounted by a high, peaked roof upon a plateau thickly dotted with low-lying shrubs and where nothing else within sight approximates the residence in size or mass. Neither should we think of erecting a low, one-story structure, flanked by far reaching wings, in a place where tall trees will make it seem lower than it really is, and a background of majestic mountains reduce it in prospect to Lilliputian size. Although such matters as these are elementary, they and their logical corollaries are often lost sight of in the rush of present-day building.

In scale, outline, wall textures and color schemes, definite relationships may be established. Of these, the matter of scale is probably the most important. Scale, of course, has to do in this connection with relative sizes and masses, and its importance is easily understood.

The silhouette or outline of a residence has much importance in making it appear a definite, fixed entity of the locale in which it is found. If the house to be erected is a formal type and is, as most of this character are, symmetrical in outline, the surroundings should also be formal in character. If the house is irregular in outline an informal setting is correct.

Various exterior building materials and ways of using them produce decidedly individual textures among which can be found, by a facile architect, the ones best applicable not only for a particular residence, but (Continued on page 146)
THE SKYLINE OF A HOUSE

Extremely important in the general effect of a house upon the beholder is the outline made by that part which is seen silhouetted against the sky. In designing the residence of George R. Putney at Larchmont, N. Y., Clement Sweatman, architect, has treated the outline with due attention.
A HOUSE HAS ITS FACE LIFTED

Below is shown a typical late 19th Century house whose construction was splendid, although in appearance it left much to be desired. Above is the same house after remodeling. The residence is located at Saratoga Springs, N. Y., and is the home of C. C. Van Dusen.

Some changes were made in the interior. The lower floor now consists of stair hall, dining room, living room, kitchen, butler’s pantry and a servants’ dining room.

On the second floor is an owner’s suite, and two guest rooms and bath. The third floor has four bedrooms and a bath. Alfred Hopkins, architect, directed the remodeling.
THERE is always something new for the inside of the house. Just now the latest note in interior wall decoration is the textured relief finish produced through the use of what is known as plastic paint.

The possibilities which this new material has opened up for those who want things out of the commonplace are practically unlimited. Desired requirements of architectural design or period decoration may be carried out, as well as the individual ideas of the home owner or decorator.

Some information on this up-to-the-minute craftsmanship and its effective use will be of especial interest to all who are building new homes or redecorating at this time, for in these days of rapid changes only the latest in architectural and building practice should be used to keep the value of property up for the maximum length of time. A brief outline of the mechanics of plastic paint work will also be of interest to the many amateur painters who have developed a creative handiwork, for this rough textured wall decoration is fully as simple to produce as Tiffany, stippling, polychroming and other forms of decorative work that are being successfully done by a great many amateurs.

WHAT PLASTIC PAINTS ARE

To start with, plastic paint decoration is a definite step in advance of rough or sand finish plaster, which has been the accepted mode for dwellings of the better class for a decade or more. With sand finish plaster which is of a uniform evenness of tone, it is necessary, where textured effects are desired, to simulate depths and highlights through color treatment. With plastic paint decoration the texture itself is built up in relief, and color is then added, if desired, to give additional tone and interest to the finished effect.

As with everything else that is worthy, plastic decoration is not good for all things and in all places. It is an accepted standard medium of wall decoration, and is available for use wherever it is suitable for the particular purpose in mind.

Some plastic paint materials come in powder form to be mixed with water; some come in ready prepared form; and sometimes flat wall paint is used mixed with stiffeners such as whiting and plaster of Paris to a plastic consistency.

The material is usually brushed onto the surface with a large wall brush, piling it on in a film about 3/8" thick, or as much thicker as desired according to the effect. Often it is spread on with a broad knife or spatula.

After it has set a few minutes, the texture is developed. This is done in various ways—a brush, spoon, spatula, flexible putty knife, sponge and was of cloth being some of the tools. The effect is produced according to the effect desired. Some effects are produced with the fingers. With scrolls and twisting, sweeping movements, swirl and sunburst effects may be developed. Spanish, Italian and English textures may be produced; finishes found in old Roman and Greek cities copied; travertine work imitated, and delightful original textures expressing the individuality, tastes and ideas of the owner may be wrought out.

OBTAINING TEXTURES

One of the methods by which Spanish texture is produced is by moving the back of a spoon across the plastic material with short curved strokes. English texture may be developed with a 4" semi-flexible putty knife, drawing the knife over the material in such a way that curls are formed on either side of the knife or effects of about an eighth circle. Italian texture may be produced by leaving large brush marks when applying the material, and then smoothing down with the palm of the hand.

The sand swirl finish is developed by stippling, usually with a brush or sponge, to a decidedly rough texture; colored sand is then blown onto the surface as will be described farther on; and finally, while the material is still wet, a long palette knife orcelloid draftsman's triangle is drawn across the surface in first one direction and then another, varying the pressure and winging the instrument wide pulling it over the paint, producing fanciful and unusually beautiful swirls in all directions. After the plastic texture has been developed and while the material is still wet, colored sand is blown onto the surface.

A monastic texture such as is found in old monasteries, very suitable for ceilings, may be reproduced by applying the paint with a regular wall brush using short semi-circular strokes so that one brush stroke crosses or starts out from another, the brush marks remaining in the plastic material and showing in the finished effect.

A Colonial stipple finish, suitable for use wherever a very conservative effect is desired, may be produced by pouncing with an ordinary painter's stippling brush.

If a very rough brush-stippled effect is desired, allow the material to set a little, and take extreme care to pull the brush straight out in order to draw the plastic material out to quite sharp points.

After the stippling has been completed, the primary roughness of the effect is taken away, either by pressing the plastic material with a board before it is thoroughly dry, or else by knocking off the rough edges and nubs with a board, or by sandpapering.

The plastic material may be tinted to any desired shade before application with dry or oil colors, using care to see that the coloring material is well distributed throughout the mixture to avoid objectionable streaking due to undissolved lumps of color.

If dry powdery plastic material mixed with water is used, tinting should be with dry colors mixed with a small amount of water, or with distemper colors, incorporated with the wet mixture just before using. If an oil paint plastic composition is used tinting should be with oil colors reduced with turpentine.

FOR COLOR EFFECTS

In many cases, additional coloring is done by blowing coloring material onto the surface from a piece of paper held about a foot away from the wall, before the plastic paint has entirely set. For instance, with the sand-swirl finish a certain sand from Florida's beach, or white sand colored to suit with dry colors or bronze powders, is blown onto the wet surface. If two or more colors are used the sand should be colored separately and blown on separately.

Coloring is also extensively done by glazing with oil colors reduced with turpentine or glazing liquid and partially wiped from the high spots after the plastic composition has become thoroughly dry, or with gold and various shades of bronze applied and wiped off as in polychroming.

Beautiful stenciled effects may also be produced by applying the plastic paint through stencils, preferably cut in extra heavy paper so as to permit piling up a heavy relief. The stencil is tackled to the wall, and the paint applied with a brush and smoothed down with a broad knife. When properly used, stencils add greatly to the richness of the decorative effect.

After the finish is entirely completed and colored, the surface is often coated with a size designed especially for the purpose which works itself into the pits and pores, making the finish more durable and...
LIGHTING FIXTURES OF COLONIAL AMERICA

Primitive Lights of Early Days Were Gradually Supplanted
By Fixtures of Better Workmanship

MR. AND MRS. G. GLEN GOULD

Lighting fixtures used in America in Colonial days were very provincial. Few master craftsmen left their European workshops to hazard life in the wilderness. What was fine was imported until, after a century and a half of semi-separation from Europe, this country became both independent and self-reliant with the establishment of its own Federal Government. Then the work of our craftsmen took on a truly American character.

But Colonial fixtures have that simplicity and naïveté often found in an untutored effort to fit the thing to the need, and their very simplicity is their charm.

The subject is broad and touches many lands in the 17th and 18th Centuries: England foremost in Virginia and New England, and later in New York; Holland in New York, New Jersey, and Pennsylvania; Spain in Florida and California; and France in Louisiana. So England, Holland, Spain, and France add their quotas. So thoroughly did the influence of the Italian Renaissance spread throughout Europe, however, that there is perhaps as much similarity as difference between European objects of any art pretension made in the 17th Century. But art had little influence on European cottage furnishings or those of America, and the open oil lamp and the rush-light holder were similar on both continents during the 17th and the 18th Centuries.

Candles were luxuries here, and candlesticks, if beautiful, belonged to the homes of the rich. In the 17th Century fine Colonial houses were supplied with imported silver and brass candlesticks, and with sconces of various kinds in the late 17th Century. In the 18th Century, candelabra, sconces, chandeliers, and lanterns of different materials were imported from England and the Continent. But America was distinctly and still is the home of the lamp. Although kerosene replaced fish oil, lard oil and grease, as well as sperm oil and camphene, only to be replaced by gas and electricity, still the lamp form has never been abandoned and today has multiplied.

The primitive open oil pan for a floating wick was the lamp common to Italy, Spain, France and America. At some point in its use here it was called a Betty lamp, possibly as is claimed by corrupting the German word besser meaning better, as applied to...
November, 1927

The central member of this chandelier is a decorated and gilded wood baluster with the candle arms attached. It was made between 1750 and 1775.

Although much labor was spent on their pierced designs, the lanterns of the 18th Century were purely utilitarian. These were to hold candles hole in the top. Those with a double oil pan, one placed below to catch drippings, are the Phoebe lamps. The covers were hinged or sliding. A lamp used in the late 17th Century, about 1692 in Salem, was whimsically shaped like a cup and saucer with spouts projecting from both. The striking point in examining any great number of these early lamps is their variety and ingenuity, two distinctively American traits early evident in American workmanship. Earliest examples were of iron, then of tin—and these were used well into the 19th Century, later of pewter, copper, brass, earthenware—though rarely of earthenware. The tin Betty lamp might set in a tray of sand called a "Tidy-top," designed to catch the dripping oil. To raise (Continued on page 174)
ACCESSORIES OF THE FEDERAL ERA

Mirrors, Pictures, Clocks and Curtains All Entered Into The Scheme of A Well-Furnished Federal Room

EDWARD STRATTON HOLLOWAY

SINCE in England itself the extremely Rococo Chippendale mirror persisted in use with classic interiors and furniture in many fine houses till well on to the 19th Century, it is clear that too rigid a view regarding the use of accessories in the Federal Era is not necessary. But as it is better that such things should generally be in harmony, the main associations will be indicated here.

Accessories follow the characteristics of each period—which we have already seen in furniture and architecture—and are therefore not difficult to classify. Mirrors and clock-cases, which especially may be considered as furniture, are particularly close.

Although some items to be mentioned as we proceed are of quite later times, the room from the Pennsylvania Museum illustrated here, with its magnificent original Chippendale furniture, gives an excellent idea of 18th Century furnishings. The mantel is a beautiful exemplar of the Adam style as described in the article on Interior Architecture in the October House & Garden.

As mirrors are of decorative importance, we can follow them through the various periods. Both of those in the Philadelphia Room are of the Georgian style current from 1750 to 1775 and frequently appearing even later. The scroll pediment and dog-ears characteristic of these years will at once be observed. Another mirror from the Pennsylvania Museum, appearing separately, has a rounded pediment and shows a rather more classic tendency.

It will be remembered that the illustration of the Captain Cook room in the last article included an English Adam mirror with accompanying sconces. Many American derivations of these were made through the Hepplewhite-Sheraton régime of 1785-1810 and one of them appears here. The ornament of all these mirrors was delicate and of gilded composition, over wire, and hence they are often spoken of as filigree mirrors.

(Continued on page 132)
Circular fixtures such as the above came to be called girandoles. This example with four lights dates from about 1800. It is shown here by courtesy of Howard Reifsnyder.

Duffield, the executor of Benjamin Franklin, made this clock and its case is by one of the famous group of Philadelphia cabinet-makers of the Chippendale period.

Two accessories are pronounced in the group below—the Chippendale Rococo brackets, probably of English origin, and the late scroll-pediment mirror of 1790-1800.

When the mirrors of this period were delicate and ornamented with gilded composition on wire, such as the example above, they were called filigree mirrors. 1785 to 1800.

Wall brackets of classical design, originally in the Burd House in Philadelphia, are hung each side of a late Sheraton dressing table below. By courtesy of Howard Reifsnyder.
Surrounding every community are areas of land that may well be developed into public parks. Often tracts of comparatively little value otherwise may be so developed and not only greatly increase their own value but multiply that of the adjacent acres. Notable among examples of this are the splendid results which have been accomplished by the Westchester County Park Commission in opening up a high class of development land that was formerly lying idle and apparently undesirable.

Parks are no longer considered an expense, but rather an asset. In many instances, through wisely restricted concessions and privileges, they are made self supporting. Consider, by way of an interesting example of such development in a comparatively short space of time, the territory controlled by the Erie County Park Commission, with the city of Buffalo, N. Y., as its axis. Funds for these parks were appropriated by the Park Commission from County funds, and suitable sites, when finally passed on and approved, were purchased or acquired by gift, as shown in the following illustration of their work.

Organized in 1924, this Commission spent the greater part of its first year in organization, acquiring equipment for the furtherance of its projects and gaining options on desirable sites for parks, considering their beauty, suitability to the purpose and accessibility to the people of Erie County. Within a radius of twenty-two miles of the city of Buffalo there are now four fully developed and distinct parks, comprising 814 acres of land in whose development has been preserved their natural beauty, to which has been added the highest type of equipment. The parcels of land which compose them were acquired in May of 1925, just two and one-half years ago. They lie respectively in the

This is House & Garden's 30th article on Town Betterment. A complete list of articles in this series published heretofore will be found on page 172.

An Adirondack shelter in a shady spot, an open grill and neat piles of firewood cut ready for use attract travelers to prepare the noonday repast with a minimum of effort.
Of this northern woodland. In these streams dams have been constructed which provide water for sanitary purposes through the entire park area, and wells have been sunk for drinking water.

Since play spaces are seriously lacking in the nearby city, special acres have been set aside for them here. There are fields for ball games and the more active sports, and a well located spot for the children's entertainment.

Through this park there may be found in rustic design two modern comfort stations, five picnic shelters providing for the sudden shower, a double field oven, five single field ovens, a colony oven and twenty-two open grills, seventeen Adirondack shelters, abundant tables and benches and many pumps with shelters, providing pure drinking water.

(Continued on page 170)
The GARDENER'S CALENDAR FOR NOVEMBER

This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country if for every one-hundred miles north or south there be made a difference of from five to seven days later or earlier in operations.

The dates given are for an average season.

SUNDAY

And there were gardens bright with summer Riley. Where blossoms waver an4 an incense-bearing tree,
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

TUESDAY

1. The early days of November are the last call for the transplanting of tender

WINTER WEDNESDAY

2. Unless the plants contain the little balls are to be planted or are frozen, it will be preferable to cut each

THURSDAY

3. Dead leaves of the Society directing works, such as the Mulch will then turn

FRIDAY

4. Nothing is to be gained by leaving the unexpected box hedges may do very well to be cut some

SATURDAY

5. The ideal stump of Gladstone

6. Where circumstances are such as to necessitate very late planting of trees or shrubs, it is still possible to

7. Heavy matching trees if one ornamental as well as utilitarian. Early November is a good time to plant

8. Newly planted trees in small containers are not

9. In December fall and winter rains are very thorough. The leaves should be taken off

10. Sowing over the surface of the soil and other leafy material in advance of the first

11. Late fall planting of evergreens is risky. This class of plant should always be grown

EDWARD GILLEY

The master wildflower specialist of New England who, in 1873 will complete a half-century in the nursery business

ANTOINE GOUAN

At the close of the 18th Century this French botanist and physician was a member of the faculty of Montpellier. He died in 1821

W. L. CRISSEY

Prominent grower of hardy perennials on the New England Coast and, within recent years, a specialist in Alpines

Swiftly walk over the western

Then onceest dreams of joy

Spirits of Night! Out of the misty eastern
cave.— Swift be thy flight.

Shelley

}
PURÉE OF SNOW-WHITE CELERY

Delicate and delicious in flavor
Rich in vegetable nutriment

When choosing your soups from day to day, Campbell’s Celery Soup is certain to appeal to you as an ideal family dish... it is the rich, smooth puree of selected celery... crisp, snow-white and inviting.

With it are blended golden, fresh country butter and the most delicate and appetizing of seasonings, "touched in" by the left hands of Campbell’s French chefs.

The result is such a soup as you like to linger over... so perfect is its flavor, so satisfying is its generous vegetable nourishment.

And if this Celery Soup is a treat to your appetite... as it surely is... think of the extra enjoyment you get eating it as a Cream of Celery Soup!

For the family this provides wholesome food in even greater store. And when you entertain, it is the happiest of selections for your luncheon or dinner party. So easily and quickly prepared, according to the simple directions on the label. 12 cents a can.

LOOK FOR THE
RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET
Whether you come to us for a single object or for the entire decoration of your home, you will obtain not "about what you had in mind" but precisely the effect desired—even if it requires designing and weaving a new fabric for a single chair. That is because you will meet and deal, at these Studios, not with mere salesmen but with artists, connoisseurs and trained craftsmen.

The RORIMER-BROOKS Studios
2223 Edcrid Avenue Cleveland, Ohio

THE TRIANGLE of ARCHITECTURE

(Continued from page 111)

grats, even though the additional building cost increases the amount the architect receives on his percentage. If these matters are stated in the contract, much trouble can easily be avoided and the danger of misunderstandings obviated.

To the casual observer it might appear that the great improvement in American domestic architecture was due to a greater percentage of architect-designed houses. It is somewhat doubtful whether this is really the case, although figures may be available to prove it so. But there are still plenty of contractors, persuasive chaps, still up to the old game of offering to build houses "just as well" without the aid of an architect. An apparent reduction of cost is a splendid selling point, and it works like a charm in all too many cases. Whether the builder re-prints an old set of plans to suit a different terrain or locality, or just builds from the owner's crude sketches, he nearly always adds the architect's fee to his own profits, or else the owner loses from the standpoint of beauty and distinction.

Choosing an architect is, therefore, the all-important step for the home-builder. And let him remember that a good game of golf and a rollicking deorman at the nineteenth hole is the best recommendation in the world of an architect's prowess with the ruling-pen and the triangle. He runs may read, and the best advice for the architect is his work. The more of it he can find time to inspect, the surer he is of making a satisfactory contract. The architect should be the only agent in the whole procedure of designing. He protects the owner in a sand ways. If he has worked for length of time in one city, he knows the local building business top to bottom. He not only has the reliable firms, but the testimonials of their executives. Misfeasances, their failings as they are accomplishments. Whichever architect has experience, he not only more than any owner in getting down to a reasonable basis keeping them there.

When the builder, too, can be into one's confidence, then the situation exists, and the owner the greatest chance of getting money's worth. If a contractor the owner and his architect is for, he will often make minor concessions which give just the added which spells the difference in distinction and the commonplace.

IN THE BUILDING FIELD

Many are the various types of walls which have through the ages been used for building purposes. Such a great number have been tried, and they have been devised with so much ingenuity, that until quite recently it almost seemed as though no possible sort of wall could have escaped use. Lately, however, an altogether new, somewhat novel, and surprisingly logical order of wall has received much thought and consideration from architects and builders.

Not only in the way by which it is built up, but also made rigid, but in the material of which the individual units are made, this wall differs quite radically from any heretofore known. The units, blocks or biscuits, as they are variously known, are composed of masses of fire-resisting fibre shavings pressed into compact form. Each block contains, through its thickness, circular holes in such a position that when a wall is laid up in an ordinary bond the spaces in each block are directly over identical holes in the two blocks immediately below. These in turn communicate with the blocks below them, and so through the entire height of wall.

The next step in creating a rigid wall is the dropping of heavy reinforcing wire through each of the apertures made in the fashion described above. Concrete is then poured into these spaces where it sets the wires, thus forming a series of reinforced concrete columns which are located at equidistant intervals throughout the length of the wall.

Some of the advantages of this type of wall are quite obvious. One which stands out is that it makes for extreme thickness which, naturally, deep windows and doors reveal are easily obtainable. The concrete columns rigidity of the wall is assured. The most imp point, however, is that the excellent insulation which this wall is able to give. The compressed mass of fibre shavings hold an infinite number of air spaces, and dead air is to be one of the best, if not the best, of all insulators. While the face of this wall is probably adapted for stucco, other exterior finishes as well may be quite applied.

Especially for the so-called desert architecture of Florida in the Southwest does a building of this kind stand out. These houses are mostly covered with stucco and are at their best with walls. In those parts the value of good insulation is recognized on account of the hot tropical climate, and materials moisture for good insulation are quoted and tried out.
It gives you Everything!

Victor's latest achievement combines all the advantages of
the Electrola—
the Radiola—
and the Automatic Victrola

This is the most luxurious and complete reproducing instrument ever made. It provides every sort of music for the home—both from records and from the air. And it provides it soft as a whisper, or in full orchestra volume—for a single minute, or for hours on end!

The new Automatic Electrola with Radiola is electrical throughout. It operates from an electric-light socket. Its music is reproduced and amplified electrically. Its turntable, its record-changing mechanism (an exclusive Victor feature), its powerful 8-tube Radiola—all are electrical. It is the highest development of the electrical principle in music. It is the last word.

Because the Automatic Electrola with Radiola changes its own records, it is the ideal instrument for dance and dinner music, or the rendition of complete symphonic works. For those really discriminating people whom Fortune has endowed with exacting tastes, and the means to gratify them, this superb instrument has been created. There is no other musical instrument like this... anywhere! See it at your dealer's—today!
ANTIOQUES of Assured Authenticity

In extent and in the character of the pieces shown, the Colby collection of antiques is one of the finest in America.

It is indicative of the care and thoroughness used in assembling this collection, that our English antiques are now being personally procured for us by Mr. Herbert Cescinsky. Mr. Cescinsky is widely known in America and in Europe as a lecturer and writer upon the subject of English furniture and woodworking. It is not overstating to say that he is one of the greatest living authorities on English antiques.

We cordially invite you to visit our galleries and our antique collection. If this is not convenient we shall be glad to write you in detail about any pieces in which you are interested.

John A. Colby and Sons
Interior Decorator-Importers-Designers
129 North Wabash Avenue
CHICAGO

ACCESSORIES of the FEDERAL ERA

From about 1800 on we find the girandole or circular mirror with lights, to which are often added glass pendants. These are exceedingly decorative. The dolphin or other sea-horse, as in the example at the top of page 125, were favorite ornaments.

The tall clock on page 125 was made by Duffield, the executor of Benjamin Franklin, and its case by some one of the famous group of Philadelphia cabinetmakers of the Chippendale period. Here again we have the characteristic details of the highboys—scrolled pediment with flower rosettes and carved rococo central ornament. The quarter-section corner-columns and ogee bracket-feet appear as well. Later cases naturally followed the Hepplewhite-Sheraton style. In the Philadelphia Room will be seen examples of the mantel and "banjo" clocks. Small portable or table clocks were made very early—by about the beginning of the 18th Century—but most of these attractive mantel clocks and also the banjo style are early 19th Century—after the war of 1812.

A fireplace with fine and unusual base will be seen in the Philadelphia Room, and attention may be drawn to a moment to observe the American development of the chinoiserie shell ornament of the Chippendale arm-chair standing to the right of the fireplace.

