TIFFANY & CO.

JEWELRY STATIONERY LEATHER GOODS

For Generations
Identified with Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION
FIFTH AVENUE & 37TH STREET
NEW YORK
Les Pâquerettes
Chez Moi
Caron
Picture a living room, for example, with overdraperies of a jade green Waverly cretonne patterned with sprays of hollyhocks in henna, orange, lemon and cream, finished with a ready-to-use Waverly binding of yellow glazed chintz, and hung over glass curtains of shimmering gauze. If you will hang the cretonne from a wood cornice with dull bronze finish you will secure a smart effect usually associated only with lavish outlay!

For a smaller and simpler room, the French Provincial or Early American style is an ideal choice. With furniture of maple, choose for your hangings a simple quaint chintz with soft semi-glaze. The design pictured has tight bunches of garden flowers and a contrejond of delicate tracery on a colonial yellow ground. This should have valance and sides edged with pleated Waverly trimming of rose chintz, which comes ready to be stitched on. Or if you incline toward the modernistic you may create a very unusual room with a typically modern pattern as an inspiration. It blends melon shades, blue-green and violet on a straw color background, and should have one side draped higher than the other to give the effect of movement that characterizes the new school of decoration.

Waverly Fabrics are sold in dry goods, furniture and department stores. Their quality and durability match their beauty, yet their cost is surprisingly low, ranging from fifty cents to a dollar and a half a yard.
Guerlain

SHALIMAR

Out of existence so rare that only a small quantity can be procured... Guerlain... one hundred years... parfumeur... lauréat... of France has created Shalimar the unforgettable.

578 Madison Ave - Paris 68 Champs-Élysées. Are bottled and sealed in Paris and sold only in the original bottles.
Altman Decorators

Are Skilled in Designing and
Directing the Execution of

ORNAMENTAL PLASTERING
DECORATIVE PAINTING
WOOD PANELING
CABINET WORK
DRAPERIES

DEPARTMENT OF
INTERIOR DECORATION
SEVENTH FLOOR

Let them collaborate with you and the architect, so that the ceilings and walls will form a distinctive, perfectly detailed setting for the furnishings that will complete the charm of your new home.
NEW YEAR’S SHOWING
OF THE NEW FURNITURE STYLES

These two suites created by America’s leading designers—indicating the style trends of the New Year—special nation-wide presentation beginning January 10th at leading furniture stores—watch for their displays and advertising.

TO EVERYONE interested in adding more style, convenience, charm and beauty to their homes this year, the Good Housekeeping Bedroom Suite and the Franklin Dining Room Suite illustrated on this page offer a rare opportunity.

For 75 years Berkey & Gay designers have served and held the leading place as America’s foremost furniture stylists. These and the other new designs brought out by this famous house are accepted everywhere as indicating the style trends for the coming season.

The leading Berkey & Gay dealers everywhere are making a special presentation during the first days of this new year of these two suites which are prophetic of the style preference of the coming year.

Advanced in style today, they may be purchased with confidence that they will be “in style” for years to come. Elegant in appearance, reasonable in price, they will add that touch of distinction and style rightness, a prime requisite to business and social success in American life today.

Visit your nearest Berkey & Gay dealer. His display of these new, special Berkey & Gay suites offers a “furniture style show” well worth while.

Berkey & Gay Furniture

BERKEY & GAY FURNITURE CO., GRAND RAPIDS, MICH. : FOUNDED 1853 : NEW YORK WHOLESALE SHOWROOM, 115 W. 40th ST.
GRAND RAPIDS UPHOLSTERING CO., LIVING ROOM FURNITURE, CREATED BY BERKEY & GAY DESIGNERS

Look for this Shop Mark inset in every Berkey & Gay suite. Also Berkey & Gay dealers’ windows. It is your protection when buying, and your pride ever after.
In the Tang dynasty the making of mortuary pottery was a vast industry spreading over all China. The exhibition of these tomb figures, before the funeral, caused great rivalry among the wealthy; each sought to surpass in the number, the beauty, the variety of figurines shown.

Illustrated are three interesting pieces with great decorative possibilities. They are a lovely age-worn tan in color with a rich earthy texture. The sturdy pony is $97.50, the camel $74.50, the warrior $32.50.

Chinese Clay Figurines

gracefully modeled in times long past, now lend their simple beauty to our decorative schemes.

Made long ago for interment with the dead, in order that the souls might be cared for after their departure, these lovely figurines have served their purpose, and are now rescued from the oblivion of ancient tombs, so that new generations may enjoy their beauty.
A Miracle has blossomed... from the souls of sun-loved flowers has sprung an ecstatic mood in perfume... For Miracle is ardent... glowing as wine... poetic with scented emotions. She who wears Miracle wears an invisible chaplet born in a lover's spring... Miracle is cherished by one lovely queen of Europe as a radiant inflection of her charm. Other patricians of the continent have made it their perfume also, for Miracle is the chosen fragrance of her who prizes true femininity... Like all odours created by Lenthéric, Miracle pos-

sesses a delicate vitality. Not for a fleeting moment, but as an imperishable garden, it gives a fragrant echo to the breath of living flowers—an unchanging background for feminine loveliness... Now, Parfums Lenthéric can be secured not only in the lovely new Lenthéric Salon and fine New York shops, but also in the smart shops of other leading cities.

Lenthéric, Paris
Parfums - FIFTH AVE. AND 58TH ST., NEW YORK
245 RUE SAINT-HONORÉ, PARIS, FRANCE
WHERE THE CENTURIES MEET

... in age-mellowed antique furniture

... in softly glowing semi-antique rugs

The exquisite taste that dictated the making of fine antiques and the weaving of old Oriental rugs coincides with the more aristocratic taste of our own day. For those who would perpetuate the charm of the past in their own homes, the antique collections and the fine examples of old rugs of Lord & Taylor offer splendid choice.

ANTIGUES—EIGHTH FLOOR
ORIENTAL RUGS—FIFTH FLOOR

Lord & Taylor

FIFTH AVENUE NEW YORK
The laughter of childhood, the song of the thrush... tints of color on dancing bubbles and tiny clouds drifting across the sky...abstract, elusive; but...ah...the most elusive thing in the world is tone, that great mystery so vitally important in the selection of a musical instrument.

For so much is known about tone...and yet so little. No one factor can control it. Rather, tone is the achievement of a rare balance of design, material and workmanship in the creation of a piano.

Endless research and experiment must contribute new and broader knowledge. Materials of proven qualities must be selected, and subjected to constant tests. The creation of the piano itself can only be entrusted to the handwork of craftsmen—whose long experience and love of perfection combine to produce a superb musical instrument.

That is the secret of tone...and the secret of Hardman fame. For even more than their exquisite casework and life-long durability, Hardman pianos have won and held an international reputation, for over 86 years, by the warmth and wealth of their inimitable tone.

A beautifully illustrated and autographed 48-page book of world-famous artists will be sent on request if you will address Department G-16, Hardman, Peck & Company, 433 Fifth Avenue, New York.

HARDMAN Pianos

The Modernique are the first piano cases that reflect the trend of modern art work. They have been exclusively designed for the Hardman by such well known artists as Edward J. Steichen, Helen Dryden, Lee Simonson and Eugene Schoen.

Hardman, Peck & Company have created pianos with a wide range of prices to meet individual requirements. Any instrument may be purchased for a modest initial payment with a balance extended over a period of years. They may be seen at the better dealers everywhere.
I F Y O U L O V E beauty and fine quality in Linens, you'll want to take advantage of our January Sale. For everything in Household Linens is subject to a 10% discount during January.

Damask Table Cloths and Napkins, new designs and your favorite classic patterns, smart Colored Damasks, every piece and set in Decorative Linens, the chic new Towels, sturdy Towels for practical everyday use, Bath Towels and Sets—all are included. Our soft warm Blankets and lovely Comfortables share in the 10% discount.

At Special Prices

During January, you will be able to secure many special values in Negligees, Lingerie, Children’s and Infants’ Wear, Corsets and Brassieres. In the Interior Furnishings Department, Curtains, Fabrics and Draperies will be specially reduced.

Our January Sale Booklet illustrates many of the articles in our January Sale. Write for a copy.
RITTER FLOORING
Manufactured Exclusively from
Appalachian Oak

The Choice of Those Who Insist upon the Best!

RITTER OAK FLOORING brings to you the ultimate—the most aristocratic of all flooring! Its close-knit grain and velvet-like texture are the result of the slow, uniform growth of stately Appalachian Oaks.

A Ritter Appalachian Oak Floor provides an expanse of immaculate beauty—an evidence of the most refined discrimination.

Consult your architect in regard to Ritter Appalachian Oak Flooring. He will tell you how it will harmonize with the other fine appointments of your home.

W. M. RITTER LUMBER COMPANY
Appalachian Lumbermen since 1890
General Offices: Dept. HG, Columbus, Ohio
Furniture Groups that give New Values

The grouping of different pieces of Period Furniture dates from the Renaissance. Yet, during the past few years, more comfortable and artistic pieces of Period design have been created than were produced during the previous century. This Kittinger Group is an illustrious example. As a whole or in part, it is appropriate in small or large living rooms.

With luxurious down-filled cushions, the sofa illustrated invites you to lounge. It is of Charles II English design, as is the convenient end table. The modified Wing Chair is of Queen Anne influence, hair-filled for enduring comfort. A unique draw-end coffee table adds interest to the group. All these pieces are executed throughout in solid American Walnut ... modern in staunch construction adapted to the conditions of the day.

