The first coming of beauty to the bathroom.

Like a fairy tale reads the story of the enchanting transformation of the bathroom from plainness to beauty. This story is simply told in pictures in the interesting new book entitled "Standard" Plumbing Fixtures for the Home".

For forty years we Americans were so engrossed in making the bathroom the ultimate in utility that beauty was almost forgotten, except for an occasional ostentatious carved tub leg and old-fashioned marble slab which topped the lavatory.

Then "Standard" designers envisioned bathroom fixtures comparable in grace of line and proportion to the finest furniture—baths of sculptural-like beauty, lavatories with the charm of dressing-tables—fittings hand wrought in designs of rare distinction. They created new forms for these fixtures and fittings with complete disregard for the tradition of mere utility, but without sacrifice of sanitary principles.

In these new forms eminent American painters have found the inspiration for bathroom designs of amazing originality. Full color reproduction of their oil paintings in the book, "Standard" Plumbing Fixtures for the Home", will quicken you, too, to the new possibilities of beauty in the bathroom. A copy will be mailed on request. The new fixtures are exhibited in "Standard" Showrooms in principal cities.

In keeping with the trend to the increased use of color in home decoration, these and other "Standard" Plumbing Fixtures are made available in black and seven beautiful pastel colors, as well as white.

Prices of "Standard" Plumbing Fixtures illustrated in the bathroom above, not including cost of installation: The Brighton Bath $122.00, The Templeton Lavatory $540.00, The Portal Dental Lavatory $60.00. (The Purimo Water Closet, not illustrated above but described in the book, $120.00).
Tiffany & Co.
Jewelers Silversmiths Stationers

Wrist Watches
of Dependable Value
Moderately Priced

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Paris New York London
25 Rue de la Paix 25 Maddox Street
NEW for Moderns...

METROPOLIS Print

COLORS as MODERN as TOMORROW

"Sunlight" .. "Shadow" .. "Moonlight"

Sparkling sun-shafts of noontime in Fifth Avenue . . . hazy outlines of dusk . . . phantom-shadows playing around the towering skyscrapers in the light of the moon . . . these are the color themes and patterns the artist-designer has so subtly reproduced in "Sunlight," "Shadow" and "Moonlight" . . . three color combinations of Metropolis Print now introduced to the smart world for hangings, slip covers, dressing tables and those uses where ultra-modernism in design combines with restraint and sanity in color treatment.

Metropolis in these color combinations is for sale exclusively in selected stores in all important shopping centers.
GUERLAIN

SHALIMAR

Out of essences so rare that only a small quantity can be procured. Guerlain, parfumeur lauréat of France, has created Shalimar, the unforgettable.

New York 578 Madison Ave - Paris 68 Champs-Élysées. Guerlain perfumes are bottled and sealed in Paris and sold only in the original bottles.
THE CO-OPERATIVE TREND

Fancy the most modern town house of all creating an atmosphere of ancestral permanence. Yet it may do just that when entrusted to decorating genius of specialists.

*Interiors by Altman*

are created with essential skill by a staff trained here and abroad in assembling furnishings that are distinguished and correct.

Antique or Modern Furniture
Decorative Painting
Carpets and Rugs
Draperies

DEPARTMENT OF
INTERIOR DECORATION
SEVENTH FLOOR
Bath Requisites
by
WOODWORTH
Creators of Exclusive Powders and Perfumes since 1934

Contributing to the bath an enticing atmosphere of luxury ~ to you a delightful sense of enduring comfort ~ exclusive in quality ~ favored by the fastidious.

WOODWORTH Inc.
New York ~ Paris

Dusting Powders
Karess $2.50
Refill 1.50
Viegay 2.50
Refill 1.50
Jancée 1.50

Jalcs
Karess $1.00
Viegay 1.00
Jancée .50

Bath Crystals
Karess $1.75
Viegay 2.00
Jancée .75
The Prodigal Son Becomes Thrifty

Also the prodigal daughter. Because prodigality is not the smart thing any more. Today the really smart people are going in for thriftiness. Today waste is bad taste . . . The clever and fashionable world is getting the worth of every penny it spends for things that are really smart. That's why so many smart people are opening D. A. accounts at Macy's. They find here the authentic new fashions about which they can be really enthusiastic, at prices which make them rejoice that—

It's SMART to be Thrifty

MACY'S
34th STREET & BROADWAY
ISABEY of PARIS PRESENTS the NEWEST of Floral Odeurs

MIMOSA

To Isabey is conceded the honor of creating today's vogue for floral parfums. And now Isabey announces the captivatingly exquisite — the strangely lovely floral fragrance - MIMOSA. It delightfully complements Isabey's famous Gardenia, Jasmin, Lilas, Lys (Lily), Carnation and Violette — the parfums which the smartest women have already chosen for their own.

ISABEY-PARIS, Inc.
411 Fifth Avenue, New York
Furniture for the Summer Scene

Summer ... playtime ... and the spirit of play and relaxation in furniture for roof garden, porch and terrace. In the summer collections of Lord & Taylor the dashing vivacity of modern design and modern color is combined with old-fashioned, deep-cushioned comfort. A large selection of outdoor pieces in stick willow, reed, enamelled and wrought iron. Exotic coverings of cretonne, linen and duck. Gay color in summer rugs from many lands for many uses.

SUMMER RUGS—FIFTH FLOOR
SUMMER FURNITURE—SIXTH FLOOR

Lord & Taylor
FIFTH AVENUE  NEW YORK

The Decorating Bureau is glad to assist in making selections and planning decorative schemes.
Again the Lightolier Galleries, after months of painstaking research, make a notable presentation—magnificently carved cabinets in authentic period designs to accommodate the radio. The choice is as wide as the centuries, ranging from the ornate Gothic motif to simple Early American designs. As a result of the extraordinary cooperation of designers, authorities on decoration and skilled craftsmen, it has been possible to produce these cabinets so economically that the low prices vie with their beauty.

Radio in Period Dress

No longer need the radio disturb the harmony of period interiors. The perfected Lightolier radio cabinets permit you to install your New World pleasure in a magnificent Old World encasement. Now on review at the Lightolier Galleries and at prominent furniture and radio shops throughout the country.

LIGHTOLIER GALLERIES
569 BROADWAY, NEW YORK
222 HIGGINS BLDG., LOS ANGELES

During the Grand Rapids Furniture Show — Klingman Building, fourth floor.
An Early English Suite...
... to Grace the Modern Dining Room

This Elizabethan Dining Room Suite in solid walnut... lovely in its proportions... richly carved... expressive of pride in strength and love of luxury... brings the spirit of that romantic age to present day furnishings.

The HADDON ≈ Elizabethan Group

The group includes a draw-top dining table of medieval design, with bulbous legs and heavy stretchers... Wainscots chairs of unusual dignity and restfulness... a richly carved court cupboard of handsome design... and a sideboard or commode of the same pattern. These pieces, executed in the finest American Walnut, have been made... like all Kittinger pieces... of solid wood throughout. Imitation woods never enter into any part of Kittinger Furniture.

Kittinger suites and occasional pieces for dining room, living room, bedroom, and hall represent the best of the modern furniture craftsman's art. And yet, because of Kittinger advanced methods of production, this exquisite furniture is remarkably reasonable in price.

Let us send you a brochure describing the Elizabethan Dining Room suite shown above and brochures describing other Kittinger Distinctive Furniture for the home, executive office, club or hotel. Kittinger Company, 1866 Elmwood Ave., Buffalo, N.Y.
A Heritage from Old Italy to Your Garden

Wm. H. Jackson Company

Established in the Year 1827

2 West 47th Street, New York
318 N. Michigan Ave., Chicago
The Oldest House of Its Kind in America
The power of suggestion is ever at play in our permanent exhibits at New York and Chicago. Visitors immediately become conscious of suggestions for their own gardens — suggestions in the form of stone and marble garden furniture of an exceedingly rare and unusual kind. From the sun-blest villas of Old Italy, first planned and embellished centuries ago, have come many of these distinctive offerings. Others represent the efforts of our own craftsmen, time-seasoned workers imbued with inspiration drawn from the World’s richest stone and marble artistry.

Let the specialized service of this House contribute to your garden. Let us send you photographs of some of the pieces now available. Address inquiries to us at New York, Department HG.
THREE STANDARDS OF LIVING - ONE STANDARD OF HEATING COMFORT

You will find the Quiet May Automatic Oil Burner in dwellings of all sizes from the great palatial country home down to the modest little six-room frame cottage.

You will find the Quiet May in these different homes* because it has proven excellent for the man who can afford to buy the very best, and economical enough for the man who must carefully watch his budget.

*MAY OIL BURNER CORPORATION
BALTIMORE, MARYLAND

QUIET MAY
AUTOMATIC OIL BURNER
J uly, 1928

Fenestra Steel Casements open wide at a finger's touch — close as snug as wood windows weatherstripped. They cannot warp; swell, shrink or stick. For little, if any, more than the cost of ordinary windows you have the additional strength and fire protection of solid rolled steel frames and sash; more light; better control of ventilation; quick, safe, easy washing from inside — draperies protected by inside screens.

You'll find Fenestra Casements in the smart new homes because of their architectural beauty and their many practical advantages. Actually, they form part of your interior decorations — provide an atmosphere of coziness and comfort. W. and J. Sloane, Inc., New York; Marshall Field & Company, Chicago; and The J. L. Hudson Company, Detroit, have helped us prepare a booklet, "Decorating with Casements". Would you like to have a copy?

DETROIT STEEL PRODUCTS COMPANY, 1305 EAST GRAND BOULEVARD, DETROIT, MICHIGAN
FACTORIES: DETROIT, MICHIGAN, AND OAKLAND, CALIFORNIA. CONVENIENT WAREHOUSE STOCKS
Not "lumber,"
not even "pine"—but Pondosa Pine

this pine tree says so

LUMBER, one of the most essential of all building materials, has always been the forlorn orphan of industry. A material on whose wise selection so much depends has gone to market, and into construction, uncertified and without identity.

This has been a disadvantage to the lumber industry and the consumer as well. The lumber manufacturer has produced his lumber with utmost care and sent it to the market carefully milled, rigidly graded, and thoroughly seasoned. The lumber dealer has exercised caution in choosing mills from which to buy his stock. The architect has specified the best woods available; the builder has bought with both eyes open. But there has been no way to establish the identity of all this quality so carefully developed.

That condition, however, has been changed. A machine recently perfected and installed in Pondosa mills will now mark the pine tree trade-mark on the end grain of Pondosa Pine. The home owner, architect and builder can now order Pondosa Pine with the same certainty that he orders hardware, electric fixtures, plumbing or heating appliances carrying the certification of the maker's name.

Pondosa Pine is no longer an orphan. The trade-mark carries with it the assurance that the Western Pine Manufacturers Association stands back of every piece of Pondosa Pine, certifying to its excellence for any soft-wood requirement. Buy by the mark. Western Pine Manufacturers Association of Portland, Oregon.
WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM

That group of men you saw today in a Buick car will “check in” tonight at the most exclusive club in town. And that smartly-gowned woman who parked her Buick so deftly will grace the most important social event of the season. Men and women of fashion choose Buick, not because it sells for a thousand dollars less than other fine cars, but because it is as modish, luxurious and capable as they could wish a car to be. You, too, will find Buick a pattern of all that is fine and beautiful in a motor car.

BUICK
Always in Good Company
FASTER boats—and faster cars—give a new and thrilling swing to days and nights.

Just to be going satisfies some; but to be going swiftly and smoothly—with effortless ease and power—that is causing those who know and appreciate fine engine performance to insist upon the unfailing protection of clean, clear, golden Texaco Motor Oil—full body in all grades.
The finest apartment buildings in New York City are being built of Indiana Limestone. This beautiful, light-colored natural stone gives these buildings an atmosphere of distinction which returns immediate dividends to the owners. Tenants are easier to get. Furthermore, walls faced with Indiana Limestone need no costly upkeep. Bankers and mortgage firms regard the permanency of Indiana Limestone with favor. Thus builders often secure better terms when they build of Indiana Limestone.

As apartment-house operators everywhere become better acquainted with the advantages of Indiana Limestone facing, there will be more of these buildings in other cities. Thanks to new production methods, Indiana Limestone is moderate in cost. We will gladly send you an illustrated booklet showing various types of Indiana Limestone buildings. Or, a special booklet showing residences. Address Box 750, Service Bureau, Indiana Limestone Company, Bedford, Indiana.
In a conventional foyer, or in a softly luxurious boudoir, Aero, the National Radiator, unostentatiously harmonizes... becomes an integral part of the appointments... gives an impression of being especially designed for the place it occupies.

Aero, the National Radiator, has that essential basic quality that characterizes all lovely things of whatever period—beauty of line and proportion. This is the reason for its adaptability, the secret of its charm.

The first complete line of tube type radiation, Aero, the National Radiator, is the only complete line whose dependability has been demonstrated over a period of years on heating applications of every character throughout the country.

With beauty and efficiency combined, Aero, the National Radiator, year after year, assures dependable, healthful warmth; is a permanent source of comfort and satisfaction to its owner.
Can Your House be kept Warm at Reasonable Cost?

Improved Asbestocel is an insulating covering for heater pipes. Dead air cells, enclosed in asbestos by a patented construction, reduce fuel costs.

You naturally must consider the location, the general appearance and many other points before you decide to buy a house. Among those of first importance — yet often overlooked — is this question — can the house be kept warm at a reasonable cost?

The boiler may be of the newest design. The steam or hot water pipes may be properly placed. Yet you cannot heat the house without wasting fuel, unless the pipes are insulated with Johns-Manville Improved Asbestocel from boiler to radiator.

When you build your house you will, of course, see that the heater pipes are insulated. But when you buy a house the Improved Asbestocel may have been left out. That will mean many dollars loss, through fuel wasted, many hours of discomfort due to improperly heated rooms.

A pipe alone is not really a passageway for heat. The metal radiates the heat into the cellar, the walls or other useless places. Without insulated pipes you may sometimes keep a house warm, but you will pay for it and pay a stiff price in coal that is as much thrown away as if you tossed it into the ash pile direct from the bin.

With Improved Asbestocel applied the pipes become a confined highway for heat. Held in by asbestos fibres and air cells the heat flows without waste to the radiators — it is just the same whether you use hot water or steam. Asbestocel means more heat from less fuel. Something white wrapped around a pipe does not necessarily mean Improved Asbestocel.

The Red Band Identifies It

Before insulation is applied, look for the red band in the inner surface of the end of each section. That shows it is Asbestocel. No other product has the same arrangement of air cells separated by Asbestos.

A heat pipe without Improved Asbestocel is like a porous water pipe. It is one continuous leak. If buying or renting, be sure also that the boiler itself has a proper application of asbestos cement.

Johns-Manville

Improved Asbestocel

SHingLES AND BRAKE LININGS
OF ENDURING ASBESTOS

Roofs that never fail... From Asbestos rock Johns-Manville fashions sturdy shingles, colorful, everlasting and fireproof. These shingles are the logical roofing for every home. As a new roof they make the first roofing cost the only cost. For repairing you re-use for the last time if you use Johns-Manville Asbestos Shingles. The colors of these shingles never fade; rain, sun and fire will not harm them. They give a cottage greater charm, or add to the distinction of a large house.
Nature Creates its Value

SCIENCE has not been able to duplicate marble either in beauty or quality. The failure of imitations readily evidences this condition.

Real marble has a vitality, a depth of surface, that is unmistakable . . . a liveliness of color and veining that no man-made medium can even approach.

Real marble, because of its distinctive appearance, durability and ultimate economy, has always been . . . and will continue increasingly to be . . . the preferred material for the interior finish of buildings of a better character.

There is No Substitute for Marble

Send for this handsome booklet, “The Everyday Uses of Marble.” It contains reproductions made from actual photographs of typical marble installations in many types of buildings, including commercial, civic and residential. The booklet will be sent without cost, of course. Address Department 6-G.

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Breckenridge

Breckenridge Inn. A Swiss Chalet in the Rockies, 5 minutes to shopping & theatre districts. Centrally located. Room services. Bar, Tennis, Slope.★★★★

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Churchill Wall House. Church St. At Wall. A classic frame house with a formal air of commercial hotels. Special weekly and monthly rates.★★★★

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Inn on Old Lyme Sash. Front on Long Island Sound. A moderate hotel with a homelike atmosphere. Convenient for sports and recreation.★★★★

Old Lyme

Newfield

Inn on Old Lyme Sash. Front on Long Island Sound. A moderate hotel with a homelike atmosphere. Convenient for sports and recreation.★★★★

Old Lyme

Sharon

Sharon Inn. A house with a homelike atmosphere.★★★★

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Greenwich Inn Lodge and Crossways. A picturesque resort.★★★★

Stamford


Waterbury

The Elms, Pheasant Run. The most attractive hotel in the North East.★★★★

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The Willard, Pennsylvania Ave.★★★★

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Carlton Hotel, 510 K. St. N. W. The newest and most distinctive hotel in the City of Washington.★★★★

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A "sky-blue passport" to Personal Service in Europe

As you dock at foreign ports, or cross frontiers, you will see officials of the country you are about to enter waiting to examine your passport. At these principal points of entry you will also see the uniformed representatives of the American Express. They, too, are on hand to meet you, but their purpose is not to examine you, but to help. The "Passport" that entitles you to their service, as well as money protection, is yours when you carry American Express Travelers Cheques--a "Passport" that knows no frontiers or nationalities.

Whenever you are perplexed at depots and frontier points, an American Express representative will be handy, ready to help. His kind, intelligent aid with baggage, hotels, and a hundred and one other problems has meant "the world" to travelers in trouble.

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THIS SUMMER PROFIT & PLAY
San Diego California
WORLD FAMOUS CITY OF ROMANCE & BEAUTY

WHERE COOL INVIGILATING OCEAN BREEZES BLOW

You'll thrill to sun-swept silences of early Spanish days—the luxury of more primitive life and the breezing sea and beauty of the land and the golden friendly Southers are here, on the golden shores of two fascinating ports and the blue churning seas of two fool-proof plays and the blue churning seas of two romantic plays. And in the hills of Old Mexico nearby, you will find a new concept of summer recreation, rest and pleasure.

Come for vacation days and refreshing nights—away from oppressive heat and the stress of city life, then return to the sunshine of the tropics and world-famous parks! Here in its purest form, nature will take care of the soul. Wooded hills, water, and the safety of its supervised playgrounds will make for the best of both worlds. You will have great rest, recreation, and new adventures every day everywhere.

To the business man who wants his vacation pay big dividends, San Diego offers unusual opportunities for trade and pleasure. This city is on the frontiers of new industries and hundreds of new plants and new factories are being planned here.

Descending a graceful staircase from the main floor to the lower level, one comes upon an array of fascinating sights... Off the elevator is the famous air-cooled Roosevelt Grill — New York's brightest rendezvous for dining and dancing.

For those who seek detachment from the intensity of modern Manhattan, The ROOSEVELT provides an atmosphere of quiet comfort and charm... Its early Colonial appointments, delicious cuisine and personalized service assure a pleasurable sojourn—whether your tenure be long or transient.

Connected by private passage with Grand Central and the subways... Complete Travel and Steamship Bureau... "Teddy Bear Cave," a supervised play-nursery for children of guests... Health Institute, with therapeutic baths and plunge... Special garage facilities.

BEN BERNSTEIN'S ORCHESTRA IN THE GRILL

The ROOSEVELT
MADISON AVE. at 45th Street NEW YORK

Where nature brings Europe to America

LAKES of gem-like beauty—hills clear in the crystal air—radio-active springs, and Nauheim baths like those abroad!

Where these things are, skilled hands have built The Glen Springs. During your stay there experienced physicians are ready to plan diet, exercise and treatment. You can live restfully, surrounded by a social life distinctive yet unassuming and served with a cuisine of varied and tempting excellence. Expert medical attendance, deep restful sleep, golf played amid the fresh majesty of the hills—these things no less than the baths bring a sense of peace and physical well-being.

Ask your physician about The Glen Springs. The baths and other treatments are especially suitable for heart, circulatory, kidney, nutritional and nervous disorders, rheumatism, gout and obesity. Booklets by addressing Wm. M. Leffingwell, President, Watkins Glen, New York.

GLEN SPRINGS
THE AMERICAN NAUHEIM
On the Ridgepole of France
Motoring from Biarritz to the Riviera via the Pyrenees

The Pyrenees with the blue Biscay at one end, with sparkling Biarritz, and the world's smartest diamond-studded Mediterranean coastline at the other; from Cannes to Monte Carlo with Spain on the right, and Roman France with its grand old cities at the left... Superbagneres tossed up on its sky-high ledge with a breath-taking view and a dinner on the terrace that one couldn't forget even if the clinking glasses ceased to clink... Font Romeu and the highest golf course in the world on the edge of a four-thousand-acre pine forest. All these things...plus magnificent roads, little lost towns to explore on both sides of the border, castles perched unbelievably in the air, little old churches where only the birds can sing...with climbing and riding for everybody, and the franc not climbing at all. Why not cross via "the longest gangplank in the world"on "the Ille de France", "Paris" or "France" in France afloat? Five days to Plymouth, England...then Le Havre...a waiting boat-train...three hours, Paris.

French Line
Information from any authorized French Line Agent, or write direct to 19 State Street, New York City.

Round the World
$1250 and up
Here are the trips that hold all the lure of the ancient East. They include the strange and enchanting playgrounds of the world.

$600 Yokohama and return. Sail from Los Angeles or San Francisco for Japan via Honolulu, returning direct to Seattle. Or reverse your itinerary.

$692 Shanghai and return. Sail from Seattle for Yokohama, Kobe and Shanghai, returning via Honolulu to San Francisco or Los Angeles. Or the reverse if you choose.

$1250 Round the World. Sail from Los Angeles or San Francisco via Honolulu or from Seattle direct to Japan, China, Manila, Malaya, Ceylon, India, Egypt, Italy, France, New York and Boston.

You may embark for any of these trips from New York, going to the Orient via Havana, Panama and California at small extra fare. You see the wonderful Pacific Coast as well. All fares include meals and accommodations aboard ship.

Unique Stopover Privileges
Stopover where you like for one week or longer. You continue on a similar ship in identical accommodations. Like a cruise on a private yacht.

Palatial President Liners are broad of beam, steady, and comfortable. They are luxuriously appointed. Outside rooms with beds, not berths. Spacious decks. A swimming pool.

The dining service has won the unbounded praise of world travelers.

A sailing every week from Los Angeles and San Francisco, every two weeks from New York via Havana and Panama.

A sailing every two weeks from Seattle. A sailing every two weeks from Naples, Genoa and Marseilles for New York and Boston.

Plan now to visit these most interesting lands in all the world.

Complete information from any steamship or railroad ticket agent or

American Mail Line
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314 W. SELLER STREET, LOS ANGELES, CALIF.
ROBERT DOLLAR BUILDING, SAN FRANCISCO

DIME BANK BUILDING, DETROIT
UNION TRUST BUILDING, CLEVELAND, OHIO
152 BROADWAY, PORTLAND, OREGON
21 PIAZZA DEL POPOLO, ROME, ITALY
11 RUE RUE SCHERB, PARIS, FRANCE
22 BILLET STREET, K. C. 3, LONDON

4TH AT UNIVERSITY, SEATTLE, WASH.
South America - Africa
Cruise
From New York Next January 22nd

A "SOMETHING NEW" for those who have been everywhere. This cruise starts where the world is quaint... in the West Indies. It ends where it is sophisticated... Cairo, city of minarets and modern hotels... Riviera... Bois de Boulogne... Picaudily.

This cruise takes you where the world is primitive... Zulu kraals... Hottentot war-dances... roaming herds of giraffe... schools of hippopotami. It takes you where the world is new... astonishing Buenos Aires... the smart beaches of Montevideo... the boulevards of Rio de Janeiro.