In this picture also appears a decorative feature so commonly lected that I am giving two illustrations—the wall-bracket, pair in the Philadelphia Room an shell pattern and Chippendale pendants. Those with the lowboy and mirror of 1790-1800 are Chippendale while two of varying size and pattern both classic, accompany the Sheraton dressing-table. The latter came from the celebrated Burd room in Philadelphia, long since demolished. The Chippendale brackets were borrowed from a previous American period, but are believed to be of English origin. Our forefathers must have illumination for social functions as well as for business, for we read of rooms ablaze with candle light. There were brass or on.

From Sheraton's "Drawing Book" of 1792-3, were taken these designs for curtains which were used in this period. It was decidedly an age of festoons.
There are probably more than a few names on your Christmas list against which «—Treasure» will fit very happily. It needn't be an elaborate gift or an expensive gift, but whatever you choose in «Treasure» will be right—and charming.

For there's a real feeling for style in, let us say, a «Treasure» Berry Bowl, a Sandwich Plate, a Tomato Server—an expected beauty and delicacy of design that has given to «Treasure» its somewhat remarkable vogue.

STERLING, of course, for one hardly cares to think of gift silver in any other terms. . . And what woman is there who doesn't take genuine delight in fine silver?

As any of the better jeweler's you'll find many interesting gift suggestions in «Treasure»—a variety of lovely designs in both flat ware and hollow-ware. . . Or we shall be glad to send you booklets describing any of the designs which may especially appeal to you.

ROGERS, LUNT & BOWLEN COMPANY

Silver smiths • Creators of Distinctive Tableware
48 SOUTH NORWOOD STREET • GREENFIELD, MASS.

Members of the Sterling Silversmiths Guild of America
The scientific acclaim that has greeted the new Freed-Eisemann radio is here! Flawless reception at the snap of a switch! No batteries, no chemicals, no chargers, no dry cell tubes. Truly electric radio. It pays to spend just a few dollars more and have the assurance of satisfaction that goes with the greatest name for quality in radio.

$60 and upwards

Consoles Cabinets by
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Freed-Eisemann Radio Corporation

In America's Finest Homes

In addition to quality radio apparatus, Freed-Eisemann acoustical engineers have developed a new device which will convert your old phonograph into the new phonograph type. Simply replace old metal sound box with new Freed-Eisemann reproducer. The results will amaze you. For any make, if your dealer cannot supply you, send us your check or money order and his name. Price $7.50

ACCESSORIES of the FEDERAL EI

(Continued from page 132)

chandeliers such as that in the illustration of "Kenmore" in the last article, side lights and cut glass Instru- candelabra. Several of the illustrations show lamps for the burning of fluid. Floor standards holding several candles were occasionally used. Sheffield and brass candelsticks were, of course, common.

Except for the modern cheap reproduction process we possess no advantage over our ancestors in providing pictures for our walls, and these facilities were far outweighed by conditions obtaining in the 18th and early 19th Centuries. The now practically discontinued art of steel and copper engraving, mezzotint, and color-printing were then at their highest development, and prints for which we would now pay hundreds and sometimes thousands of dollars were then obtainable at reasonable prices. All these, including the lovely color-print after paintings by Gainsborough, Reynolds, and Romney of England and such masters of genre as Fragonard, Bouch- er, Huet, and Lavренце of France, were then accessible through importa- tion by enterprising dealers here. The writer himself possesses a fine impres- sion of John Brown's engraving of Claude Lorrain's "Cephalus and Procris," 1779, which formerly hung in an old house in Germantown. Such classical subjects were naturally fa- vorites all through the early years of our independence.

In painting, the family portrait was, of course, prominent. It was not every house that could boast a Stuart, a Trumbull, or a Copley, but there were other capable men, and many whose work can only, at the best, be consid- ered "quaint."

PAINTING

The popularity of the St. Memin portraits may be judged from the number that still remain. Some por- traits were painted in water-colors and there were several excellent miniatur- isms of American birth.

Americans travelling abroad fre- quently brought home with them foreign paintings, especially copies of the work of the old masters. But rampant above all upon the walls of the early 19th Century was the patri- otic print. They must have extended into hundreds of subjects.

There are indications that modern Americans are at last overcoming their timidity in the use of color. Certainly the interpretation given by the usual householder to his so-called "Colon- ial" home has been totally wrong in this respect: our forebears, and particu- larly those of cultivated tastes, knew no such fear, though probably strict Puritans and Quakers were conserva- tive in its use. Every opportunity occurred for the employment of color —furniture-coverings, curtains, rugs, bed-draperies and coverslips, often in small papers, in fine screen and other embroidery, pictures, framed sam- plers, pottery, and the like, while the sheen of metal and of glass gleamed from ormolu, polished silver and brasswork, from copper and pewter, from candlesticks, and mirrors, and frames. Decorative textiles afford the largest surfaces of color, and for Americans drew upon the resources of the world. This says a great deal, for it was used in England, in Italy, or China was quite sub- found its echo here. Probably the boner of historic tapestries was small, but needlework was emi- some to extent at least, and rice was obtained by the use of silks, brocades, damasks, brocclis, velours, and velutes. Printed fa- were much in vogue, including famous "trentino de Pary, and it is not quite to mention that a number of these historic prints has just been shown at the Metropolitan Museum. All fabrics recur in profusion in t- tories, letters, descriptions of the furnishings that still survive. Covered cushions, satin, yellow damask, brocades or brocclis, yellow or blue and silver silks —were a few of the materials in Italy was famous for its velvets, France for its silks, and decorative prints. These small figures, and self-colored masks and brocades were in very well. Horsehair, often patterned, in a favorite covering, as we who childhood have slipped off an family sofas and bumped our may very well remember.

PATRIOTIC MOTIFS

European manufacturers were prizing in seizing upon the oppor- tunity offered by our patriotism, and not only furnished us with drapery such as that with pictures, busts, mirrors, and papers of like character.

In our later period, when the influence of the Napoleonic devo- cial and Empire has effect upon our decoration, color often became less harmonious, of the Stevens interior illustration the last article is as follows: we grey, the carpet, a strong go furniture coverings and pillows, French Directoire chair. But str further room are rose and it were well to have importe little of this hue into the nearer tion. The ugly Pompeian brickwork was a favorite under the French ione and we may be thankful this was not used in this interior. In water color drawing the lattice- downs are uncertain.

A thorough combing of E sources has not yet brought to light in the contemporary illustrations of value showing the curtain aerials of our earlier years, and so are forced to rely upon description of our knowledge of the original styles. These were Ackerman's "Patriot," the furniture books such volumes as George D. Fen Cabinet-Maker and Upholsterer's Guide, which sums up the modes had been using. All these were E, all frankly followed the Eng- fashion, and all were highly considered...
With Cannon Towels
you can Redecorate your
Bathroom every Week

Cannon Towels
Absorb quickly—Wear well—Cost less

ember, 1927

ve a new look at your bathroom
ay. Consider it with the eye of a
ator. How can you make it more
ful? more colorful? more charac-
tic? . . . You will find bathrooms
the simplest, the most inexpensive, and the
st delightful rooms to do over, these days.
roduce some new towels. Cannon towels
so luxurious, wear so well and are so reason-
e in cost that it is the part of wisdom and
mony to build your plans around the towels.
Color comes first. It is amusing to vary
scheme each week; first, blue or green, with
gulls, or whales, or dolphins, or lighthouses
the marine manner. Then for a change—
colored flamingos or merry orange marmo-
ts, the tropical trend!

f you have children to consider, it is helpful
iose a special color for each child's towels.
e gay, new animal towels are especially
de for children.) And if the youngsters, or
one else in the family, or the laundry, are
apt to be hard on towels, you will be
ad to know that Cannon towels are
used by most of the large hotels in the
country because they combine quality
and good looks with the ability to give
excellent service and withstand continual
 laundering.

This is a very sensible time of year to invest
Cannon towels and to brighten up the bath-
room a bit. Every sort of Cannon towel at
extremely reasonable prices in dry-goods and
dpartment stores everywhere.

Huck and turkish—all sizes. Face cloths,
bath mats and bath sheets too. Prices range
from 25c to $3.50. Ask to see these newest
Cannon bath towels with their gay modern
designs. (The Flamingo and Marmoset designs
are illustrated at the left, the Lighthouse and
Seagull are shown above.) Priced from $1.50
to $2 each. Cannon Mills, Inc., 70 Worth St.,
New York City.

*Cannon towels are guaranteed absolutely color-fast.
"Next to excellence
is the appreciation of it."—THACKERAY

FASCINATING creations shape themselves under the skillful touch of master potters at Roseville. Gentle curves and graceful lines merge to form things of beauty that live in your heart from one year to another.

There is infinite charm in Roseville Pottery—a charm that grows upon you. These exquisite pieces have been the delight of the finest homes for more than a generation.

A bowl of Roseville, with a few flowers in it, is wonderfully effective in any room. A vase here, a jar there, an ornamental pitcher in some odd corner...what distinction they give to your home!

There is a wealth of entrancing designs in Roseville Pottery. For gifts nothing could be more in taste. You will find it most interesting to visit the attractive Roseville displays at leading stores.

Our handsomely illustrated new booklet, "Pottery," will gladly be sent free on request.

THE ROSEVILLE POTTERY CO., Zanesville, Ohio

ROSEVILLE
POTTERY

An example of 16th Century music-titles is found in this "Missae" by Orlando di Lasso and printed by Adrian Le Roy and Robert Ballard.

MELODY'S ADORNMENT

(Continued from page 103)

suggested. Let me confess, however, that I have never come across the stray title of such a bit of music as that of George Kirby's "The First Set of English Madrigals," although I did come upon the six parts, complete with the various title-pages, at the very fair asking price of $650.1 It is, of course, one of the rarest volumes of Elizabethan music. However, it is more typographical than pictorial.

America is a particularly rich field for the picking up in old bookshops of quartos of bound pieces of music. In these old quartos one almost comes across one or more interesting pictorial music-titles. The younger stress of 1850 showed great parts for volumes of bound music. In mid-19th Century she would, I felt mortified, when called "to oblige," if she had only in sheets to hand to her accompl. Bound music in that day was, with elegant, almost de rigueur. So that many of the pictorial music-titles of the day have come to be (Continued on page 135)
ere is enduring satisfaction in the possession of a pearl necklace. No piece of jewelry is more beautiful, none more correct for both elaborate and simple occasions.

Our collection, selected from the finest offerings of the Orient, assures perfect catching and affords the host scope for improving pearl necklaces.

Those who contemplate Christmas purchase are invited to make an early inspection of our stock.

BLACK STARR & FROST

JEWELERS FOR 117 YEARS

Gifts That Suit The Needs of Every Taste and Purse

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK • • PARIS • PALM BEACH • SOUTHAMPTON
Lovely new tables
to make the home charming

Do you seek individuality in your living room? Do you strive for unusual taste and charm? Tables can help wonderfully in achieving smart effects—the clever new tables in beautiful woods you will find in the stores.

There are lovely tables for every occasion and every taste—novel tables ultra-modern for new uses—curious little tables resembling antiques—rare tables for the hostess—designs of alluring grace, exquisite figures and colorings.

By all means see the new groups by Imperial craftsmen. The variety is delightful. They will suggest numerous ideas to you for making your home different. The Imperial craftsman is a table specialist. His fine workmanship will appeal. Proud of his handiwork, he identifies each table with the Imperial craftmark, the crown and green shield.

A Book of Ideas
for the Home
"Inside the Door" will be sent free on request to Dept. E.

MELODY'S ADORNMENT
(Continued from page 136)

A West Point "Graduating Song" with words by Mrs. General Scott and published for the class of 1887. The cadet is shown in dress uniform.

Imperial
Furniture Co.
GRAND RAPIDS, MICHIGAN
World's Greatest Table Makers

By

J. E. CALDWELL & CO.

Philadelphia
IN THE reception room of a New York office hangs a lovely panel, easily the keynote of a well-planned decorative scheme.

The owner is a man of exceptionally good taste, with something more than the amateur's knowledge of furniture, rugs and textiles. When asked a short time ago about the panel, he replied: "Why that's an old fabric a friend brought me from abroad. Italian, 16th century, I should say!"

That was the most sincere tribute to the art of Mariano Fortuny of Venice. For the panel was actually made of one of the Fortuny Fabrics.

Although they are hand-made and imported from Venice, you can obtain Fortuny Fabrics at moderate cost from your decorator.

FORTUNY of VENICE

**THE LAUNCHING OF FRAU**

(Continued from page 103)

a nice fat sum; there lies the danger! there lies the trap!

It is well worth noting however that the person who houses the goods is not always an accomplice. It may happen that through lack of knowledge he is himself a dupe, and unwittingly serves as intermediary. I once saw in the home of a celebrated painter, member of the Institute, and renowned for his historical pictures, a whole series of ancient armor which served to costume the models for his compositions. Almost all the pieces were false. Some of them he had purchased, the rest were obligingly loaned by a dealer in antiques, who assured my friend that he was much flattered by the honor done him and thus procured a second show room frequented by wealthy connoisseurs. The grateful painter never failed to draw attention to the presumed splendor of the "fakes". Among the marvels was an extremely rare piece; a steel shoe with articulated blades and pointed toe, a "soleret" from the 15th Century. "What superb workmanship—what exquisite shape—just look at the curve! It's a real treasure!" Thus raved the innocent enthusiast. The real treasure was false, although graceful in line and pleasing to the eye. But the humblest armorier might have detected in an instant that the articulated blades could never have worked, and that no human foot had ever entered such a shoe! but what did that matter? The fanatics continued to admire and my friend to explain the hidden beauties of a chaussure à la poisson whose long point turned up like an elephant's trunk and whose leather had remained surprisingly supple, although that style of footwear was in vogue at the time Isabeau de Bavière, that is to say the 14th Century. "What a wonderful state of preservation!" said the general comment on this piece, fortunately the shoe in question not even a fake or a reproduction happened to be "left-over" from a costume ball. It might have been and worn one evening, some thirty years ago! Today the painter is dead, but thanks to the naive enthusiasm, the steel solerets passed on into a celebrated collection and the leather Chaussure à la poisson fetched immense bids it went under the hammer, now fully reposes in the glass case of the museum. Both are officially consecrated and perhaps forever, unless some vicious fake hunter is willing to show the impossibility that the playthings are authentic antiques. The category of innocent accomplices just mentioned is more numerous than one would suspect, local ignorance is abundantly exploited by all dealers in "fakes" once came in contact with one of them nothing would have been incapable of entrapping the most modest of purchasers, but who reproduced with uncanny realism (Continued on page 142)
In this lofted interior the sympathetic influence of the Italian Renaissance contributes charm and interest to a Mediterranean setting of rare distinction.

Broad wall spaces in gesso, relieved by touches of brilliant color and rich architectural detail, create an atmosphere of dignity and accustomed luxury... a distinguished background for the sophisticated chatelaine during any season of the year—in her town apartment, southland villa or northern country house.

A predilection for this exotic environment may be gratified by recourse to the decorative suggestions available in wide profusion at these Galleries... where furniture and other treasures of antiquity offer tribute to the inherent sincerity of the reproductions wrought by our community of cabinetmakers at historic Fort Lee.
velous faithfulness any model one might supply. From him our dealer ordered copies of the "Weepers" that surround the Tomb of the Dukes of Burgundy. He paid for each of them three hundred francs. The workman was delighted and became prosperous. The statuettes thus obtained were made of truly authentic stone du pays which gave them a semblance of veracity and which cost but the trouble of purchasing on the spot. Now the real Weepers that ornament the Tomb of the Dukes are in marbles, and the copies were carved out of stone; but for those who were ignorant of the fact concerning the originals, the figures made of stone had every appearance of being authentic. It suffered then to damage each statue a trible with a few blows of a hammer, and cover it with a grayish patina. Thus prepared, the young Weeper was sent on to Paris where sometimes an artist eranoured of times gone by would purchase it for his studio; or again it was put up for sale in a well-known auction room where the salesman himself, having paid three hundred francs for it would knock it down for three thousand. It is evident that the object was expensive at such a price, but it was well worth the money, since having appeared in a sale of authentic art objects it thus obtained a pedigree; became catalogued, classified. It was now the simplest thing in the world to ask ten thousand francs for it! In my time I have seen eighteen or twenty of these figures make their appearance and pass on into the museums of Europe and America. Just take the trouble to look for them—there is no doubt but that you will find them. Far better as intermediaries than guideless artists, are the peasants. The humble rural dwelling is the ideal spot for depositing fakes of all kinds. The rusticity of the abode, the innocent face of the proprietor, both inspire confidence. The passer-by happens in, quite by accident, and leaves convinced that he has fallen on a "find." "I'm always lucky. I seem to go towards a good thing intuitively."

**"HISTORIC" SOUVENIRS**

There exists at Barcelona in Spain a manufactory of toys—toys of the Middle Ages! Here are produced thousands of little tin soldiers costumed after the fashion of the 16th Century, thus commemorating the wars of the religious between the Catholic and the Protestant factions. The dexterity of the artists and the high art they display is there to be admired. In many localities, moreover, the original pictures, the paintings and even the real statues are preserved. In each village there is a place of worship, a church or a monastery, and there it is that the models of the ancient statues are placed, as a sacred relic. They are of stone, of wood, of alabaster, of porcleain. They are of Delft On the sides of the yellow soup tureen, which has a nick is surely old Moisier's pot; for his study or again it was put up for sale in a well-known auction room where the salesman himself, having paid three hundred francs for it would knock it down for three thousand. It is evident that the object was expensive at such a price, but it was well worth the money, since having appeared in a sale of authentic art objects it thus obtained a pedigree; became catalogued, classified. It was now the simplest thing in the world to ask ten thousand francs for it! In my time I have seen eighteen or twenty of these figures make their appearance and pass on into the museums of Europe and America. Just take the trouble to look for them—there is no doubt but that you will find them. Far better as intermediaries than guideless artists, are the peasants. The humble rural dwelling is the ideal spot for depositing fakes of all kinds. The rusticity of the abode, the innocent face of the proprietor, both inspire confidence. The passer-by happens in, quite by accident, and leaves convinced that he has fallen on a "find." "I'm always lucky. I seem to go towards a good thing intuitively."

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**"HISTORIC" SOUVENIRS**

There exists at Barcelona in Spain a manufactory of toys—toys of the Middle Ages! Here are produced thousands of little tin soldiers costumed after the fashion of the 16th Century, thus commemorating the wars of the religious between the Catholic and the Protestant factions. The dexterity of the artists and the high art they display is there to be admired. In many localities, moreover, the original pictures, the paintings and even the real statues are preserved. In each village there is a place of worship, a church or a monastery, and there it is that the models of the ancient statues are placed, as a sacred relic. They are of stone, of wood, of alabaster, of porcleain. They are of Delft On the sides of the yellow soup tureen, which has a nick is surely old Moisier's pot; for his study or again it was put up for sale in a well-known auction room where the salesman himself, having paid three hundred francs for it would knock it down for three thousand. It is evident that the object was expensive at such a price, but it was well worth the money, since having appeared in a sale of authentic art objects it thus obtained a pedigree; became catalogued, classified. It was now the simplest thing in the world to ask ten thousand francs for it! In my time I have seen eighteen or twenty of these figures make their appearance and pass on into the museums of Europe and America. Just take the trouble to look for them—there is no doubt but that you will find them. Far better as intermediaries than guideless artists, are the peasants. The humble rural dwelling is the ideal spot for depositing fakes of all kinds. The rusticity of the abode, the innocent face of the proprietor, both inspire confidence. The passer-by happens in, quite by accident, and leaves convinced that he has fallen on a "find." "I'm always lucky. I seem to go towards a good thing intuitively."

Send for folder picturing the complete line of POOLEY Radio Cabinets of quality.

**THE POOLEY COMPANY**

1640 Indiana Avenue Philadelphia, U. S. A.

Beware of imitations—look for the POOLEY name-plate before you buy.

Prices quoted are less taxes and power equipment. Prices are slightly higher west of the Rockies, in interior-Mountain States and Canada. Canadian Pooley Radio Cabinets are manufactured by Malcolm & Hll, Ltd., Kitchener, Canada.
Here on the Rug Mezzanine are rugs of every size and for every use—rugs and carpets in the gorgeous patterns and brilliant colors of the Oriental weavers and of our finer domestic looms.

On the Rug Mezzanine you find space and quiet—expert and unobtrusive counsel. And whatever your final choice, you have Flint & Horner's good name as guarantee of fair price and sound value.

Oriental rugs are bought, not for a day or a decade, but to serve a long, long time.

Yet there is no purchase made for the home that is fraught with such uncertainty as the purchase of an Oriental rug. Price is too often a poor guide. Two rugs similar in appearance may be miles apart in value, and only the eye of an expert can detect the flaws of the one and the perfection of the other.

For the layman there is no guarantee so sure as the reputation and good name of the dealer.

At Flint & Horner's we select our rugs under an exacting system of careful scrutiny. Each new recruit to our beautiful collections must pass rigid tests as to its fibre, its craftsmanship and its design. Each must have some special attribute of pattern or color to commend its choice.

And we sell our rugs upon the same principles laid down for our furniture—observing a strict code of truth in description, and pricing them, not in accordance with "what the traffic will bear," but in harmony with their cost and their worth.

As we are specialists in furniture, so, too, are we in rugs. Here on our spacious Rug Mezzanine you can choose from one of the town's finest collections of Oriental and domestic rugs. Here, with the aid of expert counsel, you can choose from values which have won the confidence of the layman—and the respect of the connoisseur.

Flint & Horner Co., Inc.
66 West 47th Street
New York City

LINT'S FINE FURNITURE - ESTABLISHED 1840
CLEAN walls . . . draperies undimmed by ascending particles of dust and grime . . . an atmosphere made healthful with life-giving moisture . . . these are the results of protecting radiators with Mullins Radiator Enclosures and Shields.

An amazing departure from former practice has made it possible to provide these beautiful Enclosures at prices scarcely more than half formerly accepted price-ranges.

Mullins Enclosures are made in standard sizes to fit practically all radiators. They are in three perfectly stunning finishes: Walnut, Mahogany and Old Ivory. Each Enclosure and Shield has a large pan under the metal lid which holds sufficient water to humidify the dried-out, de-vitalized atmosphere of the average heated room.

It is not necessary to wait for weeks while Mullins Enclosures are being made to order—or to pay the price for expensive custom-made "specials". Department and other retail stores carry them in stock at the new and remarkably low price range. You can quickly select what you need, whether for one room or fifty, and have them delivered without delay.

Before the dry, dust-laden air from your radiators has dulled the freshness of your decorations and started throat irritations, make it a point to see these Mullins Enclosures and Shields.

MULLINS MANUFACTURING CORPORATION
Home Furnishings Division
SALEM, OHIO

Please send information and prices of Mullins Radiator Enclosures and Shields.
ALL discussions end the moment the exquisite design and lavish luxury of the new Cadillac are revealed—to be obliterated forever when the power of its 90-degree, V-type, eight cylinder motor begins to manifest itself. As this car is acclaimed first among the fine automobiles of America and Europe in newly created beauty of design—so the immensely advanced V-type engine records itself as the most perfect performance factor in the world today.