Such pieces of carefully selected Period values are characteristic of Kittinger Distinctive Furniture in the finest of Cabinetwoods ... principally American Walnut, Honduras Mahogany and Oak, with a few in Maple.

Your own dealer or decorator may assist you in grouping Kittinger furniture ... displayed in better stores everywhere. Let us send you interesting booklet on Period Furniture and name Kittinger dealers in your vicinity. Kittinger Company, 1874 Elmwood Avenue, Buffalo, N. Y.
A Day Will Come and the Quest Will End

Perhaps some day, a century or two hence, America will no longer cross the seas for old mantels and fireplace fixtures. Many of her own creations will have attained the distinction that comes only with antiquity and the artistry of an era past. But until then the House of Jackson will continue its patient quest. It will seek among the surviving fragments of olden European splendor—ivy-covered English castles and medieval French chateaux—for rare and lovely hand carved mantels. It is this scanning, searching, that enables us to serve the beauty-loving families of America; to enrich their homes with genuine antique stone and marble mantels that cannot be duplicated anywhere else in the world.

Our service is unique. Its purpose is to provide a means of expressing the individuality of people who instinctively are individual. For more than a century we have been privileged thus to serve the first families of the social register.

Wm. H.

Antique Mantel of the Georgian Period, $5,500.

Over a hundred years of service to the
Georgian Mantel taken from an old mansion known as Ford Grove, Wimborne Hill, London. This beautiful place was built for Sir Hugh Middleton, the eminent engineer, and was designed by Ripley.

Dining Room at the residence of Mr. and Mrs. Gustav Oberländer, Reading, Pa. The lovely antique Georgian Mantel in statuary white and Grecian green marble, was taken from an old mansion known as Ford Grove, Wimborne Hill, London. This beautiful place was built for Sir Hugh Middleton, the eminent engineer, and was designed by Ripley.

Often we are called upon to suggest a way of adding beauty to the fireplace ensemble, where a mantel is already installed. In such instances, the desired effect is readily accomplished by the addition of a pair of Jackson Andirons. For Jackson Andiron designs are individual, are made in our own shops and foundries and are obtainable only through us. We have them in countless numbers—of period and modern designs—in hand wrought iron, brass or bronze. A pair of these andirons with a matched fireset enhances immeasurably the beauty of any mantel and any room.

See these distinguished fireplace offerings at either of our showrooms. There is one in New York, another at Chicago. Should it be inconvenient for you to call, we shall gladly send a booklet detailing our service, together with photographs of mantels and fixtures now available. Please address requests to us at New York, Dept. HG.

Among the Distinguished Patrons of this House are:

MRS. GEORGE ARENTS, Jr. New York City
MR. VINCENT ASTOR Rhinebeck-on-Hudson, N.Y.
MR. A. B. Ayres New Castle, Indiana
MR. HUGH BANCROFT Boston, Mass.
MRS. ANDREW CARNEGIE New York City
MR. T. E. CRANFILL Dallas, Texas
MRS. JOHN W. DAVIS New York City
MR. HENRY F. DuPONT Southampton, Long Island
MR. ISAAC C. FERLY Oakbrook, Penna.
MR. THOMAS A. EDISON West Orange, N. J.
MRS. MARION EPPLLEY Newport, R. I.
MR. HARRIS FAHNESTOCK New York City
MR. BRADLEY J. GAYLORD Buffalo, N.Y.
MR. J. H. HILTMAN, Jr. Pittsburgh, Penna.
MR. B. A. IGLOWAY Chestnut Hill, Penna.
MR. WALTER JENNINGS New York City
MR. CARL H. LESTER West Orange, N. J.
MR. E. W. MARLAND Ponca City, Okla.
MRS. G. M. P. MURPHY New York City
MR. FREDERICK B. PRATT Glen Cove, Long Island
MR. JOHN N. WILLLYS Oyster Bay, Long Island

Jackson Company
2 West 47th Street, New York
318 N. Michigan Avenue, Chicago

Prominent Families in the Social Register
Toddlers thrive in this temperate zone......

What care they, these small ones, for unimportant matters such as temperature and humidity. Intent on interests of their own, a multitude of more absorbing things claim their attention. The responsibility of protecting tender little bodies by preserving a constant sixty-eight degrees must, therefore, be delegated to an ever trustworthy, ever dependable and ever efficient agent. Such an agent is Aero, the National Radiator, translator of lowly heat units into healthful, constant comfort; creator of a temperate zone in which small toddlers thrive during the long, cold winter.

Although to parents this is Aero’s finest characteristic, it has other outstanding virtues to recommend it—economy, beauty, adaptability. Put Aero into any setting and that setting will gain in livability, will lose no portion of its charm, will have a proved warming unit whose dependability has been demonstrated on heating applications of every character. Complete and lasting satisfaction is attested by Aero’s multitude of friends.
North South East West

the New Buick is the New Style

Creator of a new style—a new mode—of motor car beauty, the Silver Anniversary Buick with Masterpiece Bodies by Fisher stands today the overwhelming choice of fine car buyers everywhere. North, South, East, West—it is the accepted leader in modern style and performance.

The New Silver Anniversary Buick

When better automobiles are built, Buick will build them.
A true high test premium gasoline—and no added price

Winter is testing time for gasoline. When other gasolines are stubbornly resisting the action of the carburetor the new and better Texaco vaporizes readily. The quick getaway that you obtain even at this time of the year with Texaco shows the value of this high test gasoline. The smooth starts and the rapid response to the accelerator are the natural results of a "low boiling point" and a "low end point" with an "even, close distillation range." Exacting scientific operations, rigidly controlled in our various refineries, insure the same high quality in every State and in all seasons. Try this real high test gasoline. Drive in today wherever you see the Texaco Red Star with the Green T. Fill your tank—enjoy premium performance at no added price.

THE TEXAS COMPANY, TEXACO PETROLEUM PRODUCTS
Irene Bordoni
Prefers Millers
For Safety-Comfort-Excellent Mileage

"My preference for Miller Tires is the result of the safety and comfort they add to my car, and the excellent mileage they give me!"

In all of Miller's fine qualities, the one most prized by women is this one Miss Bordoni chooses to call "Safety."

Every woman who drives an automobile knows this—getting there and getting back is largely a matter of dependable tires. And who better than a woman can speak with authority in the matter of tire safety?

To millions of women who drive, Millers have brought a new confidence—a new trust in motoring by themselves.

And, in addition, a remarkable economy that neither women nor men can overlook.

In all the tire field, no tire is built of finer materials than Miller. No tire has finer workmanship. No tire has the benefit of keener research, or broader manufacturing experience.

It naturally follows that your experience with Miller Tires will be one of complete satisfaction. One, in fact, that will cause you even to forget you have tires, during thousands of miles of service.

That's why Millers win and hold the respect of women—and are the first choice of men who have a woman's safety to consider.

THE MILLER RUBBER COMPANY of N.Y. AKRON, OHIO, U.S.A.

Miller
TIRES . TUBES . ACCESSORIES AND REPAIR MATERIALS . DRUG SUNDRIES
BATHING WEAR . SHUGLOVS . RUBBER BALLS AND TOYS . MOLDED RUBBER GOODS
A Truly Automatic Heating Plant of Lifetime Serviceability

THERE is no substitute for reliable, effortless warmth.

During six months out of every year your pleasure in your home and the welfare of your family depend inevitably upon your furnace.

There was a time, years ago, when a householder took pride in his skill in tending his furnace, just as there was a time when automobile owners boasted of their abilities as mechanicians. Today, modern men and women demand motor cars and automatic heating plants which call for the irreducible minimum of personal attention. They have declared their independence of furnace room slavery.

The mere labeling of a heating plant "Automatic" doesn't make it so! Many a family has purchased a heating plant termed "automatic" only to discover to its dismay that the tinkering formerly performed in the garage had shifted to the furnace room.

In direct contrast Bryant Automatic Gas Heating requires not the slightest bit of mechanical knowledge or experience—there is nothing to call for regular attention; nothing which will, unless expertly adjusted, grow noisier with age. It does not need a man in the house. Once a Bryant Boiler or Furnace is installed your janitor days are over forever. It literally "runs itself" from the time you light it in the Fall until you turn it off in the Spring.

FULLY AUTOMATIC—ALWAYS

A Bryant Gas Heating plant is the nearest to a truly automatic heating plant that human ingenuity has yet devised. It maintains uniform warmth without the slightest physical effort on your part. It even "orders its own fuel!" Most important of all to true satisfaction, it is so simple in design and utterly reliable in operation that servicing is a negligible factor—it has no motors, pumps, blowers or other revolving mechanisms to get out of kilter or wear out and require replacing. After lighting the heating plant in the Fall, your routine of winter's furnace tending is reduced to the weekly winding of a clock conveniently placed in a room above.

BURNS GAS—MOST DESIRABLE OF HOUSE-HEATING FUELS

Bryant boilers and furnaces are designed specifically for use with gas, the ideal fuel for house-heating. A comparison with the heating service which you can secure, with other available fuels even under the best conditions, will show a wide margin in favor of gas. It is indisputably the cleanest of fuels; it requires no storage space; no watch need be kept on a fuel bin or storage tank; it is most responsive to automatic control; it requires no complicated mechanisms to secure efficient combustion; and you pay for it after you use it, not before.