And in between... you see such fabled sights as Victoria Falls, Corcovado Peak... the slave marts of Zanzibar. You visit such glamorous ports as Mombasa, Dar-es-salaam. You hear war-drums in Kaffir-land... grand opera in Sao Paulo... muezín chants in Egypt.

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ROUND THE WORLD... 136 days... Dec. 1, 1928... Empress of Australia. MEDITERRANEAN... 72 days... Feb. 4, 1929... Empress of Scotland. WEST INDIES... 16 days... Dec. 22, 1928; 29 days... Jan. 1C and Feb. 11, 1929... Duchess of Bedford (new).

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Tiles alone give this mellowed-by-time effect
Note how closely this roof resembles England's century-weathered roofs

IMPERIAL Roofing Tiles, ranging in color from reddish brown to gray, were used to give this modern English-type residence a roof which has every appearance of having been mellowed by centuries of exposure to the elements. Even the streaks below the chimneys were cleverly produced by the use of dark tiles.

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Chicago, 104 S. Michigan Ave. LUDOWICI-CELA DON COMPANY New York, 365 Fifth Ave.

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HOUSES built both beautifully and well of Tidewater Red Cypress in Colonial days still stand. The new country and these buildings, born together, are each too young to determine how long this lumber can endure.

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Tiled bathrooms, of course—but do you know what beautiful bathrooms they are making today with colored keramic tiles, at a very moderate cost? A tiled kitchen, as warm and lovely and mellow as some of the French provincial kitchens abroad. A tiled sunporch which neither sun nor rain nor cold can ever damage.

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HERR DOBERMAN'S DOGS
By ROBERT S. LEMMON

IT is but a short time, as such things go, since the Doberman Pinscher first began to be seen on this side of the Atlantic, but he has already introduced himself very firmly in many a household. He came to us on the crest of that wave of publicity upon which rode almost every breed of dog that was useful in the detection and capture of criminals. In this rôle of law officer he gained his first recognition in America, but today he has gone far outside of police work and proved himself an eminently worthy citizen and peace-time member of the family. He remains, upon occasion, a criminal-catcher for excellence, but you don't have to keep on hand a supply of burglars and murderers in order to keep him out of mischief.

Just appreciation of any dog breed is always helped by an understanding of the conditions under which the type was developed. Thus, a brief outline of the Doberman's past will not be out of place here. His real beginning is a matter of conjecture, but the known facts are these: It seems that nearly seventy years ago the attention of a certain German by the name of Doberman was attracted to several dogs of rather distinctive and similar appearance roaming about the streets of Apolda. Apparently no one knew their ancestry or whence they came, but we may assume that Herr Doberman was not discouraged by that. He was interested in the dogs just as they were, and so it came about that he started breeding and developing them. Beyond doubt he was the man, more than any other, to whom we owe that early work of stabilization which is essential to the standardizing of any kind of dog; those who followed him improved the breed, but Doberman discovered it in the first place and labored to preserve it for the future.
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Assessment No. 1-A, containing 5 sections 7' long x 5' high, includes 4'6" long x 5' high and a gate 2'6" wide and 5' high, will build the yard shown. It costs only $26.50. F. O. B. Buffalo, N. Y. 

Send check, money order or N. Y. draft and start your "Buffy" Portable Fencing System with this assortment—all to it as your requirements increase. 

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Johnny Appleseed's day and generation have long since passed, but there is an opportunity right now for those who will to bestir ourselves there will be none left who can give the term its true significance seem to be a lost art. Any carpenter can pile shingle upon materials.

The growing demand for distinctive charm in science and plain, ordinary life. Thus we of the restrictions and antipathies incident upon the American Orchid Society put on for three days early in May at Madison Square Garden, New York City. To judge by the size and keen interest of the audience, these amazingly varied exotic flowers are in a fair way to winning a great public favor that has long been denied them.

In the cool, well ventilated basement of that colonial style palace where a certain Mr. Rickard and his associates stage everything from political rallies and poultry shows to bicycle races and championship prize-fights, was displayed the finest Orchid assemblage that the world has ever seen. Aisle after aisle was banked with masses of bloom whose color range and forms the uninitiated could scarcely believe possible within the limits of any single flower family.

It seems almost presumptuous to single out for special commendation any two or three features of such a memorable exhibition, but it is hard to refrain from mentioning Mr. Thomas Rowland's Gold Medal winner and the display brought on from St. Louis by the Missouri Botanical Garden. The former was a large, naturalistic grouping in which Orchid plants in full flower were scattered on tree branch and trunk as they grew in their native haunts—a notable achievement in artistry and a most effective manner of displaying the habits as well as the size and keen beauty of the race. The Missouri Botanical Garden's generous section held several points of particular interest, among them a notable collection of Nepenthes, a group of Cypripediums mingled with Ferns and a table which told graphically the whole story of Orchid growing from infinitesimal seed to mature plant.

The Orchid Society's Show. A strikingly successful new note—rather, a whole complete harmony—was sounded by the Third National Exhibition of Orchids which the American Orchid Society put on for three days early in May at Madison Square Garden, New York City. To judge by the size and keen interest of the audience, these amazingly varied exotic flowers are in a fair way to winning a great public favor that has long been denied them.

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The European Epidemic. Now that the restrictions and antipathies incident upon the War have dissipated we have entered a period of what might be called international curiosity. Almost everywhere, it seems, the countries are scrambling about to find out what all the other countries are doing in the fields of art, industry, science and plain, ordinary life. Thus we of the United States witness, among other things, a perfect orgy of exhibitions featuring Europe individually and en masse, a sort of Saturnalia of the Seven Senses from which it is difficult to see what results will ultimately accrue.

We are thinking specifically of the epidemic of foreign crafts shows, including the Scandinavian, which is raging in our larger cities.

TO learn now at first hand the way of an Italian modernist with a butcher shop, the Teutonic ideal of a shower-bath, the customs of Norwegian peasants as reflected by the comfort of their furniture, if any. By the end of another twelve-month there will doubtless be on view the chopsticks and rice bowls in vogue among the smarter Chang-foo restaurants and a Full Line of lighting fixtures designed by the Samoyede tribes of Northern Siberia.

These exhibitions are interesting and vitally educative. Some of them bring to light degrees of truly creative art which only the widely traveled connoisseur has formerly suspected. But the thousands of men and women who visit them daily will do well to maintain a sane perspective toward the articles and tendencies which they feature. After all, the arts which are truly reflective of a people spring from racial and nationalistic roots and can rarely be grafted with success upon a totally different stock.

Bohemian Glass Forever. Back in the Victorian days there was a famous fad, and its name was Bohemian Glass. Ruby, emerald, green, deep clear blue and mauve, the material had an undeniable beauty and air of its own. It would be no surprise to see the taste for it come back as a hundred other fancies have done.

They are still making Bohemian glass over in Prague—plenty of it. There is no need to repeat the old designs, too, rather than create new ones. Oddly enough, by a little judicious antiquing, the products of 1928 will pass for Early American. It is not beyond the realm of possibility that some of the composite pieces ranged today on the shelves of the Prague manufactories will find their way to our New England antique belt where our unsuspecting citizenry will snap them up as relics from our forefathers' times. To which the obvious answer is, "Well, why not?"
ON THE FRINGE OF THE TROPICS

In that transition region where the rankness of equatorial jungles begins to merge into the more ordered growths of the North there lies a belt where gardens are splendidly luxuriant. One sees its influence here at the Louisiana home of Weeks Hall, other views of which are shown on pages 66 and 67.
THREE SMALL HOUSES OF TODAY

Now As Never Before Does the House of Small Size Achieve

Livability, Comfort and Visual Beauty

ROGER L. MASON

THE designing of a house presents to the architect a definite problem, the proper solution of which will bring boundless satisfaction and pleasure to those whose residence the house will be. And, conversely, a wrong solution of the problem is sure to carry with it intense dissatisfaction and probably years of regret.

An almost countless number of individual factors must be considered by the residential architect in his work. It is his task to correlate all the various desires made known to him by his client and, working from these and his knowledge and experience, to produce a residence that is architecturally good, convenient and attractive in room layouts, in the relationship of rooms and floors, and with the smallest possible amount of unusable space. He must not only know and make provision for all of his client's present needs but he should, as far as is possible, anticipate future requirements. And not the least of the problems confronting an architect is that of designing a house which can be built within an approximately predecided amount.

No matter whether a house is to be small or large, a good architect gives to its design the same careful and thoughtful attention. A small house is usually not the least bit simpler to plan and design than one of double or triple its size. Indeed, the small house will, because of its necessarily limited volume, ordinarily require proportionately more attention than does a large one where size and, incidentally, cost, are such vitally important factors.

The site on which a house is to be erected has great influence upon its design, not alone from the artistic standpoint of making it in harmony with the locale, but in physical outline due to the necessity for having it conform to varying contours or slopes.

The three houses illustrated in connection with this article represent as many different types, each one of which is interesting because of its individual problems. On this and the following page are photographs and plans of a brick house built upon a hill-
side. Its design is patterned after the so-called Mediterranean style now so popular in our Southwest.

On pages 47 and 48 is a stone house laid out in a charmingly informal manner. In exterior design it follows that of the houses of the Cotswold hills section of Worcestershire, England. The third house, shown on page 49 and also on page 51, is a simple rectangular Georgian design which has been carried out in stucco.

The principal feature of the land on which the hillside house is built is a broad grass terrace outside the living room. This room, situated at the lowest point of the house, is located in its position especially to take advantage of the terrace and the splendid vista beyond. Tall French windows provide access from the living room. One enters the house through an attached vestibule flanking which is the entrance to the garage. This entrance may be noted in the photograph at the bottom of page 45.

The three plans given below show the floor arrangements made necessary by the abrupt slope. On the lowest level, as shown by the center plan, are living room, kitchen and furnace rooms. To allow the living room access to the entrance and the upper portion of the house, a stairway rises from one side of the room to a hall just back of the vestibule, as indicated in the left-hand plan. The garage is on a slightly higher level than the entrance and may be reached from the inside of the house by means of a landing on the stairway that leads to the second floor.

To allow space for the garage on a level with the roadway, it was necessary to raise the room above somewhat beyond the floor level of the other rooms in the same story. For that reason, as the plan shows, the front, left-hand bedroom is several steps higher than are the other two chambers.

The English type house on pages 47 and 48 illustrates how simply and logically a well-designed residence on a level plot may be laid out to allow the utmost in convenience and comfort. Although comparatively small in size, having in all only six rooms and a garage, the architect has succeeded on both floors in completely dividing service rooms and the rooms used by the owner and the members of his family. A separate stairway from the kitchen to the second floor is provided especially for the servants' use.

To save space, the dining room and living room are combined into one large cheerful apartment which overlooks the broad flagstone paved terrace shown at the top of page 48, and the gardens beyond. A door opens from the garden side of the living room onto this pleasant terrace.

From the plans below, the different levels upon which it was necessary for the residence to be built may be noted. Despite difficulties, the layout has been made quite logical and convenient.

The various brick-tailecl terraces about the Hume house have stone stairways between. When it is seen from this level, the house gains in dignity and is apparently of impressive size.

From the plans below, the different levels upon which it was necessary for the residence to be built may be noted. Despite difficulties, the layout has been made quite logical and convenient.

To save space, the dining room and living room are combined into one large cheerful apartment which overlooks the broad flagstone paved terrace shown at the top of page 48, and the gardens beyond. A door opens from the garden side of the living room onto this pleasant terrace.

The lower photograph on page 47 shows the aspect which the house presents to the world at large. Walls are of a type of ledge rock peculiar to certain sections of Pennsylvania, which gives an extremely interesting texture. The entrance seen in this picture is the one that leads directly into the living room. At the top of the same page is the rear elevation of the house, showing the service yard. The entrance to the house and one to the garage are directly behind the little porch, which is made by an overhanging roof supported by white painted wood posts.

As this house is situated on level ground, no particular study by the architect was made necessary in order to solve problems of contour. All of his efforts could therefore he bent toward the attainment of good
An interesting feature of the service side of Mr. James Lazarus' house, Ithan, Penn., is the porch which is formed by an extension of the roof supported by square posts.

The beauty of the old houses in the Cotswold hills section of England is reflected in the house above. Its walls are of Pennsylvania ledge rock. Davis, Dunlap & Barney, architects.
design and satisfactory carrying out of the ideas given him by his client.

Page 49 shows a photograph and plans of a house which is quite different in design and plan from either of the two types mentioned before. It is a simple rectangular structure, fashioned in the English Georgian manner. The entrance doorway is in the center of the front façade and leads into a small entry, directly in back of which is the stairway to the second floor. As is becoming increasingly popular these days, the kitchen is located at the front of the house so that the dining room may be at the rear where it will face upon the garden. The kitchen may be entered from the lattice-screened service porch on one side. At the right of the entry is the living room, which takes up the entire depth of the house and almost half its width. It is lighted by windows on three sides and has a large fireplace, opposite which are built-in bookshelves. Both living and dining rooms lead into a small rear hall opening upon a flagstone paved porch. The second floor of this house is divided into three bedrooms and a bathroom. The master’s bedroom is directly above the living room and occupies the same amount of space.

In many communities, such well-designed small houses are now the rule rather than the exception. They are being built of various kinds of materials and follow many different precedents. Brick, stone, wood, stucco—all of these are made use of. And they are used in an intelligent fashion that takes into consideration the suitability of the material to the way it will appear on the first floor of the Lazarus house are found the living and service rooms. The second floor houses the sleeping rooms of family and servants and the surroundings it will appear in.

Formerly, the small householder concerned himself mainly with his house. Beyond the planting of an occasional shrub and a very few flower beds, he did not expend a great deal of thought upon his grounds. Today he has come to the realization that a proper setting for his house is certainly worth-while. He lays out his gardens in a systematic manner with a view toward continuous bloom effects over as long a period as is possible. He strives for interesting color and mass combinations. By judicious planning and budgeting, he finds that terraces, rockeries and garden pools may be as much his pleasure as they are to the owner of a large estate.

Certainly when one looks at these three houses and makes a mental comparison between them and the small houses that were in favor even a scant fifteen years ago, the apparent advance made in design, comfort and livability, is indeed astonishing.
Georgian in design, the residence of Jonathan P. Glasby at Verona, N. J., has about it a quiet dignity and grace of manner that inspires admiration. Penrose V. Stout, architect.

The placing of the kitchen at the front of the Glasby house has allowed space for the dining room at the rear where its windows could overlook the porch and the garden.
WHAT ABOUT THE FUTURE’S TREES?

Modern Conditions Demand an Intelligent and Far-flung Campaign
for Planting the Right Kinds in the Right Places

SOME thirty-odd years ago there lived a certain wealthy wise man who rode an unexpected and peculiarly idealistic hobby. In financial circles he was widely known as hard-headed, astute and a merciless driver. Business contemporaries held him in a rather aloof but wholesome respect. Thus, at the age of fifty, he had amassed a substantial fortune and a country estate reckoned in square miles, in the midst of which arose a many-roomed mansion that breathed dignity and luxury.

Now, there is nothing surprising in these bare facts, for even in the Nineties there were mighty figures in Wall Street and square miles of good land were still to be had fairly near our large centers of population. The element of unexpectedness entered the situation only when one discovered that the extensive system of driveways through the great man’s rural domain was open to the public, subject only to sensible restrictions of conduct, and that practically every road and bridle-path wound through magnificent woodland in such a way as to disclose to advantage the grandeur of the finest trees—Beech, Tulip, Sycamore and Oak.

The owner, clearly, was a tree hobbyist. Those who knew him well said that he was happy in his affluence only as it enabled him to preserve and beautify his forests, create new ones by planting many bare acres with evergreens collected from far corners of the world, and virtually invite all who cared to come and be tree worshippers to their hearts’ content. There was just one weak link in the chain of what was really his life’s work—a flaw not to be looked for in one of his practical acumen: his will made no adequate provision for the perpetuation of his idealism. Upon his death the real estate operators and vandals generally rushed in and robbed every acre of its beauty. Today hardly a vestige remains of a glory that was awaking to that situation, fortunately, but public opinion thought here is not of the appalling wastage of timber-lands which is taking heavy toll of land where countless fine trees towered but a few years ago. Smoke and waste gases from factories, office buildings and even apartment houses are rendering unfit for many kinds of trees the avenues above which they have reared their beauty for generations. Deleterious conditions which are perhaps inseparable from the growth of cities are seriously affecting much of the growing timber in our metropolitan parks. In all directions a new set of circumstances has arisen which calls for a new plan of campaign in the public interest.

Constructively speaking, the first move ought to be a thorough study of these modern problems by all organizations, associations and individuals who are interested in tree planting and preservation. It is not enough merely to plant. We must plant the right kinds in the right way. The Pine that loves the free air of the forest cannot endure the congested atmosphere of cities; the finest of Maples loses heart when its roots are surrounded by gas mains and its branches lopped off hit-or-miss by linemen of the electric light company. What we need is intelligent forethought. Only as we practise it will men and women know the beauty that is trees in the cities, towns and villages of the future.

PERHAPS there is a moral in this story—it seems as though there ought to be. At least it points a steady finger at one of our national characteristics: too few of us recognize in trees one-tenth of their importance in the great scheme which is the world. The thought here is not of the appalling wastage of timber-lands which has cost the country billions of dollars and which is being checked now only by the well-nigh superhuman efforts of a minority. We are awakening to that situation, fortunately, but public opinion still has a long way to go before we can possibly be called a people that really appreciates trees. Our attitude is that we can take them or leave them alone—that it won’t make much difference, either way.... And the first thing we know, it is borne in upon us that some great Oak or Maple, long a feature of the landscape, has gone and that there is none to take its place.

How many realize that true tree beauty—the sort that provides so much of the visual charm in New England towns, by way of example—results only from at least a half-century of foresight? A man may make a lovely flower garden in a year or two, endowing it with every beauty that age could give, but how long would it take him to grow one of the huge Oaks that stand in the Duke of Westminster’s deer park beside the River Dee? The spreading Linden of today is the sapling of two-score years ago; the monarch Elm was a seedling when the Colonists still paid allegiance to the King.

It is a matter of unescapable fact that if our children’s children are to know the calm beauty and comfort and peace of soul that are latent in rugged bale and branch, we of the present generation must not only preserve our own tree heritage as best we may, but also sow the seeds that will provide for the distant future. We should pick a moral from the story of the wealthy wise man, lest vandals and the hand of time be the victors in the end.

THE time has come to be practical about this matter of trees, for mere sentiment is not a strong staff to lean upon in situations such as we face today. Growth of industry and population is taking heavy toll of land where countless fine trees towered but a few years ago. Smoke and waste gases from factories, office buildings and even apartment houses are rendering unfit for many kinds of trees the avenues above which they have reared their beauty for generations. Deleterious conditions which are perhaps inseparable from the growth of cities are seriously affecting much of the growing timber in our metropolitan parks. In all directions a new set of circumstances has arisen which calls for a new plan of campaign in the public interest.

Steps have been taken along this path for posterity, but the way is long. Civic betterment leaders here and there are alive to the situation. An occasional nurseryman has gazed into the crystal and is building up a stock of those species which can withstand the new set of growing conditions which over-civilization has brought. When these two great factors of demand and supply are in coordination on a large scale, the path will have become a highway—a highway lined with thriftful, strong-limbed trees.

Such is the problem and such its solution. The future is in our hands, to be guided as we will. Let us grasp the opportunity firmly, seriously and with determination.
A REFUGE FROM THE SUMMER SUN

Facing the garden and near enough to permit the full enjoyment of the blossoms' hues and fragrances, the porch on the home of J. P. Glabey at Verona, N. J., makes a pleasant retreat to while away a summer afternoon. Penrose V. Stout, architect.
That house is the most satisfying whose accents accord with its architectural style. Thus, the dignified residence of Dr. Charles E. Briggs, Cleveland Heights, Ohio, is perfectly complemented by English Ivy and the massive Great Dane so steadfastly guarding its portals. Charles Schneider was the architect.
Happiness rarely consists in “more of the same”—a fact graciously recognized by Providence in giving us two sexes, four seasons, five senses and the seven ages of man. Thinking to add even further to the variety offered us, civilized people have invented a thousand and one complex performances—only to find that perpetual traveling to places in which one is supposed to be seen, perpetual entertaining of people traveling to places in which one is supposed to know and perpetually adding to one’s possessions so as to secure everything that anybody else has, ends only in making one a slave.

At this point, common sense steps in and suggests a ruthless simplification, so that the bored sophisticate, having come full circle, may enjoy some of the primary pleasures that have been crowded out en route. But this isn’t always as easy to do as it sounds. Many people, to be sure, reach such simplification temporarily as far as their surroundings are concerned, by building and living in the regulation sort of camp, where everything is left as raw as possible, beauty is entirely subordinated to convenience, and one roughs it mentally as well as physically. For some of us, the solution is quite satisfactory, yet there are others on whom civilization has taken too strong a hold for complete happiness to be attainable in such surroundings. Only by anaesthetizing a whole section of ourselves can we stand “camping out” as it is usually practised . . . Wouldn’t it be possible to devise some scheme of living that would give us the escape, the relaxation we need without subjecting us to conditions that we frankly don’t like? Granted that to some people we may seem less than red-blooded in our demand for beauty and a certain fineness wherever we go—yet is there, after all, any virtue in ugliness, any spiritual catharsis in rough boards, tin forks and porcelain plates?

Some such train of thought led me to evolve in our office the idea of the Saturday Night House—a tiny, perfect place to which one could fly over the week-end, in which one could live charmingly yet without the usual formality, dispensing with servants entirely or reducing their number to a minimum without the necessity of sacrificing one’s fastidiousness on the altar of the Great Outdoors. It would take real ingenuity to evolve such a house, but I believe it can be done. Here, in surroundings no less charming than those of a town house, yet thoroughly adapted to a laisze faire existence, one should find the rarest and loveliest things in the world—freedom from noise (no telephone!) leisure to invite one’s soul (no social obligations!), flowers without the intervention of a florist, trees, birds, an hospitality minus the usual elaborations.

A PLACE FOR INTERLUDES

There should be no cares in the Saturday Night House—only pleasures. It should be built for gay little interludes in one’s usual round. It should be a play house, in the nursery rather than the theatrical sense. As Marie Antoinette amused herself by being a shepherdess and Haroun al Raschid by becoming one of the humblest of his own subjects for a night, so we complex moderns might, in such a house, reduce living to its simplest yet most delightful terms for a week-end, in order the more thoroughly to enjoy ourselves, not only while rusticating but afterward, on our return to the sort of existence we consider necessary for town, or at more pretentious country places.

Because the merit of the thing—if merit it has—lies rather in the elasticity of the idea than in the precise way in which it might be worked out, I have given you sketches of three such Saturday Night Houses, planning them for people who are prepared to simplify their habits enormously, moderately, or to a comparatively slight degree. That these three plans might easily have become thirteen—or thirty—will be apparent at once, for the Saturday Night House must take individual taste into account if it is to be a success, and this spread of taste includes one’s hobbies, and one’s feeling for certain periods and certain countries.

Instead of setting the stage with the utmost simplicity in a sort of idealized Britannia, as in my first house—with a little more elaboration both as to space and mode of life, in Bermuda, as in my second—or with that extreme sophistication which permits the humorous union of an 1830 house with steamship staterooms, as in my third—one might strike out along totally different lines. One might decide not to have a house at all, but rather a houseboat, in the water or on shore. A ladder to get into it—a kitchen turned galley—white rope on the handrails of the stairs—shiny brass everywhere, polished within an inch of its life—nautical collections housed inside—these things would spring full-orbed from the brain that wanted to imagine the bounding billows even under a stationary keel. A famous playwright of my acquaintance has such a place, built out over the water on the end of a Nantucket wharf, with a Captain’s
Walk on top, a big gold eagle to assert its owner's one-hundred-percent Americanism and a retired salt who knows how to make the best chowder in the world as its presiding chef. Here, the gay illusion is carried out perfectly, and week-ends seem a thousand miles from home.