More than 50 exclusive body styles by Fisher and Fisher-Fleetwood

 CADILLAC

A Notable Product of General Motors
What you spend for one or two of them will put a FRIGIDAIRE in your home!

* * *

MANY still believe that electric refrigeration is expensive. This is not true of Frigidaire, the General Motors electric refrigerator. We asked 10,000 users for their experiences. The answers were startling. Frigidaire saves them an average of $105.36 per year over and above all operating costs—savings of ice bills and food waste alone. So, with all advantages—its cleanliness, its conveniences, its protection to health, its ice-freezing and dessert-making service—Frigidaire saves more far beyond the cost of operation.

Best of all, an amount no greater than you spend for a Thanksgiving dinner or two is enough to put a Frigidaire in your home. Then charge off the balance with a few monthly payments.

Visit the nearest display room today, or write for a free booklet.

FRIGIDAIRE CORPORATION
Subsidiary of General Motors Corporation
Dept. Y-49, Dayton, Ohio
How many people there are on your Christmas list to whom you want to give something that will be "nice, but not too expensive"! And what a relief it is to find some one gift that is really nice enough to send to all of them.

Here is a gift that seems just made to fill these requirements ... a pair of pillow cases of Wamsutta Percale—always a welcome addition to any linen closet—prettily hemstitched and specially packed in this new Gift Box. (Torn size 45 x 38½ before hemming.)

For a very little more, you can select other styles with several rows of hemstitching, or in scalloped and embroidered designs ... all of the same delicate textured, sleepy-smooth Wamsutta Percale that every housewife counts herself lucky to own.

The best-known stores in the country are showing this new Wamsutta Gift Box this Christmas.

RIDLEY WATTS & CO., Selling Agents, 44 Leonard Street, New York City
CRAFTSMEN

Address

This delightful hand wrought hanging lan-
tern No. 1102 projects an hourly from the wall.
The flower container is of fine Eastern pewter.
Only $2.50.

THE workshop of The Florentine Craftsmen is de
cidedly reminiscent of the ateliers of the Old World in the days
when every artisan was an artist. Here one
finds skill, ingenuity, and individuality ap
plied to the making of reproductions and new designs in lanterns, lighting fixtures,
candlesticks, flower stands, lamps, hard-
ware, and a host of other interesting and
beautiful things in hand wrought metal.
You are cordially invited to call at our
showrooms, or to send for our
complete catalogue.

THE FLORENTINE CRAFTSMEN
Manuvers of the Metal Arts
45 East 22nd Street, New York City

Simple lines and a dignified air are the outstanding qualities of the Georgian residence. Many quite similar to the one above are to be found in New York and New England.

In any case, the colors in which a house is painted should rather be dull than too bright and garish. A clapboard house painted white with trim in dark green, a shingled house in grey, or in buff or cream—such conservative tones as these are must be preferred and they will blend with the background.

THE structure is of great importance. Outlines or silhouettes created by these masses should be suited to the surroundings does not call for much consideration so long as they relate well to one another.

However, when these sites are to be used the proper distribution of masses is of great importance. Outlines or silhouettes created by these masses should conform easily to the general contour of the landscape in such a way that there is no abrupt visible transition from landscape to structure. If the hillside site be a gentle rise, the outline of the house should accomplish the same effect by means of slightly varying roof heights. If the slope of the land is jagged in outline there may be allowed greater variation in the height of the roofs. In the first in-
stance the eye will travel up the hill to the residence and continue to note the same harmonious sweep. In the second, the eye after noting the rugged contours of the landscape will gather the same effect by observing the house.

Different sections of Europe have developed their own individual styles of building, and it is a fact so much applicable to the parts of this country which approximate the same climatic and physical conditions. Many locali-
ties here have, in the comparatively brief period of time since they were first settled, developed architectural manners peculiar to them, and which

in their respective settings seem n
atural and appropriate. As we are a
paradoxically new country it is natural that our architectural
should be adapted from older but much judgment should be used
in deciding just what style should
adopted for each section.

An example of a fitting type architecture transported to a new
environment is afforded by the use in Florida of certain Spanish
and Italian styles. Such homes as are seem quite adapted to their new
environment, but if you will see a picture of one of them set
in the midst of a typical old-fashioned New England winter scene it will be
difficult to perceive why a
perfectly suited to one location
be utterly out of place in any other
As an illustration of the
environment, which has upon archi-
tecture let us consider the difference between the 18th Century Colonial and those of the southern Colonies.

styles originated from much the
same sources and in ornament and a
quality greatly resemble each other. In
their respective settings seem n
atural and appropriate. As we are a
paradoxically new country it is natural that our architectural
should be adapted from older but much judgment should be used
in deciding just what style should
adopted for each section.

One of the greatest evils we
have increased since our
ancestral architecture in this coun-
ty the momentum enthusiasm for a
style for a short space of time after which the tide of public app
swings to another style for a
relatively short period. Architecture should not vary from year to year, these styles in women's dress and a
in some, yet even now as we
down the residential streets of the
countries we see French mansards, Eng

furnishings for a whole house, and in combination, even more

FLORENTINE CRAFTSMEN

W e create and reproduce gates and railings, in hand wrought metal, from your own sketches or from designs prepared by our architectural department. We will be pleased to quote prices upon submitting sketches.
A GIFT OF DANERSK FURNITURE
will be treasured years to come

Before long sons and daughters will be coming home for the holidays. What more delightful and appropriate gift can a parent give than a room furnished with Danersk Furniture! For the daughter's room a graceful, feminine up based on old French Provincial lines will make a token of your affection that she will treasure always.

Your son will show genuine enthusiasm for these sturdy forms of Danersk Early American furniture that are more and more in use in school and college rooms. A complete group of our Pilgrim pieces can be obtained for only $400. Of course, there are others, too, who will find Danersk Furniture the ideal gift. The man of the house will appreciate a comfortable chair. A luxurious davenport for the living room will please the whole family. And there are innumerable interesting little tables and chairs from $19 up, each piece bearing the earmarks of good pedigree of design—subtle marks of value far beyond mere utility.

We make this suggestion about gifts at this time, because custom built furniture covered in fabrics appropriate for a given room cannot be plucked from stock. And we urgently request that you plan well in advance of your needs, not only about furniture for gifts but for any of the rooms of your house.

You are cordially welcome in our New York and Chicago showrooms whether you wish to purchase or not.

ERSKINE-DANFORTH CORPORATION
383 Madison Avenue, New York City

Chicago Showrooms
315 North Michigan Avenue
Factories in New England

Los Angeles Distributors
2867 West Seventh Street
Distinctive design is characteristic of all Furniture Shops Tea Tables. No other Tea Tables have the graceful appearance made possible by use of the small disc wheel casters. With the awkward, old style wagon wheels out of the way, free, beautiful lines can be used. All of our various period motifs are the creations of The Furniture Shops own designers.

The group illustrated here discloses the unusual variety of choice, every one individual and correct. Your furniture dealer has them. Ask him to show them.

Furniture Shops
Individual
Tea Tables

CLIP AND MAIL THIS
Please Send Me Your New Tea Table Booklet

Name:
Street:
City:

THINK BEFORE YOU BUILD

(Continued from page 96)

On the whole, building materials are a matter of individual discretion, though it is often wise to consider what is best in your vicinity. It is wise, too, to know what certain types of construction entail. For example: if you decide to build your house, your walls need not be plain to the thickness, or you can use gas for heating nominally. If you use gas, then your heating system can be planned accordingly. If you plan to use gas, you must find out whether there is it in your vicinity. This illustrates far back the construction and equipment of the house—only the plan, but to the purchase of materials and of the lot.

ROOF AND PLUMBING

The roofing of houses is often builded by the community in which house is built, for general effect and fire prevention. So, when planning the crown of your roof, think of the materials of roofs today are enduring beautiful and their variety is great.

In no place is the house more often fooled than in the planning of equipment. Pipes that are too or too little cause great inconveniences. Where brass pipe is indicated you can get other varieties. These things are not too much a watchful and knowledge on the part of the prospective house builder. We have seen many examples played with plumbing in the cour by pipes being laid within reach of stragling distance of the room. Of course, is too big a subject for this article. Fireplaces that do not work are a sacrifice of comfort. Therefore, flues, chimneys and mantels are to be built. With this data in mind, little cardboard models can be cut, placed in an enlarged plan and the joints of these can then dictate the locations for electric outlets, lamps and fixtures. We have visited homes where a bed is leagues away from the light, where electric light sockets are excrescent placed or so inadequate that we are continually hanging ourselves on wires attached to already overloaded lamp sockets, and where consequent discomfort to the eye and powers are unhappily in vogue. This applies particularly to kitchen, laundry, library and living room. More times than we contemplate pleasantly, dining rooms are under-wired and table cookery is impossible unless with oft-recurring overloading of circuits and swift and sure dissatisfaction. Remember, too, the wiring of hallways, cellar, attic and garage. This subject is tremendous but it need not be complicated or confusing, for the utilities and electric companies in large centers have booklets of information, and experts and magazines are ready to help you.

HEATING

The main thing about heating is to decide in the beginning what is the best type of system for your type of house and what fuel is easier to procure in your vicinity. People plan for coal fuel when oil is more available and vice versa. Naturally the tug-of-war is constant. New things are good for homes only when they are easily available, this is a fundamental truth about equipment. Remember, too, that one type of house can be better heated with one thing, while another type of house will call for a different system.

Ventilating and humidifying systems should be considered. These are many and varied and may help to make a pleasant climate out of an unpleasant climate, in which you may be forced to live.

The question of floors must be considered in regard to the construction of the house. If you use carpets you may have one type of floors—if you do not, you will have another. Concrete or concrete calls for different carrying power in the structure of the house than ordinary wood floors, and so on.

On the whole, building materials are a matter of individual discretion, though it is often wise to consider what is best in your vicinity. It is wise, too, to know what certain types of construction entail. For example: if you decide to build your house, your walls need not be plain to the thickness, or you can use gas for heating nominally. If you use gas, then your heating system can be planned accordingly. If you plan to use gas, you must find out whether there is it in your vicinity. This illustrates far back the construction and equipment of the house—only the plan, but to the purchase of materials and of the lot.

(Continued on page 154)
SEPTEMBER 7TH, 1886.

The "Mayflower" was defending America's cup against the British "Galatea." Since the swift sailing "America" racing yacht to cross the Atlantic in either direction—brought back from England in 1851, had never enthusiasm been more keen. By the "Mayflower" won the series, crossing across the finish line within eleven minutes of the specified time—yachting history now.

This fascinating incident was celebrated at the time by the production of an original piece of percale owned by Schumacher and it has been faithfully reproduced in this glazed chintz. Small medallions each boat is in. In a larger oval, outlined by rope and surrounded by the pen—of the two boats, a view of the may be seen. Above it, the cup itself—the America's "cup which we have successfully defended against all chal-lengers for three-quarters of a century!cups, shells and intertwining seaweed complete the design. Because of the unusual quality of its base, this chintz is particularly adapted for draperies, as well as for slip covers and pillows. And it comes in a wide variety of color combinations.

The Yacht Race Chintz is only one of the many new and charming designs presented by Schumacher in hand-blocked and printed linens, chintzes and toiles de Jouy, damasks, brocades, brocatelles, velvets, tapestries, satins and taffetas.

These fabrics may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. Samples specially selected to fit your particular requirements can be promptly secured by them.

"Your Home and the Interior Decorator"

How you can, without additional expense, have the professional services of an interior decorator, is explained in our free booklet, "Your Home and the Interior Decorator."

Richly illustrated in full color, it will be sent to you upon request without charge. Write to F. Schumacher & Co., Dept. E-11, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Paris.
A New Tendency in Interior Decoration

There is a new tendency in interior decoration...a new spirit...a desire for greater self-expression and freedom. Wallpaper, in limitless variety, permits the achievement of both.

"But how," many will ask, "does it give greater freedom?" Did you never experience the boxed-in feeling that emanates from four confining walls? Wallpaper gives new depth to walls...it opens up new vistas.

Thibaut wallpapers are so beautiful...So unmistakably correct that many people think they are more costly than ordinary papers. Yet, you pay nothing for the privilege of making your selection from the finest collection of wallpaper art. Many of the new patterns are less than 50¢ the roll.

There are hundreds of other Thibaut wallpapers of such creative beauty—such gaiety and smartness that it is a delight to see them in the Thibaut books everyday on your walls. If you cannot visit one of our stores; more than 14,000 decorators and paperhangers can supply you with Thibaut wallpaper and draperies.

Write for name of nearest dealer.

RICHARDETHIBAUT,Inc.

Thibaut
Correct Style WALLPAPERS and DRAPERIES
24 West 40th Street
New York City

MOROCCO HOUSES AND GARDENS

(Continued from page 83)

an occasion for adaptation to American use in Florida and in the southwest of the United States. If, in your mind, you will double or treble the length of the rectangular Dar, place the living quarters in two opposing sections at one end of the long rectangle, leave the major portion open to the sky, and surround the whole by a blank wall, you will have a mental view of the typical Riad. What might be called the drawing-room of such a house has usually a wide double doorway opening on a patio. This room differs also from the others in that, opposite the doorway, it includes a relatively deep alcove, called, below, whose chief function make the room appear deeper actually is. In general, the slip of the rooms, the ogival arches, and decoration, are those Dar with free variations.

The garden is a thing by itself, in a proper Riad, it foot touches the earth. Wherever is room to stroll, one walks on cotta, enameled brick, or marble. Light balustrades line the path, only to keep one in the path, safeguard the stroller against slipping down the embankment into the tarification. As all Moroccan garden (Continued on page 154)

Even the si house is around a patio, the arrangement the rooms ways along same as
ROMANCE clusters thick about the historic chateau from which this newest Theodore Haviland design takes its name. Built about 1255, burned and its entire garrison of 366 men executed for an affront to the Dauphin in 1417, abandoned for a century, and finally rebuilt in 1518 by the dashing Gilles Berthelot, Treasurer General to King Francois I, Azay-le-Rideau has a tale to tell. Yet the thing that marks it out from all others is the elegance of its proportions and the unity of its inspiration.

So with the Azay-le-Rideau pattern in wonderful Theodore Haviland china. You will be fascinated in turn with the decoration, the brilliance of its coloring, the shape of the china, and the remarkable glaze of its surface. Yet what distinguishes this china from all others is the irreproachable harmony of all these contributing elements.

**Azay-le-Rideau**

---

**GAY...GALLANT...GRACEFUL**

**A New-Day Pattern of Old-World Charm**

Only if each piece bears one or both of the above marks can you be certain of getting genuine Theodore Haviland patterns and china quality. All dealers have or can get for you this or any other design in Theodore Haviland china. Booklet in color on request.

**THEODORE HAVILAND & CO. INCORPORATED**

26 WEST 23RD STREET, NEW YORK

CANADIAN OFFICE: THEODORE HAVILAND & CO., TORONTO
The appealing beauty of glassware makes it ideal for gifts. Fine glassware by Heisey is always appropriate as tokens of remembrance, no matter what the occasion.

Remembrances that answer dreams are suggested in wonderful profusion by our handsomely illustrated booklet, "Gifts of Glassware." Write for a copy and settle the gift question.

What Should South Bid?

This is the fifth and last set of six hands in a series of Bridge bidding problems by Milton C. Work. In each of these hands, South (the dealer) has bid one Spade. West has passed. North has bid two Hearts and East has passed. Now, you as South are asked to decide how you would bid each of the hands, shown below, on the second round. Attractive prizes will be awarded to those who bid these hands correctly. Mail bids to Bridge Contest Department, A. H. Heisey & Co., Newark, Ohio.

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<th>Hand No. 25</th>
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<th>Hand No. 27</th>
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<td>♦K-Q</td>
<td>♦A-K-4</td>
<td>♦K-7</td>
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<td>♣A-Q</td>
<td>♣A-5-3</td>
<td>♣K-4</td>
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<tr>
<td>♦J-8-7-2</td>
<td>♦J-9-8</td>
<td>♦J-9-5-2</td>
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<td>♦J-6</td>
<td>♦8-5-2</td>
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<td>♣A-Q</td>
<td>♣A-Q-10-3</td>
<td>♣K-Q-2-2</td>
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Delightful to behold is the entrancing beauty of Heisey's Glassware! It simply captivates you—and fulfills the vogue of today with wondrous charming grace. But glassware is more than eminently in vogue—it's fast becoming the thing to have two or three complete table services in different designs and colors—for use on different occasions.

There is amazing diversity in Heisey's exquisite glassware—a myriad of superb selections. Fascinating colors that capture the heart—Moon Gleam, Flamingo and Hawthorne—and gleaming crystal, always in taste. You can identify them by the ♦ mark of quality, at all leading stores.

A. H. HEISEY & COMPANY, Newark, Ohio

Charming Grace

HEISEY'S GLASSWARE for your Table
IN leather selection and upholstery work Packard standards are as high and exacting as in the precision manufacture of motor parts.

These requirements prevail in the studios and shops of America’s foremost body builders who make a complete selection of custom bodies for both the Packard Six and Packard Eight.

Each body is truly custom-made in the strictest sense of the word. Each bears the name plate of its distinguished maker, signifying that in beauty, comfort and distinction it is one of his masterpieces.

The All-Weather Town Car is one of the most interesting offerings.

This may be readily converted from closed to open use by removing the driver’s compartment roof and folding back the leather top and quarters.

Custom body builders have long preferred to design creations for Packard chassis. No others afford the slender lines so necessary for yacht-like beauty.

ASK THE MAN WHO OWNS ONE
Today's Car for Americans of Today

The grace of a gleaming monoplane. The change of pace of a great halfback inspired.

Such are your thoughts as you flash away in this new and masterly car.


The spirit of our breathless age expressed in a motor car—expressed through the genius of great engineers and the master craftsmen of Fisher.

Not for years has automotive America been so deeply stirred. Not for years has such a low-priced car enjoyed such impressive preference.

For here is a brilliant interpretation of modern American motoring needs—a vivid expression of American ideals of motor car beauty.

A car of today for Americans of today—the kind of a car on which America invariably bestows success!

2-Door Sedan, $1045; Landau Coupe, $1045; Sport Roadster, $1075; 4-Door Sedan, $1145; Cabriolet, $1145; Landau Sedan, $1265. All prices at factory.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN
Priceless motion pictures of your dear ones ... as they are today

A YOUNG couple we know has two movie films, taken by themselves with Filmo camera, that you couldn’t buy today million dollars each. One shows a beautiful grey-haired mother, like yours, chatting, once more happy as a child preparing November holiday. The other is the first-year movie biography of a young, laughing baby. The pictures even show that he cried sometimes. Today he is four years old, and how he has grown!

Two scenes from millions like these, brought to homes today by a Movie Camera and Projector, acted for your use by Bell & Howell, whose professional cameras, ranging up to $7,000 each are used making nearly all featured movies in best theatres all over the world. The precision and essential features that larger cameras are found in. They result in making better movies, for you. These features are patented and owned by Bell & Howell. No one else can use them.

Filmo’s Distinctive Design looks like no other camera, because Filmo was designed exclusively by Bell & Howell’s twenty years of practical motion picture experience. The Filmo design provides for varying the speed. It provides for interchanging fourteen different lenses, if desired, to meet special light conditions and magnify distant objects.

Remarkably Easy

The spy-glass viewfinder which makes “getting what you see” a certainty—and the optional mechanisms for taking slow-motion movies, are found only in Filmo. Filmo is different because it is made by “the movie people.” Taking movies with Filmo is easier than taking snapshots. Think of it—only two simple operations necessary. Look through the spy-glass viewfinder and press the button. “What you see, you get”—in movies as clear, brilliant, and beautiful as those shown at best theatres. You can get them on the first try.

Eastman Safety Film (16 mm.), in the yellow box, used in Filmo Camera, is obtained at practically all stores handling cameras and supplies. First cost includes developing and return postage to your door. Then, in solid comfort at home, see your movies brought to life on a wall or screen with Filmo Automatic Projector. To show movies, simply attach to any electric light outlet and press a button.

Now

Every day without Filmo you are losing motion pictures time will never replace. Take them today, of the children and the old folks who will not always be with you. Vary your movies with the hundreds of subjects you can now purchase or rent from a Filmo dealer near you. Write us for his name and the new descriptive booklet “Filmo—Home Movies of the Better Kind.”

BELL & HOWELL CO.
1811 Larchmont Ave., Chicago, Illinois
Established 1877

BELL & HOWELL REGISTERED

Here Is ALSO EYEMO, Using Standard (35mm) Film for Those Wishing to Commercialize Their Movies
This elegance is easy to achieve—

if you use these smart drapery fixtures

SPANISH and Italian interiors present many new problems to the woman who is interested in home furnishing. They have brought in a completely new treatment of windows and door openings. Decorative iron fixtures are the vogue both for window dressings and for arched doorways, like the one above. Here swinging Judd Curtain Cranes in Castilian finish support curtains of modernist linen. At the sun room windows, sash curtains of embroidered voile are hung from Judd Bluebird Curtain Rods.

Judd Drapery Fixtures combine the smartness of Fifth Avenue with a splendid sturdiness of construction. They are easy to use. They are easy to buy—for most hardware and department stores carry them, ask him to order them for you, no matter how small your order may be. H. L. Judd Company, Inc., 87 Chambers Street, New York, N. Y.

FREE
Send for our two free booklets, "Wrought Iron—and the Window Beautiful" and "Twenty-eight Suggestions for Beautiful Windows."

THINK BEFORE YOU BUIl

(Continued from page 148)

that an architect ought to be chosen rather more in regard to the builder to whom he awards the work than on the basis of the sort of plans he makes. We don't advise interference with your architect, for this has ruined many a house, but we do suggest that you interest yourself in the working out of the plans.

Summing up, here are your important principles:

Take time during the plan period.

Let your vicinity dictate the things you wish to have in your garden. Let your architect dictate those things for which you are talking. It is cheaper to build than to install them later. It is not too late to mend, but house mending is expensive.
To achieve a Gracious Table

THE truly gracious table radiates a glamorous charm binding into delightful spiritual unity those gathered round it. But how achieve this elusive air? Why is one table magnetic, outstanding; another inert, commonplace? When the components are unvarying—linen, silver, glass, china?

The open secret lies in the vibrant spark of smartness, whose transforming touch lifts each element to poised distinction! And obviously, china, dominant because most observed, must be alive with this precious quality, as befits its importance.

Black Knight China is possessed of this spirit in great measure. China so lovely, clothed in proud beauty, contoured in flowing grace. And smartly correct always. For included in its range are patterns to grace any occasion from a simple luncheon to the most distinguished dinner.

BLACK KNIGHT
DURABILITY ASSURES BEAUTY-PERMANENCE

So that their loveliness may be forever unimpaired, Black Knight patterns are permanently fused upon a lustrous ivory glaze, so hard it is proof against marring. Softer chinas are soon dulled by scratches and scars in service.

Smart shops the country over offer Black Knight China from open stock, and there are special exhibits at Ovington's, New York, John Wanamaker, Philadelphia, L. Bamberger & Co., Newark, R. H. Surname Co., Boston, Scruggs, Vandervoort & Barney, St. Louis.