UTTERLY CAREFREE WARMTH

This modern, automatic heating plant requires "no more care or attention than a pup can give it." There are no ashes to handle and haul away, no stoking, no drafts to adjust, no early morning firing up, no nightly banking down, no fuel deliveries, no noise, no complicated revolving machinery, no delicate adjustments to watch from day to day. You simply "light it, then forget it."

UNIFORM TEMPERATURES ALWAYS

Temperatures are positively and accurately maintained—automatically. No matter what the ups and downs of the thermometer outside, the temperature inside the home does not fluctuate. No one needs to dance attendance on a Bryant. The warmth is held constant within a single, thermometer-measured degree of the desired setting on the regulator control.

If you prefer a temperature of seventy-one degrees throughout the day and evening, seventy-one degrees will be uniformly maintained. If you like a cooler house at night for sleeping, the temperature will drop automatically—but will rise again in the early morning to make bathrooms and bedrooms warm and comfortable for dressing.

The even temperatures which are so reliably maintained provide a health protection too important to be ignored. Many families have found a pronounced relief from colds and sore throats after the installation of a Bryant heating plant, and a consequent saving in doctor bills.

ABSOLUTE CLEANLINESS

Women are quick to appreciate the complete freedom from dust, ashes, soot
or oily vapors. A new cleanliness that starts with the basement becomes quickly apparent throughout the entire house.

Housework is greatly reduced because wall paper, woodwork, windows and furnishings all retain their fresh cleanliness a great deal longer. Paint and metal surfaces do not tarnish or smut. Redecorating is postponed by years.

The basement is literally transformed. Instead of continuing as a breeding spot for dust or grime, to be visited only upon necessity, the basement becomes a clean, usable part of the house which can be kept as neat and tidy as the rooms upstairs—*with a dust cloth!*—a place to which you can proudly take your guests.

**PERMITS CONSTRUCTION ECONOMIES**

In addition to its many other outstanding features Bryant Gas Heating can permit a decided saving in the construction cost of a new home.

Because of the cleanliness, compactness and quietness of the boiler or furnace the basement can be utilized for living quarters, enabling you to secure the needed amount of space in your home with less above-ground construction.

Or, since a Bryant requires no fuel storage space, inside or out, and occupies so little room, the basement can be made much smaller than would otherwise be necessary, thus effecting a construction saving in partitions and wall construction, as well as in excavating.

**A LONG LIFE WITH SERVICING NEGLIGIBLE**

Unlike most types of automatic heating, Bryant Heating is a dozen years beyond the experimental stage. You can visit furnace rooms where installations have been in use ten, twelve, fifteen or more winters, during which time, their owners will testify, they have had no servicing other than annual fall inspections. Today these plants are operating just as noiselessly and with the same utter reliability as when first installed, primarily because they have no revolving mechanisms to wear out or require frequent servicing. With Bryan Automatic Gas Heating such long and uninterrupted service is an assured fact, attested by more than 35,000 installations.

**MODERATE IN COST**

The utter comfort and convenience of this modern heating service, surprisingly enough, is well within the means of most home owners. In localities where the gas companies grant the customary special low rates for house-heating, the cost is often less than the all-over cost of heating with coal or oil—when the expenses of fuel, labor of furnace tending and handling of ashes are considered for coal; and the cost of gas pilots, electricity, depreciation of the burner and service charges are included for oil. Even where the cost of gas heating appears materially more than the cost of coal or oil heating, the comfort, convenience, and reliability of Bryant Gas Heating more than offset any difference in cost—a fact that owners will gladly substantiate. It gives the greatest heating service VALUE you can buy.

The carefree reliability of this truly Automatic Heating Service is available with any type of heating system you may prefer, or are now using—steam, hot water, vapor, or warm air. Bryant Gas Boilers and Bryant Warm Air Furnaces are made in 33 standard sizes, so that, no matter how large your home, or how small, there is a type and size exactly fitted to your needs.

For the complete details of this completely modern and truly automatic heating service, or for a dependable estimate of the cost of installation and operation in your home, *phone your local Bryant office, or write to us at Cleveland.*

**BRYANT GAS HEATING**

*Let's yourPup be your Furnace Man*
DOUBLY appreciated is the house insulated with INSULITE. Appreciated every wintry day—no matter how fierce the storms may be. Every room in the house comfortable, and easily kept so.

And appreciated at the end of the cold season when the great saving in fuel expense is realized.

Summer comfort is just as certain. INSULITE serves you well all year—assuring protection against winter cold, summer heat, and dampness.

As sheathing—plaster base—wall board—roof insulation—attic lining—or any other use—INSULITE is a complete barrier between you and the elements.

Let us send you a free copy of "Increasing Home Enjoyment."

THE INSULITE COMPANY
1215 Builders Exchange, Dept. No. 5
Minneapolis, Minnesota

NOW we know what real winter comfort is—
—AND WHAT A DIFFERENCE IN THE FUEL BILLS!
Do you think that the common cold is an important factor in reducing the resistance of the body to diseases of the respiratory tract, like tuberculosis, pneumonia, etc.?

Yes
No

In your opinion, is overheating of living quarters an important factor in predisposing toward the above-mentioned diseases?

Yes
No

Overheated Homes and Common Colds Predispose toward Tuberculosis and Pneumonia

The widely published results of a recent survey by the Wisconsin Anti-Tuberculosis Association, contain a warning to every American family against the danger of overheating the home. Leaders of the medical profession almost unanimously condemn overheated homes and frequent colds. These arch enemies of health are closely connected. Their relationship has been established once for all by the tests of Dr. C.-E. A. Winslow (Yale School of Medicine) in New York City schools. In these tests, overheating the rooms by only two degrees caused a seventy per cent increase in respiratory illness.

If you could have a heating engineer make a 24-hour chart of the temperature in your home with old-fashioned hand regulation of the heating plant, you would be amazed at the variations. There is only one feasible remedy; install an automatic regulator which "notices" a temperature change of only one degree and advances or checks the fire.

Automatic Heat Control Prevents Overheating

Over 3,000,000 people are provided with this protection. They enjoy real heating comfort without ever touching dampers or drafts. At the same time, they save fuel and have warm rooms to dress in every morning through clock control. Hold a council of war in your home against overheating. You can get action quickly from a nearby Minneapolis-Honeywell service station. All winter to pay, on our Budget Plan. The complete story of the new discoveries is told in our free booklet, "The High Cost of Overheating." Clip the coupon and mail it today for your copy.

MINNEAPOLIS-HONEYWELL REGULATOR COMPANY
2350 4th Ave., Minn., Minneapolis, Minn.

Send your free booklet, "The High Cost of Overheating."

Name: _____________________________
Address: ___________________________
City: _____________________________ State: _____________________________

MINNEAPOLIS-HONEYWELL REGULATOR CO., Executive Offices, Minneapolis

(Also Manufacturers of Jewel Temperature Regulators)

YOU CAN WAVE A WAND . . .
and the summer home of your dreams
will spring up overnight!

You'd almost think there was some sleight-of-hand about it—the ease and speed with which your Hodgson House springs up . . . into complete architectural harmony with its surroundings—seaside, lake or mountains. Without benefit of contractors, worries, estimates, litter and fuss, the Hodgson House is finished almost before it's begun.

We build Hodgson Houses in sections, carefully, sturdily. These sections are shipped to you finished, painted, ready to erect. Without the aid of skilled labor you can have your home finished in a few days. Or, if you prefer, we will send a construction foreman who will supervise all details of erecting and finishing.

There is great variety of form in Hodgson Houses. Whether you're considering a spacious living-room with open fireplace, several bedrooms, maid's quarters, two baths—or a simple bungalow to use as a shooting lodge for yourself and friends—you're sure to find a plan in the Hodgson booklet that realizes your mental picture. And whenever you want, you can quickly enlarge your Hodgson House to suit your later needs without spoiling the plan at all.

Your Hodgson House will last for years without repairs. Many of them have stood for more than two decades, unshaken and secure in the most violent weather. Selected Douglas fir and weather-proof cedar are used in the construction, and walls and roof are lined with the wonderful insulating material—Celotex. All detail is carefully planned and executed—solid brass hardware, glass door-knobs, spacious closets. You will be proud of the beauty of your Hodgson House, and certainly quite comfortable in its generous rooms.

Our free booklet G will show you many of the Hodgson Houses now in use at exclusive vacation resorts, together with prices and complete information. You will probably recognize the names of some of the Hodgson House owners whose letters are reproduced there. Send for booklet G today, and see how reasonable, after all, is your dream of a charming summer home. Or visit our exhibits at Dover and South Sudbury, Mass. E. F. Hodgson Co., 1108 Commonwealth Ave., Boston; 6 East 39th St., New York City. Also Bradenton, Florida.
January, 1929

DIRECTORY of DECORATION & FINE ARTS

The Welte Mignon Musicalle, recently presented to the public, should be listed among the marvels of this advanced age. The Musicalle is a separate cabinet that holds eight records and the mechanism for controlling them. This is connected to the piano by an unobtrusive cable. A small tablet with ten buttons is also connected to the cabinet by a silk cord. All that is necessary to play the instrument is a press of a button. One’s musical library is listed in series of eights on a recording tablet and it is possible to play a single selection, or eight in close succession. A pause of a moment or so is granted between selections to permit the members of the audience to express their appreciation without interrupting the flow of music. Selections may be played in rotation as listed or selectively. The Musicalle does not in any way interfere with manual playing. No ugly mechanism or tangled wires are exposed to view, nor is the piano action affected. A startling feature in favor of the Musicalle is the fact that it need not be in the same room with either the piano or the controlling cabinet. Thus, the music of the masters is available, perfectly reproduced by famous artists, and one’s favorite selections are continually at hand.