Similarly, if books were one's hobby, the Saturday Night House might resolve itself into a glorified library with the tiniest of living quarters attached—a big, beautiful low-ceilinged room walled round and round with cases for one's treasures, or a tall circular room that sprang two stories high into a tower. Again, if animals allured one more than anything else, there should be lambs or dog kennels, horses, bees, birds or whatever else one pleased, with the house itself merely acting as a pied à terre to be used while one observed, rode, played with or merely surrounded oneself with the life of one's choice. Just as the water is realized far more dramatically from a canoe than from an ocean liner, so would one enjoy all such things more directly and simply while living in the microcosm of the Saturday Night House rather than in a huge country place where existence has to be so much more elaborately thought out and provided for.

Passing now from the idea itself—which has infinite ramifications—to the three houses shown in this article, I want to point out, first, what they have in common, before I go on to describe each separately, though the accompanying sketches are only suggestions and have not been worked out in great or exact detail. In addition to being amusing, comfortable and thoroughly adapted to their purpose as little interim houses, they are all distinguished, I believe, by the same feeling of perfection. Because they are so small, so intimate, so acutely under observation at close range, not a single detail can afford to be less than the best of its kind, nor can anything be haphazardly placed where space has been deliberately

(Continued on page 104)
Simplest of all is the thatched-roofed, half-timbered cottage with its one large living room occupying practically all of the main space as shown in the plans on page 101. It has no cellar, no servants and no real bedrooms. Notwithstanding, it is comfortable and good-looking.

The kitchen alcove at the left opens directly into the living room. With its copper pots and pans, Delft tiles and peasant china it helps to produce the feeling of Brittany's low-ceiled old houses. Below is the opposite end of the living room with the berths and fireplace.
FROM THE MEDITERRANEAN TO AMERICA

A Residence Designed Especially for House & Garden In the Picturesque Manner of the South and Southwest By

J. FLOYD YEWEll, Architect

CLIMATIC and topographical conditions in the Southern and Southwestern sections of this country differ so vastly from those in other parts as to make almost imperative, a type of residential architecture especially adapted to their needs. While most American homes are designed after English and, to some extent, French styles, many of the architects of the South and Southwest have turned to Spain and Italy for precedent, these Mediterranean countries more nearly approximating the conditions which they have to cope with in the practice of their profession.

A style of architecture now commonly known as "Mediterranean" or "Latin", after the countries from which its details and characteristics were chosen, has been developed in America during recent years. Residences in this manner seen amid the rolling hills of Southern California or backed by Florida's tropical foliage, appear thoroughly and pleasantly appropriate. The exteriors of these houses are much more colorful and gay than those to be found elsewhere in this country. Red, pink or orange walls are common. Roofs rival the Southern sky in their vivid hues. More sober colors would seem drab indeed when viewed in the brilliant sunshine to which these houses are generally subjected.

Of all the architectural features transported from Spain to our American semitropics, the patio is the most striking. The patio is not, as is often supposed, a garden, but a paved court laid out in the space made by the joining of two or more sections of a house and enclosed on the other sides by a rather high wall. Many times the patio is entirely surrounded by a residence built in the form of a hollow square. Porches and galleries usually face upon the patio and produce needful shade.

Windows in these Mediterranean type homes are small and deeply revealed so that heavy shadows are cast across the apertures. Gaily colored awnings are popular. As in the Latin countries, much ornamental detail is used: grilled window guards, gates, etc.; decorative fountains, wall niches, caretouches add picturesque and attractive touches. As has been mentioned before rich colors run riot.

The residence in the Mediterranean style shown above and on the opposite page was designed especially for House & Garden by J. Floyd Yewell, architect. While it is interestingly picturesque, it is by no means bizarre or theatrical in effect. Its lines and various details are expressive of good design and thoughtful composition. In provision for its occupants' comfort and convenience, it is thoroughly up to the present-day high standard. At the front is a rectangular patio bounded on one side by the garage wing and on the other by the living room. A wall shuts it in from the street, although a grilled gateway allows enough of a view to tempt the passerby.
A deep, tile-roofed loggia stretches across the front face of the house proper. Exposed timbers supporting the loggia roof contrast with the walls.

The house walls may be of cast concrete, concrete block or of some type of frame or building block construction covered over with stucco in a smooth texture. The roofs would probably be of hand-made mission tiles. Windows are of the casement type, opening out. In the patio, colorful Spanish tiles outline a wall fountain set against the chimney base, as may be noted in the sketch at the right. The patio is paved with irregular shaped flagstones closely fitted together. Potted plants and shaped urns scattered here and there in a pleasantly confused manner add interest to the picture.

The living room is the largest room in the house, measuring 13 by 22 feet. It has two windows on the side opposite the patio and one set in the wall which faces away from the house. One door leads into the house, another opens onto the loggia and still another to the patio. Plaster walls tinted apricot would look exceedingly well in this room. A baseboard of yellow and blue tiles and tiles in the same colors bordering the fireplace opening would be pleasant. Curtains may be of a Fortuny fabric with the ground of gray-blue and a design in gold. These Fortuny fabrics are of cotton stamped in authentic Renaissance designs and artfully colored in a manner to simulate the sheen of old damask. Furniture pieces should be of Italian or Spanish origin or reproductions of the same. Rugs for this room may be the modern replicas of the old Spanish Alpujarra ones.

From the living room, a stair hall leads to the dining room which faces upon the loggia and also upon the gardens at the rear of the house. A small breakfast room connects the kitchen with the dining room. As a variation from the plaster-walls of the living room, wall paper is suggested for use here. An appropriate paper might be one printed in a design of old brocade in cerise and greenish blue on a deep yellow ground. Greenish blue curtains of rough silk or heavy linen might hang at the dining room windows.

On the first floor are two bedrooms—one in each of the rear corners. The one in the left-hand corner opens upon the kitchen pantry and is designed for a servant's use. The other bedroom is reached from the dining room and is alongside a bath. The upper story of this house contains two bedrooms and a bath. One bedroom has access to an upper porch or deck made by the flat roof above the living room wing.

Walls in the various bedrooms should be painted in such warm colors as daffodil yellow, robin's-egg blue or that deep blue so often admired in Della Robbia plaques, sometimes known as Madonna blue. The walls in one room, however, might be left in a plaster white, after the Spanish fashion, and much color introduced by means of draperies, tiles, curtains, etc. Curtains for the bedrooms may be made up in heavy block-patterned linens—obtainable in a great variety of colors suitable to Spanish rooms. Or plain and striped linens, antique satins or some of the Fortuny fabrics, one of which is mentioned above, might well be used.

While exterior walls could be tinted in orange or pink, probably the most interesting effect would be obtainable with white walls against which shadows would produce varying contrasts and a red tile roof add a touch of brilliance. The greens of the background will be echoed by the same tones in the palms and plants of the patio. Window shutters and the garage doors may be painted in a dark blue-green.

Viewing this house in an appropriate setting, one might well imagine that here at last we find the daytime counterpart of our dreamland castles of ours. And while those dreamland castles of ours were vague and hazey in outline, this one is practical and livable in its every detail.
COLOR SCHEMES FOR PROVINCIAL FURNITURE

Inviting Suggestions for Several Small Rooms That Are Furnished
With the Rustic Pieces of France, Italy or Spain

LUISE M. TORRANCE

The smaller houses of southern Europe—France, Spain and Italy—lived in largely by the farmers and wine growers, show many delightful features of architecture and decoration. Many are really old, while others are done in the manner of nature and decoration. Many are really old, showing many delightful features of architecture, the interiors of these small provincial houses often show a mixture of country crudity and city sophistication that would be charming transplanted to an informal country house in this country.

The following suggestions are intended for a house furnished in this picturesque provincial manner.

**HALL**

**Walls:** White, in muresco or paint. No wood trim, the plaster being rounded at the edges.

**Ceiling:** White field crossed by broad stripes of red done unevenly as to texture so as to give the effect of age.

**Furniture:** Benches carved and painted in browns and greens, with rush seats.

**Floor:** Dark wood or tiles, waxed to give a soft texture.

**Lighting Fixtures:** Painted tole in green and red.

**Stairs:** Dark wooden spindles and treads in a provincial style. Or the rail and spindles may be of wrought iron.

**Accessories:** Clock of old tole in yellow.

**DINING ROOM**

**Walls:** White, finished in either muresco or paint and ornamented with a stenciled design of full sized Cherry trees having brown trunks, red fruit and green leaves. These trees start at the floor and reach above the doors and windows, the design so placed that one tree droops over the window, another stands in the largest wall space, while perhaps a third is used to frame the doorway. There is no wood trim in this room.

**Fireplace:** Across the corner of the room with a stone hearth, flanked by seats built of plaster.

**Furniture:** Provincial French, Spanish or Italian. Dark wood table and side pieces. Chairs a lighter tone of fruit wood, with cushions of cross stitch embroidery done in heavy wooden threads in brown, red and white.

**Hangings:** Light-weight loosely woven material in cherry color, hung on iron rods with the rings showing.

**Floor Covering:** Spanish hooked rug in browns and greens.

**Lighting Fixtures:** Pewter with candles or glass chimney.

**LIVING ROOM OR SMALL SALON**

**Walls:** Soft delphinium blue muresco or paint.

**Woodwork:** Stained the soft brown of old fruit wood and then given several coats of oil and wax.

**Floor:** Stained the soft brown of old fruit wood and then given several coats of oil and wax. Covered in mottled carpet in two shades of blue, or an Aubusson rug with field of dark red plum color on which is a geometric design in soft blue.

**Ceiling:** Cream color.

**Mantel:** Provincial Louis XVI design, in the same wood as trim. Above is a painted trumeau with dull red brown frame and conventionalized landscape painting in blues.

**Wall Decoration:** Collection of pastel portraits and landscapes of the 18th Century, an era when so many intelligent artists did work which at the time was not regarded as important but which today gives us great pleasure.

**Hangings:** Blue striped material woven two ways to give an effect of two slightly different shades. These are hung to meet in the center and looped back rather formally. The wooden cornice carries out the design and colors of the frame around the trumeau.

**Lighting Fixtures:** White glass. Lamps of flowered glass of the 1830 period.

**Accessories:** A collection of French and Italian figurines and glass bottles would make delightful ornaments in such a room.

**BEDROOM**

**Walls:** Light gray glazed paper with white lattice pattern framing a design of rose and leaves.

**Woodwork:** Soft gray paint.

**Ceiling:** Cream color.

**Mantel:** Gray painted wood with panel inset decorated with decalcomanias in brown tones.

**Furniture:** French provincial side chairs of fruit wood with rush seats and blue pads. A small chaise longue upholstered in pink cotton material quilted in white stitching. A provincial Louis XVI bed, painted antique white with cherry color bandings on which is painted a fine white vine. Bedspread of soft blue mercerized taffeta, piped with cream satin ribbon.

**Floor:** Covered in blue or pink carpet.

**Hangings:** Glazed pink chintz bound with blue tape. Curtains and valances to be cut in broad shallow scallops.

**Lighting Fixtures:** Pewter in a shell design with two small candle arms.
An old painted scenic paper depicting colorful Tyrolean scenes brings a feeling of outdoors to this New York City living room of Mrs. Frances Noyes Hart. The sky blue of the paper is carried into the ceiling. The dado is Chinese blue.

The furniture is mostly French provincial, particularly interesting being a bookcase made from the headboard of an old Normandy bed. The carpet is sea green chenille and the curtains are daffodil yellow gauze. Isabel Peirce, decorator.
The photographs on this page show two views of an 18th Century living room in a man's apartment in New York—the residence of Walter Johnson. The brownish yellow walls combine pleasantly with the dark roses of the furniture woods.

The chintz used to make the curtains and furniture coverings has a prune ground profusely covered with multi-colored flowers. The under curtains, which extend to the floor, are of a blue-green taffeta. Walter Johnson was the decorator.
A set of old wall paper panels in tropical colors determined the scheme for this bedroom. The walls are blue, with the panel moldings picked out in gold and deeper blue. Blue also is a small painted commode between the windows.

Old painted taffeta in light, soft colors drapes the dressing table. The curtains are pale salmon-colored silk with yellow ruffles and the carpet is a yellow-copper. In the New York residence of Mrs. E. Cochran Bowen, Arden Studios, decorators.
FURNITURE FOR COLONIAL SPANISH HOMES

Some Designs That Are Executed in Keeping with the Simple Forms
Of New Mexican Architecture

ALICE CORBIN

The Colonial Spanish type of furniture found in New Mexico is probably the earliest Early Americans in this country. By actual date, the examples in existence may not take precedence over eastern Colonial furniture, but the type undoubtedly originated with the first permanent settlement of New Mexico by Don Juan de Oñate in 1598, and continued in general use for two centuries and a half.

So close in general form are some of these early examples to Spanish 16th Century furniture that they might easily be mistaken for a recent shipment from Spain—if there is any Spanish furniture left in Spain! Built of crudely hand-hewn wood, with carved or incised decorations of mixed Indian and Spanish design, these primitive New Mexican chairs, tables, chests, trasteros or banquitos have, however, in many instances, a character which is quite distinct from the parent type.

There was, of course, no furniture of any description in the Indian pueblos, where the Spanish conquerors first made themselves at home; and this lack had to be remedied by the Spaniards, through the exercise of whatever latent skill they may have developed under necessity with the aid, possibly, of a few carpenters brought from Mexico and the help of their Indian assistants. The Franciscan priests who built the beautiful old missions of New Mexico (a century and a half earlier than those of California) doubtless had a hand in the first furniture building in New Mexico. Genuine 16th Century Spanish traditions, governed by limitations of tools and materials, with additional touches of Indian craftsmanship in decoration, thus furnished the source of what has come to be known as the New Mexico type of Spanish Colonial furniture.

Of late years the marked renaissance of adobe architecture in New Mexico has occasioned a need of Spanish type furniture in keeping with this simple and elemental architecture; and, the supply of early originals being limited, this need has been met by the creation of modern furniture based on the old traditions. The furniture renaissance of New Mexico may be said to have begun with the artists of Santa Fe and Taos who, having built their own adobe houses, then proceeded, like the early Spanish pioneers, to build the furniture to go in them.

(Continued on page 92)
Thoroughly in keeping with the Indian collection which now surrounds them in N. R. Stern's New York apartment are this chair and desk. Pine wood is used in them and pegs employed instead of nails in construction.

Ruggedness of design and execution is notable in all the pieces. This table, in the Santa Fe home of Mrs. D. J. McComb, is modern but reflects many characteristics of the model which inspired it.

The side chair above was designed to match the table at the right. The full set, owned by Mrs. Hilliard in Louisville, Ky., shows an interesting simplicity of line and ornament.

In a room of suitable architectural style, such a refectory table is effective. It exemplifies especially well the harmony of proportions which is vital to the success of the style.
Repeating the Colonial note of the architecture, the interior of the Robinson house is furnished with early American pieces. Above is the master's bedroom showing a chest of drawers flanked by fiddle-back chairs. Dutch tiles of the 17th Century surround the fireplace and bring a colorful note to this end of the living room. The mantel ornaments are Staffordshire and pewter. Jane Teller was the decorator of this house.
AN 18TH CENTURY BARN TRANSFORMED

A 200-year-old Long Island barn has been made over into a delightful house of the Long Island "salt-box" type. Most of the original shingles and timbers have been used in the reconstruction.

This quaint entrance porch is constructed of timbers from the barn. The weatherbeaten shingles add a genuine atmosphere of age to the exterior. Mr. William Jay Robinson's home at Glen Cove, L. I.
The rear of the house shows an interesting group of three doorways opening on a shady lawn. All the photographs on these two pages are of the Hah residence.

Two-story pillars and a gallery across practically the entire front of the house lend marked dignity and an air of hospitality in keeping with the quiet setting.
SHADOWS ON THE TECHE

Such is the appropriate name of this tree-shaded home of Weeks Hall, the artist, close to Bayou Teche at New Iberia, Louisiana. The original house was built a hundred years ago and its ancestral charm is retained. Armstrong & Koch were the architects for restoration.
Laying the Ghost of a Victorian House

An Architect Tells the Story of the Happy Regeneration of a Late Nineteenth Century Residence

H. Vandervoort Walsh

Some old houses become haunted with ghosts that send the chills down our spine; others become living places for the gentle spirits of our ancestors. Those large and complicated dwellings, with many gables and intricate jig-saw patterns dangling from them, which were built in this country during the latter half of the 19th Century have become abodes of ghosts, while the splendid homes built in Colonial days have become meeting places where we can commune with our forefathers without fear of shrieking and moaning goblins.

Why should ghosts take up their haunts in one type of dwelling, and kind spirits in another? Need I answer this question, when in every town there are houses known to serve as hiding places for evil spirits, houses with high ceilings, deep gloomy closets under the roof, web-like structures of wood where spiders spin their traps, strange, dark-wood posts, with outlines that easily dissolve into corpses, abandoned tower rooms where chipmunks roll the acorns about during the night hours, moon-pointing finials topping gables about which bats play tag, those houses which were built after the Civil War. In them were the dark walnut doors, the heavy trim and panels. In them we remember the odor of horse-hair upholstery on the clumsy furniture standing in the parlor, where dark shades were always drawn against the invasion of cheery sunlight.

In the days when these homes were being built, architects sold glowing and intriguing named house designs to the public. "A Picturesque Gothic Cottage." "A Bracketed American Cottage." "A Small Villa in the Pointed Style." "A Cottage in the Rural Gothic Style." Such were the titles with which they appealed to their clients, while they told them of their truly artistic ideals. In their own words, they had "returned to nature and truth for the inspiration of their designs."

Now this was new, for before the Civil War architects had been following another ideal. Persons of culture at that time were vastly interested in things Classical. Books filled with engravings of measured drawings of Greek temples were treasured as true sources of inspiration for architects and builders. Not only were public buildings designed with colonnades of Greek Doric, but houses of the time were purposely made to look like ancient temples.

After the war, however, a protest against classicism began to spread. It was a sham, the critics said. It did not have its origin in necessity or nature. People were avidly reading Ruskin, and he argues beautifully and convincingly in this manner.

To show the viewpoint of time, the following quotation from a book, written in 1861 by an American architect who is selling to the public plans for the new style houses will be of interest. He is speaking about one of the Greek-temple houses which were dropping in popular favor. "In passing by a fine residence, the location

(Continued on page 102)
Stone excavated from the site combined with stucco, brick and carved stone detail about the entrance door, are happily combined in the English type residence of George H. Childs at Scarsdale, N.Y. W. Stanwood Phillips, architect

HOW MUCH HOUSE FOR YOUR MONEY?

Particulars as to What May be Expected From an Expenditure of Twenty-Five to Thirty Thousand Dollars

C. STANLEY TAYLOR

The homebuilder who can set aside $25,000 to $30,000 as the cost for his new dwelling, exclusive of land, ground improvements and interior furnishings, can definitely consider features that may be called luxurious if his space requirements are not abnormal. In the earlier articles of this series, when we were considering houses to cost from $10,000 to $20,000, space requirements were usually of paramount importance for normal family needs, and provision for occasional guests and for one or two servants absorbed the entire building budget and left little margin for the nicer refinements which characterize more costly homes. Above $20,000, there are usually surplus funds over those required for constructing the normal number of rooms and baths to permit the introduction of finer materials and finish, the inclusion of a spare room, the installation of mechanical equipment of the highest quality, or the introduction of some special feature, such as cabinet work, a bit of paneling, or special

The plans of Mr. Childs' house show the excellent proportions and large size of the principal rooms

This is the fourth of a series of articles which tell the prospective housebuilder what may be expected of houses costing varying sums to build. The first article appeared in the April 1928 House & Garden and discussed houses costing from $10,000 to $15,000. Each succeeding article has increased the building allowance by $5,000. The next article in Mr. Taylor's series will appear in an early issue of this magazine.
ornamental plastering. Above $25,000, this freedom for greater variety and individuality in the design and equipment of the house introduces a problem of a new type that has not yet been considered in detail.

This problem resolves itself around the choice between features of design, construction, and materials and interior finish that can be had without exceeding the established price range. The great danger in development of houses costing from $25,000 to $30,000 lies in the ease with which the budget can be exceeded through a failure to realize just what the various extra features included will cost.

In considering the house that can be built for $25,000 to $30,000, the first consideration is the amount of space desired. As compared with houses in the lower price range, the extra $5,000 or so that is available can be devoted to increasing the size of the rooms, to adding more rooms, or to a less compact plan which requires excess volume in order to permit special architectural treatment in which space efficiency is not considered important. If added space is not necessary, there may be increased quality in all construction details, more luxurious appointments, or a combination of moderately increased space, a certain measure of added quality, or a limited increase in the cost of mechanical equipment.

It is very easy to spend from $5,000 to $10,000 on the cost of any of these items; that is, space, quality of construction or mechanical equipment. In the reference page accompanying this article is a tabulation showing the cubic feet of volume which may be had in a house costing from $25,000 to $30,000, based on cubic foot costs ranging from 50 cents to 80 cents per cubic foot. The use of this table provides the first check in determining the size of the residence which the budget will permit. In this price range there is a marked tendency to increase quality of construction and this usually implies that construction costing below 50 cents per cubic foot will not be desired. Normally, as volume increases the cost per cubic foot decreases for equal quality of construction; but as soon as quality is improved, the cubic foot cost rapidly mounts in proportion. It is quite as easy to spend one dollar per cubic foot in small house construction as in more luxurious country homes, through failure to limit the quality of construction and the details of equipment.

Since these considerations will bear with equal importance upon the problem of building houses in the higher priced ranges to be considered in subsequent articles in this series, it is necessary to devise some method by which the homeowner may judge intelligently the extent to which he can satisfy his personal ideas when instructing his

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REFERENCE DATA ON ARCHITECTURAL STYLES IN THEIR RELATION TO THE COST OF BUILDING

SPACE LIMITATIONS

When the home construction budget rises above twenty to twenty-five thousand dollars, the problem of securing maximum accommodations is supplanted by the question of introducing features that may be classed as luxuries without exceeding budget limitations. The greater freedom permitted to the owner of a house to cost above $25,000 requires the consideration of many factors which were impossible to consider in the lower price ranges.

The requirements of the site and the owner's space and plan requirements establish the approximate shape and size of the structure. As explained in previous reference pages and in the preceding articles, the size expressed in volume or cubic foot contents is the first measure of cost.

In the following table is given the volume in cubic feet which is permissible for houses ranging from $25,000 to $30,000 in cost on cubic foot costs ranging from 50c to 80c. It will be noted that costs below 50c are omitted from this table because the owner building within this price range usually desires greater quality and more elaborate finish than is possible at a lower cost.

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The various architectural styles which constitute the precedents for most domestic architecture are characterized by their variation in the general shape of the structure and its proportions, by the materials used in construction and the way these materials are employed, and by the character of the architectural details or the decorative motifs. For example, the Cape Cod cottage type house calls for a simple plan consisting of a nearly square body of the house, which may have one or two extending wings, usually one story in height. These cottages are invariably of wooden construction and are usually shingled. They are characterized by a large central chimney and the principal ornamentation consists of the detailing of the doors, windows and the brickwork of the exposed section of the chimney. Contrast this with an English house of the Cotswold type. This calls for a rectangular plan and a structure two and one-half stories in height, built of stone with a heavy stone or rough slate roof, two or more chimneys elaborately detailed, heavy plank doors, casement windows and a limited amount of carved stonework around doorways and window openings. Given two houses of the same volume and assuming consistent architectural development throughout, it is obvious that the choice of style very substantially affects the cost of the structure. The Cotswold type might easily cost twice the Cape Cod cottage type. For this reason we show below a brief outline of the architectural styles appropriate to various ranges of cost.