"The Gracious Art of Dining," discussing the amenities of civil dining is prepared by Black Knight in co-operation with Delmonico magazine. Authority, informative. Sent on application with ten cents postage to Black Knight, 104 Fifth Avenue, New York.
CAST IRON COMES BACK AGAIN

(Continued from page 93)

appeared in cast iron ornament were not at all Gothic and hardly any more Chinese, but they had a beguiling playfulness and a delicate decorative quality that fitted in with the genius of the architecture, and their reminiscence of Chinese or Gothic originals was just perceptible enough to create an atmosphere of pleasant suggestion.

What was really of great importance on the score of composition was that these cast iron accessories had a remarkable silhouette value. This value was multiplied by the sharply-cut shadows they cast on the walls behind them when the sun shone on them. Whether there was sunshine to accentuate the effect or not, the incisively defined outlines of the tracery seen against the background of stuccoed or painted brick walls gave that measure of relief and total contrast without which the rather severely plain exteriors of the period would have missed not a little of their charm. It is this same silhouette value that has most encouraged the revived use of cast ironwork, whether in the same sort of environment for which it was originally created or in surroundings devised in some other vein.

The designs to be found in cast ironwork for verandahs and balconies of almost endless variety. As a general rule, the designs made prior 1830 or 1835 are far better than those that characterized the later period. After 1835 or 1840 the patterns presumably Chinese derivation began to be thoroughly demoralized, though of Gothic ancestry, more or less, grew coarse and sprawling, sometimes closely resembling the signs of the crocheted cotton antimacassars or "tides" that careful housewives of the period were wont to fasten on the backs of rocking-chairs and sofas. As to the naturalistic patterns, or those derived from conventionalized Classic subjects, they all coherence and appeared as flail lumps of metal. Very few of the products had any redeeming qualities to recommend them.

With the earlier cast ironwork, however, the story is altogether different. The Chinese designs had a delicacy and directness, and if the pattern was not always strictly Oriental in every particular they nevertheless had a piquant freshness that renders them peculiarly agreeable. One of the Chinese designs here illustrated (Continued on page 204)

A balcony in Bordentown, New Jersey. The details of the panels, though good, show the approaching end of the tradition before the bad period began. The panels show Plenty with her cornucopia
At times there are thoughts that belong to you alone. How curiously they come—suddenly—at the theatre—at a dinner. Thoughts that come with the glimpse of some perfection, some loveliness. Other people call them day dreams. You call them simply dreams. How you treasure them! You put them away in the golden box of your memory...Often a dinner will remain in your memory that way. A lull in the conversation leaves you free—deliciously free to roam in fancy. Your sense of well-being and ease is suddenly stimulated by the elegance of a piece of china, the candlelight striking lambent fire into crystal. In the pearl-like shadows that glow on the soft smooth whiteness of the linen damask, there seems to linger the mystery of utter loveliness.

The moment passes—conversation resumes. But later, riding homeward, you remember. Even though you cannot find the answer to your dream—who can pierce the mystery of loveliness?—you fall to wondering...What art of your hostess gave you the sense of elegance and perfection? You find part of your answer in so simple a thing as the table covering—the linen damask—the unerring choice not only of your hostess, but of generations of distinguished hostesses. But the rest—the spell of beauty that lies in linen damask as in a pearl—that will remain a mystery, the mystery of the first Celt and Scot linen damask weavers, centuries ago.

Interesting Book—25c

"We dine on Linen Damask" with its charming foreword on table coverings by Emily Post, author of "Etiquette," its many illustrations and descriptions, will fascinate you and provide new ideas for the decoration of your table. Send 25c to The Irish & Scottish Linen Damask Guild, Inc., Dept. 10H1260 West Broadway, New York, N.Y.
to market his wares. To launch their goods merchants have often assumed the titles of Marquis, Count or Baron, pretending to be ruined and obliged to part with their objets d'art. How often have I received confidential letters on crested paper in which the author confesses to me his imaginary reverses of fortune. He would go on to explain his shame at being obliged to throw himself on my mercy, trusted blindly in my discretion and would beg me to fix an appointment to meet him secretly, either at his city residence or his chateau in the country, in order to select from his marvelous collection a few choice pieces or historic documents that I should deem worthy of appearing in the showcase of a National Museum.

Conscientiously I would accept the invitation, and would keep the appointment, usually to fall into the midst of a collection of horrors, exhibited in a false atmosphere by people theatrically fictitious, the Marquis, the Marquise and the liveried butler being all the same type of person.

It has happened however that the host be a gentleman of authentic nobility. I once knew in Venice a real patriarch, descendant of a Doge, who was hale and hearty in appearance, wore white spats, a grey top hat, and still dwelt in the palace of his forbears, on the Grand Canal. He was always pleased to allow his residence to be visited and the gondoliers had orders to bring souvenirs to his doorsteps. The handsome old gentleman courteously did the honors of his evoked the glories of his showed their portrait gallery at the stories of his furniture.

"The chair on which the Xllth, King of France, was seated one day was received by the sore public"—or "the stick carried by General Bonaparte when he entered the Council of Ten," a fragment Bacoutaud ordered burned in and of which Count Molino rescued three carved figures. In the last of these, etc.

One could carry away what wished, provided one paid, a noble patriarch would purchase of supreme sadness while his servant packed up the bundle carried them down to the goods.

The next day through a lift opening onto a side canal a new of family relics would surely become installed in the hall reception halls. For a dealer in he had the ingenious of purchasing the palace, using a show room, and by paying the descendant of the Doges a large salary with a percentage likes, could have retained services as an exalted salesman.

Note: This is the third of a articles on the business of "the trifles that Madame Guin and "the stick carried by the public" or "the leader carried by the Emperor" evoked the stories of his furniture. Previously did the honors of his country that gave the ware its name and from England and France secured not only tableware in porcelain vases, figures and portraits. Many pieces of the character previously mentioned were not especially for this market.

Accessories of the Federal Era (Continued from page 134)

dated 1792 and 92. In our American records we read of "festoons," and here, ladies and gentlemen, are festoons! It is unlikely that these designs were fully carried out here—they would have been adapted and simplified. We may be quite sure that in our best houses the arrangement consisted of long heavy curtains with valance and often an added cornice. Light glass curtains were used with them. The long curtains would have ornamental bands or be looped with cords and tassels. The valance might be plain, shaped, festooned, or draped, and was often of more ornamented material than the curtains. Fringes and tassels would be frequent as "trim."

Another style that we know from Mr. Halsey of the Metropolitan Museum, to have been widely used was the draping of the heavy curtains over a long gilded arrow or spear, supported as is a curtain pole, across the top of the window. The curtains hung at the sides in the usual manner. This is the arrangement appearing in the Hazenhill Parlor in the American Wing of the Metropolitan Museum, and indeed the curtaining of all those historic rooms was carefully studied and will prove an excellent guide.

The materials were those previously mentioned and in handsome designs and colorings. After 1796 design was of classic character.

As the lists of American silversmiths and pewterers extend to many pages, it is rather surprising that makers of glass and china comparatively, so few. For the part and for the finer grades relied upon importation, and fabrics, we laid the best sources under contribution. We know of the quantities of brought in our trading ships from the country that gave the ware its style and from England and France secured not only tableware in porcelain vases, figures and portraits. Many pieces of the character previously mentioned were made especially for this market.

Note: This is the last of a series of articles on Furniture of the Federal Era. The series was issued as a quarterly publication, a part and for the finer grades relied upon importation, and fabrics, we laid the best sources under contribution. We know of the quantities of brought in our trading ships from the country that gave the ware its style and from England and France secured not only tableware in porcelain vases, figures and portraits. Many pieces of the character previously mentioned were made especially for this market.

The American Empire; October, 1896. The Accessories. It is note that the authentic furniture appears and the evolution of the in the American home of the Federal Era. (Continued from page 142)
AS RARE
AS SOME OLD VELVET ENRICHED BY TIME

THIS GORGEOUS ORINOKA DRAPEY FABRIC
IN COPTIC PATTERN

SOFTENED . . . mellowed
. . . likened to an antique textile taken from a precious treasure trunk . . . this Orinoka fabric is woven in ancient Coptic pattern. It will make rich, graceful draperies for your home, especially in a room of Spanish style, for designers will tell you that much of the Coptic art was taken from Egypt into Spain by the Moors, and preserved for us there, when the rest of Europe seemed hopelessly lost in war.

You need never have fear of these lovely colors fading. They are dyed by a method exclusive to Orinoka, and are woven not printed. With each Orinoka purchase goes this guarantee: "These goods are guaranteed to be absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace with new goods or to refund the purchase price."

The Coptic pattern illustrated above (made in both Sunfast and non-Sunfast qualities) can be had in red and gold, orange and gold, black and gold, blue and gold, or green and gold. It is pattern number 2152 (Sunfast), number 9101 (non-Sunfast). The chenille background gives a depth of color not obtainable in a flat weave. There are also historical, decorative and modern designs in many unusual weaves.

You can find Orinoka drapery fabrics at the better department stores and decorators' shops. Send for booklet, "The Importance of Color in Curtains."
After the game—SORE THROAT

In the THROAT and nose more than 50 diseases have their beginning or development. Some, of mild character, yield to an antiseptic. Others, more serious, do not. At the first sign of an irritated throat, gargle frequently with Listerine, and if no improvement is shown, consult a physician.

watch your throat!

Gargle when you get home

Suppose your team did win—what comfort is that, a week later when sore throat, or worse, has put you in bed?

Here's a good tip if you will take it. After any long exposure (and that includes cold bleachers) rinse the mouth and gargle with Listerine, the safe antiseptic.

Immediately, it attacks the millions of bacteria waiting for the moment when body resistance is low to strike.

Often, this simple and pleasant precaution will be the means of sparing you pain and sickness. Listerine nips many a sore throat and cold.

Incidentally, after a football game it relieves that hoarseness which is so troublesome.

The wisest thing to do, of course, during cold weather months is to make a daily night-and-morning habit of using Listerine. Millions do—and are healthier for it. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

LISTERINE
—the safe antiseptic
The world recognizes in Dodge Brothers great new Six, a car that now makes unnecessary the expenditure of many extra hundreds of dollars.

The construction of the bodies...the appointments and accessories...the oiling and cooling systems...the fine alloy steels and careful workmanship...all invite comparison with vehicles costing well over a thousand dollars more.

The car’s all-around brilliance on the road is simply an expression of the all-around integrity that has gone into its making.
Here's to Camel—on a million tables!

HERE'S to Camel. How much added pleasure it brings to the world. Wherever congenial friends gather, or in the solitary hours of work or travel, Camel insures the enviable mood of enjoyment.

All of the mysterious powers to please of the choicest Turkish and Domestic tobaccos grown are brought to fulfillment in Camel. This is done through a smooth and mellow blend that cannot be found anywhere else. For America's largest tobacco organization concentrates its abilities in Camel. Into this one brand goes all of its power to select and buy and blend for taste satisfaction. There simply are no better cigarettes made at any price.

Camel's mildness and mellowness are the favorites of particular modern smokers. So much so that Camel's popularity is greater than any other cigarette ever had. For your enjoyment of the smoothest smoke ever made, "Have a Camel!"

R. J. REYNOLDS TOBACCO COMPANY, WINSTON-SALEM, N. C.
To give decorative beauty to instruments of superb musical qualities, the Splitdorf Radio Corporation has designed radio receivers after the most beautiful examples of period furniture.

These new Splitdorf receivers are essentially fine furniture—delightfully decorative, indisputably correct, authentically reproducing the rare beauty of museum treasures. Cleverly built into these exquisitely modeled cabinets is the famous Splitdorf single dial, six-tube receiver—modern as the minute, an assurance of the technical perfection essential to the best results in reception.

It is only in the selection of period models offered by Splitdorf that you find the enduring charm and unfailing appeal of age-old beauty in a modern radio instrument of rich tone and outstanding performance.

A selection of twelve beautiful models priced from eight hundred dollars to forty-five dollars. Prices apply only east of the Rockies.

SPLITDORF Radio CORPORATION Subsidiary of Splitdorf-Bethlehem Electrical Company, NEWARK, NEW JERSEY
They Chime and Strike!
—Electric Timekeepers of Rare Beauty

NEVER before has the world known such marvelous timekeepers! All the accuracy, dependability and convenience of the famous Telechron—available now in chime and strike models of exceptional beauty and richness.

These Revere Telechrons are supreme as timekeepers for the home. Your ever-faithful light current from which they receive their timekeeping impulses insures their genuine dependability. No winding, no regulating. No temperamental springs, batteries or escapements to go wrong.

Your retailer, department store, or electrical dealer has models of Revere Telechrons on display, and will gladly explain their simplicity of operation. We invite your inspection of this modern timekeeper.

REVERE CLOCK COMPANY
CINCINNATI, OHIO

Revere Telechrons are available in many styles of beautiful and authentic period designs. The coupon below will bring complete literature.

THE MIGRATION OF A HOUSE

(Continued from page 115)

the old Baron von Steuben mansion at North Hackensack, N. J., to stand as an excellent monument of this early Dutch building richly surround
ed with revolutionary associations.

One must not be surprised to find the owners and builders of many of these old Jersey Dutch houses to be French Huguenots by name, for a con-siderable number of these French settlers in the Hackensack Valley long ago, inter-married freely with the Dutch, and built some of the finest Jersey Dutch houses in this rather restricted territory where they originated. Their leader, by name David des Marest, having disposed of his property in Haarlem, bought from the Tappan Indians a large tract of land lying between the Hackensack and Hudson rivers. The deed of conveyance bears date June 8, 1677. It was given by Mendawasay, Sachem of Tappan, Jan Claus, Serickham, Har-haras and Kassamen who signed it for themselves, and for other Indians to the number of twenty-six, who are named in the instrument, to Sir George Carteret, Lord Proprietor of the Province of New Jersey on behalf of David des Marest, Sr., and his children on payment of the following articles:

100 fathoms of black wampen, 100 bars of lead, 100 fathoms of white wampen, 15 fire lock guns, 1 barrel of powder, 15 kettles, 4 barrels of beer, 20 blankets, 1 saw, 20 match coats, 1 acer of rum, 20 hatchets, 1 pistol, 20 hoops, 1 plane, 30 pairs of stockings, 1 great knife, 20 shirts, 1 carpenter's ax.

It was one of old David's sons who, prior to 1750, built the beautiful old Demarest house on the River Road at River Edge, N. J.

Later generations of des Marests (now contracted to "Demarest") built the particular house in question at Orodell, N. J. It was a typical Jersey Dutch Colonial, built a section at a time, as almost all of these old houses were. For example, the average Dutch homestead consisted at first of a four-square red sandstone house rather smallish in size. As the family grew,

(Continued on page 164)
are two things which Helen's exquisite supper service makes for, George... A husband cut to your pattern, to thrill in such lovely gifts... And a pattern in silverware like hermary design in 1847 Rogers Bros. Silverplate... with ves, forks and spoons mated in motif with her candlesticks, and coffee service.

If you would secure this "Family Tie" in the Family Plate, make sure that you start with 1847 Rogers Bros. Silverplate. No other make provides so complete a range of silverware pieces and services in matched designs.

"TREASURE BOUND ON THE GOOD SHIP BUDGET." May we send you this exquisite little brochure... showing how easy to navigate is the sea that leads to the Silver Isles and how you'll come back on the homeward tack with a treasure of silverplate. A copy is yours for the asking. Booklet L-16, Address International Silver Company, Department E, Meridan, Conn.
or outgrew this, a larger addition was made to one end into which the family moved, leaving the original building as the kitchen, commonly known as the "kitchen wing." As the oldest son grew up and married, often a second wing was added to the other side of the new large central part of the house comparable in size to the kitchen wing, into which the young man moved with his new wife. Almost all of these houses, therefore, take on the aspect of a large central main dwelling with wings at each end.

For since we have added these, or the shop's enlargement.

The particular house in question never had this final wing added at the end, although the builders with true Dutch thrift and foresight had left a doorway cut through the stone wall at the east end, as against the time when such an addition should be made. It would merely be necessary to open up this ready prepared door by simply knocking out the stones.

When the old Oradell homestead with farms and lands was sold to an ex-Mayor of New York City for a country estate, the problem of what to do with the old building, which was then unwanted, immediately arose. In the end it was solved by generously giving the house to Mr. John G. Demarest, of the fourth generation that had been born and lived there. Mr. Demarest's idea was to take the materials from the old house and reconstruct it as closely as possible in exact facsimile. The thing must be done very carefully, or it would certainly be a failure. No ancient edifices brought to America from across the waters received more care in the taking apart and reconstruction than the old Demarest Dutch homestead.

Mr. Demarest permitted no one to direct the work except himself, so that although it went ahead very slowly, it was accurate and painstakingly real in every last detail.

THE DEMOLITION

First, careful measurements were taken and an actual drawing made of the floor plans and elevations of the house. Every window and door was given a number on the drawing, and this same number attached to it in the house itself. Photographs were then taken from each elevation to assist exact understanding. Then at every corner the beautifully worked blocks of red sandstone were numbered with chalk and photographed. It was found necessary to make the building absolutely the same size as it originally stood, so that each block might fit into its proper place. Then slowly, timber by timber, stone by stone, the old house was taken to pieces, and each block tagged with its proper notation so that it might find its true destination in the new building which was to rise on another site, a couple of miles away.

Many interesting things were discovered in the demolition about old methods of construction. To hold the walls, the blocks were twenty inches to two feet thick, solid red sandstone without, laid up in straw and clay in lieu of mortar which was not only expensive but practically unobtainable in those times. It is survivals of doubt by some that the deep overhangs of these old Dutch roads is due to this crude mortar from below the rain.

THE WALLS

Between the old or the new house which became the "kitchen wing" of the Oradell house was a solid two feet thick of mortar which was not stone without, laid up in straw and clay in lieu of mortar which was not only expensive but practically unobtainable in those times. It is survivals of doubt by some that the deep overhangs of these old Dutch roads is due to this crude mortar from below the rain. This is also for I have since found an old house on a street where the walls are solid with a wooden water which serves this purpose. So far as this is only one case of existence. The inside of the walls are plastered with whitewashed. The outside walls seldom went up more than a couple of inches thick, solid red sandstone with no air space or insulation, the walls these old houses very damp. When the rains actually soak through it side "sweated", yet they do not to be unhealthy to live in.

THE MIGRATION OF A H

(Continued from page 162)

NOW MORE THAN EVER

Those countless numbers who have always found pleasure in selecting their glass and china at Plummer's, will welcome the news of this shop's enlargement.

For since we have added the entire adjoining buildings, there is twice as much space devoted to colorful glass, there is twice as much china at Plummer's, in selecting their glass and china at Plummer's — more than ever.

Inspect the new arrangement at Plummer's — you will enjoy it. 

The pattern illustrated above is a Tea Set in English Bone China, with charming pink or rose lustre design. Complete set of 23 pieces (No. HG 4287) is marked at $50.00.

Mail orders promptly and carefully filled.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF Modern and Antique China and Glass
7 East 35th Street, New York

<table>
<thead>
<tr>
<th>New Haven, Conn.</th>
<th>Hartford, Conn.</th>
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<tr>
<td>954 Chapel Street</td>
<td>36 Pratt Street</td>
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</table>
There is a touch of masterfulness and robust vigor in Antique. Strong, sweeping lines—broad surfaces—massive weight—an almost scornful simplicity.

This is a pattern that the hardy men of old America—green soldiers who stood their ground against veteran regiments, clippership captains, pioneers, empire builders—would have claimed as their own. A pattern, also, which coincides with the direct, energetic, business-like America of 1927.

Yet Antique has its softer, more feminine side. Follow that infinitely graceful curve down the handle. Let your eye dwell on the strange, velvety-like texture of those surfaces.

But to appreciate the complete distinction of Antique, you must see it at your jeweler’s. Also—may we send you our special booklet on this pattern, and a copy of “The Wonder of Sterling Silver”? Address R. Wallace & Sons Mfg. Co., 611 Wallace Park, Wallingford, Conn.

Antique Tea Spoons are $2.80 in sets of six, Dinner Forks $2.80 and Dinner Knives $2.50. The Vegetables Dish is $2.50, the Water Pitcher (capacity 6 pts.) $2.95, and the Tray $7.50. Goblets are $10.50 each. The Coffee Set of 3 pieces is $18.50, with Server $385.

Recreating the Spirit & Art of the Early Silversmiths

Antique

Wallace Sterling Silver
A very unusual thing was found in the old house in the form of a huge solid oak beam fully forty-eight feet long, at least eleven feet wide, and eleven inches thick on one end, that had originally been the butt of the tree, and twelve inches by nineteen inches on the other end, tapering off just as bad the tree itself. All the adze and axe marks were still upon it. This timber Mr. Demarest used running-lengthwise through his foundation as the girder of the first floor of the new house, although in the old house it had been a girder of the second floor. It must have weighed a ton, and these old Dutchmen surely must have sweated an hour with their slaves skidding this heavy tree trunk up into place on top of the walls at the center of the second floor.

The shingles were wooden and of local cedar. The trees were felled first, dragged out of the swamp by oxen and oxen, and sawed up into billets three feet long. These were split by hand and axe first, and then shaped smooth with a draw knife. Since the billets were about one inch thick, together with the overlapping, the roof at no place was less than about three inches thick, a very welcome protection against the heavy snows and rainstorms of those early winters. In fact the roof was still sound and in good shape when the house was taken down in 1913, fully ninety-four years after the main addition was built, an enduring evidence of the permanence and solidarity with which these old Colonial builders built. The beams of the cellar supporting the first floor were all hand-hewn oak. On the second floor, however, sycamore and whitewood were more popular, possibly because of their lightness in weight. Every detail of the framing was certainly made to stay.

THE BRICKS

Unlike many of these old houses, this was the first of its kind to be finished; a brick front. This was something very stylish at that time among the country squires, for the brick had to be sent up by water all the way from Philadelphia, coming up the Hackensack River by wind jammer as far as River Edge, N. J., and hauled six miles or so to the site with teams of oxen. The huge fireplaces were indeed clay. The huge fireplaces were indeed, and the fire department window successful; the study of this adaptation was worked out with but little difficulty. The whole roof was of great variety in the trimming. Some of it was taken down, so we had to lay the old ceiling, and the whitewash mortar joints which so many layers of paint work that it was impossible to get the masonry to stay. The work was able to lay up the blocks very much as they had done, to have done to take care of that would not at all catch the eye was a problem, and the workmen were not so deep and so close together that the only instruments the workmen could use to get these spaces were not without difficulty. The difficulty was the second story of these old houses finishing second stories. Everybody stood on the attic stairs, and the art of laying the second story of this kind of a brick roof was worked out with the help of the old settlers. The sloping gable was therefore very difficult to lay, and the whitewash mortar joints which we know today.

Having worked out a trial roofline, Mr. Demarest went to the old Baron von Steuben in 1792, which was about this type that had domino window successfully. The study of this adaptation was worked out with much success, which solved the problem of the second story on a Jersey homestead.

Next came the garage. This presented another difficulty, and with these old houses there was no such thing as a garage, and they were to find a garage.