The name of Lowestoft has an important significance to connoisseurs of rare old china. The few who possess a Lowestoft service today number it among their most precious belongings. Lowestoft was first brought to America from Oriental ports by hardy 17th Century seamen, as mementoes of their travels. Those who have not been favored with the heritage of Lowestoft will be glad to know that Wm. H. Plummet & Company have discovered a special china body at one of the oldest factories in England which enables them to produce something of like quality in a limited quantity. This body had last been made in the year 1805 and only after much experimentation was the desired result reached. The decorative motif is that of an inserted shield with an eagle and thirteen gold stars above, emblematic of the thirteen original states. To make this service an intimate family possession, a monogram, family crest or coat of arms may be inserted in the ermine cartouche.

Mrs. George Draper
President of The Architectural Clearing House, Inc.

Architectural Plans  •  •  •  Decorative Schemes

The average house seldom attains perfection because there has been no one experienced person to correlate the work of architect, landscape architect and decorator with the owner’s own ideas. Mrs. George Draper selects such experts for you, consults with them throughout, and is responsible for every step from the first blue print to the last curtain at no extra expense to the client. Her services are available not only for private houses and apartments, but for hotels, apartment houses, clubs, shops, and suburban building developments. Folder on application.

186 East 64th Street, New York City Telephone 3028 Rhinelander
OVERS of old America will appreciate the Famous House series offered by Wm. H. Plummer & Company. These are octagonal service plates of Wedgwood bone china depicting famous American scenes. Among the collection are Home Sweet Home, at East Hampton, Long Island; the White House at Washington, D. C.; and the homes of Henry Wadsworth Longfellow, Cambridge, Massachusetts; George Washington, Mt. Vernon, Virginia; Edgar Allen Poe, New York; Andrew Jackson, Nashville, Tennessee; Chief Justice Marshall, Richmond, Virginia; President Monroe, Oak Hill, Virginia; President Madison, Montpelier, Virginia; and Thomas Jefferson, Monticello.

LEATHER is playing such a large rôle in the field of modern decoration that the Leather Shop at Gimbels will prove a find to those interested in this medium. Here may be obtained every kind of leather skin, from that of the Norwegian cod fish to the more expensive skins of the alligator, the crocodile, the calf, and the kid. A new-novel which adapts itself to a Spanish treatment. The chintz house is located. Miss Reeves has a pansy ground with patterns in green and yellow; the overhangings are blue-green. Wherever your house is located, Miss Reeve’s skill in planning its furnishings is available.

Ethel A. Reeve, Inc.
17 East 49th Street
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Members of the Women Decorators’ Club, Inc.
January, 1929

DIRECTORY of DECORATION & FINE ARTS

Genuine Louis XVI armchair in fruit wood

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to the much used sharkskin. There are all sorts and colors of kidskins, lustre leathers, processed skins with moire effects, heavy calf skins, suedes and patent leathers. The color range is excellent. Tan, brown, mauve, red, green, gray and blue in several shades provide a wide assortment. For lamp shades there is an excellent quality sheepskin parchment. Wall hangings, floor rugs (of the heavier skins) table throws, cigarette boxes and cases, and book covers, are but a few of the uses to which these skins may be put. An experienced instructor is at hand to teach this work.

SOME people prefer wall paper to painted walls. Such persons will find it of interest to know that modern wall papers are obtainable in striking patterns at Elsie Sloan Farley's Shop. The colors of the new German papers are especially lovely, the soft yellows and greens being particularly desirable. Diagonal lines and pencil stripes are two of the popular motifs. Conventionalized

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This interesting hand wrought iron wall decoration, holding five pots, adds a gay note to the summer, breakfast room or roof garden. Made in any size in black or rusty iron finish. Send for estimate on size in which you are interested.

VICTORIAN TASSEL
A glazed percale by Desfosse & Karr, Paris, is a replica of their well-known hand-blocked wall paper. It is creating a sensation in the world of decorators. It is lovely in several combinations, lavender and green, green and cream, blue and cream, gray and mauve, jonquil yellow and blue.

The TUILLERIES
This suite of furniture is inspired by the boudoirs of the luxurious Marie Antoinette and adapted to beauty-loving and comfort-demanding Americans. Partially covered with the Victorian Tassel Percale which is antiqued, crinkled, and carved by hand in old ivory and harmonizing with the glazed percale.

Illustrations on request. Obtainable from the better Decorators or direct from

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CINCINNATI
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BOSTON

Satin - Damask - Linens - Taffetas - Toiles de Jouy - Cretonnes
fower motifs and patterns with lengthwise and horizontal stripes are also good. The nursery need not be neglected for there are several papers that are especially appropriate for children's rooms. One pictorial paper comes in a lovely combination of colors—peach, apricot, terra cotta and blue—and is sophisticated as well as amusing. Another paper designed for a child's room is a border paper which depicts a thrilling pirate scene.

The polar atmosphere that envelops one these cold gray mornings is enough to daunt the most hardy soul. With the Window installed on the window sill, however, rising does not require the customary amount of will power. The Window is an automatic window closer which is easily attached to the window sill. This small accessory, 4 1/2 inches long and 4 inches high, is not complicated. Before retiring, one merely sets the hand of the clock, which is its directing spirit, about thirty min-

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117 East 57th Street, New York

Beaux Arts Building, Palm Beach, Florida
THE wall papers at the shop of Adeline de Voo also follow the decorative trends so popular now. One paper which gives a shaded effect is excellent. This ranges in tone from the softest tan, cream, and delicate apricot to the deeper shades of pink, coral, henna and lacquer red. A bedroom done in this paper would be particularly fine. Papers in two tones of one color are popular, and grays and blues prove splendid for this purpose. Another specialty of this shop is the presentation of fabrics which carry out the best of the wall paper designs.

THE opening exhibition of the American Designers Gallery, Inc., was recently held in New York and presented a fine showing of contemporary decorative art. The gallery was planned for the purpose of giving the American artists and designers a place where their creations might be shown. Eight complete rooms and a number of independent decorative designs marked the exhibition. Donald Deskey contributed an exceedingly interesting smoking room of cork in shades of tan and brown.

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DIRECTION of DECORATION & FINE ARTS

January, 1929

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The TREASURE CHEST
Ashville, North Carolina

A GIRL’S bedroom by Wolfgang and Pola Hoffman in blue
and gray was simple and pleasing. Henry Varnum Poor's
bathroom interestingly exemplified the modern use of under­
glaze pottery. Robert Locher’s entrance hall was simple, dig­
nified and sophisticated, as all Mr. Locher’s work is. The various
pieces were so designed as to allow them to be placed in various lo­
cations about the room without any particular scheme in mind.

SILVER printed walls and silver topped furniture marked
Winold Reiss’s room for a young girl. Joseph Urban’s loung­
ing room for a lady utilized black mirrored glass for the walls.
Among the other exhibitors were Paul T. Frankl, Edgard
S. Forzina, Peter Muller-Munk, William E. Lescaze, Ilonka
Karasz, Herman Rose, Martha Ryther, Raymond Hood, Ely
Jacques Kahn, George Biddle, Hunt Diederich, Erica Lohman,

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This Stockade dwelling survived (bottom photo) when neighboring houses of supposedly permanent construction fell before the onslaught of the storm.

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Lake Worth, Fla.
October 1, 1928

The Stockade Corporation,
238 North La Salle St.,
Chicago, Ill.

Gentlemen:

During the hurricane of September 16th at Lake Worth it was my good fortune to be able to take shelter, with my wife and two children, in the Stockade home of Fred Schulz, 1500 Palm Way. Our own home situated half a block away had all the windows smashed in by the wind and as the roof began to move, we felt it was better to get out than be crushed by the falling walls.

Fortunately for us the Schulz's had left without locking the back door and we took refuge there during the worst part of the hurricane. The Barometer fell as low as 21.92, practically the lowest on record.

We wish you to know that the house did not even quiver and further that the terrible roaring of the wind could hardly be heard inside of the house. After the hurricane subsided, the only damage was a broken eave caused by a falling chimney.

All around this vicinity other places, not of your construction, were either badly racked and buckled or completely demolished.

We expect to build our next home with Stockade as we feel it meets the need of stronger construction here in Florida.

Sincerely yours,

[Signature]

611 N. E St.
Lake Worth, Fla.

Sworn to and subscribed before me this 1st day of October, 1928.

By: [Signature]

Notary Public, State of Florida at large.

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A new sense of remoteness from the busy world—yet
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To begin with his physical description, the Kerry Blue Terrier is compactly, actively built, some eighteen inches high at the shoulder and weighing, in the case of adult males, from thirty-three to thirty-eight pounds; females are about three pounds lighter. His head is long, strong and well proportioned to the size of his body, with a rather flat skull. Forelegs straight, body of moderate length, deep chest, powerful hindquarters—altogether a dog of marked strength, agility and physical ability. In color the Kerry may be any shade of blue, without other marking except perhaps black in the case of mature dogs. The coat is quite silky in texture, the eyes dark and of medium size.