50c to 60c per cubic foot

In selecting an architectural style appropriate to low cost quality construction choice should be limited to styles which involve a relatively compact plan with simple and inexpensive architectural details, and which permits the use of relatively inexpensive materials and methods of construction.

Colonial Types. Rectangular plan compactly arranged with secondary wings or extensions (if any) joined to main body perpendicular to principal walls; permitting simple foundations and avoiding expensive framing. Materials and finish: frame, brick veneer or stone, or plaster on frame; occasional use of stone or combinations of above materials; plastered walls, painted or papered, with limited amount of texture effects or inexpensive paneling.

Typical Styles. Cape Cod cottage as described above. Dutch Colonial with gambrel roof and dormer windows or pitch roof with wide overhang. New England farm house type: rectangular main body of house using frame construction with pitch roof; one or more wings of similar construction; usually clapboard or shingle exterior, occasionally one or two walls of main house of brick. Early Colonial: rectangular plan with second story overhanging ground floor on one or two sides; frame construction throughout or brick or masonry for one or two walls of ground story. Southern Colonial and Georgian: rectangular plan usually developed in brick with wood porticoes and porches.

English Type. Cottage styles—compact rectangular plan usually extended in length with simple, high hip or pitch roof; brick or stucco walls with some half timbering; casement windows; interior finish—rough plaster with occasional wood paneling. Must be developed simply within this price range, limiting special details. Georgian types as described above.

French Provincial Types. Rectangular plan with occasional extensions in form of small wings, bays or towers; steeply sloped roofs with eave dormers; tall chimneys; usually stucco or painted brick walls; interior walls rough plastered.

Mediterranean Type. Italian and Spanish precedents developed in stucco or occasionally in brick; plan frequently "L" or "U" shaped, one or two stories in height; low roof, hip or pitch types usually covered with tile; interior finish of rough plaster with very little woodwork and occasional accents of wrought iron.

60c to 80c per cubic foot

In this price range the plan may be developed with departures from a simple rectangle. Roof lines may be broken and greater attention paid to details.

Georgian. Usually rectangular plan with extended wings one story in height; brick walls, occasionally stone, or wood developed in masonry pattern. Hip or pitch roof with ornamented cornice; exterior woodwork carefully detailed with wood columns and Classic entablature; special windows frequently with ornamental lintels; interior with occasional wood columns, fluted pilasters, wood cornices; plastered walls with plaster or wood moldings.

Early Republic or Federal Period. A development of the Georgian into neo-Classic style similar to above, usually developed in brick and with emphasis on Classic details; severe rectangular buildings, frequently with flat roof and parapet.

English Types. English cottage types more highly developed than preceding price range. Elizabethan houses. Brick throughout with specially detailed chimneys, large bay windows usually extended full height of house; casement windows, usually of metal with some leaded glass; flat or pitch roof, the latter covered with slate; half-timbering frequently employed with brick or stucco; cut stone trim for doors and windows and occasionally for cornice; major rooms paneled to seven or eight feet with plaster above, occasionally decorated ceilings; other rooms plastered and painted or papered.

French Provincial Types. As described in preceding price range with greater elaboration of detail and more use of special details and more expensive materials in... (Continued on page 98)
The window treatment above is unusual in that the narrow, side windows are round-headed. This grouping attains distinction through excellent proportions and well designed detail.

Sketched above is a Palladian window situated over the entrance to a Georgian house. Such a placing is quite usual with this particular style of architecture.

(Below) Lead side lights flanking the central round-headed window add a decorative touch. The upper part of the window is interestingly worked into the cornice treatment.

Deftly handled ornamental details characterize the Palladian window sketched above. Simple wood panels located below the side lights reduce the apparent weight of the treatment.

(Below) Fluted Corinthian pilasters frame the side lights. The panes of glass used in this window are exceptionally large. Window is located above an entrance.

The Palladian motif has been utilized in the door treatment of a doorway on a balcony. Over the door is an interestingly executed shell carving.
ADAPTATIONS
OF THE
PALLADIAN MOTIF

The elaborately ornamented Palladian type window shown above is a feature of a large early 18th Century Georgian residence which is located in Salem, Mass.

(Below) An interesting use of the Palladian form for an entrance door. The wood fan formation about the head of the doorway accents its importance.

The fan light over the window above is of leaded glass and the side light windows are double-hung. Daintily carved ornament gives dignity and charm.

(Left) An extremely simple Palladian window set in a brick wall. The frames are deeply revealed to allow the fall of heavy shadows over the apertures.
IRIS AND EVERGREEN

The true artist in landscaping can compose a pleasing picture even without a single flower; in contrasting types of foliage alone he finds material for his living palette. Thus in the garden which John Stanley Hooper designed and owns in the Catskill Mountains, Iris leaves and low Juniper masses are mingled successfully.
To the charm of the *Leucojum*’s appearance is added a delicate fragrance that is especially welcome when the blossoms open early in March. Plant the bulbs in August when possible.

**BULBS AND OTHER FLOWERING GEMS**

A STITCH IN TIME—"One of the best things about bulbs", wrote the late Joseph Jacob, "is their never—well, almost never—failing us when the bloom-time comes round." And when once in a great while a sound bulb does appear to have failed us it is because we ourselves have fallen short in some usually quite obvious consideration towards it.

One of the commonest hardships imposed upon certain bulbs and tubers is too late planting. With many of them it is essential that they be out of the soil for the shortest possible time; every day means a loss of vitality for which we must pay with smaller blooms and diminished vigor. Sometimes the life spark flickers out entirely, as is the case so often with the little Winter Aconite (*Eranthis hyemalis*) and the others of its kind. It is probable that most of us have had the experience of planting a hundred or so of the little dark tubers in the autumn, hoping for a gilded show in the last days of winter or the first spring ones, only to be disappointed by the appearance of a scant dozen or so yellow blossoms, or perhaps we see none at all.

As a rule we send in our bulb orders in late August or September, receiving the bulbs in October and often as late as November, when we plant them without regard to those that are suffering by being kept out of the ground. And how pathetic—nay, tragic—is the plight of the Autumn Crocuses found blossoming in the bags! Frequently bulbs that have had this strain put upon them do not recover at all, or if (Continued on page 110)

*Summer Affairs in The Flower Garden*  
LOUISE BEEBE WILDER

(Left) All Narcissi should be in the ground by September. The bulbs need time to make adequate root growth before cold weather

(Below) Snowdrops like a spot where the Spring sun can reach them, but where they will be shaded after leaves come on the trees
THE GARDEN OF INGENUITY

A Puzzling Problem Whose Solution Lifted A Little Garden Out

Of Dullness Into Real Livability

MRS. FRANCIS KING

It was in the night—in one of those hours when one can think without interruption, when no outward sound or sight distracts—that the idea of this garden came to me. It was really the solution of a problem in rearrangement.

For several years the further stretch of narrow walk in the upper garden, leading from a graveled square with four Delicious Apple trees at each corner to the trellised tea house to the west, had seemed unutterably dull. True, the loveliest of French hybrid Lilacs ten feet high, such as Pasteur, Renée, Jarry-Desloges and Bleuatre, had bordered this walk; and at their feet was yearly spread a spring carpet of pale Fuhpsin yellow rising from mounds and caches of the best Forget-me-nots ever known to me. But the narrowness of the walk, its sudden ending without accent at the tea house, the closing off of the sight of the two beautiful pink-flowering Hawthorns to the west, of the four blooming Apple trees to the east, were things to be no longer endured.

In a half dream I saw myself entering this stretch of walk, raising both arms and with a swimmer's motion sweeping the tall Lilacs back for twelve to fifteen feet on either side. I saw an open space paved with brick such as that already in use in various parts of the place, the high hedge of Lilaceto be fronted by a two or three-foot one of clipped Privet, Lilies between the two hedges and spring flowers below the Privet—a charming little outdoor room of inviting type, a well-ordered space whose open character would give fresh value to tea-house, Apple trees and vista of the central garden walk. It would offer, too, a wondrous chance to "broder the ground in rich array" with those sweetest of all materials, bulbs and plants.

This was the plan that came to me in the watches of the night; and because there seemed to be more imagination than money contained in it, this small garden is called The Garden of Ingenuity.

Two years ago a foolish opening had been made (by me), running at right angles to this walk to admit of more borders of bulbs, Irises and Michaelmas Daisies, and a narrow grass walk had been laid there. Foolish it was in one sense, because not more than fifteen feet away runs a brick wall leading in the same general direction; not foolish, because it permitted the planting of more rare flowers and gave them accessibility, and this is never foolish anywhere.

This walk, three feet wide, twenty feet long, is bordered by fine Irises (Ger • nanica, iberica), and some charming dwarf hybrids, a present from Mrs. McKinney of Madison, New Jersey. Back of the tall Irises in either border are a few fine Lilacs, and one Viburnum carlesii; also a very few good Peo-
Lilacs brought from beyond the orchard and set in to fill gaps left by unclipped stems of too-crowded older bushes, this forms a wall of green some ten feet high; and these with the two Hawthorns, some old White Spruces, and the tea house to the west completely enclose the new garden on three sides.

I find this entry in my note-book:

"September 8th. Great progress is being made with the little garden; a broad square of open ground is now ready to be graded, leveled and covered with sand in which to lay the brick. I have had something of a shock in the price of brick, not having bought one in twenty-five years. I find that the cheapest, roughest dark brick (for dark, not red, this had to be) is twenty-five dollars a thousand; and that it takes two thousand for the herringbone floor. Once adjusted to the idea, however—which is done by bringing to bear upon it the original one that I must have this garden—price begins to take its proper place in the dim background of things one must forget. However, the whole small project, thanks to the practical planning of one of the best gardeners in the United States, Frank Ankevay by name, will cost well under a hundred dollars."

To the last side, the east, stand two of the four Delicious Apple trees that form a pleached bower over the crossing gravel walks just here. From each of the two innermost of these to the Lilac hedge four large Deutzias lemoinei are set along the walk running north and south. These do well in shade and no flowers will be required of them. They are used only for their screen of foliage. Three feet within these outer boundaries of green we placed a two-and-a-half foot hedge of Amoor River Privet and two feet within that again is "where the brick begins". For this is a little garden of common brick laid in herbarium distribute pattern, a floor of about twenty feet square with two-foot angles of earth left in each corner for special flower-groups. The borders abutting on the brick will have spring bulbs, low spring things such as Creeping Phloxes, Alyssums, Violas and sooner or later some such annual as White Petunias with white Stocks, a few gray-leaved plants and a little of that superb new Gypsophila Ehrleri (while it is young only). Small accents of cool pink will be seen at the mainangles of the brick platform in the shape of spreading plants of Daphne cneorum; while in an angle close to the sill of the tea house, and at the base of its low step, I am persuaded that this plant resists more indignities than any other I have known. To get two for this purpose of flanking we took up our one large plant from the trial garden, digging it in late September when in full bloom and covered with pale lavender Daisy-like flowers, chopped it in two, set it in its new places, and the amazing little thing went on blooming for three weeks, never turning a hair. So much for the doughty qualities of Aster Mauve Cushion.

Here I had thought there would be a perfect place for the orange Wallflower (Cheiranthus allionii) with bronze and yellow Tulips, but I suddenly remembered the two pink Thors, their bouquets spread with rose color each May—and knew that orange had no place here, that the color to be kept in mind was that of the clouds of rose-pink tree-bloom. Therefore, for earlier flowers in these small borders we are using Hyacinth Queen of Blues, and that delicately pretty and too little known single early Tulip Rose Gris de Lin; while among these and... (Continued on page 122)
The American Elm is the largest tree of the Northeastern States and Canada, where the comparatively cool, moist climate suits it best. This majestic old fellow at Framingham, Massachusetts is seventy feet tall and 115 feet broad.

WORTHY ELMS OF VARIOUS KINDS

A Tree Family Whose Several Members Combine Beauty of Form, Majestic Size and a Rich Background of History

E. H. WILSON, V. M. H.
Keeper of the Arnold Arboretum

THE American or White Elm (Ulmus americana) is the largest and most graceful tree of the Northeastern States and Canada and one of the most beautiful trees of the Northern Hemisphere. Found wild from southern Newfoundland westward to the eastern base of the Rocky Mountains and southward to the Gulf, it attains its greatest size and majesty in the colder and moister parts of this area. Of all the trees of New England it is the most prized, and many magnificent specimens adorn the countryside either as isolated specimens, as fine rows by the wayside, or in grand avenues in country towns.

A good deal of America’s history had its beginnings ’neath the shade of these fine trees. History recalls that William Penn made his famous treaty with the Indians beneath the shade of an Elm tree. At Cambridge, Massachusetts, under the shadow of an Elm, alas! no longer living, Washington took command of the Continental Army on July 3, 1775. Other Elm trees in widely separated places were rallying points for the early settlers to defend their homes and families against enemies of all kinds. At Kennebunk, Maine, a magnificent specimen is the Lafayette Elm named in memory of General Lafayette, who once visited the house in whose grounds the tree stands. This tree, now deeded to the town, has a trunk seventeen feet three inches in girth and its spread of branches is 131 feet.

Near by the grim penitentiary at Wethersfield, Connecticut, stands an Elm with a trunk twenty-eight feet in girth and considered to be the largest Elm in the United States. At Milton, Massachusetts, quite near the Academy, stands the Gulliver Elm, so-called because it was deeded in 1833 by the First Congregational Parish in Milton to Isaac Gulliver, who gave a bond for its perpetual exemption from molestation. Many readers will call to mind other Elm trees which, if they could speak, could set forth the history of stirring events and tell many tales of quiet country life. No other tree was so intimately bound up with the life of the early settlers and their immediate descendants. In early times it was a pleasing custom to plant in front of the homestead of a couple just setting up housekeeping a pair of Elms and many of the finest of these trees living today had their origin in this sentiment. This custom recalls and may well have had its origin in the legend of Baucis and Philemon, who prayed that since they had passed their lives in love and concord their wish was that one and the same hour should take both from life that neither might see the other laid in the grave. The prayer was granted by the two being transformed into leafy trees and as the bark closed over their bodies they bade each other farewell.

Its attractive beauty and plentifulness, and the ease with which saplings could be transplanted, no doubt assisted in the general planting of this tree. Economical reasons caused the general planting of the Sugar Maple tree but it was its esthetic appeal that brought the Elm into such prominence. Many of the finest Elms have passed or

(Continued on page 116)
Characteristic of New England and often a dominating feature of the landscape, giant American Elms of great age stand in faithful watch over the quiet homesteads of an earlier day.

John Hancock directed the planting of this English Elm on Boston Common. Now its girth is 15 feet.

The Chinese Elm is a slender tree with thin, scaling bark and small leaves. Its trunk rarely exceeds six feet in girth, though the height of such a good specimen as this one is considerable.

Another fine old American Elm, the Lafayette at Kennebunk, Maine, represents the type with many wide-spreading, massive branches. It is eighty feet in height and has a spread of 154 feet.

The aboriginal people of Japan, the Ainus, believed the native Elm (Ulmus japonica) to be the first tree. According to their mythology, it was sent, already grown, direct from Heaven.
A LITTLE GARDEN TO BLOOM IN JULY

By Careful Selection of Plants and Restriction of Space a Good Display Can Be Had Without Much Effort

DOROTHY WEIRICK HAMMOND

JULY is often considered an off month for the perennial garden. As a matter of fact, it does take more effort to plan flowery pictures for midsummer than for spring. Midsummer is a time when one's gardening impulses are somewhat wilted by the heat, so plants which require many little attentions to make them proper are not very welcome at this season. The early morning hours and twilight are as delightful in July as anyone could wish them to be, but even insatiable gardeners like to postpone activities when the sun is hot.

All this is a preamble to the suggestion that the July picture be made of material substantial enough to take care of itself for a while if our activities slow down to housings. The very same material is suggested as being suitable for a summer cottage which may be occupied from the latter part of June to the latter part of August.

If we wish to have some part of the garden at its best through July there are many perennials which can be used, though they are not as familiar, perhaps, to the beginning gardener as are the many annuals which also begin to bloom in July and are garden favorites of long standing.

Although gardens filled largely with annuals are beautiful and full of color through midsummer, they are barren of interest for the three choice months of the flowering season, April, May and June. Annuals are a tremendous amount of labor if the plants are raised from seed, and they are as expensive as many perennials used in a permanent garden if they must be bought from a nursery. And as all young plants require more attention than established ones, the cultivation, weeding and watering is a serious problem to an amateur whose flowers are expected to be a recreation.

A small, well cared for garden is always a source of pride to the owner. If it is impossible to relax and enjoy peaceful hours in the garden, or if weeds and bugs are overcoming some favorite, you have attempted to cultivate too large a space. I am fond of gardens arranged so that certain parts appear as complete pictures through a time when the owner can stay long hours in it, or through the blooming season of favorite plants. It seems to me that midsummer flowers should be close to the veranda or a

Veronica spicata, ten inches tall, likes sunshine and a reasonably light soil. Its blossom spikes are colored in true Veronica blue—a splendidly fine, dark hue.
Sedum album opens innumerable starry white flowers late in June and through July. It is a rampant grower, but here held in check by Dwarf Iris behind it.

terrace where a great part of the family's summer activities will be centered.

The greatest difficulty is that of selection, for gardening material today seems unlimited. With this boundless wealth at our command, the need for simplicity is increasing. Many mistakes would be saved if we could see the plants we order growing in the nurseries. We cannot grow all the plants we like—or, at least, I never can—so the application of good sense becomes an important part of gardening.

If your soil contains much lime, you will have no success with the native plant material or the Japanese Iris used in this design. The plan would have to be wholly revised. Not many soils have an unusual amount of lime, but if you are suspicious, make a test with one of the sets you may make for the purpose or send a sample to your State Experiment Station. I hope you have a good garden loam with some manure thoroughly dug into the soil at the time the plot was laid out. Any special preferences of the plants are mentioned under the descriptions.

This is not a shady garden, although any exposure will be satisfactory except one facing north or under trees. Sunshine is quite necessary for the well-being of these perennials and shrubs.

Note that the tallest plants are located toward the center so that paths can be made along the straight sides of this garden. That part of the plan can, of course, be altered very easily. Half of the plan is given. The view to be seen from the terrace, or from a garden seat if the location were not near the house, would be a semicircle cut by a wide path in the center.

The Sweetfern (Comptonia asplenifolia), is used near the entrance or the seat. It is a quaint shrub growing about three feet high and found wild in New Jersey woods and elsewhere. The fern-like leaves, aromatic when bruised, make it a pleasant shrub to have near a seat or a path in constant use. The Sweetfern likes a peaty or sandy soil and grows happily among other small shrubs. I have read that it can be increased easily by seeds as well as layers and suckers, but no seed has come my way. As a matter of fact, it is very difficult to get seeds of native plants unless good fortune makes you acquainted with other curious gardeners who have collected native plants and seeds from their own neighborhood.

Another pleasing native shrub is Clethra alnifolia, Summersweet or Sweet Pepper Bush, and sometimes called the Alder-(Continued on page 124)
THE PRIMITIVE COLONIAL

For all its ascetic simplicity, the primitive Colonial house had touches of interesting color and form. In this modern reproduction in the home of Vincent F. Clark at Douglaston, L. I., the hall and stairs are of pine, relieved by a flooring of pink slabs from an old smoke oven and multi-colored rug and runner. C. Stuart Macdonald, architect.
The modern piano cases on this page reflect the decorative art tendency of the present day. Above is an exquisite design by Edward Steichen—a diminutive affair painted gray-green and inlaid with mirrored glass. A mirror above the keyboard reflects the player’s hands.

At the left is a piano case designed by Lee Simonson, with angles and setback details suggestive of contemporary architecture. It is made of white holly finished in turquoise blue lacquer. The slender metal supports are silver color. Both pianos from Hardman, Peck & Company.
(Left) A treatment for a modernist interior consists of two tables connected by a glass shelf. The drapery, of graduated, shaded ruffles, may be of silk, chintz or voile.

(Above) This effective dressing table box is covered in sections of mirrored glass. Lined in silver tea chest paper and has a mirror on the inside cover. Altman.

A very modern gazelle surmounts this new dressing table mirror that measures 16 inches square. The ornament and frame are a combination of pewter and brass. Nessen Studio.

As a contrast to the gunmetal color of the wall paper the dressing table at the left is hung in lacquer red glazed chintz trimmed with black. Irene Sidley, decorator.

Below are some modern dressing table accessories executed in the ubiquitous skyscraper design. They are made of metal finished in gold, silver and black. Altman.
SUGGESTIONS
FOR SUMMER
DRESSING TABLES

At the right is a country house dressing table delightfully draped in crisp glazed chintz, both drapery and ruffle being box-pleated. The chintz is pale mulberry color latticed in black and trimmed with bands of narrow, shaded green ribbon. The lamp shades are made of the same material. The Chintz and Box Shop

Above is a practical made-up drapery ready to be tacked onto a wooden shelf. It is tan chintz in an engaging balloon design in red, green and blue and is trimmed with pleated ruffles of brown chintz. This ready-made drapery also comes in plain chintz with contrasting ruffles. The Chintz Shop, Barnstable, Mass.

A radiator beneath a window is frequently concealed by a dressing table covered on the under side with asbestos. At the right is an effective table of this kind hung in apricot-colored chintz ornamented with a band of the same flowered green and apricot chintz used for the curtains. Isabel Peirce, decorator
TWO events have served to center attention upon furnishings of the mid-19th Century with a gesture of some importance and authority. The opening of Roosevelt House, furnished, as nearly as possible, as when Theodore Roosevelt lived there as a boy; and later, the exhibit at the Metropolitan Museum of an alcove furnished in the style of the same period, classed by the Museum as the era of "Romanticism." Both of these events have followed rather than preceded the increasing interest of interior decorators in furnishings of the so-called Victorian style.

Although Queen Victoria had little to do with the social and domestic life of America, Englishmen still continued to migrate to our shores, and had the faculty of making a stabilized home circle wherever they settled. The visit of Edward VII, while Prince of Wales, and the acceptance of him as the dictator of styles, of behavior for American men, all undoubtedly had some influence; but the fact remains that the American style we are now calling Victorian had a more direct inspiration from that of Louis Philippe (1830-40) in France than from Victorian England.

Things in the French taste being accepted as desirable, furniture makers no doubt searched their books of designs for French models, and hit upon many Hepplewhite and Sheraton designs in the French style. The fact that the revival of interest in French Provincial and Victorian furnishings has been concurrent is significant, for they have much in common.

Apart from peasant types most Provincial furniture was inspired by the curvilinear structure and ornament of the Louis XV style, and American Victorian furniture largely shows the same genesis. As soon as critics conquer their personal scorn, and take as intelligent an interest in this subject as they do in Elizabethan Court Cupboards and Colonial Highboys, there will be some authoritative assembling of the best types of mid-19th Century furnishings, so that a correct appraisement of the style can be made, not from objects which excite derision but from those which compel admiration both for design and workmanship. Pending such an assembling, which is inevitable, we may well classify such elements in construction and ornament as we have been able to gather.