THE MIGRATION OF A HOME (Continued from page 164)

A very unusual thing was found in the old house in the form of a huge solid oak beam fully forty-eight feet long, at least eleven feet wide, and eleven inches thick on one end, that had originally been the butt of the tree, and twelve inches by nineteen inches on the other end, tapering off just as bad the tree itself. All the adze and axe marks were still upon it. This timber Mr. Demarest used running-lengthwise through his foundation as the girder of the first floor of the new house, although in the old house it had been a girder of the second floor. It must have weighed a ton, and these old Dutchmen surely must have sweated an hour with their slaves skidding this heavy tree trunk up into place on top of the walls at the center of the second floor.

The shingles were wooden and of local cedar. The trees were felled first, dragged out of the swamp by oxen and oxen, and sawed up into billets three feet long. These were split by hand and axe first, and then shaped smooth with a draw knife. Since the billets were about one inch thick, together with the overlapping, the roof at no place was less than about three inches thick, a very welcome protection against the heavy snows and rainstorms of those early winters. In fact the roof was still sound and in good shape when the house was taken down in 1913, fully ninety-four years after the main addition was built, an enduring evidence of the permanence and solidarity with which these old Colonial builders built. The beams of the cellar supporting the first floor were all hand-hewn oak. On the second floor, however, sycamore and whitewood were more popular, possibly because of their lightness in weight. Every detail of the framing was certainly made to stay.

THE BRICKS

Unlike many of these old houses, this was the first of its kind to be finished; a brick front. This was something very stylish at that time among the country squires, for the brick had to be sent up by water all the way from Philadelphia, coming up the Hackensack River by wind jammer as far as River Edge, N. J., and hauled six miles or so to the site with teams of oxen. The huge fireplaces were indeed clay. The huge fireplaces were indeed, and the fire department window successful; the study of this adaptation was worked out with but little difficulty. The whole roof was of great variety in the trimming. Some of it was taken down, so we had to lay the old ceiling, and the whitewash mortar joints which we know today.

Having worked out a trial roofline, Mr. Demarest went to the old Baron von Steuben in 1792, which was about this type that had domino window successfully. The study of this adaptation was worked out with much success, which solved the problem of the second story on a Jersey homestead.

Next came the garage. This presented another difficulty, and with these old houses there was no such thing as a garage, and they were to find a garage.
The Colonial Fan Trim,
on of early American Architecture furnished
the design at top of handle. The medallion directly beneath was inspired by the door-knocker found on Colonial doors.

In the Spirit
of Colonial Times

His new Pattern derives its name and design from perhaps the most colorful of our original thirteen colonies. For it was Old Dominion that cradled American aristocracy and many of our cherished traditions. Today, in this famous State still lie numerous old Colonial mansions, of which Monticello, abode of Thomas Jefferson, is a conspicuous example. It was their charming doorways that inspired the design of The Virginian.

The Virginian is made in Heirloom Plate, an unmistakably high and lasting quality.

It is a silverware made for long, faithful service, one possessing the tendency of descending "From Generation to Generation."

Buy The Virginian at your Jeweler's—in single pieces or complete services. All are handsomely cased, making the perfect gift. An interesting booklet, describing the detail of this pattern and showing pieces and prices, will be mailed upon request.

WM. A. ROGERS, Ltd.
NIAGARA FALLS, N. Y.

NEW YORK  CHICAGO  SAN FRANCISCO  TORONTO
Thanksgiving...

Presented to your hostess on Thanksgiving day, Apollo Chocolates are a thoughtful appreciation of hospitality. To your family a delightful treat.

There's a store near you where you will find the delicious Apollo assortments. Some are boxed with gay Thanksgiving wrappers. All identify for you a candy unsurpassed in quality.

a holiday's Apollo day... a holiday's Apollo day...
Other cars will serve but this is the ideal woman's car

An almost unheard-of percentage of the owners of the Marmon 8 are women. The reasons are quite obvious. Here is a car that comes out of the garage without one's twisting and pulling at the wheel. It is a car that makes traffic driving actually pleasant because of its brilliancy of acceleration and its effortless handling. It parks easily and in the smaller spaces. All in all, it is the ideal women's car—a difference which is sensed on very short acquaintance. Prices, $1795 and upward, all under $2000, f. o. b. Indianapolis. Marmon Motor Car Company

A NOTE TO THOUGHTFUL HUSBANDS

What about a car that would use just half as much of her strength and at the same time would give you the greatest thrill you have ever had out of a car? That's exactly what the Marmon 8 will do.
"It brings the world's greatest pianists into my home... That's why I bought it." The Welte-Mignon Licensee Reproducing Piano permits not the slightest variation from the artistry of the great musician. Its playing is the artist's playing; you have but to close your eyes to feel the presence of the master at the keys. It is modern magic.

Welte-Mignon Licensee Reproducing Pianos are offered by 115 leading piano manufacturers. Piano merchants everywhere are anxious to demonstrate to you. Send for our Book of Famous Artists. The Auto Pneumatic Action Company, W. C. Heaton, President, 653 West 51st Street, New York, N. Y.
Dainty women—women of refinement—select accessories with care—especially accessories of an intimate nature.

Their sense of nicety insists upon the purest, spotless best. The purchase of even such an article as bathroom paper is given careful thought.

A. P. W. Satin Tissue is the choice of the discriminating—of the fastidious. It has a smooth, soft, silky texture. And it is spotless pure—the creamy color of the virgin pulp from which it comes.

Sterilized time and time again in making, wrapped dustproof—kept clean from mill to you. Firm, yet so absorbent. And absolutely soluble. Yet bought in cartons, A. P. W. Satin Tissue is actually cheaper by the year than harsh, irritating papers.

Ask your dealer for the carton, a family's year's supply—10,000 de luxe sheets in rolls, $2.00. Or for the carton of Junior rolls, tight wound for recessed built-in fixtures—6,000 sheets, $1.00.

You'll find A. P. W. Satin Tissue a softer, smoother, firmer bathroom paper. Phone your dealer for a carton now. Save time and conversation.

If you cannot get it, send us your order with your dealer's name. Use the coupon shown below. Enclose check or bills with order.

We'll send the carton, plain wrapped, postpaid.

One word of caution. Much cheap toilet paper is made of "reclaimed stock," old newspapers, and the like. Un-known rolls are sometimes risky. Be safe, be sure. Buy toilet paper by brand name only. Say "I want A. P. W."

A. P. W. Satin Tissue de luxe size—carton 10,000 sheets in rolls, a year's supply—$2.00 Junior size—tight wound rolls for recessed fixtures—6,000 sheets $1.00 Also flat in packages—9,000 sheets $2.45

A P. W. SATIN TISSUE Buy the carton—
a year's supply

Phone your dealer for the carton, an average year's supply. If he has none in stock, just mail the coupon with check or bills enclosed, and dealer's name. We'll send the carton you prefer, by mail postpaid, securely wrapped.

Dealer's Name and Address

A. P. W. PAPER COMPANY, Albany, N. Y. (D-11)

For the enclosed $__________

Please send me postpaid, plainly wrapped, carton of A. P. W. Satin Tissue checked below.

☐ 10,000 sheets, de luxe size, in rolls, $2.00 ☐ 6,000 sheets, tight wound Junior rolls, $1.00   ☐ 9,000 sheets, flat, large size, $2.45

My Name and Address
"The Cabin Settlers"

Unlesus you are a true antiquarian and unless you read the printing along the fold of this paper "made in U. S. A." you would little suspect that it is a true product of our own country. You might easily think it one of the charming foreign papers, the original design we found in an old New England farm house. While a love of the artist who painted it must have had

Addressed to Lovers of Things Old and Beautiful

Sometimes we wonder, if after all, we will not have to follow the course of that poet of poets Francois Villon and merely sing of the glories of the past rather than year by year discover and reproduce them. Each year the task becomes increasingly difficult; each year we start our search with renewed hope; each year, to date we have achieved our objective. Now we can offer you a selection of reproductions of old papers as it has ever been our pleasure to handle. In many new color combinations. They may be seen wherever fine wall papers are shown.

Ask your dealer or decorator to show them to you.

THOMAS STRAHAH COMPANY
ESTABLISHED 1856

Factory: CHESAPEAKE, MASSACHUSETTS

New York Showroom
415 FIFTH AVENUE

Chicago Showroom
6 N. MICHIGAN BLVD.

THE PARKS OF ERIE COUNT

(Continued from page 127)

In contrast to the picnic grounds of less well-equipped places, where the zest for food is often worn to the point of aggravation by the search for suitable fuel and efforts to make it burn successfully, we find here at each oven neat piles of firewood chopped to just the right length and laid ready for the picnic group. And, too, there are adjacent wire containers where trash is dumped and burned, leaving the grounds free of the usual eye-blistering litter.

Another site on the heights is that of Emery Park, which, like Chestnut Ridge, is 1200 feet above sea level. Originally comprising 195 acres, obtained at a cost of $23,000, it has now grown to 248 acres. Emery Park is situated about 2 miles from Buffalo, but only four miles from East Aurora, of Elbert Hubbard fame.

In the acquisition and development of Emery Park the Commission has preserved a bit of the early history of that section, including in the area the homestead and outbuildings of the Emery family. The dwelling has been remodeled into an inn where meals are served. Here are shown interesting bits of Americana, gathered by this pioneer family. In the park, as at Chestnut Ridge, may be found children's playground with swings flying high up under the trees, too for "Margery Daw," gymnasium, fits, slides and other attractions joyous and healthful childhood, both of the parks there are paddocks with a number of fine specimens very much at home in this natural element.

Emery Park's equipment has been carried out in the same rustic fashion that was found so effective in Chestnut Ridge, achieving a combination of artistic naturalness with most satisfying efficiency.

In studying the natural condition of all parts of the country it was decided to build in the lower level third park with Como Lake as central point. Adjoining this lake village of Lancaster owned 81 acres of land which they conveyed as a gift to the County, an additional parcel lying along Cayuga Creek being donated by one John L. Stud. An adjoining plot of 41 acres was purchased at a cost of $8000 from Handel estate in order to complete this site. In addition to being of access by motor roads, the reserve... (Continued on page 172)
Announcing the New

FRANKLIN

Airman Series

The most comfortable mile-a-minute car ever built

Airman Features

Air-cooling—the advanced scientific principle now so widely endorsed by Airmen

Acceleration—the swift-darting, quick maneuvering of the pursuit plane

Synchronized 4-wheel hydraulic brakes—just a touch and you get action

Speed of a new kind—distance speed—all-day-speed—speed you use

Riding comfort—the swift, easy glide of the airplane

Larger motor—for any temperature, altitude or road condition, a wealth of power always available

Engine Smoothness—the balanced purr of the turbine

7-passenger models—(128 inch wheelbase)—the up-to-date family cars—commodious and light weight

Advanced designs—having their counterpart in aeronautical engineering

NEW ways to do things—that’s the spirit of the Airman—dashing, daring, care-free—offering you the automobile’s nearest approach to flying.

Fresh from the triumph of the most remarkable endorsement ever accorded a motor car—the almost universal adoption of air-cooling by Airmen for their sensational distance flights—Franklin now presents in the new Airman Series an achievement for which automotive science has been striving for years—fast travel—mile-a-minute and upward—with absolute comfort and sure, quick control.

Think of the best 200, 300 or 400 mile ride you have ever enjoyed. Any model of the new Airman Series will cover the same distance in less time with less fatigue to the driver; with more pleasure, comfort and safety to the passengers!

FRANKLIN AUTOMOBILE COMPANY

Now with its highly efficient air-cooled motor larger by 24%, Franklin provides what Aircraft demonstrates as so desirable for distance ability—power which is usable at constant high speed for hours on end. With new and unprecedented smoothness, with acceleration quick to reach top speed, with synchronized 4-wheel brakes that are a revelation, with many exclusive comfort constructions, with the luxury of new 7-passenger models, the Franklin Airman exchanges the usual noises, discomforts, strains and uncertainties of mere speed for the enjoyment, ease and security of the world’s fastest car in a day’s run.

The spirit of the Airman stands for a wholly new motoring experience in store for you—vivid and thrilling—when you have your first ride in the Airman. Arrange it today. Representative showings of 7-passenger and 5-passenger types now—at all Franklin dealers.

SYRACUSE  NEW YORK
“What lovely china!” your guests exclaim, and later they remark, “What a charming hostess!”

THE mark of fine taste in fine china is the trade mark shown below. For nearly a century the finest of French dinnerware has been made in Limoges by Haviland & Co., originators of the famous china marked Haviland, France.

No camera can do justice to the rich and satisfying colors, the true beauty of Haviland design. For instance, the Plaza pattern shown before your imaginary guest will simply captivate you, with those bright birds a-flutter on flowers festooned between graceful baskets of pink roses, on the ivory background. Adorable! The four typical decorations here shown on Ivory—now so much the vogue—can be obtained at prices reasonable to a degree that will surprise you.

If your dealer hasn’t just the pattern you want, he can readily get it from us for you. Insist on genuine Haviland, stamped with the original name that means so much to lovers of beautiful china—Haviland, France.

These are a few of many designs in Haviland China. A wide variety of open stock patterns at all prices is obtainable so you can easily get replacements or add to your set.

**THE PARKS OF ERIE COUNTY**

(Continued from page 170)

may also be reached by trolley, making it accessible to all classes from the cities which it serves. Among other attractions it provides water sports, made possible through the construction of a dam which, when frozen over, also forms an ideal center for winter sports. Charm is added to this scene by the numerous small and picturesque islands in Cayuga Creek.

This park has been equipped with ovens, drinking fountains, tables, benches and other facilities in keeping with the development program carried out in the other parks.

Winding roads lead through the wooded areas of the 48-acre tract now known as Ellison Creek Park, the last and smallest of the group, on the border of the town of Tonawanda. The creek has been developed into an interesting place for boating on canoeing, and on its shores has constructed a dock and boat landings for the comfort of the visitors. There have also been built and maintained a number of shelters, one double oven, four grills and two pump shelters, forming a water and sanitary facility.

These four reservations, different but all serving admirable special purposes, form a model that other cities might study and profit by. What many groups have lacked, visioned and planned over the years, Erie County has got and done. In the doing it has an example to follow.

EDITOR’S NOTE.—In the Town Betterment Series the subjects listed below have been considered. Those that are starred are accompanied by original designs for buildings, etc., of which working drawings may be obtained at the nominal price of $1 for each individual set. Address the Town Betterment Editor, House & Garden, Graybar Bldg., Long Avenue, 43d Street, New York, N. Y.

**Roadside Beauties**
- Roadside Beauties April 1924
- Benches & Flag Poles May 1925
- Filling Stations June 1927
- Street Lights July 1927
- Roadside Signs Aug. 1927
- Small Buildings Sept. 1927
- Roadside Design Nov. 1927
- Club Houses Dec. 1927
- Salvage for Town Betterment Jan. 1928
- In the Cause of Town Betterment Feb. 1928
- The Best Street Trees Mar. 1928
- Band Stands Apr. 1928
- Real Estate Offices May 1928
- Village Greens June 1928
- The Westchester Parkways July 1928
- Station Grounds Aug. 1928
- A Wayside Trolley Shelter Nov. 1928
- Information Booths Dec. 1928
- Preserving Historic Houses Jan. 1929
- Memorial Fountains Feb. 1929
- Traffic Signals Mar. 1929
- Community Memorials April 1929
- Landscaping War Memorials May 1929
- Playgrounds May 1929
- Shops June 1929
- Guiding A Town’s Growth July 1929
- Garden Combinations Aug. 1929
- Outdoor Theaters Sept. 1929
- Memorials of Utility Oct. 1929

**MELODY’S ADORNMENT**

(Continued from page 138)

published, as was the Whistler item, by Firth of New York, (when the name of Hall was still connected with the company). Also in the writer’s collection is a music-title depicting the portrait of William Hall & Son at 239 Broadway, as it appeared in 1847.

The class of music-titles adorned with portraits of celebrated persons forms an extensive and unusually interesting one, ranging in subjects from Washington to Mrs. Blosser. In this class one finds the Washington, the Napoleon, the Lord Byron, the Jenny Lind and many other groups, including the much sought title of the portrait of Lincoln. In the Washington portrait group we find the music-title “The Battle of Trenton,” a composition published about the year 1800. In this the portrait of Washington is of the Joseph Wright and as early as 1804 a copy fetched some three hundred dollars.

Landscapes, American and foreign, views of New York, Boston, Philadelphia and other cities, War and patriotic subjects, scenes of travel, and as early as 1904 a copy fetched some three hundred dollars. In conclusion there were some two thousand of them! In conclusion may be said that perhaps in no musical field has the development of the subject been so complete and so fine that they have had to be printed themselves, (and these are mostly fixed to depicting feminine and can the history of 19th Century tunes be studied to better advantage.}

**Haviland China**

Every piece of genuine Haviland China is the product of the original Haviland, established by David Haviland in 1837—bears the trade marks shown above.
I’m glad I followed the advice of Mary Garden’’

Said Ed Wagner to Margery Bailey, as he offered her a Lucky Strike between tennis matches at Forest Hills.

Marvelous Mary Garden writes:

“My teachers, Trabello and Richard Barteiemey, all impressed upon me the solemn warning that I must always treat my throat as a delicate instrument. Yet every artist is under constant strain. Sometimes we get real relaxation in smoking a cigarette. I prefer Lucky Strikes—which both protects the throat and gives real enjoyment.”

You, too, will find that LUCKY STRIKES give the greatest pleasure—Mild and Mellow, the finest cigarettes you ever smoked. Made of the choicest tobaccos, properly aged and blended with great skill, and there is an extra process—“IT’S TOASTED”—no harshness, not a bit of bite.

‘It’s toasted’’

No Throat Irritation—No Cough.
Exquisite Taste
where it matters most

It has often been said that a woman is judged by the beauty of her home, and this is particularly true of the dining room. To bring out the richness of draperies and wall coverings, to give sparkling life to glassware and silver, and to cast a glow of charm over the entire room, your lighting equipment must be selected with care.

All of these important points have been considered in the designing of Moe-Bridges Lighting Equipment. Each new design has been passed on by our Advisory Board — an artist, an interior decorator and an architect, whose knowledge of styles and periods is your assurance that the Moe-Bridges Lighting Equipment you select will be correct and appropriate.

It is true that the fixtures in the Moe-Bridges line have the distinctive beauty and style usually found only in high-priced, specially designed equipment. However, you can install this decorative lighting equipment in every room in your home at a very reasonable cost.

We have prepared an interesting instructive booklet on artistic home lighting showing a number of views of charming home interiors. Whether you plan to retain your present home or to build a new house, this booklet will prove helpful. Send for your copy and the names of Moe-Bridges dealers in your town. Write Dept. H-711.

Moe-Bridges Company, Milwaukee, Wisconsin

(Continued from page 123)

the light the lamp was placed on a low stand with baluster stem like the English wooden stands for candlesticks so beautifully elaborated in mahogany in the late Rococo period. The Colonial examples were of native wood, often maple, and when the lamp was of tin, that part might also be of tin, more convenient than shapely. Lamps of tin and pewter had different shaped oil containers—cylindrical or flat sided, set on a stem or directly on a pan, with or without handles. One or two wick spouts were variously placed, finally on the top. However, according to Fairman, with a sugar-basin base called a “petti- coat-lamp,” some with a peg socket underneath the skirt which might be fitted on to the upright of a chair.

The rush-light holder was early made of wrought iron, simply treed for utility. Imported candlesticks were of Renaissance and Baroque types—Jacobean, Restoration, and William-and-Mary, if English. It must be remembered that the English style early took over New York and set the styles. Toward the end of the Century silver candlesticks were cast in baluster form. Many were undecorated, depending for beauty on their form and material. Those with tubular tops usually had removable nozzles. Some were of the column type, one by Jeremiah Dummer of Boston, of eight engaged columns shaped square, with a square projecting nozzle and a similar plain base. The graceful curves of the graceful lamp low on the stem, just above the circular foot on the square moulded base. Dumas worked well into the 18th Century but this candlestick is an earlier model. The so-called “Mayflower candlestick” is the ringed type, tubular stem, round base with large globe on top, often placed on the stem. Candlesticks were of iron, tin, or pewter, the pewter quite plain. But little pewter production was run in bullets during the Revolution. Iron candlesticks occasionally had a lip to hang on a chair.

Candlesticks

Candlesticks for the “Boot” which were so well made in the 18th Century, seem to have been used to some extent in the 17th. Those were of wrought iron and possibly also of wood, occasionally with a screw stem to adjust the candle branches, and with tripod feet. One example of wood which claims a 17th Century origin has a circular shelf on the stem evidently used as a work table. Hoop lights with candle sockets were hung from the ceiling, a very primitive type of chandelier. Lanterns had handles and entries.

With the 18th Century came leisure to embellish local handicraft. Silver, pewter, glass, iron, tin, wood, and pottery were fitted into fixtures in the changing fashions of the day, inspired by European models, often with independence and individuality but more often with a native and complete ignorance of art forms and motifs. The baluster stem, reminiscent of the composite stem of classic vase and urn forms of the Italian Renaissance, in the hands of Early American craftsmen lacking a European art training, showed an ignorance or sign often resulting in disproportion or exaggeration. This is especially noticeable in the elongated urn form of the nozzle.

Open and covered iron Betty lamps were used for every-day lighting was common, but pewter was preferred. One or two lames or bulb’s eyes were fixed lamp to increase the light for work or reading. A candle with a pewter base was made as early as 1759 at Quincy, Massachusetts, where several types of lamps were manufactured with total disregard for the stem and the nozzle in the handle.

Various Lamps

There are an engaging variety of early lamps, whether a spark or “napakini” lamp, barred only a short time, useful and popular for courting, squat or typical tavern lamp, or chamber lamps of many types—factory lamps; marine or whale lamps swung on pivots to right itself when the ship hit a wave; glass reservoirs marked to keep the hours by night; oil or wax, some silvered for luxury, their shapes often generous and pleasing; and table or chair standards set on baluster or tubular stands like candlesticks, or set in a dish-like foot or ring above it. Their forms were like a goblet, acorn, drum, bow, vase, urn, mug, or in bell-shape, or almost any shape that held the oil. Some were furnished with long well-modelled handles often reaching far down the stem, or small circular or oval holding, while others were made of tin, more convenient than shapeless. One or two spouts set on a stem swung on pivot, with or without handles.

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A Castelli piece, with blue decoration on putty ground known in Italy as Savona Decoration.

This group illustrates the possibilities in the fairly abundant use of Pottery, yet without evidence of forcing or violation of good taste.

It is none too soon to give thought to the possibility of using some of his fine pottery as Holiday Gifts. Leading stores throughout the country are displaying choice lamps, vases, bowls, urns, Venetian glass sets, etc., in profusion.

If you do not find Carbone Potteries in your vicinity, write to us and we will gladly send illustrations and descriptions of anything about which you may inquire.

**Carbone**

**IMPORTER OF**

**ITALIAN ARTS & ANTIQUES**

**DISTRIBUTED BY FINE SHOPS EVERYWHERE**
DOROTHY KNAPP proclaimed the world's most beautiful girl.

VIVENNE SEGAL, Star of "The Desert Song"

Keep Slender, Radiantly Healthy
THIS ENJOYABLE NEW WAY

DIETING or backbreaking exercises no longer necessary! For an ingenious new device, the Battle Creek Health Builder enables you to keep gloriously healthy—pleasingly slender—without any effort on your part! The Health Builder gives a combined massage—vibratory treatment, better than a skilled masseur. It vigorously massages the heaviest muscles, peps up sluggish circulation, aids digestion and reduces superfluous weight.