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and the smallish, V-shaped ears are carried forward. A Kerry's tail, of course, is docked, but not short like a Sealyham's.

He is very much “all dog,” this husky up-and-comer with the Irish name and origin—even a brief glance at him would reveal that fact, while real familiarity is quite likely to wean you away from any number of other canine favorites. There is about him an air of solid capability, of willingness to face any situation, as a dog should, which cannot be escaped. He has brains, poise, strength and seemly dignity, without being in the least con­cealed about it. He cannot be accused of the nervous nosiness

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around family member he will more than hold his own. You can teach him anything that any dog can reasonably be expected to learn, and you don't need to send for the doctor to come and wrap him up in oil-silk every time he comes in wet from snow or rain. He is equally fond of tramping 'cross-country on brisk winter days and lying before the open fire on cold winter nights.

And if such considerations interest you, this dog of the Kerry breed is anything but common in America. He is still something of a novelty to most people, though his ancestry can be traced far back and he has been established as a distinct breed for many years. There is nothing in his make-up which justifies such a situation—it is just one of those inexplicable conditions which often crop up in the dog game. The indications are that his popularity on this side of the water is steadily gaining, as it should. Meanwhile, to his other desirable qualities there may be added a decided exclusiveness.
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WHEN New Year’s day has put an end to the festive season, an inevitable reaction sets in. We contemplate the long winter months which stretch unknown between January first and Easter without the pleasure associated with other periods of the year. For now Nature has taken leave of her palette, the outer world is clothed in somber grays and we are apt to reflect this somberness in our spirits.

These months, by their inactivity, bring us into the closest association with the inside of our houses. Before spring in due course has come about again and the outdoors begin to bloom we shall many times either have blessed our forethought in planning against winter or deplored the lack of it.

So far as concerns the necessary things which make a house stormproof, we shall probably have no great cause for anxiety. If not attended to previously, such tangible needs soon make themselves known. It is the intangibles that through contemplation and occasional physical exercise may be preserved to us by the passage of the winter.

If our homes are not keyed in a winter scheme of the house, it will be a sad time. As we are during other seasons to try or mountain, we soon grow to place the walls of the place in between the doors as we are during other seasons to try or mountain, we soon grow to place the walls of the place in between the walls of the place. These months, by their inclemency, bring us into the closest association with the inside of our houses. Before spring in due course has come about again and the outdoors begin to bloom we shall many times either have blessed our forethought in planning against winter or deplored the lack of it.

So far as concerns the necessary things which make a house stormproof, we shall probably have no great cause for anxiety. If not attended to previously, such tangible needs soon make themselves known and must be cared for. But insurance against that insidious evil of boredom, is not so easily obtained. Acquainted as we are during other seasons to breaking the monotony by vacant weeks or weekends at shore, country or mountains, we soon grow to feel the narrowness of space between the walls of the place in which, week upon week, the greater part of our time is spent in this the winter of our discontent.

If our homes are not keyed in a manner to thwart the dismalness of part of our time is spent in this the beauty of the new acquisition the need of freshening up. After returning from a day in the city, they go forth with joyous spirit.

Women have a tonic formula for toning themselves up when feeling down in spirit or even tired in body. They go to the smartest shop, select the most becoming gown or hat that can be found, and on emerging attired in the new finery, their troubles have miraculously rolled away and they go forth with joyous spirit.

In somewhat the same manner can we not freshen a room? After regarding it day in and out for a long time, to keep the room from becoming too ordinary and unattractive.

Too much cannot be said about the value of growing things in the winter scheme of the house. Cut flowers are needed, of course, but it is the things that actually grow that give a real taste of Nature. Bowls of fragrant Narcissus and Lilies-of-the-Valley, pots of Poinsettia or Astilbe can add charm to growing life as well as color attraction.

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THE Same To You. Our miseries of the past year usually determine what we mean by happiness in the New Year. Some hope that their rheumatism won't grow worse, others that their children will be better behaved and many of us that we won't have to get all our exercise keeping one pace ahead of bill collectors, their panting breath hot on the nape of our necks. To some it means the fulfillment of dreams long unattainable, accomplishments long strive for. But whether it be less rheumatism or better children, less debts or more pots of gold at the end of rainbows, most of us have our wish in the coming year. And what a wonderful year it will be if we do!

BUT, Remembering This. However, for all our hopes, aspirations and strivings in the New Year, few of these can ever be accomplished by our own endeavor alone. So soon as we begin modelling with such great affairs in our province, we realize the prowess and the power of the forces that guide them. Behind Nature, the Unknown, Behind Chance, the Unknowable. Little wonder that even Pepys, who began his diary, started with the words, "Blessed be God!" And Edmund Burke, writing of the Laboring Poor, set down the fact magnificently: "An untimely shower, or an unreasonable drought; a frost too long continued, or too suddenly broken up, with rain and tempest, the blight of the spring, or the smut of the harvest will do more to cause the distress of the belly, than all the contrivances of all the statesmen can do to relieve it."

MODERNIST Houses. Following the lead of Europe this country will undoubtedly soon see a crop of Modernist houses, but it is to be hoped that we will not pattern ours too closely after theirs. Not that these European examples of Contemporary architecture are invariably ugly affairs, but because we can bring to the problem an even fresher and more virile understanding than Europe. In public buildings we lead the world, in domestic work, our architects are still content to follow traditional design and their clients content to live in traditional houses. Yet it does seem an anachronism that a modern business man who has enjoyed his radio in the evening, risen the next morning to eat a breakfast cooked by the housewife, and gone forth to work in a motor or a plane, wearing a contemporary suit of clothes—does not see strange that this man chooses to live in a house of 18th Century design surrounded, say, by furniture that he calls Early American and which in reality is primitive Kitchen Colonial.

A MONG the things we resolve to grow in this new year are simple Asters. Our taste for double flowers has been sated. Here among single Asters are almost virgin simplicity and frank involutions of form, a delicacy of coloring and an upright carriage of flower that give complete satisfaction. Who wants their bi-colored double sisters after seeing these singles?

COME AROUND THE CORNER

COME around the corner, and loiter with the arts!
The sun's race is a stern race and the sun's way straight and long;The sun may hide in the shadows, with the singer and the song.
Shall the heart grow hard in battle and the pulse of love grow weak,
Shall the eyes forget the vision and the soul forget to seek?
Shall the ear grow dull to music and high thought forsake the mind,
Till a life have no more meaning than the blunder of the wind?

O worker, ruler, builder, through this small gap in the hedge
Steal from toil and traffic to the Fields of the World's Edge.

In the by-ways and the bowers wait the things that serve the soul;
Pans will swing the turnstile and a penny is the toll.

O Spirit wrecked and fevered by the barter and the fight,
Slip around the corner and daily with delight!

SHAMEL O'SHEEL

A GARDEN Resolution. At this season of the year gardeners are given to reflecting on the changing of the seasons, the waywardness of nature, and they read them now. Perchance they learn many a new idea which they resolve to carry out next Spring. Now is a good time to resolve to keep those resolves. Recently for the fourth time we have been reading a favorite garden book that contains a notion which we have solemnly promised—and failed—to do three years running. It is to the effect that the Saracen in Spain used to soak their Melon seeds in honey and this made the fruit sweeter. This year we shall not fail in that resolve to try the Saracen experiment. Or perhaps some wise agriculturist has already done it—hence the Honey Dew! The Romans also gave their Melon seeds a honey bath before planting.

COLORFUL Kitchen. Consolidation of endeavor is one of the reasons for America's recent great commercial prosperity. We are learning how to save money and they read them now. Perhaps they learn many a new idea which they resolve to carry out next Spring. Now is a good time to resolve to keep those resolves. Recently for the fourth time we have been reading a favorite garden book that contains a notion which we have solemnly promised—and failed—to do three years running. It is to the effect that the Saracen in Spain used to soak their Melon seeds in honey and this made the fruit sweeter. This year we shall not fail in that resolve to try the Saracen experiment. Or perhaps some wise agriculturist has already done it—hence the Honey Dew! The Romans also gave their Melon seeds a honey bath before planting.

PLANTED Signboards. Mr. Emerson, perhaps it was, said that if we can't realize our ideals we should idealize our real. This is a sane philosophy to apply to those ugly spots along our American roads—those filling stations and signboards—that are an intolerable insult to the eye. Filling-station owners or the companies that control them are realizing that money spent on good architecture and planting pays its dividends of patronage. Would that the companies who erect signboards were guided by the same long-range vision! If we cannot attain the ideal, which is to obliterae these roadside signs entirely, can we not prevail upon the owners to make these hideous realities a little more idealistic? Shrubbery plantings would work marvels. Here's a valuable lesson the signboard magnates might learn from the filling-station barons.
LEDGE ROCK WALLS

That superb ledge rock, which is one of Nature's gifts to the neighborhood of Philadelphia, was used for the walls of the Robert T. McCracken house, at Germantown, Pa. This view presents the part of the garden which fronts on the living room.
All works of art must have an accent. Operas have overtures; sermons have texts; and the drama has a climax—a dramatic climax.

Again: in a carburetor are fused gas and air. Air used by itself will not run an automobile, nor will gasoline.

If the McCracken house has an accent, it is the fusion of house and garden. Neither the one nor the other would stand by itself; and we are not allowed to speculate what sort of a house it would be without its garden, nor what sort of a garden it would be without its house.