The style sequence was as follows: (1) a retention of useful Empire models, particularly in mahogany and especially in sofas and in hall and dining-room chairs, besides hall and occasional parlor console tables, curvilinear types of parlor and bedroom sets in rosewood and mahogany; (2) Neo-classic inspiration in broken pediment tops, urn and turned finials, shield-shaped chair backs in bedroom sets, library bookcases and tables, and parlor sets of furniture, usually in black walnut, later with French walnut veneer applied as decoration; fancy chairs of Gothic, Hepplewhite, and Sheraton types, with an occasional Italian low backed chair, a Flemish or Jacobean high backed chair, the retention of the Georgian footstool, and the addition of open shelving on cabinets and desks, or of hanging type for the wall, and the whatnot for the floor—both of which were often accompanied by convenient drawers below the shelves.

It was not until the last quarter of the 19th Century that the deliberate effort to produce novel styles had any distinct effect upon home furnishings. The standardizing of types for factory production and the violent reaction from this trend toward handwork by William Morris, had their effects upon furniture making; the one in a type of furniture built up of applied brackets, rather than the distinct structural and ornamental elements of earlier models, and the other with its simplification of outline in the Morris chair and eventually in the rectangular and crude Mission furniture. Concurrently ran the era of ebonized wood with gilded line decoration, golden oak in both curvilinear and rectangular models, and bird's-eye maple in sets of furniture with long oval mirrors, and slender, graceful chair backs. It was the brass bed era, when delicate flowered wall-paper, Oriental rugs on plain colored carpets, and expensive lace curtains with or without over-draperies were in vogue.

This is some of the data which collectors of antiques will work in the future in assembling typical examples of American 19th Century furniture. The Gothic style made scarcely more than a surface ripple. Italian, Flemish or Jacobean, and Chinese pieces were occasional. Prac-
ically there were but four main influences: (1) the belated Empire, often with purely Classic outlines, and extremely beautiful; (2) the French Rococo, the best examples with graceful curvilinear elements and abundant ornament; (3) the Neoclassic mode made frequently in exquisite taste with nicety of proportion; (4) various interpretations of Hepplewhite and Sheraton models, with a little of everything under the sun from japanning to lacquer, paint, wood graining, gilding, and bamboo. The sequence of materials—mahogany, rosewood, black walnut, French walnut, ebonized wood and gilding, characterizes the styles.

The rosewood and walnut styles are the ones most in need of correlation, as the Empire style is well-known, and pieces in ebonized wood belong more particularly to the years of machine-made models, with bracket and spindle elements ill adjusted to the design of the piece either as structure or ornament, a type that is not unlike the Eastlake models in England.

Several articles are typical of the period: the bureau with swinging mirror attached, and a marble top; the marble topped center-table and side-tables; and the overstuffed types of chairs, lounges, and sofas, the hanging or floor hat-rack, and the bookshelves.

Victorian furniture pieces showed the following characteristics most frequently:

Construction: Rectangular forms occasional in older types—Jacobean or Flemish high-backed chairs; or low-backed chairs of Italian or Jacobean inspiration. Curvilinear forms in Empire models and those inspired by the Louis Philippe interpretation of the Rococo style of Louis XV. Neoclassic types, reminiscent of Hepplewhite, Sheraton, and Adam. Overstuffed chairs and sofas. Later appear nondescript types, made in mass production, combining many curious elements especially indiscriminate use of machine-made bracket forms. Mahogany, maple, and curly maple used in Empire types; rosewood and mahogany in Rococo types; black walnut, satinwood trimmed with rosewood, and its grained imitation trimmed with walnut, in Neoclassic and other Georgian types, later with use of French walnut applied as veneered ornament; enameled wood, usually ebonized, or paper-mache in later types.

Ornament: Carving preeminent in natural floral, leaf, and fruit motifs, clustered nosegays, solid or openwork designs, or both combined, for crestings on chairs, sofas, headboards and footboards of beds, and bureaus; shell and conven-

(Continued on page 100)

A mirror-backed parlor whatnot made about 1850. The side supports are interestingly designed.

Formal ornament taken from the seat rail of a Victorian sofa

Scrollled bracket from a whatnot similar to the one shown above

Curved foot design made for a whatnot of the Victorian period

The rake of the chair-back sketched above makes for an easy, restful position by the sitter

Very popular for sets of parlor furniture was the French overstuffed chair-back illustrated above

Detail showing a typical combination of conventional scrolling with natural flowers and leaves

A chair-leg in a reversed curve, with its practical caster

An excellent example of the curvilinear structure and ornament of the Victorian style is this rosewood sofa. Courtesy of the Metropolitan Museum

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A chair-leg in a reversed curve, with its practical caster

An excellent example of the curvilinear structure and ornament of the Victorian style is this rosewood sofa. Courtesy of the Metropolitan Museum
This unusually graceful iron plant stand for the country house or terrace comes in natural finish or painted a light leaf green. It measures 51 inches high and holds four flower pots. From Darnley

For holding a few flowers nothing is more charming in a country house window than a bubble vase of clear, fragile glass. This stands on a square blue tile. Tile and vase from Alice Marks

An interesting lamp that carries a hint of outdoors has a base of old English brass in the form of an armillary sphere. The parchment shade has gold stars, suns and moons, 24 inches high. Macy

A wall bracket suitable for a country house living room, dining room or hall is shown in the center of the page. The slender leaves, made of thin metal, are painted leaf green. Dabissi-Basie

This well-designed stick willow settee with a gracefully curved back has a seat covered in waterproof glazed chintz. Painted straw color, stripings in green and vermillion. Mayhew Shop
For alfresco luncheons, the paper doilies and napkins are practical and smart. The napkins have a ruffled edge and a center in plaid or floral motifs. White with blue, yellow, lavender or green. Amy Drevenstedt

The pastel damask tablecloth in the circle would be lovely with white china. It has a vine pattern and comes in rose, pistache, daffodil, lavender, silver or blue. McCreery. Accessories, Gilman Collamore

ACCESSORIES
FOR THE
COUNTRY HOUSE

The gay French china shown in the photograph above is patterned in an informal plaid design of narrow green, red or blue lines on a white ground. It is made up into tea or breakfast sets. Alice Marks

(Above, center) The lamp shade at the left is shell pink paper with a border of cut-out wall paper. Above is a pleated silk linen shade. Chintz Shop. The third is taffeta in lavender, blue and yellow. Darnley

At the left is an interesting curtain treatment for a summer window that extends to the floor. Sheer white voile with a modernistic design of fine lines and flowers in pink and deep blue. From Adeline de Voo
The GARDENER'S CALENDAR for JULY

This Calendar of the gardener's labors is planned as a reminder for taking up all his tasks in their proper seasons. It is fitted to the climate of the Middle States, but may be made available for the whole country, for even one hundred miles north or south, allowance is made for a difference of from five to seven days later or earlier in the time of carrying out the operations. The dates are for an average season

FIRST WEEK

THE summer months are the time when fungous or bacterial disease is most likely to put in an appearance, though many a garden goes through the whole season without trouble of this sort. The standard remedy is Bordeaux Mixture applied as a spray, and it is usually effective if applied in the early stages of the attack. Now and then, of course, one encounters a fungous ailment which it will not control, in such case it is best to consult a reliable text-book.

In looking around the garden, now, it may be found that some of the branches of the Maples and other ornamental trees have grown out so far that they shade flowers which should really be growing in sunlight. This is the best time of year to discover such conditions and to remedy them by judicious pruning. Unless the required cutting is very severe there need be no fear of any injurious results.

Peonies and Irises are two flower groups which often suffer from being too much in the shade. They will look better, too, if you go over them after they are through flowering and snip off the remains of the blossom heads. Their foliage should remain intact.

By this time the seed sowing of potatoes should be finished. It is pretty generally unwise for haymakers to sow potatoes and not control them by judicious pruning. Unless the required cutting is very severe there need be no fear of any injurious results.

SECOND WEEK

A CLOTHY mown, smooth, green lawn is a peculiarly pleasing feature of the grounds, but when the hot, dry weather of genuine summer sets in, it presents an often a difficult thing to maintain. Grass roots may be able to withstand many other conditions, but exposure to scorching sun is not one of their preferences, they need a little protection. This is the reason why the lawn should not be shorn closely in time of drought, for cutting off short most of the grass blades would remove the partial shade which they furnish to the roots.

Among all kinds of garden refuse except sticks and stones may be added to the compost heap throughout the summer and fall. They will all decompose in time and become useful humus, their rate of disintegration depending somewhat upon their identity. The process can be hastened by adding to the heap a certain patented chemical which is prepared for this purpose. Be careful of one thing, though; do not include in the heap any weeds which have ripened seeds.

Whether the annual or the perennial weeds are more persistent is a question which could be argued for hours, but there is no doubt about the differences between their methods of tenacity. The perennial sorts often hold their own chiefly by possessing a surrounding powerfully dense and extensive roots, even small pieces of which are capable of forming new plants if the rest of the growth is broken or cut off the top growth of one of these weeds only gives the remaining portions a greater determination to live. In order to get rid of the thing you ought to dig it out completely or use a really good weed-killer.

THIRD WEEK

DIVIDING and replanting of German Iris may be done any time now. The first of these operations calls for a sharp spade which can be forced straight down through the mass of heavy rhizomes, cutting loose those portions which are to be given their chance to form new clumps. This ought to be attended to every three years, when growing conditions are favorable. In replanting the divisions do not bury them deeply, the top of the rhizomes ought to be barely covered with the soil. The feeding roots, of course, go deeper.

Gladioli should be ready early to send up their flower stalks by this time. This means that shading should soon be done if you want straight spikes and all-around good appearance, especially with the taller-growing kinds. Light individual stakes three feet long are the best; or, if a quantity of bulbs is being grown in rows, a line of green twine stretched between stakes on each side of the row will prove very useful.

The rock garden plants like conservation of moisture the same as any other flowers, but the very nature of their abode calls for special ways of meeting this want. One of the best consists of a light mulch of blue-stone chips—the little fragments of broken rock with which paths are often surfaced. In two ways this will tend to check surface evaporation: first, by interposing an actual barrier between the earth particles and the air, and second, through the properties of the little stones themselves. Even small bits of rock can retain moisture on their unexposed surfaces for much longer than one would expect without making an actual examination.

FOURTH WEEK

JULY is likely to be a busy month in the vegetable garden, with succession plantings coming along, old ones passing, and more permanent crops nearing their time of maturity. Among the latter the Tomatoes, Mushmelons and Cucumbers are particularly likely to need attention. For the first, be sure that the plants are staked or otherwise supported. In the case of the Melons, each fair-sized fruit ought to be raised off the ground by a bit of board so that it can ripen evenly. The Corn, of course, needs to have its unproductive suckers removed.

Early varieties of small fruit trees may need attention now, too, especially those dwarfs which bear full-sized Apples, Pears or Peaches on branches much smaller than those of standard trees. If the crop promises to be a heavy one it will be well to put some kind of support under those limbs which would otherwise be badly weighted down as the fruit nears maturity.

Turning to flowers again, your plantings of Narcissi may need thinning out if they have remained untouched for several years. Crowded masses of leaves and inferior blossoms indicate that the bulbs need more elbow-room. Dig them now, sort out the small bulbs from the large, and replant where they will not be hampered in their natural development.

Dahlias, of course, will be needing disbudding. The first buds that appear ought to be nipped off. When they begin to come thick and fast, remove the two outer ones from each group of the coming through the center one to develop. This will make for larger blooms and strengthen rather than weaken the whole plant.

OLD DOC LEMMON SAYS—"Mebbe it's because I kind o' understand how the medical profession looks onto things, havin' been a practicin' hoss doctor myself for fifty year an' more—anyway, I never could quite figure out why some o' the back-country folks ain't never could quite figger it out, bein' a sort o' medical man meself. Seems like they can't figure a doctor's all right for bringin' a baby into the world, but they're about all right.

"I'm thinkin' specially o' Ruel Gardner at the time he was hit by a fallin' black oak while he was workin' fit Taylor's ice-house twenty year ago. Doctor, hell? he says when they got him home an' onto the parlor cot. Ain't one o' them saw-horse'll touch me if I know it! Just leave me be, I tell ye—I got a bottle o' woodchuck oil, ain't I? Even now, cripplin' up an' in pain ever since that January mornin', Ruel won't let on that mebbe he should've hed Doc Peavy look at him, any way.

"No Lem Baker's another. Sixty year old, he was, when he fell off'n his haymow an' broke his leg, but I'll be jigger if he didn't try to set the bone himself with two sticks o' kindlin' an' a halter strap. The only way we got him fixed up right was to wait until he went loony from the pain an' fever, an' then tell Doc to work fast. Lem never could quite figure it out, bein' a sort o' medical man meself. Mebbe it's just because folks in the back country gets so much more use for an M. D. than they hev for potatcr hugs. Seems about all.
A soup of tonic goodness

Crisp, snow-white celery has its own peculiar, delicate flavor — its own wholesome, healthful vegetable goodness. It is a food justly famous for its deliciousness and its tonic qualities. Campbell's Celery Soup comes to your table blended by the sure hand of the skilled soup-chef — refreshing, nourishing, charming to the taste.

The celery is selected and prepared with all of Campbell's strict insistence on quality. Golden country butter and deft seasoning enrich the blend and perfect its flavor. A masterpiece!

The finish and perfection achieved in Campbell's Celery Soup only make the convenience of its service all the more welcome. It requires but the addition of an equal quantity of water and boiling for three minutes.

Cream of Celery Soup, unusually rich and inviting, is easily prepared by adding milk, cream or evaporated milk instead of water, according to the simple directions on the label. Your grocer has, or will get for you, any of the 21 Campbell's Soups listed on every label. 12 cents a can.
"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. It brings out the rich, glowing patina characteristic of well-kept furniture. But it also does this with a minimum of effort. A brisk rub with VERNAX...none of the old, tiresome hand-polishing...and the fine wood glows with lustrous beauty.

For 10¢ you can VERNAX* your favorite piece

Send the coupon below, with 10¢ to cover packing and mailing, for the liberal trial bottle. It contains all that is needed to restore your favorite table or chair—and to prove to you the superiority of VERNAX to any other treatment.

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570 E. 135th Street, New York

I want to VERNAX* my furniture! Enclosed is 10¢—please send me your liberal trial bottle, and also your booklet "The Care and Restoration of Furniture and Woods", by Arthur S. Vernay.

Name...

Address...

My dealer is...

Address...

A traslero or dish cupboard and sink have been worked out in the Spanish Colonial style for the grill-room of E. W. Marland, Ponce City, Okla. J. Duncan Forsyth, architect.

COLONIAL SPANISH FURNITURE

(Continued from page 62)

Thus their work has again the advantage of creative spontaneity, instead of being merely fac-simile reproductions of the old models; and it has also the value of which it is an integral part.

In this connection, the work of the painter William Penhallow Henderson, who has lived in and loved Santa Fe for the past twelve years, is of noteworthy significance. Beginning, as it were, from the ground up—after he had built his own and several other adobe houses—he then turned his Mexican workmen, adobe-makers, masons and plasterers into wood-carvers and carpenters. After he had tried them out on the rough-hewn roof beams, cornels, hand-made doors and paneled bookcases of his own house, he set them to work on furniture, for which he supplied the designs as well as all the necessary instruction in joining and carving, thus initiating them into the mysteries of their own forgotten craft. (So far forgotten, indeed, that their own houses were furnished chiefly from mail-order catalogs.)

As a result of this beginning, Mr. Henderson's studio has had to be enlarged to include a work-shop and draughting room, the artist dividing his time between painting, architecture and furniture. His Mexican workmen, meanwhile, after several years' training, have now progressed to the point of interpreting dimensional drawings, although for each new design the artist himself makes the first lay-out on the wood. And since (except for certain simple structural forms, like the low magazine tables or banqueta) no designs are duplicated, each piece turned out from his workshop is an original.

The wood used for Mr. Henderson's furniture is, as in the old pieces, native pine. The surface is scored, stained and finally waxed, giving a delightfully plastic finish. Built without nails, firmly mortised and pegged, each piece is as durably strong in structure as it is in design.

The carving, usually in low relief, is left plain or colored, as the desire may be. In some instances a poly-chrome color effect has been achieved, highly original, but appropriate to the Indian country about Santa Fe.

As a source of design, Mr. Henderson has sometimes, as in this instance, improvised upon Indian symbolic motives; in other examples he uses the native incised patterns or simple geometric work typical of the early New Mexican models; in still others he adopt the more elaborate Spanish-type carving—in each case to assure the furniture design and decoration to the interior it is meant to furnish.

Naturally, modern interiors require more furniture than was ever dreamed of by the early Spanish settlers. More, that is, not in number but in kind; for an overcrowded room loses at once that ample feeling of floor and wall space which is inseparable from the true Spanish or New Mexican interior. But, given a certain amount of ingenuity and a basic understanding of design, it is evident, from the versatility of Mr. Henderson's work, that the artist of today can meet modern conditions of use or invention without any sacrifice of beauty or, when need be, of tradition. Other desks and typewriter stands, radio cabinets and spindled radiator covers, and the entire built-in furniture for a private grill-room, including a panelled, carved cabinet for the electric ice-box and a base for the tiled sink, are among the items Mr. Henderson is called upon to design and build. This last mentioned piece of work is, by the way, an excellent example of his skill—the color and design used throughout being in harmony with the Indian-red, ochre and blue tiled patterns of the wainscot and floor.

But, as the artist would tell you, it is not age, or the appearance of antiquity, that makes a thing beautiful, but proportion and design. According to him, if a thing isn't beautiful in the first place, it is never beautiful, no matter how much age may be added to it naturally or artificially. He also insists that quite as beautiful things can be made today, as can ever

(Continued on page 106)
WHY A WORLD-FAMOUS RESORT

The Greenbrier

of WHITE SULPHUR SPRINGS W.V.A.

uses Cannon Towels

CANNON TOWELS

AT WHITE SULPHUR SPRINGS, which is a year-round resort, world famous for its baths and waters, one recognizes leaders of society, the big men of business, notables from here and abroad. One sees the people who are photographed at the races at Saratoga; on Bailey’s Beach at Newport, at Southampton and Bar Harbor. Catering to such a clientele, the Greenbrier is naturally noted for its quiet elegance and good living. And in this establishment, where every item is unquestionably correct, Cannon towels proudly take their place.

There are great, thick, white, soft Cannon towels in every bathroom in the Greenbrier. Always plenty of them, and they are always fresh. And why Cannon towels? Because Cannon towels are entirely pleasing both to the guests and to the management of this fine hotel. They suit the guests because they are delightful to see and a joy to use. They satisfy the management because they suit the guests

and because in every other way they fulfill the practical requirements of business-like buying.

Cannon service is the rule in most of the famous hotels in America. Whenever you ask why, purchasing agents explain that Cannon towels in actual use prove most satisfactory. They look better, wash better, wear better and cost less, than other towels of comparative merit.

What is true of these housekeepers on a large scale, holds in the administration of a private home. Cannon towels are made in decorative modern designs, colorful and charming. They are ideal for homes where towels see active and continuous service. And their prices are most reasonable. Cannon turkish and huck towels, bath mats, bath sheets and face cloths, priced from 25c to $3.50, in dry goods and department stores everywhere. Cannon Mills, Inc., 70 Worth St., New York City.

*All colors—guaranteed absolutely fast.
ALL America is turning to Chris-Craft for enjoyment and recreation! For freedom from dust and dirt and traffic-congested highways! For enchanting sunlit hours on cool, quiet, uncrowded waterways!

Place your order now to insure delivery and get a full summer's enjoyment. Chris-Craft factories are working day and night, but even with our capacity as the world's largest builders of all-mahogany runabouts, we are unable to accumulate stocks for future delivery.

Let your dealer give you a Chris-Craft ride. See what glorious sport and luxurious water transportation a Chris-Craft provides. Write us for your dealer's name if you do not know him.

$2235 to $9750 30 to 45 miles per hour

May we send you this booklet?
Prospective owners may have free upon request a copy of the Chris-Craft catalog, containing complete descriptions of the ten 1928 Chris-Craft models. Write for your copy today.

CHRIS SMITH & SONS BOAT CO.
187 Detroit Road
Algonac, Michigan

New York Factory Branch, 135 West 36th St., at 7th Ave.

Chris-Craft
THE WORLD'S LARGEST BUILDERS OF ALL-MAHOGANY RUNABOUTS

First prize in a recent competition was awarded to the residence of Dr. Rudolph West, shown above. The simple design permitted generous rooms and the use of quality materials, James C. Mackenzie, Jr., architect.

HOW MUCH HOUSE?
(Continued from page 70)

(Continued on page 98)

The floor plans of Mr. West's house show accommodations suitable for moderately extensive entertaining. The total volume contained in it is 14,000 cubic feet.

(Continued from page 98)
CHANTILLY

FOR YOU WHO ENJOY
OLD WORLD CHARM

Twenty-three miles northeast of Paris is the Chateau of Chantilly, celebrated for years as a superb example of the art developed during the reign of Louis XV.

Chantilly, done in sterling by the Gorham Master Craftsmen, is of this same delightful period and finds its inspiration and name at this historic source. The keynote of its beauty is essentially simplicity. Graceful curves—charming outline, with just a touch of relieving decoration.

Chantilly will appeal especially to you who enjoy simplicity, who feel perhaps that the Colonial mood has gained too broad a following.

Your jeweler will gladly show you Chantilly as well as many other Gorham patterns. Chantilly Tea Spoons are $8.50 for 6. Dessert Knives $17 for 6. Dessert Forks $18 for 6.

GORHAM

PROVIDENCE, R. I. & NEW YORK, N. Y.
MEMBER OF THE STERLING SILVERSMITHS GUILD OF AMERICA

AMERICA'S LEADING SILVERSMITHS FOR OVER 90 YEARS
MODEL 11-15

CABINETS BY

Seeger

SAINT PAUL

NEW YORK CITY
389 Madison Ave. at 46th St.

BOSTON
26-28 Providence St.

CHICAGO
208 No. LaSalle St.

LOS ANGELES
1340 E. Sixth St.

ATLANTA
392-4-6 Spring St., N. W.

SEATTLE
1119 Fourth Ave.
BACK of Packard's acknowledged leadership in the fine car field lies the story of Packard's development of specialized machine tools. A long story of pioneering achievement—but one which tells of swift advances in manufacturing processes affecting every Packard part.

For example, when Packard cars first gained fame for quality nearly thirty years ago, each part was individually drilled with a single tool and many measurements—a method but little improved over those of our forefathers.

Today, in the modern Packard plant, multiple drill-presses pierce more than a score of holes in the three sides of transmission housings—in one operation. Each hole is accurately located; each is exact to the requirements of Packard's high precision standards. So, in the building of a Packard, even the drilling of holes has become an operation of rapid and scientific exactness.

It is precision manufacture which permits Packard to translate fine engineering and materials into superlative performance and long life.

Packard cars are priced from $2275 to $4550. Individual custom models from $3875 to $8725, at Detroit

PACKARD
ASK THE MAN WHO OWNS ONE
At Henley . . . where social England flocks for the most fashionable regatta of the season. Among the spectators that line the banks of the Thames one can easily distinguish that ardent sportswoman Lady Nancy Doulton of Grosvenor Square. Her charming attire, her grace and the beauty of her complexion, are admired everywhere she goes. Nature smiled on Lady Nancy, they say . . . and then tradition told her of one delicate, fragrant soap, Yardley's Old English Lavender, that would cleanse, stimulate and preserve the beauty of her skin better than any other. For since 1770 English women (and, we have found, this is true of smart Parisian women, too) have entrusted their fair complexions to the purity of this famous British toilet soap. The lingering lavender fragrance of this fine soap Lady Nancy has also found in the other Yardley products. England's best, obtainable anywhere in America. "The Luxury Soap of the World," box of three cakes $1, or $35c the cake; Lavender Perfume, $1; Face Powder, $1; Compact, $1.25; Talc, 50c; Sachet Tablets, 25c; Shampoo, 15c the cartridge; Bath Salts, $1; Bath Dusting Powder, $1.50. Yardley, 8 New Bond Street, London; 15-19 Madison Square North, New York; also Toronto and Paris. Out of deference to our clientele we have refrained from using actual names.