Send for FREE Book
Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—with complete series of home exercises. Sanitarium Equipment Co., Battle Creek, Mich.

Endorsed by Famous Beauty Dorothy Knapp, star of Earl Carroll's "Vanities," and proclaimed the "most beautiful girl in the world," uses the Health Builder daily. She says, "I unhesitatingly recommend the Health Builder to everyone that is interested in keeping radiantly healthy and in retaining a beautiful figure."

Used daily in countless private homes, large medical institutions and by numerous physicians in their practice, the Health Builder is a safe, simple, scientific method of reducing weight and keeping vigorously healthy.

Send for FREE Book
Send for "Health and Beauty in Fifteen Minutes a Day"—a valuable Free Book showing the Battle Creek Health Builder in operation—with complete series of home exercises. Sanitarium Equipment Co., Battle Creek, Mich.
WHATEVER his short-comings, to Henry VIII we owe the charm of the English home today. With all the beauty of the early Norman manner — its tall ascending growth, Gothic leaded windows and paneled walls — it lacked comfort and grace within.

Searching all Europe for the best that would combine, Henry VIII added graceful Italian iron grille work, elaborately decorated ceilings and beautiful hangings from France and other lands.

English noblemen were not slow to follow, and the result — that rare combination of dignity, beauty and charm — the English Manor.

To carry out this same fine feeling, master craftsmen have designed the new SLYKER RADIATOR FURNITURE of lasting steel in graceful, simple lines, in beautiful period effects. No matter what the style of your interiors, write today for Booklet A with suggestions from our interior decorating department. No obligation.

Slyker Show Rooms in the following cities:

OMAHA, Neb. PHILADELPHIA, Pa. KANSAS CITY, Mo.

DETROIT, Mich. CHICAGO, Ill. MILWAUKEE, Wis.

CARRIEVILLE, S.C. WASHINGTON, D.C.

BUFFALO, N.Y. ST. LOUIS, Mo.

ROCKFORD, Ill.

ST. PAUL, MINN.

CINCINNATI, O. PITTSBURGH, Pa.

CLEVELAND, O. OAKLAND, CAL.
Renew the beauty of your home with a "Hartford-Saxony" rug

The very qualities which you want your home and its furnishings to express—beauty . . . friendly comfort . . . permanence are woven into the deep, lustrous pile of a "Hartford-Saxony" rug.

How well you may be proud of such a rug in your home! Such careful softness under foot, a luxury to walk upon—genuine depth which alone can cherish such richness of coloring.

Talented artists in home decoration create patterns exclusively for "Hartford-Saxony" rugs. You will find a lavish selection for every room, for every color scheme and style of decoration.

"Hartford-Saxony" rugs are woven by Bigelow-Hartford, for more than a century weavers of America's finest rugs and carpets. In countless American homes, "Hartford-Saxony" rugs are still used and admired by people who played on them as children twenty-five or more years ago.

Call at your dealer's and ask to be shown his collection of "Hartford-Saxony" rugs. Beautiful new patterns are being shown this Fall, graceful designs and rich, harmonious colors that bring new charm and beauty to a room. Look for the name Bigelow-Hartford and "Hartford-Saxony" woven in the back—your guarantee of fine quality.

Your dealer will show you other beautiful rugs by Bigelow-Hartford—Servians, Wiltons, moderately priced Axminsters—Timex and all of the enduring beauty typical of fabrics woven by Bigelow-Hartford.

Booklet on Home Decoration

A beautiful and helpful book "Color and Design—Their Use in Home Decoration," will be sent you on receipt of 25 cents in stamps. Many interesting interiors are shown in color and you will find valuable suggestions on beautifying your home.

This small sum also makes you a member of our Home Decorating Service, and gives you the personal advice of our famous interior decorator on any furnishing problems you may wish to ask about. A blank form will be sent with the book.

Bigelow-Hartford
RUGS & CARPETSC
WEAVERS SINCE 1825
Several different names have been used for the fine tuning adjustments on radio sets. It is well nigh impossible to build a set in the factory so that the unused or more tuned circuits will always be adjusted exactly to far away or weak signals. So the Accumulators were developed as secondary adjusters. For nearly or powerful stations they are never needed. The name "Accumulator" was coined from the word "acumen."

With all ordinary local broadcasting which is reasonably strong, the adjustment of the circuits with the master selector is plenty close enough. Full volume is easily obtained. But for the very weak and distant signals and in order to get the highest possible degree of amplification, to bring them up to maximum volume, it is necessary that the circuits be tuned very exactly. The Accumulators provide for this. They are very fine tuning adjustments on the first and second tuned circuits and permit the user to tune these two circuits exactly to the same signal to which the third circuit has been adjusted by the master selector. The first two circuits will, of course, be very nearly right but with the Accumulators they can be made exactly right.

The effect of the Accumulators is a good deal like using a telescope. They bring the weak, distant signals closer together. The Accumulators are an additional refinement provided on Crosley receivers in order that the user may get the maximum possible results.

The "All American" radio of 1928! With license to participate in the enormous radio resources of The Radio Corporation of America, The General Electric Co., The Westinghouse Co., The American Telephone and Telegraph Co., and The Hazeltine and The Latour Corporations, the Crosley Bandbox of 1928 is an "eleven" of super-efficient features and amazing co-ordinated performance. In it are incorporated:

1. The best idea of balancing.
2. The best idea of shielding.
3. The best idea of sharp tuning.
4. The best idea of controlling volume.
5. The best idea of station selection.
6. The best idea of finish and color.
7. The best idea of power tube use.
8. The best idea of console installation.
9. The best idea of power supply connections by enclosing all leads in a cable.
10. The best idea of AC tube operation.
11. The best idea of converting AC current to necessary DC.

Operation of the Bandbox receiver from house current is possible with the AC model at $65, which uses the new amazing R.C.A. AC tubes. Power converter costs $60 more.

These new Bandbox receivers are now on display at over 16,000 Authorized Crosley dealers. Their faultless reception of the many wonderful events constantly on the air is proving such a startling demonstration that a national enthusiasm sweeps the country in the natural exclamation—"You're there with a Crosley!" If you cannot locate the nearest dealer, write Dept. 27 for his name and literature.
If You Build or Remodel

Put the radiators in the walls under the windows

You won’t be content for long with camouflaged, old-fashioned radiators. Do you know that all the radiation in odd shaped corners and in other useless spaces.

Because of the unique construction of this radiator, they can be set up in practically any shaped space. Thus, the radiators in the walls

Put

This Robras radiator fits in a recess up to six inches deep and

equal, in heating capacity, the cast iron radiator pictured above.

ROBRAS 20°-20°

A welded brass radiator 20% the size and 20% the weight of equal cast iron radiation.

Candlesticks and Shades

There was a variety of designs from which to choose one's candlesticks, and when the splendid big glass hurricane shade covered candlestick and candle to protect it from the draft in the hallway, a highly decorative element was added to the impressive Colonial home. These hurricane shades were variously ornamented in floral designs. The New Jersey and Pennsylvania glass works were in operation from about the mid-18th Century so that Stiegel and Wistar glass was not uncommon. Candlesticks of colored glass had something of a novelty. If Stiegel, perhaps that rich bluish or red amethyst, blue or purple with elongated tulip-like nozzles. If Wistar, it might have a baluster stem in vase form of pale green glass.

Candelabras and girandoles were often imported and followed the European styles—French and English. In 1762 we note a pair of four-armed cut glass girandoles decorated with birds and pendants.

Wall brackets especially in pairs were used to a certain extent but handsome sconces were apt to be imported. There were a few wood carvers here in America in the 17th Century but the early 18th Century they turned their hands to carving, backplates for some 15000 chandeliers were made here just now, often of early forms and narrow clipped corners at the top or a spiral, or beaded or scalloped in the finial shell cresting of Queen Anne styles. The model was set in a small semi-circular tray at the bottoms of the long mirrors. Other wall-plates were circular and were occasionally ornamented with stars and other motifs. A peculiarity is shown in the 18th Century sconces. Some are of pewter, a pattern of large and small circular reflectors, some are mirror backed. Mirrors in circular frames, candle brackets were in great vogue as early as 1730. Flat oval and rectangular mirrors were sometimes framed. These frames were of mahogany, walnut, or gilt, sometimes with silver inlay. Dressing glas were often handsomely japanned.

CHANDELIERS

Brass or glass chandeliers were common in the American Colonial home. Such chandeliers as had aesthetic pretension were imported. Simple hoops, corona, or cross-like candle-beams, were used in the 18th Century. Provincial adaptations of European carved wood chandeliers, good gilding and simple ornaments. Possibly some were made with vase-like stems of wood and sit scrolled, though vivacious, arms flat tin or iron with cramped backs for the candles.

The lantern was purely utilitarian with the early Colonists. A lantern might be hung in the hallway, but even in the 18th Century there was a great deal of the candlestick appealing to the eye as well as the use. Such chandeliers as had artistic pretension were imported, mahogany, or metal, were often japanned or painted in the style of colonial Chippendale, and japanned chamber candlesticks which the early 19th Century spared. Candlesticks of mahogany in the Chip

PENDLE STYLE WERE AT LEAST KNOWN.

BLUART STICKS WERE SOMETIMES FORMED HER WOOD AND IRON, AND DECORATED WITH BRASS KNOBS. RUSH-LIGHT HOLDERS WERE STILL IN USE WITH BUSHELS OF FORMED WOOD OR IRON, AND TIN WAS OCCASIONALLY USED IN FASHION AS A BASE FOR A CANDLESTAND.

Send me full details about the ROBRAS 20°-20°!

Rome Brass Radiator

1 East 42nd Street
New York

House & Garden

COLONIAL LIGHTING FIXTURE

(Continued from page 174)
Your own good taste will be reflected in every Christmas gift of Dolly Madison Bed Spreads—beautiful, useful—lasting reminders of the giver. An unrivaled range of designs and coloring on display at the better stores. Numerous qualities at prices to suit. All Dolly Madison Bed Spreads are fast colors.

GEORGE ROYLE & CO., MFRS.

DOLLY MADISON Bed Spreads

For Years of Sleeping Comfort

Beauty of design and exquisite finish first attract attention to Hall Beds. Underlying these outward marks of distinction is a superiority of materials and workmanship that produces a bed unequalled for comfort and durability.

At Hall's you find Beds to adorn any home, and the combination of Pure Horse Hair Mattress and Box Spring best suited to your individual requirements.

Orders can be placed through your dealer or interior decorator.

FROM A NOTABLE COLLECTION HERE DECORATORS CHOOSE RARE CARVED PIECES

The demand for carved pieces of European origin is country-wide—leading decorators tell us. And Lightolier shows a collection that is probably without a rival in the United States. In our European ateliers of L.Vander Voort, nothing but carved pieces are executed for us. So each importation here shows the skillful workmanship for which Europe is noted; and each one, too, boasts of sturdy usefulness. Whether you are a decorator in search of some particular treasure, or merely an admirer of good-looking things, a trip to Lightolier will more than repay you! Write for our dealer's name in your city.

LIGHTOLIER

IMPORTATION DIVISION

569 BROADWAY, NEW YORK

California Office: 222 Higgins Bldg., Los Angeles
Good Buildings Deserve Good Hardware

What others often fail to remember
Corbin Door Checks never fail to do—
close doors
What of the drafts that whistle through half-open doors?
What of the heat that escapes?
Corbin Door Checks close doors.
What of the doors that slam and bang and slam and bang—but never shut?
Corbin Door Checks close doors.
What of the privacy that doors ajar destroy? What of the open door that invites the uninvited in?
Corbin Door Checks close doors.
Good Hardware stores never fail to carry them in stock. And almost anyone can put them on.

A QUESTION OF SHADE

The theory and practice are far from being the same in the matter of light and shade in garden planning, for there is a tremendous difference between what will do well in the shade, and what has done well in such a location.

Three years ago a garden was planted with expert care and all due regard for the best established tenets of soil and light; probably today not more than one-third the stock so carefully chosen is alive or has been found really suitable. Replacements have been made, some successful, others futile, so that finally when the entire gamut of possibilities has been tried, the result will be in every sense of the word a survival of the fittest. Personal likes and dislikes can be taken small account of; it is a question of having what will grow and not what you might like. After the first spring days there is no mass of bloom, few annuals are to be thought of, and as for cutting flowers, that means denuding every plant. Disadvantages these are, to be sure, but the assets are many; for the shady garden will always be an unusual one, a gathering of individuals rather than a display of massing, and of the most surprising and unusual results.

Two facts stand out prominently where sun is present only a short time or even each day, white varieties of most families flourish best; and many biennials and bulbs become biennial, requiring two seasons of one to recoup lost vitality. None will not be tolerated; to attain zum results each plant must be its favorite food and care, bugs and pests routed vigorously, and more applied with lavish hand. With attentions the following lists pertain to a garden of healthy green enough bloom throughout the season to color the picture acceptably.

Up to the time the leaves are nearly every spot is a sunny one; the early bulbs may be used repeatedly, they will be permanent, if time to ripen before being overblown. Scillas, Chionodoxas, drops and early Crocuses such as Diapensia lanata and Crocus tommasinianus will continue and persevere year after year longer and later Crocuses are good; the bloom starts in the spring before ice and snow are gone.

(Continued on page 182)
FRENCH
Hand-Made Furniture

The fine art and painstaking craftsmanship of this hand-made furniture is interestingly revealed in the groupings and settings at our New York showrooms—234 East 46th St. Four floors are devoted to a permanent display of our own productions and our importations of English and Provincial French antiques and reproductions. You are cordially invited to visit these exhibits.

If inconvenient to call, write for illustrated brochure.

WM. A. FRENCH FURNITURE CO.
Manufacturers and Importers

Eastern Sales Office Factory and Home Office
232 East 46th Street, 127 Fifth Street, N. E.
New York,
Minneapolis, Minn.

OUR AHERTON SUITE reveals an interesting modern interpretation of Sheraton's work. The charm of these pieces lies in the beauty of the woods employed, the skilled craftsmanship and perfection in detail—comparable only with that of the English masters, whose work furnished the inspiration for this design.

Colonial or Early American correctly designates the origin of this Quaint Lantern.

HORN & BRANNEN MFG. CO.
Designers Manufacturers Importers

Our product sold by all first class dealers

KAPOCK
For sunny windows, furniture and wherever permanence in color is desired.

Silky Sunfast Fabrics

Thousands of women have come to learn through experience that KAPOCK is a sunproof fabric that can be depended on to give complete satisfaction. Its colors are sunproof and tub fast—most practical for sunny windows—and its many patterns and colorings assure the correct decorative harmonies. Endorsed as unfadable by the many who know for the past 16 years.

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Visit the KAPOCK HOUSE
PHILADELPHIA
Nothing like it in the world

KAPOCK GUARANTEED
Sold in Back for the Dealers
KAPOCK SKETCH BOOK Handsomely illustrated in color

A. THEO. ABBOTT & CO.
Dept. C
3921 St. & Allegheny Ave.
Philadelphia

Make sure it's KAPOCK—name on selvage.
Pyorrhea’s grim record is 4 out of 5

Healthy in its attack and ruthless, Pyorrhea poison always wins if left alone. Forming at the base of teeth it seeps through the system. Health is ravaged. And such serious troubles as rheumatism, neuritis, anemia, facial disfigurement and nervousness very often follow. Pyorrhea’s price is paid by 4 out of 5 after forty and thousands younger.

To Be The Lucky One

Never pit health against this foe at such uneven odds. Provide protection. See your dentist at least twice each year. And start using Forhan’s for the Gums, daily.

If used regularly and in time, Forhan’s for the Gums, the formula of R. J. Forhan, D.D.S., for many years a Pyorrhea specialist, safeguards precious health. It wards off Pyorrhea or checks its vicious course. It firms gums and keeps them healthy. It protects teeth against acids which cause decay and keeps them snowy white.

As a simple preventive measure that pays dividends in good health, use Forhan’s for the Gums, regularly, morning and night. Teach your children this good habit. They’ll like the taste of Forhan’s. Unlike ordinary tooth pastes, Forhan’s is insurance against Pyorrhea.

We Make This Promise

Everybody wants a sweet, fresh breath. If you try this new Forhan’s Antiseptic Refreshing Liquid, you’ll never go back to any mouthwash or any other habit bad breath with their tell-tale odors. Forhan’s Antiseptic Refreshing Liquid is a success. Try it. 5c and 30c, all drugstores.

Forhan’s for the gums

M O R E  T H A N  A  T O O T H  P A S T E  . . .  I T  C H E C K S  P Y O R R H E A

Pays Dividends

Of those you see in a dentist’s waiting room only a very few are entitled to their own accord. The others are seeking relief from pain. A simple health measure, let your dentist prevent trouble. It is far easier than correction. See him at least once every six months.

Gentian, Artemisia and Eupatorium bloom in this sunny coast where color is provided by the blue of a Delta Robbia fount beside a poised Geranium.

A QUESTION OF SHAD

(Continued from page 138)

they do come to light they are apt to be deformed and blighted. There is one Tulip of late April most lovely in conjunction with Scilla and Forsythia: the Water Lily Tulip, Kaufmannia, absolutely dependable, appearing each year with no loss in numbers. The same cannot be said for other Tulips. They disappear in a discouraging manner, due probably to lack of heat and light for maturing after bloom, and to have full glory of these bulbs in shade, yearly plantings must be made. Those which have survived the best are: La Tulipe Noire, early pink Princess Juliana, La Triomphant, John Ruskin, La Triste, Bronze Queen, Moonlight and Miss Willmott. As for Narcissi, from now on we take what we can get, but available varieties doing well with a minimum of sun and apparently on the increase are Emperor and Empress, Sir Watkin, Mme. De Graaf, Seagull, White Lady, Auricula of delicious perfume, and C. J. Backhouse which has bloomed lavishly for two years without a ray of sun. Miniature Daffodils and Botanical Tulips seem happy and are uncommon enough to be real notes of interest. The new things of enchanting name, Angel’s Tears and Queen of Spain, were masses of tiny cream white blooms, flat heads composed of tiny florets with delicate fragrance, an incomparable addition to any Tulip planting both in full sun and shade. Lilacs-of-the-valley, Giligia and blue Pimpernel. Right in this vicinity grows the lovely Sweet Cicely, Myrrhis odorata, clumps of Fern-like foliage, cream white blooms, flat posed of tiny florets with delicate fragrance, an incomparable addition to any Tulip planting both in full sun and shade. Lilacs-of-the-valley, Giligia and blue Pimpernel.
The World’s Most Beautiful China

Since 1793, connoisseurs of fine china have recognized the superlative worth of Minton’s, not only as rare treasures but also as the mark of an owner’s taste.

An Italian Renaissance motif distinguishes the Plymouth Pattern, enameled in bright, dainty flowers exquisitely contrasted against an ivory band. The white center takes its incomparable tone from the calcined ox-bone which moreover accounts for the strong body and the durability of this famous china.

Your dealer will be glad to show you the Plymouth Pattern and other designs of Minton’s.

MEAKIN & RIDGWAY, Inc., New York
Representing MINTON’S LTD.

Thanksgiving Linens

~ To grace the festive Table ~

How well the true spirit of Thanksgiving is pictured in the sparkle of an exquisite table setting.

And how well Maison de Blanc Linens have played their traditional part in adding to the beauty and splendor of the setting—lending the final touch that completes the perfect ensemble.

Remember, too, with thanksgiving, that Maison de Blanc Linens are always reasonably priced.

GRANDE MAISON DE BLANC

540 FIFTH AVENUE, 44th and 45th Sts., NEW YORK
902-904 MICHIGAN AVENUE NORTH, CHICAGO
2352 WEST 7th STREET, LOS ANGELES
Sometimes it’s unwise to pare expenses

There is no annoyance comparable to that of cheap hardware “run down.” Hinges that sag and squeak; door knobs that hang loose; latches that won’t latch; locks that stick. To avoid them one need merely follow a simple rule. Choose Sargent Hardware of solid rust-defying brass or bronze. When first you plan to build, set aside for it a definite sum—from which not one penny may be borrowed for any other part of your home.

In comfort, convenience and total cost Sargent Hardware is a sound, economical home investment. It is made to give the kind of service one never notices—except to admire. Years from the day it is installed it will still be quiet, self-effacing, responsive and secure.

Sargent lock mechanisms are the finest of their kind ever made. Sargent cylinder locks, which may be master keyed in many convenient combinations, are recommended for outside or otherwise important doors.

Write for interesting free booklet, “Hardware for Utility and Ornamentation.” Your architect will gladly help you choose appropriate Sargent Hardware. Address Sargent & Company, Hardware Manufacturers, 31 Water St., New Haven, Conn.

SARGENT LOCKS AND HARDWARE
AMRAD
THE AMRAD CORPORATION EDFORD HILLSIDE MASS.

developing and perfecting his new AMRAD, we set out
berately to build the very
st receiver possible. To the
th of radio experience acquired as
ers in the radio industry, we brought
ions that every industry has had
nrn. That efficiency, dependability
rce were permanently
ugh simplicity and sturdiness. And
we built the Royal Series AMRAD—
pine in design, so immeasurably
struction, that once in-
ed it should need no further service
fe!

THE ROYAL SERIES

A NEW STANDARD

THE Royal Series AMRAD is
a genuine one-dial control re-
civer—completely shielded. The
ingenious calibration of the AMRAD
dial means that if you want a station broad-
casting on 400 meters you simply turn the
knob to 400. No doubtful juggling of figures.
The exclusive tone-filter gives a wealth
of beauty never before achieved. AMRAD
selectivity is amazingly sharp and accu-
rate; you will not be bothered by the in-
terference of powerful stations. And
AMRAD value is outstanding. For it pro-
vides both Cabinet and Console models
of the finest construction, priced from
$135.00 to $395.00.

If you wish, the name of a
earer dealer who will be
glad to give you a
demonstration. Ad-
dress Desk “E.”

AMRAD
THE WINDSOR

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THE BERWICK

All models have illuminated dials

$195

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THE WINDSOR

Handsome con-
sine with built-in loud speaker; extremely
selective and
reliable reception; long-range
operation, electrically
operated.

All prices slightly higher
west of the Rockies
Fine Furniture Deserves to be Finely Upholstered

ORDERING upholstery of Chase Velmo — the superb mohair velvet — for a beautiful piece of furniture, you insure your lasting enjoyment of it... the pride and pleasure of those who, in long distant years, shall cherish it, admiring the wisdom of your choice.

For Velmo, matchless in its richness of texture, of exquisite colors and patterns, is matchless also for resistance to time and wear. Its appearance is imitated by many fabrics that do not equal its quality, hence your protection from disappointment lies in insisting upon genuine.