The more indissoluble is that bond, the stronger the architecture—or the entity, or the unity, or whatever we choose to call it—for architecture, like politics, or like the traditional squirrel, cannot be kept on the ground. It has a tendency to escape and wander off into a maze of intricacies not always easy to keep nicely separated. Some believe that prohibition is a political issue, and some do not. There is a like question about the tariff; and when a piece of architecture is under consideration it takes a skillful thinker indeed to know just what is making him like it or dislike it. The Acropolis on which the Parthenon stands may affect the Parthenon as a piece of architecture; the great Oak or the Ivy about a Cotswold cottage may influence our judgment, and the simplicity of the lives of our ancestors may throw a glory over a Colonial mansion. Shuffle those cards and we have a disastrous result. So we return to our title of house and garden.

The house is part of its garden and the garden is part of its house. On the whole property there isn't a yard of space not accounted for. From Westview Street to Kitchen's Lane and from side line to side line, a space which measures one hundred feet by one hundred and seventy-five, or about one-third of an acre in total area.

It wasn't all built at one time. The house was begun in 1919, and the additions were made in the summer of 1926. For this reason the photographs concern themselves only with the new part of the house. Originally the work room was the garage, and that space now occupied by the living room was the service yard, and necessary as a space in which to manipulate an automobile; but by digging the garage into the steep bank on Kitchen's Lane, this entire "automobile area" was reclaimed to the owner and the problem solved of enlarging the house without diminishing the garden.

Limitations are healthy. Healthy in life; healthy in a game of tennis; healthy in architecture. If a man has an unlimited amount of money he is out of luck. This is not generally considered to be the case, but just ask yourself how many rich men you know who are really happy. As for the tennis game, this is easier to see. Two men could begin a game of tennis and become provoked at the arbitrary limitations set by the lines and net. They could mutually agree to disregard the rules. They could hit the balls as wide, high, and handsome as they liked. They could hit over their opponent's head or they could turn their backs to each other and hit the balls in opposite directions. They would be free of limitations, but would there be any game of tennis? All the skill of a Tilden or a La Coste is developed from, and is quite the result of, the said arbitrary limitations.

With architecture it is the same. It grows out of its limitations, and it resembles them as a child does its parents. But there may be good or bad limitations. If the limitation of an apartment house project be to achieve the greatest number of unlivably small cubicles in a fixed financial
The house, a rambling English type, flows down hill with the slope of the land, to the garage cut into the bank of Kitchen's Lane.

A glassed-in conservatory connects the dining and living rooms and has been made a main artery from the front to the rear of the house.

Since the garden was made to live in, one of its features is a Grape-room—a brick terrace roofed with rough wattling and Grapes.
appropriation, so that each cubicle may be rented for the greatest possible amount of money, that project will resemble its parent, and end up with a greedy look in its eye.

If, on the other hand, the problem be to suppress an automobile, its garage and roadway, as far as we are able, and to use the salvaged space for a work room and living room in immediate conjunction with some sort of a garden, then that becomes a healthy limitation, and the more that the result resembles its parent the better are we bound to be satisfied.

What should a garden be? And particularly a small one. Is it a conglomeration of unrelated elements, or has it an accent and purpose? What should a room be? A bedroom for instance. Do we begin by asking ourselves how shall we make it awfully pretty? If we do, we are lost. Primarily, it must have a bed in it, and a bureau, and a chest of drawers. There should be a mirror, and, if it's big enough, a sofa and an easy chair. There must be windows and a closet, and the closet must have a door, and there must be another door by which we enter. By this time we are started, and if we get all these elements satisfactorily arranged we have a set of bones to the thing and something to keep us busy. And so it is with the garden. It is primarily an outdoor living room and has to be furnished just as much as a room has to be furnished. Before we begin to furnish our room we have to get the walls and the ceiling; and just so with the garden in a thickly settled community: we have to enclose it, and the sky will do for the ceiling. After that, everything begins to flow along of its own accord, and we almost have to hurry to keep up with it.

This garden is simply an open space with its furniture set around its outside edges. There is the work room and the living room and the conservatory and the dining terrace and the grape room, all strung along one after the other on two sides, and the grape arbor and the walls around the other two sides, and that's really about all there is to it.

Of course there has to be some shade, so we have the trees for that, just as we would have a shutter on a window, and the fruit corresponds to a box of cigarettes on the table, while the flowers function like a nice picture on the wall or a bright colored sofa cushion to add a touch of brightness.
If we can use a garden, it's a good garden, and the only way by which we know whether it's good or not is whether or not we find ourselves happy in it.

In altering the house the main problem was how to get from the front door down to the new and important part, namely, the living room and work room.

The conservatory is the neck of an hour glass formation and it isn't the sort of place you make an expedition to; you have to use it all the time. Every meal takes you up and down those steps, and every time you come back from looking over the garden from above you arrive at a certain place where you are practically standing in the garden, winter or summer, for the living room window is so big that it tends to make the two things one.

The living room has a great high ceiling in it, as indicated, both within and without.

Beyond the living room is the work room which is lighted on the garden side by a shallow bay window. The path from it leads directly to a belvedere in the corner of the garden and it has a huge window on one side and a tiny little window on the other side, and that makes the light that comes into the room travel in one direction.

Beyond the living room is the work room that was the old garage. This room is designed so that a mess can be made in it and the door closed on this state of untidiness which remains untouched until such time as it suits the maker of the mess to return and go on with it. Everything doesn't have to be put away after each operation. It has a flagstone floor and a simple fireplace with a copper hood, a couple of nice windows and is located in an extremely advantageous proximity to the tool shed.

From Kitchen's Lane can be seen the longest aspect of the house. The descent, described above in words, is apparent from the architecture, except that the garage is the extreme bottom rung of the ladder, and the house flows down the slope on which it is built like a stream of water. This view, theoretically and architecturally, is the least important of the place, as it is principally made up of backs and services, yet it serves the purpose of the story well. If there is any merit in it, it didn't particularly seek it.

Alice, in *Through the Looking Glass*, found that she couldn't get back into the house from the garden by walking towards it. One of the Tiger Lilies explained that the only practical method of getting back to the house was by walking away from it, and though some people may consider this silly, sometimes it really isn't.
The workroom has a plain, stone-paved floor, white walls and a corner fireplace capped by a conical copper hood. A large bay window brightens it on one side and on the other side a door leads out to the shed.

The living room occupies one entire section of the house. Its ceiling runs to the roof and a large window gives light. The architects were Mellor, Meigs and House of the office of Mellor and Meigs.
ACCOUNTANTS are exact and matter-of-fact men. Their minds run in orderly columns. Items either go up and down a column or across a row of them. Everything must have its place and be in it. Totals that balance up and down a column or across a row of them.

Finding these things to be so, I went to an accountant with this question: "In making up a list of expenditures, into what column do you put Beauty?"

Accountants are exact and matter-of-fact men. Their minds run in orderly columns. Items either go up and down a column or across a row of them. Totals that balance up and down a column or across a row of them.

CAPITAL expenditure, as it was then explained, is a basic necessary expense, but you must never make that necessary expense unless you figure the interest you would have received had you not spent the money. So you must pay for Beauty first as an investment, then as a loss. Consequently, when you are considering an expenditure for this vague abstraction, Beauty, you must never forget that it will constantly extract its price from your purse. If you are tempted, then, to surround yourself with beautiful things, you must figure both these costs. Yes, so this accountant agreed, you must compare the price of the Rose bush with the enjoyment you receive from the Rose, then, if the latter outweighs the former, you are justified in making your expenditure.

"Then how do you figure enjoyment?" I pressed. "And pride of ownership and . . . ?" Seeing that I was a dunce at figures, he went back to his books, and I knew, and was happy in knowing, that for many, indeed for most of the things that make life richer, there are no columns and there never can be.

THERE is a story of an Arab who had a famous garden and who, on being obliged to move away from that section of the country, offered to sell it to a friend. Being a good business man, the friend set about making an appraisal of it, and eventually he brought his figures to the owner. All the items were set down—the cost of the grading and the masonry, the water pipes and the pool, the cost of the walls and the arbor and the trees and shrubs and vines and flowers. After studying it awhile the Arab said, "This is no appraisal, my friend. You have not appraised the perfume of my Orange groves, nor the glories of my Iris, nor the exquisite aroma of my Spice Trees. You have not appraised the song of the birds that make their home in my garden. You've said nothing of the tinkle of water from my fountain. The material things you have priced are merely the framework for the beauty that gives it life and character . . . But alas, these things you never can appraise. Their value will depend entirely on your capacity for enjoying them."

In so many ways can Beauty surround us that a man may soon beggar himself in acquiring them. And yet the "capital expenditure" for that chair which has a beauty of line raised above the dull commonplace herd of chairs, those curtains, that interesting wall paper, that deep-pile carpet, that rug laboriously and wonderfully created on the loom—may we not say that such "capital expenditures" are justified so long as we have the capacity for enjoying the Beauty that is in it? The well-planted garden, the well-designed house, the etching on the wall, the linen and silver on the table, the books on the shelves, all must be bought ever remembering that their value to us far outweighs their costs. Indeed, many of us who cannot afford to own them, will deliberately sacrifice things others consider essential in order to surround ourselves with their beauty.