Yardley's Old English Lavender Soap

Established in 1770
The election is over, so far as radio is concerned. From Key West to Sitka, from San Diego to Eastport, from city districts and country districts, comes just one verdict: "The Atwater Kent A. C. set is away ahead."

East and West are just as solid as the South. Everywhere the Atwater Kent A. C. electric set leads in preference and in sales. In more than 200,000 homes since January 1st! Radio has never heard of anything like it!

The reason for all this nation-wide enthusiasm? There are many. A home demonstration (which you may arrange with the nearest Atwater Kent dealer) will very quickly show you what they are.

You will see what it means to have radio programs faithfully brought into your home by a receiver that needs no batteries. As you listen—as you turn the FULL-VISION Dial—as you find out how trouble-free a radio instrument can be in this year 1928—it will dawn upon you that you needn't pay more for fine radio reception.

"How," you will ask, "can the Atwater Kent A. C. electric set be sold at a price so unusually low?" That's a long story—a story of modern precision manufacturing in the world's largest and best equipped radio factory—a story of popularity which makes such a factory possible—the old, old story of the demand that always follows when quality leads the way.

Let the Atwater Kent A. C. electric set speak for itself. It will tell you—clearly, why it is America's favorite radio.
Today ~ ~

TRANE CONCEALED HEATERS
distinguish the new, modern interiors

be employed in a house of simple architectural style and leave no margin for high quality interior finish or for special detailing of the exterior elevations. Hence, these reference pages must be considered collectively.

In order to indicate to what extent these three factors may influence the cost of a house in the $25,000 to $50,000 price range, let us analyze the plans and specifications of an actual house which cost $29,500 this year in a suburb of New York, and see how the architect has effected a balance between the various elements.

In this plan, which for obvious reasons is not illustrated or identified—contains a living room 19 x 24 feet, a dining room 15 x 19 feet, a center hall 10 x 20 feet, an office or library approximately 12 feet square, and a large kitchen with butler's pantry, refrigerator room and storage closets. There is a lavatory on the ground floor, and service stairs in addition to the main stairway. The second floor contains four master's bedrooms, ranging from 15 x 19 feet down to 10 x 12 feet, a servant's room, and three baths. The house follows the Southern Colonial style with a two story portico across the front, and is of frame construction with hand-rived shingles and a shingle roof. Its volume is just under 50,000 cubic feet.

In developing plans for this house, the architect's first consideration was the owner's space requirements and the nature of the site. The volume provided in the plan were the minimum needed to meet the owner's demands and the room sizes were largely governed by the owner's desires. The volume of the resulting building clearly called for an architectural style which in itself could be developed without undue expense. The site, the neighboring houses and the owner's own choice of style fortunately permitted the adoption of Colonial precedent developed in frame construction.

If this house had been carried out in brick veneer for the main part of the building and in wood for the wing containing the dining room, kitchen and two bedrooms, it would have cost approximately $1500 more; if an English style exterior, employing brick, stucco and half-timber throughout, it would have been very to spend from $2000 to $5000 more—depending, of course, upon the individual design selected. In other words, the architect chose a style which permitted maximum volume with a complete and consistent development.

TRANE CONCEALED HEATERS

introduce the new, modern interiors

THE COST OF YOUR HOME

(Continued from page 94)

including slate roof and patterned brickwork instead of stucco.

Mediterraean Types. Similar to the preceding price range with limited amount of special detailing in stone or terra-cotta around doors and windows, more use of ornamental metal work and special stucco plastering effects. Some tile work used for decorative detail.

OVER $50.00 PER CUBIC FOOT

Georgian. Similar to the preceding price range with more expensive paneling, specially carved and detailed woodwork in natural or painted finish; more elaborate detailing of walls.

Colonial Types. Faithful reproduction of original Colonial structures involving the use of hand-made hardware, solid timber construction, heavy exposed beams and wide plank floors and elaborate high quality interior finish.

English Types. Elizabethan houses developed with special attention to masonry walls including patterned effects in brickwork, carved and cut stone trim around doors and windows, elaborately developed chimneys, special metal casements and leaded glass, paneled rooms and ornamental plastered ceilings in important living spaces, ornamental stone fireplaces and occasionally stone trim for interior doorways on ground floor.

Cotswold Type. Cut stone exterior walls with carved stonework around doors and windows and on chimney tops, stone coping on parapeted end walls, heavy slate or stone roof, special windows and special oak doors with elaborate ironwork; interior specially detailed with heavy plank floors, stone fireplaces, paneled or plastered walls and occasionally ornamental plastered ceilings.

French Provincial Types. Similar to the preceding price range with more hand work and greater elaboration of details throughout, including more freedom in plan. Also includes structures requiring stone or brick walls with carved stonework of Classic detail; interiors elaborately decorated with plaster walls or a fine wood paneling.

Mediterranean Types. Similar to the preceding classification with greater use of special carved stone or terra-cotta ornamentation, free hand wrought iron work, vaulted and groined ceilings in galleries and major rooms; wood beamed ceilings with polychrome decorations; carved stone or terra-cotta fireplaces. Tile work extensively used in living rooms, loggias, etc.

IMPORTANT NOTE

In presenting the above data showing the influence of architectural style on home building costs, it must be noted that the consistent development of the building is contemplated, using materials, construction methods and interior finish and decoration in keeping with the architectural style. These other matters are considered in reference pages to follow and a careful balance must be maintained in all details of the plans and specifications, to keep the cost within predetermined budget limitations.
Handbags . . . in a selection of individual creations that are very unusual.

Many are of materials that are without duplicate. Rare leathers or antique Persian brocades of the XVIII Century.
Recent Brides, Please note!

June has gone its merry way and in its wake lies the stern business of settling down to the role of hostess. Among other things, you must know that where to buy is just as important as what to buy. And whenever it's a question of real good china-glass or earthenware, the whore is at Plummer's.

It is our pleasant duty to lay before the hostess five floors of sparkling wares for cupboard and table. Our shelves and counters hold perhaps the most complete and varied assortment of leading china ever offered; glass, in modern colors, that vibrates with the tinkle of quality—pottery, earthenware and novelties by the score.

For the benefit of our out-of-town and busy local patrons, a complete Mail Order Service is maintained that strives to uphold the reputation of being prompt and careful.

Wm. H. PLUMMER & Co. Ltd.
IMPORTERS OF
Modern and Antique China and Glass
7 & 9 East 35th Street, New York
Near Fifth Avenue

Victorian Furniture
(Continued from page 87)

tional scrolled crests; openwork fret or scrolled supports for what- nots, or cabinet shelves, waved outlining on molded shelf edges. Enamel in black lacquer with painted designs of flowers and insects, with classic scenery, etc., in gold, colors, and mother-of-pearl. Veneer in figure-figured mahogany is suggestive of Empire work. Painting in delicate solid colors or wood grain and stenciling on cottage types, ornamented with applied carved walnut leaf and conventionalized floral ornaments and molding, or painted with floral and leaf motifs in natural colorings and gold. Mounts are commonly of brass, sometimes of ormolu, in oval ornamented with human heads, and in fine twisted lines outlining ve­ neered paneling, especially on ebonized wood ornamented with gold lines, and exotic wood inlays and vengars. Upholster—figured damasks and bro­ cades, plain or striped velvets, plain rep in silk or wool, black holland, flow­ ered chintzes of Victorian type, tufting and piping, cord, gimp, and fringe.

Top: Shaped, curved, or seated on chairs, sofas, beds, and bureaus; bro­ ken pediment with turned finials, or carved and sometimes draped urns in the Classic style on sets of furniture for parlor, library, or bedroom. Straight-edged in early Jacobean, or curved and carved crested on chairs inspired by Flemish or English Resto­ ration models. Rolled back, suggesting Directoire models.

Back: High, low, or medium; raked, often excessively, or nicely shaped in a sweeping reversed curve. Flat; curved around the seat, sometimes very far away, rolled back at top. French styles common to many Sheraton and Hepplewhite models: oval backs plain or upholstered in striped, figured, or plain materials; or tufted in plain or figured fabrics, framed like a picture in moldings of good design, and joined to the seat by supports shaped in reversed curves. Side chairs with horizontal splats of fancy scrollwork; one or more well­ shaped horizontal splats, often a single cross splat. Typical Rococo backs have widely flaring tops with narrow rails as they join the seat. There are shield-backs and other forms. Low­ backed types with a broad upholstered horizontal top rail, inspired by Jacob­ bean or Italian models, high-backed types, carved, sometimes crested, from Flemish or early Colonial models.

Arm: Shaped in reversed curves, or straight. Supports—reversed curves, vase-shaped, spiral or other turning. Upholstered—overstuffed solidly to seat, plain or tufted, edged with cord; arm alone covered; or top only, padded, and edged with gimp.

Seat: Shaped, tapering toward back; circular; rectangular, with rounded edges. Upholstered, plain or tufted, overstuffed with tufting, padded edge, cord; gimp and fringe on front and sides. Rush; cane; wood, on painted cottage furniture.

Leg: Curvilinear or straight. Louis XV cabriole type, or an original inter­ pretation of it, in a sweeping curve continuing the long, characteristic sweep of the arm support. Turned in various patterns, often spirally. Straight legs of Louis XVI type elaborately designed. Front legs straight, and back legs flaring in Empire and other models. Table legs vary greatly, suggesting many earlier styles, the slender cabriole the most graceful. Round or oval topped tables have a center pedestal with four legs, and four bracket or column supports.

Foot: Plain, curved, or turned, paw. Casters much used on front legs of chairs and sofas, or on all four legs, especially on tables and large pieces.
Classic events of Links and Turf pictured in these sporting prints

EPSom DOWNS... where Derby prizes used to be "gold sovereigns" donated by the earl... Ancient Blackheath... royal St. Andrews... "Wee Leith"... where Paterson the cobbler once was partner to a king... Legends of Stuart and the Georges throng these royal courses. Fascinating old world stories living again in modern sporting prints.

Golf, racing, hunting, yachting are the themes of a series of chintzes planned by F. Schumacher & Company for clubs and country houses. These striking prints, which include the famous "Defending the Cup in 1886," are specially favored by sportswomen... sportsmen.

The designs are indicative of the distinction of all Schumacher textiles... a collection including fascinating modern weaves and patterns as well as exquisite reproductions and adaptations from the past.

These materials may be seen by arrangement with your decorator, upholsterer, or the decorating service of your department store. They will obtain the samples that fit your particular needs.

An interesting booklet, "Fabrics the Key to Successful Decoration," gives, briefly, the history of fabrics and their importance in decorative use. It will be sent to you, without charge, upon request.

Write to F. Schumacher & Co., Dept. E-7, 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, Grand Rapids, Los Angeles, San Francisco, Detroit.
modernistic summer rugs
spread color
through the country house!

daring—brilliant colors—bold designs!
Color everywhere—color in pots-and-pans—color in sheets and pillow slips—color in the bathroom!

and now modernistic rugs!
Crex rugs!

Crex craftsmen have produced notable examples in the new modernistic patterns—at the very beginning of its vogue. They have produced them in new Crex weaves as interesting as their bold designs.

you will be more than ever convinced that Crex is the ideal summer rug when you see the new modernistic Crex patterns. If they haven't yet arrived in your store let us tell you where to view them.

Crex Carpet Company, 295 Fifth Avenue, New York City.
LIFE may be very tranquil and placid for you at the moment. But somewhere near you or your friends the things are happening every day that make the next day’s newspaper story.

Possibly—before you leave on your trip—an unpleasant encounter on a lonely automobile road, none-the-less hazardous because it is uncolorful.

Perhaps while traveling abroad. The sudden fury of a beggar in Algiers. Or an incident on a dark street in Port Said.

The purchase of a good revolver is a lifetime purchase. Whether you stay at home or whether you travel, no matter how short or sequestered your stay—there’s a real satisfaction in knowing yourself to be equipped with the most dependable, most scientifically accurate, most easily and safely handled revolver that science and craftsmanship and generations of conscientious development have been able to produce...the modern Smith & Wesson.

Don’t put it off. Call on the nearest reliable dealer today. Let him show you his splendid stock of Smith & Wessons, including the 32 and 38 calibre S. & W. Safety. With this modern masterpiece of small-arms, accidental discharge by adult or child is impossible.

Descriptive Booklet “A” will interest you—Sent free upon request.
Cut Your COAL BILLS in Half!

Let the Molby Boiler heat your home. It burns No. 1 Buckwheat hard coal, selling $5.00 to $7.00 a ton less than the larger sizes of Anthracite.

The famous Molby down-draft and cross-draft design delivers maximum heat from every pound of coal.

A Molby Boiler needs recoaling only once in every 12 hours, even in coldest weather, because the built-in magazine feeds the fire automatically. No noisy blower, no current-consuming motor.

These charming homes are heated by a Molby

21 sizes—for steam, vapor, hot water systems and for hot water supply.

Installed without disturbing your present radiators and piping system.

For economy—cleanliness—labor saving.

The Molby HEATING BOILER

Apartment House Owners—The Molby Boiler will supply a constant flow of hot water with little labor—economically.

The SATURDAY NIGHT HOUSE

(Continued from page 54)

conceived to be so precious. The result, I think, is that these tiny houses are far smarter than the average house containing ten times the cubic space.

In this case, the chief innovation is the sleeping accommodations—berths! In these, there are windows opening outward and shutters to divide the sleepers from the living room. Impossible for super-civilized people? But why? If one can spend a night in a Pullman car with no sense of shock to manners or morals, even when separated from utter strangers by mere curtains, why couldn't one be quite comfortable in such a Saturday Night House with one's own family? It's all in the point of view, and yours, perhaps, would have nothing more than a stimulating jolt at being required to alter itself to such conditions. When the coffee began to boil and the toast to brown, the children would climb out of their berths, close the shutters neatly as Saturday Night House idea within the reach of almost everybody. It has no cellar. It contains only one real room. It plans for no servants, except a visiting gardener, taking for granted that one has placed it sufficiently near to a club or a hotel so that the midaic meal will be taken there, leaving only breakfast and supper to be prepared in the house itself. It will achieve its loveliest effect if one can find a beautiful old historic (ex- pensively) with which to panel the inside—dark wood, much polished. The floor will be of flags or red tiles, polished again. Copper pots and pans—or those of brilliant enamel, red, yellow or green—will go on the kitchen and around the stove and the sink, the rag or straw rugs, the fireplace never without its glowing logs, the peasant china, the pots of flowers on the windowsills give it color, quaintness, charm—the air of those low-ceilinged Breton houses where the whole life of the family has a common center in a single room.

In this, the chief innovation is the sleeping accommodation: berths! In these, there are windows opening outward and shutters to divide the sleepers from the living room. Impossible for super-civilized people? But why? If one can spend a night in a Pullman car with no sense of shock to manners or morals, even when separated from utter strangers by mere curtains, why couldn't one be quite comfortable in such a Saturday Night House with one's own family? It's all in the point of view, and yours, perhaps, would have nothing more than a stimulating jolt at being required to alter itself to such conditions. When the coffee began to boil and the toast to brown, the children would climb out of their berths, close the shutters neatly as Saturday Night House idea within the reach of almost everybody. It has no cellar. It contains only one real room. It plans for no servants, except a visiting gardener, taking for granted that one has placed it sufficiently near to a club or a hotel so that the midaic meal will be taken there, leaving only breakfast and supper to be prepared in the house itself. It will achieve its loveliest effect if one can find a beautiful old historic (ex- pensively) with which to panel the inside—dark wood, much polished. The floor will be of flags or red tiles, polished again. Copper pots and pans—or those of brilliant enamel, red, yellow or green—will go on the kitchen and around the stove and the sink, the rag or straw rugs, the fireplace never without its glowing logs, the peasant china, the pots of flowers on the windowsills give it color, quaintness, charm—the air of those low-ceilinged Breton houses where the whole life of the family has a common center in a single room.

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Waitex Rugs that Catch Beauty on the Wing
That Offer Cooling Changes at Low Price

Don't Live in a Winter House this Summer

Don't live in a winter house this Summer.

OFF the heavy rugs that have been your companions throughout the dreary winter. Let in the sun soaked colors of a blooming garden—in joyous, fresh Waitex Summer Rugs that offer the charm of L'art moderne.

The primitive appeal of color found in modernistic designs lends itself to the fadeless, neutral backgrounds of Waitex.

Waitex has a surface that is fitted for a holiday romp. The scuffle of sport shoes, the grind of tables and chairs do not mar it. Outside is tough Kraft fibre—within, the cushioned softness of American Wire Grass. An exclusive and patented combination, this, found in no other rug.

The freshness and striking colors are retained for many seasons, thanks to the triple color surface. The bold raised wicker weave, found only in Waitex, provides a smart, summery texture you will admire.

For your summer entertaining, Waitex will furnish a refreshingly different background, yet the cost is surprisingly little—from $3 to $23. Plan to have one of these modernistic show-pieces for your home.

Every Waitex dealer has a wide range of designs on his floor, or can get your pattern and size immediately from large factory stocks. Make your choice now.

THE WAITE CARPET CO.

Hand Made Super Wool-Waite Ovals
—For Your Breakfast Rooms, Sun Por-
lor and Bedrooms

In these exclusive wool braided rugs, no two are ever exactly alike, yet close enough in style and color to harmonize in any decorative scheme. They are more than half an inch thick, soft, cushiony and luxurious, some with as many as forty colors in one rug. Ask your dealer, or write us for colored illustrations.

OSHKOSH, WISCONSIN
SOMETHING of the bright, brave spirit of Madame Recamier has been infused in this splendid Directoire bathroom, named for her. Matching the fleur de peche marble of the Neumar lavatory and of the front and recess of the Tarnia bath, the pilasters are cleverly marbleized in paint. Even the drapery indicated under the frieze is merely skillful brush-work. Many other inspiring suggestions, you will find in New Ideas for Bathrooms.

Beautifully printed and full of illustrations, this compact book contains miniature blue prints of floor plans, color schemes, fixture placement, details of decoration, and vital plumbing information. It is sent gladly on request.

Consult a responsible plumbing contractor and learn how moderate is the price of a complete Crane installation.

CRANE
EVERYTHING FOR ANY PLUMBING INSTALLATION ANYWHERE

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This is the most advanced speedster design, with tapering body to reduce wind resistance, modeled after the famous Duesenberg racing cars.

Powered by the most powerful Straight Eight motor, 115 horsepower, with Bohmalite pistons and Lynite rods.

Four-wheel, internal expanding hydraulic brakes.

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The strongest frame under any Automobile.

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26 Sedan $1305; 26 Sport Sedan $1295; 26 Cabriolet $1355; 26 Roadster $1195; 88 Sedan $1695; **88 Speedster** $1595; **88 Roadster** $1495; 88 Sport Sedan $1595; 88 Cabriolet $1695; 88 Roadster $1495; 88 Speedster $1695; 88 Phaeton Sedan $1895; 115 Sedan $2195; 115 Sport Sedan $2095; 115 Cabriolet $2195; 115 Roadster $1995; 115 Speedster $2195; 115 Phaeton Sedan $2395.

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Glorify Your Pantry!

It's so simple—so easy—with beautiful, sanitary WHITE HOUSE Units, made entirely of steel. A unit system of varying designs and sizes makes it possible to build them into practically any space. Electric plate warmers, silver and linen drawers, tray and plate racks, cup hooks and Monel metal pantry sinks are included in WHITE HOUSE built-in installations.

Everything is furnished complete, ready for use—no extra hardware, glazing or painting necessary. Send in your plans for sketch and estimate. Write for gray catalog.

You can also have WHITE HOUSE kitchen dressers, side units, broom closets, sink units, and storage closets. Carried in stock. Send for green booklet.

JANES & KIRTLAND, INC.
Established 1840
101 Park Avenue Dept. A New York City

THE SATURDAY NIGHT HOUSE

(Continued from page 92)

Colonial Spanish Furniture

(Continued from page 102)

to let more light fall on the walls and through the windows.

The single gable over the porch, covering the two windows which should not have been grouped together, because one is in the hall and the other in the bedroom has been replaced by two small dormer windows. These windows let in the light more freely, and, as they are placed near the center of the walls of the rooms, spread a glow into all the corners.

The bay windows have been removed, to carry the lines of the main roof on the right steps above it. The roof of the porch has been reconstructed to carry down the line of the main roof on the right hand wing. The disturbing chimney, poking itself out of the kitchen wing, has been removed, to carry the lines of the house down gently at the rear. It is now to be English-chintzed or daringly modern remains for the mood of the moment to decide. There is a close affiliation between the 1830 period and the so-called modern, so I don't believe my Charleston cast iron grills are going to object to angles and squares any more than I do myself.

This last house, of course, calls for something more ambitious in the way of servants than the Bermuda cottage can do with. At best, one would think of a neat English couple—the man a butler-chafleur, his wife a competent cook.

One might spend as much money as one happened to have. But the state-rooms should remain state-rooms, for in them and in the big informal living room centers the whole idea of the place—never to be taken seriously or one would find oneself with the regulation country house on one's hands, and life would be just what it has always been, without the fillip of the unexpected.

Ghost of a Victorian House

(Continued from page 102)

The whole house has been made to snuggle down to the ground in a more inviting manner by grading the lawn up until the first floor is only a few steps above it. The roof of the porch has been reconstructed to carry down the line of the main roof on the right hand wing. The disturbing chimney, poking itself out of the kitchen wing, has been removed, to carry the lines of the house down gently at the rear. It was useless, of course, as gas stoves have supplanted coal ranges.

Step by step, in this manner, these changes have taken away the gloomy atmosphere of the house. Instead of seeming to be the home of the dead, it now appears to shelter the living. By changing its character, one can take any Mid-Victorian house of moderate size and salvage the excellent body which is below its cloak of sadness.
A BLUE BOOK of ELECTROL OWNERS

would read like a Social Register of America!

Names you know well make up the roster of those who have chosen Electrol oil heat for their homes... Literally, a cross-section of social America.... People who judge things at their true value; who are experts in excellence. Men of prominence... Heads of great business enterprises... Engineers of national and international reputation... Leaders of the financial world... Men well known in the circles of law, politics and medicine.

They have selected the Electrol for their homes because of its All-Electric and Entirely Automatic operation. Because of its quietness, simplicity and economy. Its comforts and conveniences. Because of its advanced engineering which provides dependable automatic heat with never the need to turn a hand. And because of The Master Control which stands watch over every phase of the burner's operation like a living sentinel always at your furnace door.

Wherever Electrol is sold, you will find a complete oil heating service backed by a sound, large and growing manufacturing organization.

No home is too large for Electrol to heat — none is too small. Can be purchased on an attractive budget payment plan if desired.

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ELECTROL INC. of MISSOURI
171 Dorcas St. St. Louis, U. S. A.

ELECTROL
The OIL BURNER with The Master Control

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Electrol Inc. of Missouri,
171 Dorcas Street, St. Louis, U. S. A.

Name
Street and No.
City
State
of architectural detail within the price range.

Considering this house with respect to its construction materials an indication has already been given as to the reason for the choice of wood framing and a wood exterior as compared with the masonry construction. The quality of the framing, however, also was considered and only the best was employed. All of the main posts, beams and girders were of heavy material, solidly joined and braced to provide rigid construction of lasting quality. A cheaper framing could have been employed but it would have endangered the permanency of the house, inviting serious injury to the house work through warping, twisting and shrinkage. Fireproof construction, however, which would have cost more, was impossible in the price limitations. For not over $500 more the ground floor might have been constructed with steel joists and a concrete slab to keep out the fire hazard which is the greatest over the basement in any house. Lacking the funds for this feature, the architect specified masonry fire stops in all the walls, metal lath and plaster ceilings over the boiler, and the highest quality electrical system.