CHASE

Made by SANFORD MILLS, Sanford, Maine
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New York • Detroit • Chicago • San Francisco

Decorators, upholsterers or furniture stores will, if you insist, obtain a variety of Velmo samples for your selection, while many makers of better furniture use Velmo on some of their finest pieces.
Why we say... screens "tailor made" by experts

People prefer clothes "tailor-made" by experts because they not only fit the wearer but are cut to harmonize with his physical characteristics and personality. Screens, too, should be more than measured to the window. They should be planned to fit in with the surroundings — to blend so perfectly into the architectural details as to be inconspicuous. In the window shown here, notice how the unobtrusive frames prevent loss of light and air and do not interfere with the view.

Such an effect is always assured when screens are planned by experts — to be inconspicuous. In the window shown here, notice how the unobtrusive frames prevent loss of light and air and do not interfere with the view.

THE SCREEN MFRS. ASSN. OF AMERICA
458 East McMillan Street
Cincinnati, Ohio
Now-a Bathroom of Beckoning Beauty
at Truly Moderate Cost

History breaks thru rosy romance and rudely whispers that Cleopatra’s bath really was less luxurious than one may find nowadays in a third-rate hotel. Thus are we moderns prodded by Progress. Why, a few brief years ago, the finest home in the land could not boast a bathroom of such luxury as the one pictured below.

Now Sani Onyx has made such rooms possible, at a cost less than you imagine.

And what, you ask, is Sani Onyx?

Briefly, it is an astonishing new material, made from melted rock. By actual tests, 40% harder than marble. It doesn’t crack, chip, check or discolor, even after years of the hardest kind of service.

Sani Onyx, for walls, ceilings, wainscoting, etc., comes in plain sheets and tile pattern slabs—in five distinctive surface textures, and a variety of pleasing colors.

Wouldn’t you like to have a beautiful new book showing full-color installations of Sani Onyx in bathrooms, kitchens and breakfast rooms? Write today for your copy. No cost, of course. And no obligation.

CANIONYX
A VITREOUS MARBLE

MARIETTA MANUFACTURING COMPANY
133 Brookside
INDIANAPOLIS, IND.

A QUESTION OF SHAI

(Continued from page 182)

July with apparent ease. Phlox Lingard blossoms in a quiet and Hollyhocks run up and down the walks, self-sowing with no effort whatever.

Phlox continues into August, Jenkins and Jeanne d’Arc leading with Mme. Paul Dutrie and Try me. The leaves are thrown in, but in coastal regions, except the late season bloom heavy foliage and amid deep shi white. Japanese Iris with golden hearts acts as a biennial and is useful for a few fine blossoms when the strikes it, while I. ibirtica does either in foliage or flowers. The Balloon Flower, either white, flowers freely, and is good if placed on a wall edge it may hang, as the stems are very strong.

White Flowers

Three white flowers stable in make a good showing with the of blooms in August. Augustea, Pearl, Paeonia stipulata, and ciffaga racemosa, the last named being a height of 5’6” ever in shade, producing blooms in a feathery raceme at the top of long stems, white lances of sky-rockets. The succession is carried on by the various Lilium spectabile, stable from year to year, and L. auratum, glorious as to second appearance never failing to give of them generously the first season. Late month appear the blossoms of Punkies, lavender-helmed F., and the larger F. incoherata, white lily-shaped fragrant if they will grow anywhere, malicent edges five shirubers of the corners and are apparently indi

If the garden has been kept watered during mid-summer the reward in September will be masses of Botolia, Armeria maritima and Eupatorium, especially the gardeners a hospital. The season has welcomed self-seedling these plants. Under such condi
tions at this time will there be approaching a tangle of growth in the shady garden, Art prefers a moist soil, and openly and lasts longer without air position, and the other two if themselves fill in many a bare Arenaria or Moltbroid is it recommended for shade, but I have found it satisfactory here in England with the exception of colovius, a superb tall specimen deep blue fall flowers. Other hardy leaf well but do not bloom, or while the yellow A. pyrethiolhatous throw out an anemic flower summer and insufficient.

After mid-September there enough heat in the sparse sun 2 ripen any bloom, and the only possibilities in August are a few Anemones and Autumn Crocuses, Charlotte Anemone semi-double of peach tint, has established with seeming permanence, with the Gardener's Answer Book

(Continued on page 188)
Thousands of Home Owners Say:

"Never Again Will I Use Other Than CAST IRON SOIL PIPE"

Under My Lawns & Shrubbery

Because Cast Iron Soil Pipe is the only PERMANENT Pipe for House Drains and House Sewers. Because it is the only Pipe which is never loosened or broken by settlement, clogged by root growth, No endangering of health or happiness by cess pools and toppage of sewers. There are other kinds of sewer pipe, but only one kind will, undisturbed, outlast the home.

The SOIL PIPE ASSOCIATION
BIRMINGHAM, ALABAMA

J.W. Fiske Iron Works
ORNAMENTAL IRON WORK
80 Park Place ~ New York
ESTABLISHED 1858

KERNERATOR
THE CHIMNEY-DED INCINERATOR
Garbage and Waste Disposal
without Leaving the Kitchen.

Residence Models as Low as $95

— and the masonry adds but little more. And better yet, this small first cost of the Kernerator is the last cost. Every day, for the life of your building, a handy hopper door receives every kind of waste — not only garbage, but tin cans, sweepings, old papers, as rapidly as trash accumulates.

Falling to the brick combustion chamber in the basement, the accumulation is air dried without odor. An occasional lighting is all that is necessary to completely destroy everything except tin cans and similar non-combustibles which are flame sterilized for removal with the ashes.

No more unsightly garbage cans to buy and clean; no more tardy collections; no more trips to an overflowing can of waste and filth in every kind of weather. The only expense is an occasional match.

Write for booklet "The Sanitary Elimination of Garbage and Household Waste."

KERNER INCINERATOR COMPANY
725 East Water Street
Milwaukee, Wis.
Offices in 65 cities.
ATTRACTIVE!
Quiet-Efficient

THE Bridgeport-Keating Flush Valve is just as you have always wished a flushing fixture might be—quiet, reliable and good-looking.

Its smooth, quick operation is in striking contrast to the irregular, and oft times leaky action of the old-style tank. The water consumed is much less, too. Taking up so little room, the Bridgeport-Keating aptly fits the requirements of the modern home, where a number of bathrooms are desired, but where space is at a premium. And once installed, its simple design and rugged construction assure freedom from costly repairs for years to come.

Back of the Bridgeport-Keating Flush Valve stand over fifteen years of successful service—years that prove the correctness of design; just as today the name of the manufacturer, the Bridgeport Brass Company, is a warranty of perfect materials and workmanship.

BRIDGEPORT BRASS COMPANY
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"Makers of Brass Products for over 60 Years"

Whether planning to build or to replace plumbing now in service, first be sure to investigate the Bridgeport-Keating. Your plumber or architect will gladly give you further information. Meantime, mail the coupon for a copy of our new booklet "Modern Toilet Flushing Equipment."

SEND FOR YOUR COPY TODAY

BRIDGEPORT BRASS CO., Bridgeport, Conn.

Please send your new booklet "Modern Toilet Flushing Equipment."

Name

Address

Plumber's Name and Address

B G
Lunch for two • or dinner for twelve

Whether you do your own cooking or have a maid, your lunch will be better, your dinner more successful, your fame as a hostess more secure, if you entrust the work to KitchenAid. For this wonderful Electric Maid assumes the hard tasks of mixing, whipping, beating—saves time—improves results.

The secret of wholesome, flavorful dishes lies in their preparation—in the thorough blending, aeration and development of the ingredients. Thoroughness in this—which the tireless, unflagging electrified steel of KitchenAid assures—means finer texture, lighter weight, intensified flavor, enhanced digestibility.

For these reasons KitchenAid is commended by physicians and dietitians—used by teachers of home economics and other expert cooks—and by thousands of women for whom it has established new standards in cooking and baking and at the same time released them from kitchen drudgery.

KitchenAid is simplicity itself. A child can operate it. Attaches to any light socket. Costs 1c an hour for current. Lasts a lifetime. Good for families of two or ten. Easy monthly payments.

The beautifully illustrated 24-page KitchenAid Book tells the story of this amazing Electric Maid and the new era of cooking and baking. Write for your free copy. The coupon is for your convenience.

The KitchenAid Manufacturing Co., Troy, Ohio

MARTINI & ROSSI NON ALCOHOLIC
No Waiting for Water to Heat

A turn of the faucet brings all the hot water a family of six can use

If you're still putting up with one of those light-and-wait water heaters that take all the joy out of bathing, Hoffman automatic hot water service will be a revelation to you.

Not only does it provide instant hot water at the turn of a faucet, but it does it so lavishly that every member of the family can bathe one after the other. Even as many as six baths in succession won't exhaust the hot water supply.

Lowest in Operating Cost

For more than a quarter of a century Hoffman Heaters have been famous for their long life, freedom from trouble and economy of operation. Today they include new and patented improvements that make automatic hot water service cheaper and more dependable than it has ever been before.

Your local plumber can tell you which form of Hoffman service is most suitable for your home, and how much it will cost per month. He will base his recommendations on a careful study of the number of faucets, number of persons and the frequency with which they use hot water. Profit from his expert advice and enjoy the luxury of instant, unlimited, economical hot water...for bathing, dishwashing and laundering.

THE HOFFMAN HEATER CO.
1701-15, 15th St. LOUISVILLE, KY.

MAIL FOR ILLUSTRATED BOOK

Hoffman Heaters Company, Louisville, Ky.

Without obligation, please send me illustrated literature describing Hoffman Heaters. My home has...hot water faucets and there are...people in my family.

NAME

ADDRESS

(Continued from page 202)

has recently been taken up by European nurseries, and young plants are now growing in the Arnold Arboretum.

The European Hawthorn (Crataegus monogyna) has produced two varieties with upright branches. One (var. stricta) is a tree with a broad crown and bears dull red fruit; the other (var. montanensis) is a narrow and strictly pyramidal plant, and is a recent acquisition.

Among Conifers such as Junipers, Libocedrus, Thuya, Chamaecyparis and Cypress many species are columnar in outline. In some, especially the Thuja and Libocedrus, the branches are actually ascending, but in most the habit is produced by the branches being very numerous, short and of equal length and radiating at a right angle. In every case these trees assume a different form as they grow into adults, the character being essentially a youthful condition even though it obtains for very many years. Some of the more distinct forms are perpetuated by vegetative propagation, and wherever these and the parent forms are hardy they have great garden value. In fact, the oldest cultivated tree of upright habit, the Italian Cypress (Cupressus sempervirens) belongs to this class. In some species both erect and pendulous forms are known in the same species. This is the case in the English Yew, European Beech and Birch.

Among hardy Conifers of the type of growth under consideration Picea Strobus var. fastigiata is destined to be of great importance. The original tree was discovered about 1895 in a garden at Lenox, Massachusetts, and the trees now growing in the Arnold Arboretum are grafts from it. This handsome tree has compact, ascending branches forming a conical or pyramid, and it is of great value as a true evergreen, providing a richly ornamented evergreen hedge. This type of tree is especially suitable for use as a hedge along the front of a property, and it is also an excellent street tree, either as an isolated specimen or in groups. It is hardy in the northern United States and Canada, and is adapted to a wide range of soils and climates.
This Automatic Heat 
Actually Has All These:—
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IT IS SAFE. Anthracite coal, as slowly 
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Rice sizes of Anthracite are used. They 
cost $6 to $8.50 a ton less than the usual 
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only once in two or three days. It 
can be controlled by a heat regulator or 
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The Electric Furnace-Man

It carries in the coal to the fire. It 
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You fill the hopper once a day 
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Look into this modern way of 
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Save yourself both work and 
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"MY HOUSE has had rather a varied history," writes a Pittsburgh man. "I bought it for use upon my farm, and occupied it there until last year. Last summer I sold my farm, and re-erected the cottage upon a new location. The word 'portable' in connection with your cottages is certainly well deserved."

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PERSONAL, PRACTICAL, EXQUISITE, a holiday box of Crane's Stationery is thrice welcome as a Christmas gift. For more than a century, Crane's has been recognized as the aristocrat of writing papers. Four Christmas suggestions are shown here; obtainable at all stores where fine stationery is sold.

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A NEW Oil-O-Matic is now available. One that surpasses even the former model which brought world leadership. For the past three years more than twice as many home owners selected it as any other make. Better than ever, the complete range of oil fuels may be used with equal facility. And notably cheap Fuel Oil — so rich in heat value—that makes Oil-O-Matic the lowest in operating cost. This exceptionally wide choice of fuel assures a never-failing supply.

In design and workmanship, Model J sets a new standard in oil burner excellence. Of course, the fundamental principles that have kept Oil-O-Matic so far in advance of the front ranks, are all rigidly followed. Built with watch-like precision and finished in effective French blue, it lends distinction to any heating equipment.

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and still sound, because they are California Redwood

At the old Parrish homestead, Soquel, California, stood until last year a home built prior to 1846.

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There's a chill in the air that came in with the dusk. There's an inviting circle of light around the hearthstone. The chairs draw closer, one by one. It's night time—home time—time to draw the shades, to keep the world out and the cheer of the fireside in.

Next time you order window shades, be sure to specify Hartshorn Shade Cloths on Hartshorn Rollers. They will look their best from the outside—serve their best inside. And this is important. The Hartshorn Roller will never ruffle even the most hair-trigger-like temper by balk ing or sulking when a hand on the cord says, "Go up" or "Come down". There's more than a half-century of experience in the making of fine shade rollers behind it.

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SAYS THE BUILDER

These Majestic Electric Heaters have helped me overcome a most difficult problem. Heretofore, I have always had trouble in getting adequate and economical heat for bathrooms. Now you can have plenty of it at the touch of a switch. It is instantaneous, safe, and clean, and independent of the central heating plant—each heater is a separate unit.

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STARTING THE WILD GARDEN

For those whose interest lies in the hardy perennial plants, autumn is quite as much a season for garden making as it is the spring. Indeed, where it is a case of setting out plants that are already fairly well established, a person really finds more to do in September and October than when the year is young. Partial or complete dormancy is found among the majority of plants during these months, with the result that the chances for their success in their new quarters are measurably increased.

This situation applies as fully to flowers, trees and shrubs collected from the wild as to those whose lives so far have been spent in a state of cultivation. As has been pointed out in past issues of House & Garden it is possible to transplant at almost any season if suitable precautions are taken, but the need for these is minimized in autumn. The chances of failure are lessened and the probability of normal growth next season correspondingly increased by doing the work now.

The first step in establishing a successful collection of plants gathered from the wild is to determine the exact growing conditions which the area allotted to them furnishes or can be made to furnish. Many wildings insist upon certain special conditions of soil, of moisture and of light shade, so a survey of the possibles along these lines is essential in beginning. Not to provide for such individual wants is to entail a waste of time, effort, and of plants that much better be left growing in their natural haunts.

If you plan anything but the pleast plantings, you will want which are shady and others that are exposed to full sun, with some intermediate areas. In the event of not existing naturally, they will be created by tree and shrub planting or by thinning out, as the case be. As for the degree of moisture, are fortunate indeed if you possess ranging from bog-land to rocky slopes. Drainage and water will do a lot to bring about artificially.

The chemistry of the soil is important, too. Some of the most desirable wild plants call for a distinctly acid soil, while others demand that is alkaline. A good testing is the only sure way to determine what your grounds have to offer in respect. If all parts of them are one or acid, do not despair.

(Continued on page 196)
Re-roofing made easy

No litter when you re-roof this way... saves labor, too, and gives double insulation

**EVEN** a red cedar shingle roof will wear away after decades of service... don't tear it off and litter up the yard with possible injury to the shrubbery... re-roofing is done over the old roof with Edgwood red cedar shingles. This method is practical and simple; is widely used, gives complete satisfaction, keeps the house 12 to 15 degrees warmer in winter and cooler in summer.

Your contractor or roofer will readily understand the following instructions:

Apply Edgwood shingles in the same manner as you would on solid sheathing, excepting that long nails—5d 1/4" zinc-coated—are used. Start with a double course at the eaves. Find the sheathing strips by tapping, sounding or driving two or three nails at successive intervals. Once the position of three consecutive strips has been ascertained it is a simple matter to gauge their position over the rest of the roof as the sheathing is evenly placed. At gable edges extend the new shingles about 1/2" outside the old shingles. Valleys, raftering and flashing are applied exactly as on the original roof. Where the old shingles are flat-grain and have warped, the new shingles will force them back into place and hold them there as Edgwood shingles are cut edge-grain and cannot warp, cup or curl. Apply Edgwood shingles over old composition roofing, or asphalt shingles, in the same manner as you would over wooden shingles.

Some architects and contractors advocate removing a 3" strip of old shingles along the edge of gables to permit the nailing of a 1x3" strip of board flush with the cornice edges. This strip should be the same height as the old shingles at their highest point. The new shingles should extend slightly over this strip. However, this strip is not essential unless the old roof is in a very bad condition, and then it will make a neater and better appearing roof.

Edgwood red cedar shingles, cut edge-grain from centuries-old, giant cedars, are infinitely superior to ordinary shingles... and they cost less when laid....

Edgwood roofs cost from 14% to 135% less than other standard roofs and measured by years of service, from 126% to 825% less. Edgwood sidewalls cost from 20% to 32% less than other exterior materials.

In appearance Edgwood shingles are filling the market with preservative oils, they are immune to decay... when laid with zinc-dipped nails, Edgwood roofs and side-walls will last forty years or more.

Safety: Edgwood shingles, because they are edge-grain, will not warp, cup or curl, lie tight and snug to roof and walls—therefore resisting exterior ignitability.

The 5 Essentials of Good Building

1. Appearance: Edgwood shingle roofs and sidewalls are beautiful... the overlapping hats create highlights and shadows, softness of line and texture...no other material is more adaptable to architectural design or color harmony.

2. Durability: Edgwood shingles are filled by nature with preservative oils, they are immune to decay... they are zinc-dipped nails, Edgwood roofs and side-walls wear away after decades of service.

3. Safety: Edgwood shingles, because they are edge-grain, will not warp, cup or curl, lie tight and snug to roof and walls—therefore resisting exterior ignitability.

4. Insulation: Edgwood shingles have 10% to 60% greater insulating qualities than any other exterior material.

5. Economy: Edgwood roofs cost from 14% to 135% less than other standard roofs and measured by years of service, from 126% to 825% less. Edgwood sidewalls cost from 20% to 32% less than other exterior materials.

**TO BUILDING SUPPLY DEALERS:** Edgwood sets a new standard in red cedar shingle merchandising. Write for sales plan and 1x3 Edgwood milling—the quality name "Edgwood" appears on every bundle together with the manufacturer's label—a double guarantee.

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EDGWOOD SHINGLES for roofs and sidewalls

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After 3 hours "in town" is your house Chilly because "the fire had to be banked"?

How to have more comfort— for ½ less fuel

Ordinarily, you dare not keep drafts on when you leave the house for an afternoon or evening "in town". The fire can burn itself out before you get back. So you bank the fire and turn off the drafts. In half an hour the radiators get cold. By the time you get home the house is a chilly, uncomfortable place—and it's another hour before you get up steam again.

A clever invention ends this nuisance. One simple change, made in a few minutes, can "vacuumise" your one-pipe steam heating system—can give you greater comfort, greater convenience, and fewer trips to the cellar.

You can have piping hot radiators 3 hours (not 30 minutes) after banking. You can get up steam in 1½ minutes (not an hour). That's why Hoffman No. 2 Vacuum Valves make radiators hot in 1½ minutes (not an hour). That's why radiators stay piping hot 3 hours (not an hour). That's why Hoffman No. 2 Vacuum Valves make radiators hot in 1½ minutes (not an hour).

Or, you can turn off the heat—steam continues to flow into radiators and give off heat for a long time.

Hence greater comfort and—you save ½ of the coal or oil you formerly used.

By this saving, you earn 50% to 65% on your investment in Hoffman No. 2 Vacuum Valves—the first year. At the end of the second year, you have your original investment back—plus a profit. Every year, after this, you make yourself a gift of approximately $5.00 a radiator for each radiator in your home.

Send for book—Like any investment, this one is worth studying. For complete details send for interesting illustrated book "How to Lock Out the Heat This Fall". Just print your name and address on the edge of this ad and mail to Hoffman Specialty Co., Inc., Dept. H-11, 25 W. 45th St., New York City.

Hoffman Vacuum Valves

STARTING THE WILD GARDEN

(Continued from page 194)

The actual gathering of the plants is a rather simple matter. As in the case of cultivated material: lift the plants with as little damage to the roots as possible, and don't break the upper portion off. This removes the "air load" from the radiator. Steam does not waste its heat energy fighting air.

That's why Hoffman No. 2 Vacuum Valves make radiators hot in 1½ minutes (not an hour). That's why radiators stay piping hot 3 hours (not 30 minutes) after banking. For, air being locked out, steam continues to flow into radiators and give off heat for a long time.

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To Keep Your Home as You Furnish It Today

To keep your home for years to come as you furnish it today, look for genuine American Walnut furniture. This classic wood knows how to grow old gracefully and economically. The things which quickly age ordinary woods and cheap walnut imitations, never destroy the integrity of a true Walnut surface. Scratches, sears, and scuffs are hidden in the deep color that is in, not on, the wood. Such is the economy of goodness. But be certain that legs and exposed framework are of Walnut as well as broader surfaces. For it is here that the strength of Walnut is more vital than at any other point.

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Of course Bassicks make house-cleaning easier. These wonderfully efficient casters—easy rolling—easy turning—smooth—quiet rolling—respond willingly and promptly to the slightest urge—always and everywhere.

And so gentle with the furniture and floors. You’ll find Bassicks on good furniture—and in good hardware stores.
**HOUSE & GARDEN'S BOOK SHI**


A SLENDID reference book for every collector and "Snapper" of antiques as well as those interested in modern furniture and furniture making. The book traces the uses of veneers and plywood back through the period styles, or rather takes the story onward from Egypt to Byzantium through the Renaissance in Europe to the period styles of France and England and what is of paramount interest, to the present moment today. Its primary use was in the American Colonial furniture. The 19th and 20th Centuries and especially the modernist's use of grained woods are given space. Then follows Part II—Veneer and Plywood Defined, and Part III—The Manufacture of Veneers and of Plywood, with much technical data of the greatest importance.

After noting the period style influences in Colonial furniture in various states, the subject is specifically applied. "The accepted use of veneers and of plywood is demonstrated in almost every type." Sideboards, writing tables, secreteries, highboys, and other pieces are noted in detail. The word "veneer" is more generally understood than plywood. "As popularly used by most woodworkers, it refers to more than one layer of wood (known or veneer) glued together over the whole of the adjacent surfaces." At Mount Vernon are found "many of the original plywood pieces. A Hepplewhite sideboard of crotch mahogany veneer was dear to the domestic heart of Martha Washington, and the mahogany chest in her room is plywood built... The desk of George Washington, used from 1789 to 1797, is plywood built... The facings are of satinwood veneer."  