The more we enjoy those things that are beautiful, the more we realize that the very best part of life finds no column in the material registers of accountancy. There is no place for the song of birds or the music of water or the sunlight flooding a lovely room. There is no place for the grand sweep of a roof-line or the noble strength of a chimney. Man has not yet devised a budget wherein such things can be calculated. The seven senses refuse to stay put in a column. There are no account books for the heart.

Shakespeare asked, "Where is fancy bred? Or in the heart or in the head? How begot, how nourished?"

Tempted by some "capital expenditure" in Beauty, we soon learn the answer—we begin valuing it by the head; then, as the desire for it increases, its material price grows less and less. We succumb. And taking it home rejoicing, our steps keep merry pace with the rhythm of that catechism of those who live full lives:

"Where was I first taught to enjoy Beauty? In my heart!"

RICHARDSON WRIGHT
THE FREE-STANDING STAIRS

There's an aspiring grace to a free-standing stairs that no other type possesses. It saunters through space, a lovely gesture of the architect's skill. Such a stairs is found in the residence of Dr. Hilliard E. Miller, at New Orleans. The architects of this residence were Favrot & Livaudais.
Rusticated stonework about the doorway and at the corners contrasts pleasantly in texture and color with the smooth-finished stucco walls and the red-tiled roof. The symmetrical design of this house is characteristic of the Italian Renaissance style.

FOR NEW ENGLAND OR CALIFORNIA

A Stucco Residence in the Italian Manner Especially Designed for House & Garden by

J. FLOYD YEWEIl, Architect

The late Guy Lowell once said that there were only two sections of the country to which the Italian style of architecture was eminently suited—parts of New England and California. Except in these regions he thought the Italian type of house appeared out of place. His opinion was based on the fact that a very definite environment is associated with Italian domestic architecture. It has a traditional setting. In America, New England and California afford that environment and their natural settings found the Italian house completely at home.

On the other hand, there are many sections of the country beside these two in which the Italian scene is present or which, through the skill of the landscape architect, can easily be made reminiscent of the Italian scene by careful use of plant material. Found or created, so much for the site. It is usually the dominating factor in the choice of the architecture for any house. Almost invariably the architect takes that as the starting point in his work. To him the site at once designates the proper type of house that should be built on it.

While this is the customary influence in the choice of architecture, there are other, human factors that must never be forgotten. And the most important of these is that certain kinds of people find their greatest happiness, satisfaction and pride in certain kinds of houses. The more one studies the kinds of houses people build, the more he realizes that people fall into definite house classes. There are Dutch Colonial people and Georgian people and Spanish Mission people and people who visualize themselves at their best in French farmhouses. In just the same way there are Italian house people.

It would be pleasant to speculate, sometime, on what elements go to make up these various classes—the desires, idiosyncrasies, impulses and natural aptitudes of the person who chooses, say, an Italian house. What contact with the romantic past or throbbing present of Italy created his sympathy for Italian architecture? Was it bred in the bone or come by vicariously? Does the ghost of an Italian ancestor rise up to influence his choice, or was it merely a visit to Italy or some vivid impact with the glory that was Rome?

The little Italian type of house illustrated here is visualized in a setting of hills. Its immediate site is flat, giving the house an approach from the front and affording space for a long water pool at the rear. The ear-marks of Italian architecture are found in the design—the balanced arrangement of windows, the doorway pronounced by stone or molded concrete, surmounted by a decorative cartouche. Stone or molded concrete forms quoins at the corners and the beginning of the second story is marked by a string course. The walls are stucco and the roof, laid on the accustomed gentle angle and brought out to wide, shadowy eaves, is covered with red tiles. Balancing chimneys remind us that this style of architecture was the progenitor of the Georgian style of house which, in its time, depended so much on balance for its dignity.
Compared with the front of the house, the rear is quite intime. Midway in the rear façade is the indented porch, its opening marked by two arches that support an open sleeping porch above. The detail in both instances is characteristically Italian. A long, narrow pool extends from the pavement in front of this little cloister, serving as sky-mirror and pleasantly reflecting the lines of the house.

A glance at the plans shows another characteristic Italian feature—the house is self-contained in that it has no extensions. The porches are within the lines of the house itself. On the first floor this reduced the size of the hallway to a minimum. Yet even in so small a space the entrance is gradual—a vestibule first, then a short passage alongside the stairs, then into the hallway itself. To the other side are coat closet and lavatory. The other downstairs rooms follow a natural sequence—a house-depth living room, fourteen feet by twenty-three and a half. Windows on three sides give it ample light and ventilation. The fireplace is set opposite the entrance door and should, of course, be finished with an Italian mantel. A door in the corner opens on the porch. A little more than half the living room's size is the dining room, opening on the porch and leaving enough space on that side of the hall for a kitchen nine feet by ten, a small pantry and a refrigerator alcove beside the service entry. On this first floor no space is wasted, each room has privacy, light, ventilation and its various appointments are so placed as to make for ease of living.

The second floor presented quite a different set of problems: in some way that indented sleeping porch had to be compensated for. Likewise the owner's own bedroom should be placed at the rear since the street side of the house might be noisy. Draw a line down the middle of this second floor, and to one side is the owner's suite—the bedchamber, a front room that might be used for sewing or for a little child, and the bath. A door closes off this suite from the other rooms. Extra sleeping space found on the upstairs porch. A guest room and another bedchamber that might serve for a child or a maid fill the farther side of this floor. Because of the position of the stairs and to reduce plumbing expenses, the bath that goes with these two rooms is located down the hall. Each of these rooms has its closet and in the hall has been found space for linen and cedar closets.

Two other things should be realized before the value of this little house is fully appreciated—its outside color and its furnishings. The stucco walls might be tinted pink or pale yellow with the quoins and string course in a darker tone. Both of the porches would be paved with tiles.

Inside either rough cast or sand-finished walls would be suitable for the bottom floor, with plain painted or papered walls upstairs. The first floor lighting fixtures would be wrought-iron in some of those excellent Italian reproductions that are now available.

Because of the size of this house—it is only forty-five feet by twenty-three inside measurement—the furniture should be very carefully chosen. Avoid large heavy pieces, however authentically Italian they may be. Use the lighter type of 18th Century Italian furniture or some of the Italian Directoire. An occasional piece of Venetian painted furniture would not be out of place if used here.

The style of the garden very naturally follows the style of the house, which in this case would demand a rather formal effect. Cedars may replace the Cypresses of Italy. The plantings will be confined to regularly shaped beds, and such flower borders as find place should be given a massed planting of low perennials or annuals. Small evergreens would line the edges of the pool.

Having considered these various phases of this Italian house, the reader will know by this time whether or not he belongs to the Italian house class. And if he does, then this little design may be the very house for him.
This pleasantly picturesque English Cottage is the home of Mr. Asterly Jac in Surrey. It is a two-story structure constructed of whitewashed brick and half-timber. Surrounding it is a series of lawns and gardens. A wide turf path leads through the gardens to the entrance.

The dining room at Britian Farm is furnished with appropriate 18th Century and earlier English pieces. Light-toned plaster walls give a cheerful aspect to the room and set off the darker sheen of furniture and ceiling beams. Small paneled casement windows frame garden vistas.
Broad lawns sweep across the front of Mr. Jac's residence to the point where the garden plantings begin. A thick Yew clump trimmed into a grotesque form guards the entrance door.
GRINDSTONE HILL
FARMHOUSE

KEEPING PACE WITH THE FAMILY,
The House Grew Larger

JOHN HELD, JR.

Houses are like coats. The longer you wear them, the easier they fit. You ought to be able to live in your house the way you slip into an old coat, and it ought to fold itself comfortably around you. Come home at nights tired and out of sorts with the world—slide into the old house, slip into the old coat. Joy and bliss! But there's a limit to coats and houses. There's a point beyond which neither one of them will stretch. The old coat is comfortable so long as your figure remains what it was, but add a little avoirdupois, get a little broader around the meridian, and comfort is gone. Let it out! Put a gusset in it!

The story of Grindstone Hill Farmhouse is a chronicle of architectural gussets.

It begun as a respectable, commodious Connecticut farmhouse and it accommodated us for some time without pinching. Set on the brow of a slight rise back from the road, it commanded passing rural traffic and the meadows that stretched behind it. Out back was a big barn. A previous generation of owners had added a kitchen wing with a bedroom above and pinned a portico on the front of the old house like a big breast pin. Each side of the portico stretched a boarded porch with a wood railing. This wasn't very much to write home about, this board porch, and all it needed was a line of rocking chairs to make the place look exactly like a country boarding house.

After a time we began to break out at the elbows. From one rear corner of the house was projected a line of woodsheds broken by a driveway arch and then continuing on to house the laundry and expand out back into a garage. These sheds are in what the architect called the vernacular of Connecticut. But when he came to the south side of the house he almost spoke a different language. He acquired a Southern accent which he transmitted.

The family had increased in size. First, one youngster. This was a very little youngster, as babies are apt to be, but its care needed a lot of room. The upstairs of the main house and the second floor of that kitchen wing were nowhere big enough for it. To meet this expanding family avoirdupois, the Archi...
does quite a large gusset had to be added. A section was put on behind the old kitchen wing, as you can see in the pictures, and the roof continued to the front line of the house, thereby making an upstairs gallery where the baby could sleep and play.

Downstairs it gave us grown-ups a covered side terrace. This we flagged, built steps down to a lower level and laid out a garden in an enclosure on this south side. One end of it was hedged in by a tool shed that threatens soon to become a guest house, and the two sides were fenced with pickets. A wide border of perennials stitches a gaudy hem around the grass plot. Below the house terrace is an oblong pool which is just about deep enough for our friends to fall into and babies to dabble in without doing much damage except to the Water Lilies.