INTERIOR FINISH

The interior finish involved specially detailed woodwork in the dining room, living room, front hall and office and the use of stock woodwork throughout the second floor and in the service portions. The living room contains two built-in recessed sets on either side of the fireplace with concealed radiators beneath. The office or library contains built-in bookcases covering two walls, a large window seat containing a radiator occupying the center of another wall and specially designed covers under two recessed windows framing the fireplace. In the dining room there is a built-in china closet of special design and another window seat under which the radiator is concealed. The three fireplaces have specially designed mantels of simple Colonial pattern with a limited amount of carved detail for those in the living room and dining room. The walls throughout were plastered and papered.

Probably $1500 could have been saved by using stock woodwork and trim in place of the specially detailed features above described. On the other hand, it would have been equally easy to spend several thousand dollars more by greater elaboration in the woodwork and by the use of a small amount of paneling in any of the main living rooms. The bathrooms which have tile walls and tile floors offered another opportunity for either economy or increased expenditures, for very simple details were employed to keep the house within its budget without providing a measure of quality in these appointments. The use of tiling to the ceiling throughout all baths, or the use of tiles of special color laid in patterns, could have added $1500 to $2000 to the cost of the structure, or approximately $500 could have been saved by omitting the preset tile wallceaus and substituting an imitation tile finish. The medicine closets in the bathrooms actually cost less than $150 installed. The architect could have readily spent that amount for this one item alone.

An examination of the equipment features of this house shows an equal number of opportunities for greatly increasing its cost or for achieving certain economies through the adoption of less expensive systems and fixtures. The electrical work involved separate power and lighting conduits. This was necessary because the owner contemplated the use of electrical refrigerators and an oil burner, and desired quick outlets for an auxiliary heater in the bathroom and for vacuum cleaning and ventilating fans. This feature if omitted would have saved about $150 but would have increased the operating cost through higher charges for current used for power purposes. The meter board and panel board were of the exposed type placed in the basement. A modern feature of greater convenience and quality would have called for a panel box mounted in a metal cabinet on the main floor with a 'dead front'. This would have permitted the control of all power and service lines without going to the basement and would incorporate more expensive switchboxes which could be operated without any danger of accidental shock. This element of luxury was dispensed with to save from $100 to $150.

The plumbing, of course, involved brass pipe throughout. Only a small saving would have been effected if iron pipe had been substituted. The fixtures were of first quality, but of stock design. The use of special fixtures, including marble topped lavatories, built-in tubs with tile facings, glass doors for the shower enclosure, and similar luxuries could have absorbed from $1000 to $1500 more than the fixtures selected.

HEATING SYSTEM

The heating system was of the hot water type, probably the most expensive that could have been installed. Complete temperature control equipment was included with the hot water boiler, valves and fittings. All pipe was thoroughly insulated. Changing this system to single pipe steam would in this case have saved about $1000, an economy which the owners did not desire due to their preference for the advantages of hot water heating.

We could continue listing the individual details of this house, pointing out where economies were secured or where luxuries were introduced. The principal point of such a discussion has already been sufficiently developed; namely, that the architectural style, the type and materials of construction, and the quality of the mechanical equipment all definitely contribute toward fixing the final cost of the dwelling.
Wasted heat....

with a firecracker—it's sport
with a heating boiler—it's tragedy

—and expensive—and common. Any boiler without enough fire surface wastes heat up the chimney. That is the real cause of excessive fuel bills. That is why so many homes are so hard to heat on extremely cold days. That is why so many homes are so slow to heat on winter mornings. That is why so many boilers require refueling during the course of the day.

A boiler is a means for absorbing heat from the products of combustion, whether it be coal or oil, and delivering the heat into the rooms of your house where you can enjoy it. If it is to accomplish this satisfactorily, and at low cost, it must have plenty of fire surface, properly rated. Otherwise, it wastes heat up the chimney.

Our two books explain why this is so, and point out the way in which you can cut down your cost of heating and at the same time enjoy greater comfort. The titles of these two books are, "Guaranteed Heating Satisfaction at Minimum Cost," and "Does it Pay to Install an Oil Burner?" With no obligation on your part, we will be glad to mail you a copy of each of these books without charge. Simply use the coupon below. The H. B. Smith Company, Department K-17, Westfield, Massachusetts.

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Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books.

The H. B. Smith boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building.
Hardware in the American Manner

Sargent Hardware of solid brass and bronze is correct for doorways like those in the Metropolitan's exhibition of Early American exteriors.

Screaming from above the pediment of the Bristol House, of New Haven, Connecticut, the spread-eagle stands, typical of the early eighteenth centuries. Typical, too, is the doorway and porch, with a design worked out in pure wooden quality, and with the small round knobs and plain keyplates.

In the Colonial doorways of the Metropolitan, there is much of interest to those who build in the American manner. It is pleasing to note that solid, gleaming brass or bronze hardware correct for such homes is made today by Sargent. This hardware is made from authentic Colonial designs. Entrance handles, doorknockers, doorknobs and keyplates for interior and exterior use.

Precisely and faithfully made to last for generations of users.

Write for our helpful booklet of Sargent designs, "Hardware for Utility and Ornamentation." A request will bring it free. Select Sargent pieces with your architect. Sargent & Company, 31 Water Street, New Haven, Conn.

This doorway and porch is from the Bristol House, New Haven, Connecticut, built in 1897 by David Hoadley, architect. In setting up the twelve doorways in the exhibition, in which this appeared, the Metropolitan Museum equipped ten of them with original brass hardware correct for their period.

The delicate, long-stemmed, lilac cases of the Autumn Crocus are always a delightful surprise when they appear in October. Early July is the best planting time. They do it may be several years before they are able to blossom normally again. Certain bulbs should be ordered immediately and get into the ground as expeditiously as possible.

If dealers here are unable to supply them at this early date, send to Holland or England for them, but by some means get them into the ground early. If new catalogues are not yet at hand, make up your orders from those of last year.

Autumn Crocuses should be in the ground as early in July as possible. September and October will do quite well for the spring-flowering species and varieties.

Colchicums should go in during August, at the latest, and then we may enjoy the lovely blossoms this autumn.

Winter Aconites due to late planting and this also applies to the Spring Snowflake, Leucojum vernum. Procure them in August if possible, and plant at once. Erythroniums should not be out of the ground longer than is absolutely necessary. All the Narcissus tribe should be in the ground by September for the best results, but the poeticus varieties are especially keen on getting to bed early. The little Hoop-petticoat (N. poeticus), that wants to make a full growth, should be got in early, and the lovely triandrus suffers extremely when kept long out of the ground.

Colchicum should go in during August, at the latest, and then we may enjoy the lovely blossoms this autumn.

Snowdrops should be planted in August, and, if for any reason you have clumps of Snowdrops that you must move, this is the time to do it.

Iris gracilipes—This charming little Iris of Japan has of late become very scarce in this country, if it can be said ever to have been plentiful. It is not a plant to be had easily, and to have to wait for a long time. This also applies to the Spring Snowflake, Leucojum vernum. Procure them in August if possible, and plant at once. Erythroniums should not be out of the ground longer than is absolutely necessary.

Iris gracilipes—This charming little Iris of Japan has of late become very scarce in this country, if it can be said ever to have been plentiful. At any rate it behooves those so lucky as to gain possession of it to grow it with care and to take heed of its necessities, for it is not a plant to be had easily, and to have to wait for a long time.
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Number 1 Grade Lumber
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"A" and "B&B Better" (which combines "B" with "A") are the highest grades of Arkansas Soft Pine. They are the grades you should designate for a clear, fine quality of interior woodwork and best grades of flooring in Edge Grain (quarter sawn) or Flat. They are the correct grades for exterior finishing such as window casings, lap siding, clapboards, cornices, etc.—items which comprise the exposed surfaces. "B" and "C" grades are used for the same purposes. They contain minor defects such as small sound knots, pin worm holes, slight surface abrasions, etc. These defects may often be removed by cutting to meet measurements during installation, or they are hidden by paint. They do not detract from strength or usefulness, but are sufficient to classify the grade as slightly below strictly clear.

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"No. 1 Common" is a sound grade of common lumber. It is the best quality suitable for framing, scantling, joists, boards, ship-lap, sheathing, fencing, shelving, false flooring, etc. It contains some knots and admits slight splits, shakes, barky edges, etc., but incurs no waste. "Nos. 2 and 3" Grades are respectively lower in quality and higher in number of defects permissible. These grades are economically practical and properly used for framing, roof sheathing, steps, false floors, etc, and are widely employed.

This explanation is published, that you may invest your building or remodeling dollar with a better understanding of what you require, what you should expect and what you are entitled to according to specifications designed to give you the right quality for each use.

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Window hardware which safeguards your household

To have Win-Dor Hardware on your casements is to have much more than the last word in convenience.

The exclusive positive-automatic locking of Win-Dor equipment means assured safety against accidents. Should a venturesome child lean or push against the sash, it cannot swing out suddenly.

With Win-Dor Series 25 Operators casements may be adjusted for ample ventilation yet so secured that children can neither fall out nor change the opening.

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The Casement Hardware Co.
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LONG, low and graceful in every line and curve, beautifully expressive of great power and inexhaustible speed... A motor as quiet and vibrationless as it is possible to make a superb piece of power machinery... Complete safety and effortless control even at the highest speeds... Equipment and appointments as fine as the quality-markets of the world affords... Spacious room for seven—even for the two passengers in the auxiliary seats. Restful touring comfort even across a continent. These are definite Lincoln qualities that make this a master-car among all fine open cars!

Aluminum body custom-designed by Locke—upholstered in soft, hand crushed Morocco in color to blend with the finish—a sport top of finest Burbank cloth with mahogany finished bows, nickel trimmed, compactly folding. Unlimited selection of color combinations. Six wire wheels—spares at the side or rear. Folding trunk rack.

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Division of Ford Motor Company
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Since halitosis never announces itself to the victim, you simply cannot know when you have it.

Before any “date”

-end halitosis

BEFORE any engagement where you wish to appear at your best, decency demands that you rinse the mouth with Listerine.

By so doing you eliminate any risk of offending by halitosis (unpleasant breath).

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Listerine ends halitosis because it is a powerful deodorant. Prove it this way. Rub a bit of onion on your hand—then apply Listerine clear. Immediately the odor is gone. Even the odor of fish yields to it.

Keep a bottle handy in home and office and use it. It makes you agreeable to others instead of disagreeable. Lambert Pharmacal Company, St. Louis, Mo., U.S.A.

READ THE FACTS

1/3 had halitosis

68 hairdressers state that about every third woman, many of them from the wealthy classes, is halitoxic. Who should know better than they?

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What a pleasure to own a clock that combines the beauty of your favorite period design with rich, resonant chimes and unequalled accuracy! Revere-Telechron receives exact time-impulses from your electric outlet. You plug it into the outlet, set it, and the dependable service of your local power station does the rest! No winding, cleaning or regulating needed. A large selection of models in authentic designs...styles to harmonize with any room. Ask to see them, at your dealer's, or mail coupon for illustrated booklet.

Revere-Telechrons are also available without chime and strike features. The coupon below will bring complete literature.

Revere-Clock Company
CINCINNATI, OHIO

BULBS AND OTHER GEMS
(Continued from page 110)

...be exposed to the pushing of vigorous neighbors or to be served with the ordinary table chime of the borders. Half shade in its desire and a soil compounded largely of leafmold and quite without the pinch of lime that is to so many Iriises a boon. Here it grows cheerfully in the rock garden facing northeast with a rock to shelter it from the southern sun. I follow Mrs. McKinney's directions in the care of it with success. "The rhizome is slender and thin, and anchored not very firmly by small, rather sparse roots." In the early spring, she says, the plants should be given a top-dressing of decayed-leaf soil, as soon as the weather is settled, and again in June to give something for the new roots, starting from the backs of the rhizomes, to catch quickly. July is the best time to divide this charming species.

The illustration gives a good idea of the form and flower abundance of Iris gracilipes, but does not portray for us the thinness of the leaves, or the fragile and exquisite quality of the blossoms. These are soft lavender in color and the whole plant grows to a height of about eight or ten inches. With me it comes into bloom about the eighteenth of May, a little later than Iris cristata. It is a choice plant for the useful and discriminating gardener.

Other fine Irises

IRIS FULVA—In this month when we are sending out Iris orders it is rather pleasant to make trial of some of the less well known sorts. Iris fulva is a striking native species with copper-colored blossoms borne in early June. It grows wild in Louisiana, Arkansas and other southerly States, but is quite hardy in this part of the country, even without protection. It is found in a wild state in wet places, but I have grown it successfully in two gardens in ordinary borders, where the soil, however (and this is probably important) was black and sandy, having been brought from a bog. Iris fulva is a species that always excites interested comment from visitors and is well worth a trial. It is a good plant for low places in a large rock garden.

IRIS LURIDA—Another Iris of unusual coloring is L. lurida, which flowers in May, and is said to be of garden origin. It is under a foot in height and the blossoms are a combination of maroon and mahogany-brown. Its chief attraction for me lies in the fact that planted in a sun-baked situation in rather dry, poorish soil, it seldom fails to flower a second time, usually in late October. An Iris flower in the autumn is always an especially welcome gift.

Good blue Irises—Among old Iris friends Chester J. Hunt should not be forgotten. It is one of the best blues for massing and its effect when grown with the pale pink or light yellow flowers of its season is quite enchanting. Junias, taller and with smaller flowers, is darker in color than those of Chester J. Hunt, is well to the fore among blue Iriises where large plantings for color effect are to be made.

THE LATE ROCK GARDEN—After the first of July many rock gardens are lacking in the interest bestowed by the presence of gay flowers, and this fact is often brought forward in disparagement of the gentle art of rock gardening. There is, however, not the least reason why there should be a dearth of color during the summer and autumn if the gardener will manage in some way to hold in leash his passion for the entrancing flowers that bloom in the spring, and fix his attention upon some of the somewhat less gay and graceful (but none the less lovely) plants that decorate with their blossoms the later season. The temptation to fill every nook and corner of the rock garden with the beautiful spring flowers is almost overwhelming, and many a one blindly succumbs to it and counts the rest of the year well lost. But for those who feel otherwise, or who do not reach their gardens before mid-June, perhaps there is plenty of material for a brave show—and this without calling in dwarf Zinnias and Alyssums and such common border stuff.

First to come to mind are the Campanulas, most of which are summer blooming. Among them choose the following: carpatica, rotundifolia and its magnificent form, basii, pulsa and pulsatilla, pulvia, excisa, stansfieldi, raddeana and tommissianiana. Gentians bring a richer blue, as also a deeper anxiety. But if you are still tiptoeing about and hesitating before this royal family, secure a few plants each of G. septemflora and its dwarf sister, lagodechiana. Give them a situation on the cool side of a rock, ten inches of soil compounded of leafmold and loam in which stone chips (not lime) are freely mingled, on some of which the plants may rest and prepare to enjoy your well-earned thrills.

Yellow is well furnished by Oenotheras, Hypericums and Potentillas, and several white Potentillas that will be found useful. Thymes in variety bloom in the summer as do numerous Sedums. Best among these last are S. sieboldii, S. exsertiflora, and the several forms of spurium—all pink-flowered—and there is the little gem of a blue Sedum, S. coronarium, about and having been brought from a bog. Iris fulva is a species that always excites interested comment from visitors and is well worth a trial. It is a good plant for low places in a large rock garden.

S. sieboldii, S. exsertiflora, and the several forms of spurium—all pink-flowered—and there is the little gem of a blue Sedum, S. coronarium, about and having been brought from a bog. Iris fulva is a species that always excites interested comment from visitors and is well worth a trial. It is a good plant for low places in a large rock garden.

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A carton of 6 half gals. of POLAND WATER (the handy package) should be placed in your car on your first trip to your country place and trips thereafter.

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Coffee that is freshly roasted, freshly ground and made correctly so that all the true flavor remains intact. For those who have once tasted perfect coffee...and whose morning cup has ever since seemed inadequate.

FineArt Coffee is so convenient to use. It comes in tiny crystals—merely add hot water to the desired strength. Send us a dollar, together with the name of your regular grocer and we will forward to you an attractive container for table use that will give you many more cupfuls than are contained in two pounds of ground coffee.

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Some folks like a meat sauce—others prefer a relish or condiment. But, have you ever tried Düsseldorf Mustard? It's simply glorious.

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Sherry-blend tea .37 pint

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The Rare Taste in Cheese

Volumes have been spoken and written about the flavor of Europe's finest Cheese—Tiger Emmental-Gruyère Cheese. Sweet scented grasses, prize Swiss cattle, and a centuries-old valley provide this delectable difference in cheese taste.

If your dealer does not supply you, send 50¢ and dealer's name for prepaid box containing six individual wrapped portions, all edible and always fresh. Address Bodo-Fleischhacker & Co., Inc. (c/o RCA origin 1550), 115 Franklin St., New York City.

The Satisfying Delicacy

Tiger Emmental-Gruyère Cheese

(...an extra touch of richness)
Now, with Pyrofax Gas Service, any country home can have a genuine gas range for cooking.

W O U L D N’T you like to have a cool, spick-and-span modern kitchen and a genuine gas range to cook with in your country home? You can, with Pyrofax. Pyrofax Gas Service begins where city gas mains end, and it brings all the cleanliness, coolness and convenience of a city kitchen to your home in the country.

Pyrofax is not carbide or gasoline, but real gas, derived from natural gas. It is supplied in steel cylinders ready for use, by a nationwide system of hundreds of conveniently located distributing stations—a highly organized, prompt and dependable service. Pyrofax is just like city gas. It burns with a hot, blue, sootless flame. It provides the simple ease of temperature control so essential to the best results in cooking.

Pyrofax Gas Service can be installed in your country home without trouble or delay. You can have the most modern type of gas range—with automatic oven temperature control, if you wish.

The cost of Pyrofax equipment completely installed, including whatever type of gas range you prefer, is $135 and up—depending on the equipment selected. Look for the Pyrofax dealer's sign in your vicinity.

Return the coupon to the nearest office for complete information.

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CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)

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PYROFAX DIVISION
CARBIDE AND CARBON CHEMICALS CORPORATION
(Please address office nearest you)
July, 1928

Clean Warmth—

and

No Fire
to Tend!

No trips to the furnace room, no stair climbing, no shoveling, no coal, no smoke, no soot, no ashes, no dust, no dirt—!

Your home comfortably warmed all winter, day and night—never over-heated or under-heated regardless of outside weather! Complete automatic control that supplies healthful, properly humidified, fresh-air warmth absolutely without personal attention! No worry about fuel deliveries or changing prices! A clean house and a clean cellar! And only two trips to the furnace room necessary each year! That's the story of the

Columbus Gas Furnace

The Heating Plant That Tends Itself

Gas is the ideal fuel—always available, always desirable—and not at all expensive when properly burned. It will surprise you to discover how reasonable are the costs for obtaining this comfort and convenience.

No other domestic heating plant burns fuel more efficiently than the Columbus Gas Furnace. It converts into useful warmth, 80% of the heat units in the gas. Automatic thermostat control turns gas on and off exactly as needed to keep the rooms at the desired temperature. Water is automatically supplied to the humidifier. And an automatic safety pilot device makes this furnace safer than even a kitchen range.

From the time you light the Columbus Gas Furnace in the fall, until you shut it off again in the spring, you need pay no further attention to it. It keeps your house at exactly the temperature you want, never wastes a foot of gas and is absolutely safe at all times.

The Columbus Gas Furnace bears the

The Columbus Gas Furnace

The Heating Plant That Tends Itself

How many times should a bathroom be “plumbered”?

It should be “plumbered” once more if it is an old bathroom of the tin-tub, iron-pipe era. Call in your plumber and have him rip out the old, unsanitary fixtures and the rusting iron or steel pipe and put in modern fixtures connected with good brass pipe that cannot rust.

If you are building a new house it should be “plumbered” just once. Put in brass pipe to begin with.

You can't afford to run any risk of your water pipes rusting out or filling up when they are concealed behind expensive tiled or plastered walls, or run under hardwood floors, as they are in modern houses. Brass pipe will last as long as the house stands, and you'll always have a full flow of clean, sparkling water.

And bear this in mind . . . whether you are replacing old plumbing or putting in new, it will be to your advantage to insist upon Alpha Brass Pipe. It contains more copper than ordinary brass pipe and will thread more easily, which means tighter, safer connections.

You would expect Alpha Brass Pipe to cost more, but it doesn't. Specify it by name . . . it is stamped “Alpha” every 12 inches.

ALPHA BRASS PIPE

made from a special kind of Chase Brass

Send for a copy of our booklet "Alpha
— The Story of a Water Guide.
Just fill in the coupon, clip and mail.

The Columbus Heating & Ventilating Company

425 W. Town St., Columbus, Ohio

Name ____________________________
Address __________________________

The Columbus Heating & Ventilating Co., 1525 W. Town St., Columbus, Ohio (Dept. 12)

You may send me free booklet.
found online in the Creek SUNARC institutions in the world. The largest health-building powers of sunlight been as fully appreciated as they are today. A few minutes a day with the Battle Creek SUNARC Bath stores up new vitality, increases resistance to disease, makes you look and feel 100% better. Delicate women and children are immensely benefited by its health-stimulating ultra-violet and infra-red rays, found only in the carbon arc lamp — the Battle Creek SUNARC.

Get the Sunbath Habit! The largest health institutions in the world use Battle Creek SUNARC Baths. Leading Physicians have equipped their offices with this tested scientific aid to health. Visit your Doctor and enjoy the benefits of artificial sunlight, which is even more beneficial than natural sunlight richer in the health-giving ultra-violet rays. Keep the entire family fit by periodic sun bathing the SUNARC way.

Send for Free Book!

If your doctor is not equipped with the SUNARC Bath write today for "SUNSHINE and Health", an intensely interesting freebook, telling how you can enjoy SUNARC Baths, right in your own home.

WORTHY ELMS OF VARIOUS KINDS

(Continued from page 116)

HABIT.

For "Deli cate Women!"

This Safe, Scientific New Way to Strength and Health!

SUMMER it rises like a great fountain of dark and brilliant green above its humble companions of the valleys, or sweeps with long and graceful boughs the placid waters of some stream flowing through verdant meadows; when autumn delicately tints its leaves, and when winter brings out every detail of the great arching limbs and slender, pendulous branches standing out in clear relief against the sky.

OTHER SPECIES

This American Elm may be the most beautiful of its clan but it is by no means the only one. As a matter of fact, Elms of different species are found in the northern forests of Europe and Asia as well as in those of North America. A number of the species grow to a great size and have been known in the parks and gardens of civilized lands from innumerable times.

The early settlers in this country brought or caused to be brought over quite a number of European plants, among which the so-called English Elm, a tree common in the hedgerows of the British Isles whose ancestry has given rise to much speculation. At one time tree lovers ascribed without a doubt the name of Ulmus campesiis for this old Elm, but in recent times pedants have decided that it has no right to this name and that it should be called Ulmus grandis. However, the old name sticks with most of us.

During the 19th Century, a period when tree-planting was in vogue, many of the English Elms were brought to Massachusetts, planted in the streets of Boston and in those of suburban towns, like Milton, Dedham and others. Some were brought to Massachusetts, planted in front of the old Granary Building on Tremont Street and on Boston Common. The oldest inhabitant on Boston Common is one of these Elm trees. It is on record that on October 26, 1789, a day after the infant sovereign Commonwealth of Massachusetts was started on its career, the inauguration of John Hancock as Governor, the selectmen made application to break ground on the Common and plant trees. It was signed and executed and John Hancock's residence an English Elm was planted. For 148 years this tree has withstood the vicissitudes of wind and weather and though somewhat broken today is a grand old specimen. If it had voice, what a story it could tell of scenes witnessed and history made! It has been the subject of a delightful book, published in 1910, entitled Life of The Campesiis Elm. The author, Joseph Henry Curtis, has a throne style and his pages are rich with humor as well as historical facts. For instance, on page twenty-nine we get an intimate picture of what the Sabbath day was like in Puritan New England.