G. G. G.

**DECORATIVE ART, 1927, The Studio Year Book.** Edited by C. Geoffrey Holme and Shirley R. Wainwright. London.

**SIR LAWRENCE Weaver's notes on The Year's Progress leave a pretty clear impression of his own bias toward the art of the Modernist or New Art, the discussion of which "rages" as he says in England. But he admits the majority of the British do not think his way. "So far as France is concerned, I think the manufacturer is partly, but by no means wholly, convinced."... the Berlin public, or at least the large part of it which shops at one of the large department stores, "likes good stuff, likes modern design, does not like Jacobean umbrella stands." He politely ridicules the "umbrella stand and the Jacobean manner" as a "faintly ridiculous object"—expecting his reader to be sufficiently of an antiquarian to recall that umbrella stands were unknown in the Jacobean period.

Half a dozen or more illustrations of American houses, mostly cottages, come as a sane return to homelike ways after the "New Ways" of a Viennese architect with his abnormal stairway window. In the interiors it is interesting to get so many things together in a glance. There are a-plenty. But we are not to see so much of this thing in the "movies" in America.
How can a clock work properly on uneven mantel? It can't!

 Pendulum won't swing as adjustable feet and a spirit level in the dial. Pendulum swings true

"Table talk" is brighter when you VERNAX your furniture

Tables talk—and so do other pieces of furniture! They tell tales of how well or how poorly they are cared for. And because many busy women think that only frequent, wearisome rubbing brings out the proper lustrous glow, they give up the attempt to keep their furniture in the best possible condition.

VERNAX solves the problem of time as well as of finish. Used on your fine woods, it brings out as does no other preparation the rich, glowing patina which distinguishes well-kept furniture. But it also does this with the minimum of effort. Instead of the slow, patient rub-rub-rub which we once thought necessary, a brisk, quick polish with VERNAX cleans the surface and at the same time evokes the characteristic bloom of the wood itself.

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VERNAX is especially fine for pianos, bronzes, gilt frames.

VERNAX is sold through furniture, department, drug and hardware stores.

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VERNAX is especially fine for pianos, bronzes, gilt frames.

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If you cannot pursue your nearest dealer,
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A Happy Thought about GIFTS

For those who like to select gifts with loving care and to bestow upon each fastidious relative or friend a remembrance of smartness and quiet distinction, the Carlin Shops are a happy hunting ground.

There is a Carlin Shop in New York and one in Chicago. Here, you may sit at your ease and choose from a profusion of beautiful things—all designed in perfect taste.

Attractive display of delightful accessories for travelling and excellent suggestions for the trousseau.

CATALOG ON REQUEST

Carlin Comforts Inc

CHICAGO
662 No. Michigan Ave., at Erie St.

NEW YORK
528 Madison Ave., at 54th St.
Saving Floor Space!

An average home, floor space is probably worth about $4.00 a square foot. When radiators occupy this space, it is practically useless for other purposes.

Caban's Quilt built into the walls will reduce the size of radiators approximately 20 per cent. This means that your client will have saved as much as $40.00 worth of floor space.

Government tests show that Caban's Quilt least cost. CLIP the send it in today for Caban's Quilt.

(Continued from page 196)

The migration of a House

(Continued from page 166)

Trees of Upright Habit

(Continued from page 198)

There are several forms of Weatherbest Stained Shingles shown in carefully-prepared literature of value to any home owner or architect who desires unusual effects.

The above example of Thatch Roof is especially suitable for use over Weatherbest Stained Shingle Sidewalls in White or Gray.

There are also types of Weatherbest Angle Butt Shingles and Hand-Rived Shakes especially valuable for certain architectural designs.

Send 10 cents (stamps or coin) with coupon for valuable information on new building and remodeling. Weatherbest STAINED SHINGLE CO., Inc., 921 Island St., North Tonawanda, N. Y., Eastern Plant—St. Paul, Minn. Distributing Warehouses in Leading Centers.

would be in keeping with the master building, both in style and scale. With characteristic ingenuity, Mr. Demarest took the old Demarest house at River Edge and reduced it in scale until it assumed the proper proportion to the large house itself. As nearly as possible then, the garage was built in facsimile of this famous old Dutch house, even to the extent of building in the dilapidated arch of the crumbling old Dutch oven on the west end, which is unfortunately now on the garage covered with honeysuckle vines. It is interesting to note that the new house was constructed with walls of normal thickness commensurate with the use of modern building materials, so that there was enough red stone left over from the great thick walls of the original house to build the entire garage. One very charming feature of the garage is the winding stone pathway leading down a slight hill to it from the house, and the huge circular mill in the pavement before the little octagon door, which proves the right hybrid Yew which quite recently appeared among some thousands of seedlings of the T. cuspidata nursery of I. Hicks & Son, Weehawken, Long Island.

A Japanese plant analogous to our Irish Yew is Cavallataux de fastigiata, which is cultivated for its characteristic, winterly warm parts of this country not hardy in eastern Manus.

The branches are strictly erect, and spread on all sides, are leafy and blackish. It has other trees of the same and pyramidal habit but finally attempted, and this article may guide to the root of the many hundreds of specimens in Fairmount Park, Philadelphia. One measures 5' 25" high and 3' 4" in circumference at 4' 5" to 5' 55" high.

What gift lovelier? These magnificent service plates have unstinted decoration of encrusted gold, colored fruit centers, and borders of deep cobalt blue, light blue or green.

ONES McDUFFEE & STRATTON
33 FRANKLIN STREET, BOSTON

READY-MADE FIXTURES are made of beautiful white china. They can be easily removed from your wall without visible screws, and are instantly available for washing. Offered in white, and in beautiful colors, and black. Your dealer has them. Send for descriptive circular to J. H. Balmer Company, 159-167 Plane Street, Newark, N. J.

You Can Lift Them Off and Wash Them

TRUMP!

LET “Trump” Bridge Table Covers give your bridge tables that smartly dressed appearance!

Finest quality rayon material provides the perfect playing surface, always smooth, and free from annoying wrinkles by the elastics under the corners. “Trump” Covers for any bridge table; their bright, cheery colors, with contrasting borders, never go out of style; each corner is embroidered with a suit symbol; their ready-washable quality keeps them fresh and sanitary; their surprisingly low cost makes them immensely popular. Colors in harmony with the decorations of your home.

Deal “Trumps” liberally as Christmas gifts; use them for prizes, and keep at least a half-dozen for your own tables. Special Christmas Price $2.00 each—individually and attractively boxed.

Order Your Favorite Colors by Number from the fourteen color combinations listed below. Then mail the coupon for the benefit of the special price.

1. Sand with peach border.
2. Silver-gray with lacquered-red border.
3. Black with red border.
5. Grass green with gold border.
6. Orchid with old gold border.
7. Old rose with wisteria border.
8. Piping Rock Gray and Red
10. Watermelon and Black.
11. Lily Sand and Navy.
12. Golden Poppy and Black.
14. Connecticut Pink and Liberty Blue.

Enclosed find $ (please state). Send me, shipping charges prepaid, Trump Covers. My money comes back if I’m not satisfied. Order colors by number.

Yomanco Production Co.
Dept. 101C
115 Worth Street, - New York

Name

Street Address

Town

State
Fruits which Ripen on Your Garden Wall—

JUST think of having pears and apples growing on trees which nestle snugly against your house, or having visitors remark upon peaches and cherries where only vines are expected!

Think of flowers in springtime; fruits in summer and autumn; and at all times a novelty of form which will hold your interest. These things espalier fruit trees will give you, and bring to your garden a flavor of old-world charm that is rarely found in this country.

The trees available are from five to eight years old. They are carefully pruned in single and double cordons, and their prices, from $3.50 to $14, permit unusual landscape effects at moderate cost.

Quantities are limited; if you would like to have some of these trees for your grounds, please send immediately for our descriptive circular.

154 W. 23rd Street, New York City

Invest $1,700
In Life-Long Pleasure

One of these self-contained crystal gardens is a source of never-failing flower joys. Its upkeep is as modest as its first cost. The $1,700 covers complete materials and equipment, with heating system. Concrete work and siding only to be added. Other sizes are equally reasonable in price.

HITCHINGS & Co.
General Offices and Factory, Elizabeth, N. J.

HOUSE & GARDEN'S BOOK SHEET

(Continued from page 198)

appear in greater variety. The walls about the tubs and basins are lined with implements as fascinating as they are unfamiliar. The children's bathroom, to prevent any possible disorderliness in such an immaculate household, contains three basins—one for each of the children.

Mr. Koch's large collection of porcelains and modern paintings has been distributed among all the rooms of the house, instead of being confined, in museum-like array, to one large room. As the distribution has been made with taste and discretion the whole interior has been benefited.

R. H. P.

SMALL MANOR HOUSES AND FARMSTEADS IN FRANCE. By Harold Donalbaldon Rieberlein and Roger Wearne Ramsdell. Philadelphia: J. B. Lippincott Co.

It is difficult to look objectively at any of the houses in this collection. Each plate is a poignant appeal to the house-builder in everyone of us. Each picture seems to ask: Can't you make some use of me? And that, I suppose, is what proves the popularity of any book on houses.

The authors here have gone somewhat farther than their few predecessors who, in the past ten years, have been exploiting the small French country house. They have brought together a larger and finer variety—at least a more quickening variety—than has yet been seen. The types range from buildings which are almost Georgian in the balance and precision of their design to others which are as picturesque and rambling as romantic's production could.

No other folk architecture have the virility which the French dwellings possess. It is as if we have drunk from every spring among the little houses in this collection are strung in the same almost every European style, the Medieval to the Renaissance, all of them have in common a certain personality, obtained in some from goodness known where many examples are of the high nature. The answer may be buildings which rise from the fact France can escape this quality is a part of the national characteristic.

In his introduction Mr. French offers an explanation: "...using at will any style of architecture, from any period, suitable for the purpose in hand."

This may be the reader's greatest problem. In using the houses in this book as models, he is at the mercy of all the past, for the houses themselves are not resistible. They may, at times, still have to imitate so badly domestic architecture; but we have found to our minds that going to remain in the copybook until we have learned to write. The is a blessing we have such chosen selections as those contained in this book from which to work.

CAST IRON COMES BACK AGAIN

(Continued from page 198)

clearly shows both the silhouette value of ornamental cast iron and the crisp vigor of a rather unusual pattern. The Gothic patterns, strongly reminiscent of the tracery in Chinese Chippendale chairbacks, were no less successful and as successful as the Chinese. Early in the 19th Century bunches of Grapes with vine leaves and curling tendrils were favorite motifs and were used in every conceivable place from the borders of wall paper to the painted decorations on chimneypiece. Of course they figured conspicuously in the cast ironwork of the period and were particularly successful among the naturalistic patterns. Lilies, too, as we may see from another of the illustrations, lent themselves equally well to the efforts of the mould-maker. When it came to conventionalized foliage and flowers of Classic type, or to animals and creatures taken from the repertoire of ornamental natural history, the mould-maker had distinctly the advantage of the smith in the matter of detail. He could give his figures a reality of form which the cast of the masses he could compose of the masses he could compose of. Two balconies from old Philadelphia houses are proof enough of the evidence were lacking, that cast iron could be an effective and costless vehicle of architectural decoration.

Ornamental cast ironwork in good early types for veranda balconies may often be had in usable quantities from houses which can likewise be obtained directly from old houses that are to be demolished. Better still, a great many of the foundries that cast the work have kept the original moulds, and are in a position to reproduce old designs of Grapes, Lilies, Chinese or Gothic tracery. The Mold foundry at num and terrace furniture, chairs, benches and tables to the same material, for present demand.
Garden Full of Darwin Tulips for $2.00

For points West and Canada, add 25c. ($2.25)

In anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity

50 Giant Darwin Tulip Bulbs Finest Mixed, for $2.00

Selected from fifteen named varieties

For Spring flowering plants rival the Darwin Tulip. They are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a Collection of 10 each of 10 varieties separately labeled for $5.00.

For Autumn Planting sent on request.

BOBBINK & ATKINS, Rutherford, New Jersey

ROSES

An enlarged and revised edition of this Rose catalog is now ready. The best of the old varieties are described adequately and frankly. Dozens of the latest novelties, and new varieties especially suited to this country, are offered for the first time. Many Roses are shown in natural color, and more of the little pen-and-ink sketches showing planting steps in detail have been added. Instructions for growing Roses have been simplified, and varieties are classified and arranged to make ordering easy.

A copy of Roses by Bobbink & Atkins will be sent to those who intend to plant Roses this fall or in early spring. More people plant Roses in the autumn every year. If you do not plan to plant new Roses until spring, we will reserve your Roses until spring.

BOBBINK & ATKINS, Rutherford, New Jersey

FOR SALE

A Choice Piece of Perpetual Summerland

Fortunately for you, its location is one that will exactly suit your needs. As for size, it is neither too big nor too little, but just the right size for your requirements.

In an almost mystical way, this beautiful piece of perpetual summerland is always flower-filled. Sometimes it is filled with those lovely old-time favorites of our Colonial days. Then again, it is quite modern and deliciously garden-like. Or, if you like, literally floods of sunshinelit daffodils. And of course, violets and orchids.

As for the cost of this piece of perpetual summerland, that is a detail that can be arranged entirely to your satisfaction. At your suggestion, we will gladly call and talk it over, or if you prefer, will send you an informative piece of printed material.

FOR YOUR GENERATIONS BUILDERS OF GREENHOUSES

FOR SALE

A Choice Piece of Perpetual Summerland

Fortunately for you, its location is one that will exactly suit your needs. As for size, it is neither too big nor too little, but just the right size for your requirements.

In an almost mystical way, this beautiful piece of perpetual summerland is always flower-filled. Sometimes it is filled with those lovely old-time favorites of our Colonial days. Then again, it is quite modern and deliciously garden-like. Or, if you like, literally floods of sunshinelit daffodils. And of course, violets and orchids.

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BOBBINK & ATKINS, Rutherford, New Jersey

Southern Evergreens for Holiday Greetings

A BOX of fresh, fragrant evergreens from the Blue Ridge, redolent with the odor of Pine and Balsam and brilliant with Galax and Holly.

Can you imagine anything more in keeping with the Christmas season, or that will convey in such unique fashion your Christmas message?

These Christmas greens are carefully selected, and skillfully packed, which insures delivery in perfect condition. The keeping qualities are unsurpassed under ordinary conditions, and even in warm rooms they will retain for days their freshness and brilliant natural colorings.

Special Prepaid Box Prices

CASE A, 50 Assorted Galax and Introductory assortment of Balsam, Holly, Leucothoe, and Ground Pine. Standard value is $5.00, to be sent prepaid...

CASE B, 1,000 Assorted Galax, with extra-size arrangement from all of above varieties...

CASE C, 500 Assorted Galax, 50 Leucothoe sprays, 25 Fern Spires, 5 tins box lilies, and 5 species Order Holly...

CASE D, 1,000 Assorted Galax and extra quantities of all.

For four generations builders of greenhouses

FOR YOUR GENERATIONS BUILDERS OF GREENHOUSES

Builders of Greenhouses and Conservatories

Eastern Factory
Irvington, N. Y.

Western Factory
Des Plaines, Ill.

Canadian Factory
St. Catharines, Ont.
Out-of-the-Ordinary Glass Structures

The glass enclosed swimming pool illustrated above is but one of our unusual assignments. Some time ago we built a Tennis Court Enclosure (to permit all-year all-weather play) for Mr. Carl G. Fisher at Port Washington. We have recently been commissioned to build a double Court Enclosure for Mr. Fisher on his Montauk estate.

Greenhouses and conservatories to meet hundreds of different requirements have been designed by us. Our booklet, Greenhouses of Quality, illustrates and describes a number of them. It is a booklet worth sending for.

The V-Bar construction was originated and patented by this Company. A glazing bar that casts less shadow than the V-shaped Lutton glazing bar has yet to be developed.

Picturesque Pines for Seaside Planting

SWAYING in the stiffest gales, Jack Pines may bend and whip about, but the branches defy the wind and spray. Even under a load of snow the boughs droop gracefully, yet hold the heavy load.

Jack Pines are picturesque evergreens. Their hardiness and resistance make them most desirable at the seashore and for exposed inland places. In our nurseries we have Jack Pines from 2 feet high up to 15 to 20 feet. They can be moved in late fall, or in winter, with entire safety. Why not ask us to tell you more about them?

Rare Plants at Hicks

Many unusual trees and plants are found in Hicks Nurseries. Among them are Hicks’ New Yew, Meyers’ Juniper, Asiatic Sweetleaf, Cotoneasters in variety, Christmas Berry and new Barberries. The latest edition of “Home Landscapes” will give you full descriptions. Wouldn’t you like a copy?

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

The kitchen of this stone cabin contains an old-fashioned pot rack. (Center) picturesque yet practical fireplace in the Alexander Williams camp.
The charm of English gardens is proverbial

Out gardens of England enjoy a traditional beauty that has made them famous the world over. Of course, climate and soil play an important part, but the quality of the seed used is responsible for the unique position that English flowers enjoy in the floral world.

For more than a century the Sutton gardens in the British Isles have been planted to Sutton’s Seeds. Their superior vigor is the result of the most careful fruit-breeding and selection yearly, of the pure, improved climate and soil plan which has given the charm of English gardens to the most gardens in the British Isles.

Sutton Catalog

For more than a century the England’s Best International Money Order. Address Sutton Catalog Dept. 5 Reading, England

England’s Best

LILY PRICES

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Lily Catalog

Send for Sutton’s Seeds Catalog

Last Chance

Order them now! Tip-Top bulbs at rock-bottom prices. For example—

100 Darwin Tulips $3.50

Send for the Dwarf Tulip Catalog

Also These Lovely Heralds of Spring

ALS THESE LOVELY HERALDS OF SPRING

Also These Lovely Heralds of Spring

Special Rose Catalogue

Containing a marvelous offering of dormant plants for fall planting, of the World’s Choicest Varieties. It also contains complete cultural directions which, if followed, should enable anyone to grow Roses to perfection.

Dreer Dozen Hybrid-Teas

This collection is made up of twelve outstanding varieties noted for their freedom of bloom, length of blooming season and wide range of colors. It includes such famous varieties as Souvenir de Claudius Pernet, Radiance, Los Angeles, Imperial Potentate, etc. etc. Altogether you will find it a selection of truly high-grade varieties that will be a credit to any garden.

We will supply each of the Dreer Dozen, in strong two-year-old dormant plants for $1.00 delivered to any Post Office in the U. S. Fall catalogue also mailed free on request.

HENRY A. DREER, 1306 Spring Garden St., Phila., Pa.

The Wayside Gardens Co.

Mentor, Ohio

Last Chance

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HENRY A. DREER, 1306 Spring Garden St., Phila., Pa.
THE GARDENER’S SCRAP BOOK

AUTUMN WATERING

IT is a fact not always realized that fall-planted trees and shrubs of all kinds need plenty of water right up to the time the ground freezes. This requirement applies especially to coniferous and broad-leaved evergreens even though they may have been set out as long ago as early September.

The physical effect of a regular moisture supply is simple enough in this connection. Even though the plant is making no growth above-ground, it is desirable that its roots continue active for so long as possible in order that they may be well established and ready to do effective work by the time spring comes. Unless this occurs the plants will suffer in proportion to the lack of water which they have been obliged to undergo.

So watch the soil condition these autumn days and, if the rainfall is below par, supplement it by free use of garden hose or pail.

HASTENING THE COMPOST HEAP

GOOD compost soil, with its abundance of moisture-retentive humus and chemical content, is invaluable for the growing of fine flowers and vegetables. It is one material of which it is almost impossible to have an over-supply, and anything which can be done to hasten its formation is worthy of consideration.

The raw materials which go to make up the average compost heap—dead leaves, grass clippings, odds-and-ends of sod, etc.—take from six months to a year or more to rot away sufficiently to make good humus. This time can be shortened materially by the use of a powder which is added to the compost heap and, assisted by packing and watering, brings about a rapid breaking down...
OF OLD WORLD PRECEDENT

METTOWEE STONE

affords unlimited expression of modern Ideals in Garden Artistry. The subtle blending of natural variegated colors appeals strongly to the imaginative.

Let us describe this beautiful stone more fully — send for our illustrated pamphlet "B". Also ask for the name of our nearest dealer.

HILL CHAMPION CLOTHES DRYER

Your Clothes Dryer Need Not Be Unsightly

Make your clothes yard free for other purposes except at drying time. Hill Champion Clothes Dryer folds up like an umbrella and is easily removed.

Hill Champion is a quality product, is built to last a lifetime. Gives you 150 feet of line all reached easily from one position.

Our folder "G" will give you interesting information. We shall be pleased to send it upon request.

Hill Clothes Dryer Co.
52 Central St., Worcester, Mass.
THE GARDENER'S SCRAP BOOK

A CONDENSED book on diet entitled "Eating for Health and Efficiency" has been published for free distribution by the Health Extension Bureau of Battle Creek, Mich. Contains a set of health rules, many of which may be easily followed right at home or while traveling. You will find in this book a wealth of information about food elements and their relation to physical welfare. This book is for those who wish to keep physically fit and maintain normal weight. Not intended as a guide for chronic invalids as all such cases require the care of a competent physician. Name and address on card will bring it without cost or obligation.

HEALTH EXTENSION BUREAU
SUITE F-378
GOOD HEALTH BLDG.
BATTLE CREEK, MICHIGAN

Make Your Estate the MOST ATTRACTIVE
in your neighborhood for your children and your friends' children.
Give them a "JUNGLEGYM"
Nearly 1000 units in service and watch them CLIMB! CLIMB! CLIMB!
Enthusiastically recommended by teachers, parents, physicians and play-associations throughout the United States
K EEP them contentedly at home, where you know they are safe. Endless entertainment—Happy companionship—Age three to twelve—Invent their own games—Free from quarrels or accidents, every month of the year. Price $5.00—F. O. B. Cambridge, Write for booklet.

THE PLAYGROUND EQUIPMENT CO.
5 Irving Terrace
Cambridge, Mass.

THE LILY ARMY'S ADVANCE

HAVING for years attracted relatively little attention on the part of American gardeners, the Lily tribe is now springing into well-deserved popularity. As a result, growers and supply houses are reporting a heavy demand for bulbs of the less known species as well as the old stand-bys. This is all quite as it should be, for Lilies have many commanding qualities. As our knowledge of them increases it becomes

A FINE NEW GLADIOLUS

AT the Eighteenth Annual Convention and Exhibition of the American Gladiolus Society, held at Hartford, Conn., late in August, there was shown for the first time a new seedling named Mother Machree, originated by Floyd Stevens of Laconia, N. Y. Only three spikes of this large, smoke-colored variety were available for the show, but they were enough to win a first for the best new seedling, and a special. Further than this, it is reported that Mother Machree was subsequently sold by Mr. Stevens for $3,000. The Society has recently decided upon four classifications as covering the different types of Gladiolus: Exhibition or Decorative, Florists'; Garden; Primulinus and Primulinus grandiflorus.

FOOD FOR YOUR ESTATE

Make Your Estate the MOST ATTRACTIVE
in your neighborhood for your children and your friends' children.
Give them a "JUNGLEGYM"
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It is sometimes argued that Roses planted in the fall are particularly subject to winter-killing, but this tendency can be overcome by proper protection with hilled-up earth during the cold weather. Some loss may occur, to be sure, but it is to be doubted whether this is not less important than the set-backs attendant upon spring planting, especially (as is often the case) when the spring-delivered bushes cannot be put in the ground until they have actually started to make new top growth.

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