"From midnight Saturday to sunset Sunday was weekly a day of rest for Campesiis. He hardly dared to stir a leaf even the cows abstained in large measure from chewing their cuds and the Common was deserted. One Sunday, however, he was astonished and shocked to observe the Governor taking a turn in the mall on his way home from church. He was glad to learn the next day that the Governor was fined, and, much as he respected his sponsor, felt that it served him right."

When one remembers the events that were taking place at the end of the 18th Century and that John Hancock and his fellow Bostonians held of England the irony of planting an English tree is evident, although the humor of it never appears to have dawned upon them. However, this accident or lack of thought was really fortunate. Had they realized that this tree was native of hated England they might possibly have crushed out its life in the same spirit as they wrestled the country from British dominion. It is fortunate for this reason that the American Elm is of all the trees that best withstands smoke and toxic gases which our modern cities are ever vomiting into the air. Its American cousin resents most strongly the deleterious atmosphere of the cities and pines for the pure air of the country. It so happens that the American Elm set out in 1789 has seen the decline and death not only of the older American Elms on Boston Common, but also of many that were planted earlier. The day it was placed where it still stands.

On Commonwealth Avenue, Boston, Massachusetts, a number of English Elms are mixed with the American Elms and the day is not far distant when they will rule that noted thoroughfare. By the Art Museum and around the observatory at Chestnut Hill many fine specimens of English Elm may be seen.

To those who have charge of street planting in our cities I would emphasize the value of the American Elm and the day is not far distant when they will rule that noted thoroughfare. By the Art Museum and around the observatory at Chestnut Hill many fine specimens of English Elm may be seen.

THE JAPANESE ELM

The Ainu, the aboriginal people of Japan, consider the native Elm (Ulmus japonica) the most important of all trees. Many of the oldest buildings in Japan were woven into cloth and were for all practical purposes the best cloth of this most indispensable species. It lacks the grace and beauty of its American sister but has much character of its own. It never developed into a noble tree and has numerous ascending, spreading, stout branches. Until past middle life its crown is more or less pyramidal in outline but when it becomes domed-shaped, somewhat sparse and distinctly characteristic.

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July, 1928

OIL HEAT—AS BENEVOLENT AS SUNSHINE

Good Buildings Deserve
Good Hardware

Keep June in the
Home All the Year

Just as June with its delightful days is one of Nature's most generous gifts, so oil heating, with its wholesome, care-free, even temperature, is one of the most beneficent gifts of science. The home which is properly heated with oil keeps June indoors through the bleak days of a winter's storm or the chill of an April rain.

Oil heating is ideal heating—the system toward which humanity has been striving since the days when the cave man discovered fire and began to climb toward civilization. Self-regulated, it is as effortless as an electric clock. You never have to go to the cellar and swing a grimy shovel to "get up some heat." Simply set the thermostat, and the temperature need never vary more than two degrees.

The more you learn about this labor-saving system of heating, the more likely you are to join the increasing thousands of home owners who have found that no other modern convenience contributes so much to the health and comfort of a home.

Impartial authorities have prepared a series of booklets for the Oil Heating Institute on every phase of this subject. They are free. The coupon will bring you the one that interests you most. For the sake of your home this winter, mail the coupon today.

OIL HEATING INSTITUTE
420 Madison Ave., N. Y. City

The Oil Heating Institute is prepared to furnish special information on the heating of churches, theatres, hotels, apartment houses and office buildings, and on the various heat treating processes of industry.

This is the Emblem of the Oil Heating Institute

It is the symbol of satisfactory public service in oil heating.

Only the manufacturers who are members of the Oil Heating Institute are permitted to use it.

These manufacturers have earned their membership through the enthusiasm of thousands of home owners whom they have provided with efficient and dependable oil heat.

This emblem protects you, and it will be protected, on your behalf, by the Oil Heating Institute.

Check the book you want
MAIL THE COUPON TODAY!

OIL HEATING INSTITUTE

Does it Pay to Install an Oil Heater?

Are Oil Heaters Perfected?

What About the Supply of Oil Fuel?

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The American Hardware Corporation, Successor
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You may never build a church, school, or college, but some day you hope to build a home. You will want good hardware. Remember Corbin for what it will add to your home. Authentic, fitting designs. Locks that work. Hardware that lasts—because it is good.

Remember, too, that whatever Corbin design you choose it will be complete. Locks, latches, hinges, bolts, knobs, knockers, and catches—good hardware for every door, window, cupboard and closet in all the house.

A useful and interesting folder on Gothic Hardware by Corbin is yours for the asking. Write P. & F. Corbin, Dept. H-7, New Britain, Conn., and ask for Booklet K-315.
Your Perfect Servant

Here she is at last! When this Perfect Servant comes into your kitchen, drudgery flies out the window. She will help you to better housekeeping and give you the time and strength to be a better home-maker.

In cooking and baking, this Maid will do virtually everything, electrically, better and quicker than you can do it by hand. She is never tired and never lets you get tired. She will improve the quality of your foods and make them more wholesome.

She mixes, beats, whips, slices, chops, freezes ice cream and does 101 other food preparing tasks with a speed and thoroughness that you must see to believe.

And if you have a flesh-and-blood maid in your home, this Electric Maid will prove no less a blessing. For she will make your real maid more contented and efficient and encourage her in sanitary methods.

Attaches to any light socket—costs 1¢ an hour for current—so simple a child can operate it.

If you will fill in the coupon below, we will tell you all about this wonderful invention.

The KitchenAid Manufacturing Company
Troy . . . Ohio

Chips the ice and freezes ice cream and other frozen desserts, without hand cranking. Automatically signals when done.

Grinds your coffee, fresh, for each meal, in a jiffy, preserving its aroma and flavor. Also spices and cereals.

Slices all vegetables and firm fruits uniformly and quickly, as thick or as thin as desired. No mashing or mangling.

The KitchenAid Mfg. Co.
Dept. HG 78, Troy, Ohio
Please send the beautiful KitchenAid Book to:

Name
Street
City
State

“Looks pretty bad. Is it passable?”
“You can make it if you take it easy—that is if you want to risk your tires.”
“Oh, I’m not worrying about the tires—I’ve got Kelly-Springfields on all around.”
There's More Than Beauty to Walls and Floors of Mosaic Tiles

An Atmosphere of Richness and Charm May Be Achieved, Combined With Distinct Economies

There is a practical reason as well as an aesthetic one for the present vogue of Mosaic Tiles.

Not only do they offer decorative effects which cannot be obtained with any other type of floor and wall material, but they also offer a reduction in upkeep expense and an added value to your home that more than compensate for their cost.

Thus the unsurpassable beauty and charm made possible in your home by the use of Mosaic Tiles really costs you little.

Luxurious—but Not a Luxury

Mosaic Tiles banish forever the expense and inconvenience of repainting and refinishing.

They last as long as the house itself and all through the years they maintain their original beauty and freshness. In fact, age seems to improve them and should you sell your home, the time-mellowed beauty of your floors and walls will have enhanced its value.

What more could you ask of a beautiful floor or wall material than to be impervious to fruit acids and stains of practically every description; that will not crack or fade; and on floors will never develop unsightly worn spots nor be marred by heavy furniture?

Mosaic Tiles afford little opportunity for dirt and dust to lodge. Such soiling as may occur is easily removed with a damp cloth. Thus, even careless servants need little supervision to insure that your Mosaic Tiles are always immaculate.

See These Beautiful Illustrations

Your Architect and Tile Contractor will be glad to show you actual colored illustrations depicting how Mosaic Tiles are used in various rooms of modern homes—large and small.

You may select from designs which have graced old world palaces and new world homes of every style of architecture. Or you may have patterns made which conform to your own tastes and which will impress your own personality on your home.

Do not complete your plans for your new home—or for redecorating your present one—until you have seen these illustrations as well as the actual tiles themselves. The possibilities for beauty—and at comparatively small expense—through the use of Mosaic Tiles, may be a revelation to you. Write today for book of beautiful color interiors. Address Dept. HG—7.

The Mosaic Tile Company

Member, Associated Tile Manufacturers

ZANESVILLE, OHIO

NEW YORK • SAN FRANCISCO • LOS ANGELES
ST. LOUIS • CHICAGO
Style - in an Oak floor within any flooring estimate

Style is the governing factor for beauty of interiors, and demands an appropriate handling of the floor, the largest area that greets the eye upon entering a room. But, due to cost, it has till now been impossible for any but the most pretentious homes to plan room decoration upon the beauty of a design oak floor.

Today the *CELLIZED OAK FLOOR BLOCK transforms the floor into a style element available to all. Each block is a complete unit of three or more beautifully grained oak strips, and is laid in "Everbond," a plastic cement, without nailing. Each square is *CELLized, a chemical process which protects the blocks from expansion or contraction. The result is a tight smooth floor that remains permanently level, that will not squeak or show cracks. Sound-deadening also, with a firm solid "feel" under foot. Insect and rodent proof.

The cost of this design floor is but little higher than the commonly used narrow face flooring. Its beauty adds to the value of a home far beyond the low cost. Due to the economy of the *CELLized Block, artistry may now be fashioned into the floors of any home.

*CELLized Oak Floor Blocks

are sold through lumber dealers everywhere; manufactured by

TENNESSEE OAK FLOORING CO. . . . Nashville, Tenn.
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BRADLEY LUMBER CO. of Arkansas Warren, Ark.
E. L. BRUCE CO . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Memphos, Tenn.
LONG BELL LUMBER CO . . . . . . Kansas City, Mo.
ARKANSAS OAK FLOORING CO . . . . . Pine Bluff, Ark.

Write for booklet "Style in Oak Floors" to

*CELLized Inc. MEMPHIS, TENNESSEE

Three sizes—6', 9, and 11 inch squares will proportion the design to any room area. Laid in diagonal, half-center, or regular square patterns. In remodeling, lay directly over old floors, in "Everbond", without nails.

The commonly used narrow face flooring, as well as Oak Floor Planks, random widths, are also obtainable chemically treated by the *CELLizing process. Write for literature.
BEAUTY... in all our surroundings! Modern America is demanding it, because beauty makes life happier... more worth living. Leading architects, alert to this new-day trend, are more than ever advising the use of Hartmann-Sanders Entrances. Hand wrought by master craftsmen, their artistry lends beauty and charm to the finest homes. Illustrated catalog P53 of Model Entrances gladly sent on request. Hartmann-Sanders Co., 2165 Elston Avenue, Chicago. Eastern Office and Showroom, 6 East 39th Street, New York City

HARTMANN-SANDERS
PERGOLAS • COLONIAL ENTRANCES • ROLL COLUMNS
ROSE ARBORS • GARDEN EQUIPMENT

Made in France of split, live emotion saplings bound with heavy, rust-proof copper wire. Comes in 3 foot sections, in three heights, 3' 10", 4' 11" and 6'.

The first of this fence to be used in America was erected at Westbury, L. I., in 1901, and has never needed repair!

A Fence to keep people from staring in at you

For them the answer is Dubois. Friendly in appearance, lending quiet charm to every setting, it serves as effectively as a stone wall in preventing people from staring in at you.

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DUBOIS Woven Wood Fence

ROBERT C. REEVES CO.
187 Water St., New York

Please send, without obligation, your new portfolio illustrating the many interesting ways Dubois is being used.

It's so Easy to Sprinkle the Lawn!

Just a turn of the hand

Now you can sprinkle your entire lawn with just a turn of the hand! No more fuss. No muss. No work.

Your Thompson Concealed Lawn Sprinkling System will do the watering for you. Perfectly, uniformly,—over every square inch of lawn.

Healthful, rain-like drops. Just the kind to bring out all the hidden beauties of your grass, flowers, and shrubs.

Even during the hottest days your lawn will look fresh and beautiful.

Thompson Sprinkling Systems save work and water; make lawns lovelier, and save lawn owners hundreds of dollars the country over. In cold climates and winterless ones alike, Thompson Systems are equally adaptable.

See your plumber, landscape gardener, or sprinkler installer.

THOMPSON MFG. COMPANY
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BROCHURE UPON REQUEST

The "Lawn Beautiful" is a handsomely illustrated brochure that tells more about Thompson Concealed Lawn Sprinkling Systems and their uses. Send for a copy. Free upon request. The coupon is for your convenience.

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Prevention Is the Best Protection Against Dust

On roadways, driveways, playing fields, flying fields, bridle paths, tennis courts and all places where activity can stir up dust

SOLVAY CALCIUM CHLORIDE

definitely ends this nuisance. Solvay Calcium Chloride creates firm, fast, dustless surfaces. Though harmless to tires, shoes and horses' hoofs it prevents weed growth. Its application is simple and inexpensive and permits free use of surfaces during treatment.

Write today for Booklet 1357

SOLVAY SALES CORPORATION
Allies and Chemical Products Manufactured by The Solvay Process Company
40 Rector Street New York

WORTHY ELMS OF VARIOUS KINDS

(Continued from page 118)

us from northern China which promises to be of immense value in the Middle West and useful throughout the northern portion of this country and lower Canada. It has proved very fast-growing, good-natured and adaptable. A tree in the Arnold Arboretum raised from seeds which I collected in the grounds of the Temple of Heaven at Pekin in 1910 is now thirty feet tall—this in the poor soil and climate of Massachusetts. In the State of Washington I understand the growth is twice as rapid. It would appear to have first reached this country in 1903 through Dr. Jack who sent plants from Pekin to the Arnold Arboretum.

Through lack of information, and possibly misled by its relatively small leaves, the great Linnaeus named this Elm Ulmus parvifolia, an egregious mismeasure. To add insult to injury, Standardized Plant Names, by a literal translation of this name, dubs it Dwarf Asiatic Elm. In Korea, Manchuria, and in many parts of northern China this tree is comparable in size and bulk with the English Elm. In water courses and elsewhere in Korea I have seen trees exceeding eighty feet in height and eleven feet in girth of trunk. When young the branches are slender, little and arranged to form a narrow, pyramidal crown. In adult trees the crown is made up of few massive, widely spreading branches which form an irregular mass. The trunk on old trees is particularly striking, being very deeply fissured and roughly corrugated. It flowers at the first blush of spring and its fruits are ripe in May. This tree would appear to be destined to enjoy a bright future in this country and the confusion which exists between it and another Elm is unfortunate. The other Elm, by Standardized Plant Names, called the Chinese Elm Ulmus pumila, is a totally different tree. It resembles in the name of Ulmus parvifolia, and is found wild in parts of Japan, Korea and China. It is always a slender tree, I never saw one with a trunk more than six feet in girth, and it has thin scaling bark, small, more or less oval and rather thickish leaves which in warm districts are retained far into the winter, and it produces its blossoms in the autumn. As a matter of fact, no two Elms are more widely dissimilar in habit of growth, general appearance and time of flowering than Ulmus pumila and Ulmus parvifolia. I fear, however, that many years will elapse before the confusion existing between them is straightened out.

There are many other kinds of Elms including curious sports and freaks. Some, like the Camperdown Elm, have an umbrella-like crown with stiff hanging branches; others, like the Wheatley Elm, have massive, spreading branches forming a narrow spire-like head, but space forbids a review of the whole Elm family. It would not be fair, however, to omit the Wych Elm, one of the famous trees of Europe, which, formerly known as Ulmus montana, now goes by the name of Ulmus glabra. At its best this is a tree as much as 120 feet tall with a trunk twenty feet in girth supporting a massive, spreading, more or less domed-shaped or flattened crown made up of hundreds of stout branches and branchlets. It is one of the stateliest trees to be found in the lovely parks of England. In this country it has been planted although it is found only here and there.

More common in America as a planted tree is the Huntington Elm (U. crassifolia) which as usually seen has a relatively short trunk, sometimes twelve feet or more in height, and many ascending branches which spread to form a broad, rounded crown. In the autumn these European Elms are easily detected by the lateness in assuming their autumn tints. Usually the American Elms are naked while the European brethren are still a mass of green. Yellow is the autumn tint of all the Elms except individual trees of the small-leaved Ulmus parvifolia which I brought from the heart of China. These, in autumn, assume red, crimson, tones.

THE GARDEN OF INGENUITY

(Continued from page 77)

near them the Darwin's Clara Butt and Reverend H. Ewbank will give rose and lavender in their time.

Along the central walk leading from this garden eastward to the wooden arch at the entrance to the lower or perennial garden are groups of the single early Tulip Chrysolora, the double one Sahara, and the dark purple-black Zulu, while the cross-walk which cuts the gravel square and runs north and south just outside of the new garden has Tulips Chrysolora, Pioette and Ewbank to give the proper color.

The little plantings within the garden in the corner spaces, some two or three feet square, are one fine transplant. Pointy, groups of Erigeron Quaker Lady toward the front and of tall white Foxgloves toward the back; with a few Tulips interspersed for spring color. The planting in the oblong spaces just before the tea house is for succession of bloom, and color when there is little elsewhere; there-
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July, 1928 125

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New Method Insures Effective, Permanent and Safe Result. Easiest to Use, Too!

These tiny Antrol jars "stand on guard" like sentinels.

Antrol means sure death to Argentine, Texas, and other damaging va-
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filled with special Antrol syrup which
quickly attracts the "worker" ants.
These pests then feed the syrup
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For more than half a century we have been growing the world's
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your garden with a fine mist in the early morning with the hose propped up so that you can sit comfortably by, all the diamonds from Africa seem to be glittering as the sun shines through the tiny drops that collect on the sprays and, very slowly, bend them over. Sometimes there is an elusive fragrance from the flowers, but I have to use my nose to distinguish the plants that are fragrant and those that are not. One simply has to take a chance on getting fragrant ones from the plant nurseries. This Baby's Breath is easily increased by division in the spring.

The Platycodons, or Japanese Bellflowers, in the photograph are the flowers of one five-year-old plant—an especially good dark blue. These Platycodons are easily raised from seed but practically impossible to divide without ruining the old plant. Unfortunately, the color of the seedlings will range from a good paper-white through waxy blues to deep bluish. The Paraphyle-like root dandelions moving and sometimes snap off when it is disturbed, and another of its virtues is not coming through the soil until very late in the spring. The stems grow from the top of the long taproot and are easily broken off by a careless shove of the trowel. Because of the quick germination of the seeds and the need for getting the plants settled into their permanent places, this is a very good perennial for the novice at seed-planting stage as all the Amaranths. Well developed plants are well worth having in the garden. If there is space behind the Platycodons for planting something last following their blooming season, a few plants of Campanula pyramidalis can be tucked in—if you are fortunate enough to get them to grow. Something always happens to mine. I've grown superstitious and stopped trying to make them grow.

Going now to the plants along the edge of the flower bed, the dwarf Iris pumila is used with Sedum album in long lines. Those Iris leaves are not over ten inches high but look much more than that in the close-up photograph. Iris pumila is a favorite that can be used in many ways, and this deep red-purple variety—a nameless one from a very old abandoned home—is the first Iris to bloom in my garden—some time in March. The gray-green foliage is good until fall except in very dry soils. All the pumila varieties flower profusely but they need to be planted in bold drifts to give real color effect. They come with the early Crocus cups to encourage the bees, as the accompanying photograph clearly shows. The flower clusters may be pulled up when it is wanted. For cut flowers, for in August the flowers shrivel up anyway. Every small piece starts a new colony.

The Carpathian-Hairbell, Campanula carpatica, is used near the center of the long curve. It is easily raised from seed and repays a little attention to snapping off seed pods by a long succession of blooms which are lovely to cut. Try the combination of Corydalis clusia and this Bellflower. The deep canary color of the Corydalis clusters that somewhat resemble Bleedinghearts is very good with clear blue Bellflowers and both have twelf-inch stems, provided the Corydalis is grown on the level in light leaf-moldy soil instead of being stuck into walls as many rock garden lists advise. It is just as hardy in my Ohio garden as in fairly light soil and planted in dense shade. Of course, the Hairbells want more sun and so we miss this combination in the garden.

A GOOD VERONICA

Another dependable plant used at the other end of the curve is Veronica spicata which comes from England and is about ten inches high when it blooms. The flowers are in the usual variety of pink, red, and white, with a smile that can be used in many ways. For one thing, it can be used near the center of the garden. Our quarter century of bulb experience is recognized by the owners of the largest estates in America. This quality service is available to all who want the best in bulbs.

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SPRINGFIELD

NEW JERSEY

BULBS AND OTHER GEMS

(Continued from page 114)

Space fails, but here are a few more kinds that if planted in little colonies may cause you to forget the small Anemones, Antheraceae, Anthriscus and others that take the wind from the spring with their beauty. Of course the summer rock garden must be kept well watered and refreshed, and newly weed-ed.

Digitalis minor, Primula capensis and P. Reichardtiana, Ikaia emosilis, Vitis vinifera, Calendula vulgaris, Astilbe Amethystina, Meconopsis crassipes, dwarf Lavandula, Alitum angustifolium, Scotch Cinquefoil and S. persica, Alnus tenuifolia, Aconitum napellus, Aquilegia canadensis, Aconitum lycojoponum, Aconitum hypericoides, Bellis bellidioides, Corydalis lateriflora, Cynoglossum amabile, Iris dichtomum, Phloxomia schucettii, Polygonum coromandel, Silene ciliata, Linum salicifolium, Linaria alpina, Bellis coccinea, Geranium palmatum, Nierembergia rivo- ors, Allium cernuum, Papaver nudicaule, Papaver alpinum and P. reptans, many Pentstemons of great beauty and numerous Scrophularias. And there are the hardy Cyclamens, fairy flowers to tease and test the skill of the American rock gardener. C. eurypausion and C. neapolitanum are those that offer the country could have native plants substituted for the more expensive plants used in the plan, but a beginning gardener will find the July season a sort of in-between period for wild flowers and economics are best made for seed-sowing rather than planting plants whose behavior in the garden may prove very weed-like.

A GARDEN TO BLOOM IN JULY

(Continued from page 126)

they first break through the soil. In their Chinese home they are accustomed to the protection of a dwarf, shrubby growth. These Lilies like sunshine, deep planting and perfect drainage and increase rapidly when they have been well treated.

There are several possibilities for arranging contrasting color as indicated by the diagonal lines. Even annuals could be used for a season or two when the beds are first planted—tall-growing Snapdragons in tanowy orange and yellow colors that are beautiful with deep blue and violet. Or Thalictrum flavum which will give almost the same effect; or Pentstemon barbatus toryi will give an entirely different effect, gay and brilliant, or a blue perennial Salvia which leaves the garden a study in blue and violet and cream colors. In a very small garden this design must be extremely simple and plain—the plants themselves and the color of the flowers must be depended upon to give the garden harmonious design.

Pentstemons are unusual and amateurs do not often have them, probably because they are not often in plant catalogs. Some of them are tender and so the whole family has suffered from that reputation. Pentstemon barbatus toryi is quite hardy even in Michigan gardens, and is sometimes offered by nurseries for it is not one of the newer hybrids. The brilliant deep flame colors—almost scarlet—of its flowers is a compensation for their rather small size, but there are many of them arranged on a very tall stem like the Foxgloves. They are vertical lines of daring color. The flowers are produced in succession and they remain in beauty a long time. This variety toryi (there is a pink variety, Spinthari) is harder and taller than the type. In a situation exposed to wind the tall stems need very light bamboo stakes.

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While every precaution is taken to insure accuracy, we cannot guarantee the possibility of an occasional change or omission in the preparation of this index.
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