This addition quite changed the character of that side of the house. The kitchen wing no longer looked just stuck on: it became an integral part of the house. The upstairs gallery and its pretty balustrade softened somewhat some of the New England cold, solemn asperities that the original house had. And the renovated old coat began to get comfortable again.

Then came the second addition to the family—twins—and the coat had to be expanded again. We couldn’t very well do anything to the north, the south side was complete and the rear could not be stretched. The logical point of expansion was in front. We took away that old breast pin of a portico and ran up an addition that would give us a covered entrance porch with space above for a room. The gable of this new wing repeated the Classic side gables of the original house, A Romeo and Juliet balcony extends from the middle window, and below, the terrace has been widened to quite a generous size. At the south end is a wall, broken by a gate, that separates the south family terrace from this front. And it helps make a nice distinction, this wall: if you’re just a caller you sit on the front terrace—friends pass through the gate. The chimneys also were changed, a vital point in the ensemble of any house, especially a house which is designed in those balanced Classic proportions.

While the patching and expanding of this old Connecticut farmhouse may sound easy, it was not done in a minute, nor without weeks and weeks of study. Nor was it accomplished without professional help. The average owner may think himself capable of remodeling an old house, and when he has finished the house will look it. Like the old coat again. The home-made gusset will never look anything but home-made. Send the job to a good tailor, and the coat will come back looking like a new one. Without the professional assistance of the architects the changes to Grindstone Hill Farmhouse could never have been done. Its success is due to their skill and vision and fine appreciation of old houses, to their feeling for country life, and to their practical knowledge of just how it is best to meet the requirements of a growing family.

As found, the original house had been expanded to the extent of a kitchen wing that projected beyond the main body of the house, an ungainly addition. From this point along the south front the architectural changes were made, as will be seen in the accompanying photograph.

The line of the kitchen wing was extended to the front of the house and to the rear, thus adding a whole new section and giving an upstairs section and a wide covered terrace below. The garden is laid out on an axis of this terrace. Clark & Arms were the architects.
MARBLE FOR THE BATHROOM

Of black marble veined in white and gold are the walls of the owner's bath in Mr. John J. Craig's Knoxville, Tennessee, home. The floor is cream marble bordered by gray and black. Woodwork in jade green and curtains the same color create an interesting contrast. Barber and McMurray, architects. Mrs. Cuyler Kimball, decorator.
(Top) Another bathroom in the Craig residence has interesting and appropriate walls of Italian toscana marble—white with black veining—and a floor of marbleized linoleum in a block pattern. The curtains are of peach taffeta.

This view of the master's bathroom, also illustrated on the opposite page, shows the recessed bath and the white-scaled shower compartment with its businesslike array of knobs and levers. The room is lighted by wall fixtures.
MODERN bedrooms have an air of exclusive comfort and luxurious intimacy which contrast strongly with recent styles and particularly those of the late Nineties. Then glaring chandeliers, a stiff arrangement of over-ornate and cumbersome pieces of furniture, a multiplicity of knick-knacks and an abundance of heavy draperies created a chill and forbidding atmosphere which is antagonistic to the less robust and more highly strung personality which is representative of the 20th Century.

In contrast to any other room in the home, the Mistress' bedroom may have a definitely personal and individual atmosphere. A combination of tones should be used which not only complement but are complimentary to her individual coloring. The scheme, therefore, should consist only of her favorite shades or those which especially lend themselves as a sympathetic background for her particular type.

As only a few pieces of furniture are needed in the bedroom, and as the majority of these stand against the wall, they may be treated in such a way that they become more than just an integral part of the room architecture than would be possible, for instance, in the living or dining room. So placed the individual pieces do not take on the air of strangers. They are incorporated into the whole and have no individual life of their own within the walls.

The use of a restrained color scheme strengthens this correlation.

The blending of the same tones in the draperies and bedspread as have been used in the wall panels and to cover the individual pieces of furniture secures an unbroken wall line, and the room thus becomes an undistracting unit. This treatment intensifies the feeling of seclusion so very essential in an interior of this character, and creates a restful atmosphere which is after all the main aim of the room's designer.

A color scheme that is flattering to both the blonde and brunette type of beauty distinguishes the modern bedroom chosen to illustrate this article. In addition to being a bit unusual from the standpoint of color harmony, it is delightfully restful in effect as it consists of varying shades of soft gray, pale rose color and Copenhagen blue.

The floor is covered with a soft carpet the deep gray of caviar and the woodwork and furniture throughout are a combination of light stone gray and pale rose lacquer. The wood trim is rose with the moldings picked out in gray; rose also are the body portions of the furniture, the legs, moldings, and the tops of the dressing table and small occasional table being finished a light stone gray. This pale, soft rose shade is found again in the silk used as panels covering those portions of the flat walls that are not wood. The silk of the draperies and glass curtains is also pink. To relieve this warm color and to bring a note of contrast into the room, Copenhagen blue is used in three different shades. The ceiling is painted the lightest of these tones, with the frieze carried out in the two deeper shades. The darker blues are used in the silk bedspread, which is fashioned in an interesting design of squares, and in the
coverings of small cushions at the foot of the bed. Deep blue also are the carpets on the platform on either side of the bed, while scattered around the room are well-designed, blue glass vases to further accent this cool color. The cushions and covering of the chaise longue are heavy silk in the medium tone of blue.

Particular care was given the problem of lights in this room. The lighting is both practical and restful as it is concentrated in the headboard of the bed and in the tops of the small cabinets on either side. It comes through heavy glass panels, casting interesting reflections on the walls of the surrounding niches which are painted a light stone gray. In this manner a mild glow is created sufficiently strong for reading but with the unpleasant glare eliminated. A special dimmer permits the use of increased or decreased light as desired.

As conservation of space is an essential factor in the decoration of the majority of bedrooms these days, only the necessary furniture was used in this room, the most interesting arrangement being the pieces comprising the bed group. The bed itself is built-in, so that its headboard is an integral part of the niche. In the wall on either side of the bed, within easy reach, are small cabinets for books. Just below these stand built-in night tables containing small, movable tables which may be drawn out as desired. At the other end of the bed platform, which is covered in the center portion with blue carpet, are square cushions to seat visitors. These are covered to correspond with the bedspread in two shades of blue silk. In the wall spaces flanking the bed niche are built-in closets. A large dressing table, with its accompanying chair, a chaise longue, and a small occasional table, all painted in rose lacquer with moldings in gray, complete the furnishings.

*Note:* This is the third in a series of decorating suggestions for the main rooms of a house furnished in the contemporary manner. In November a hallway was illustrated. The December issue featured a man's study. In the February number there will be a complete decorative scheme for a modern living room.
CONSIDER THE IMPROVED FIREPLACE

Scientific Principles Applied to Its Construction Have Increased

The Factors of Efficiency and Safety

ELIZABETH HALLAM BOHN

The colorful charm of dancing flames or glowing embers on an open hearth exerts its old-time lure even in this vivid age of speed, action and discard. Primitive fire-worshipping impulses stir in the most sophisticated breast in response to the sparkle and gleam of firelight playing on the luxurious furnishings of the 20th Century. But more recently acquired standards of cleanliness and efficiency demand that the home fire burn on an altar of mechanical perfection.

The picturesque huge fireplaces of the old Colonial homes so eagerly searched out today as a background for our thermostatically controlled existence, no longer draw in the air necessary for the life of the fire through chinks in doors and windows and whirl it across drafty floors. Heat and smoke no longer roar unchecked up a capacious open flue in a glorious orgy of waste. Science has bowed to the universal appeal of the open fire and reconstructed the old chimney according to the same formula which makes the newly designed one safe and smokeless.

Today's chimney is built around a fireproof frictionless lining, and cement mortar takes the place of the old lime mortar whose deficiencies so often allowed sparks to creep through onto the hand-cut timbers. A coat of paint on the outside reduces the conductivity of the brick and serves as an additional safeguard in sealing up possible leakage. But the real transformation occurs just above the fireplace itself. Running the full length of the "throat" is a cast iron damper, adjustable at the touch of a poker or the turning of a knob extending through the chimney piece. For the roaring pine fire the throat is opened wide; an inch or two is sufficient for the less exuberant oak or fragrant applewood, burning more slowly on the firedogs. Complete closing of the damper, when no fire burns, prevents prodigal rush of central heating up the flue and blocks the entrance of summer insects. Not content with controlling the draft, the manufacturers have built still further, relieving human frailty of the formation of the most critical part of the fireplace, the throat and smoke chamber. The mason can now obtain ready made a correctly shaped and proportioned form of metal, whose smooth surface offers little resistance to the smoke and expanding gases as they are forced up the flue. In their wake they draw the pernicious "down draft" which the flat smoke shelf deflects into the upward rush of hot air instead of allowing it to carry smoke down and into the room.

The fireplace unusual in shape or proportion often lends great architectural charm to the room it dominates. Many of the beautiful originals brought to this country from across the sea attain their distinction from this feature. A broad arch perhaps
The three dining rooms that comprise the Little Portfolio this month demonstrate the architectural and decorative value of molded plaster. The first, shown above, is in the home of J. D. Rhodes, at Atlanta, Georgia, of which Henitz, Adler & Shutze were the architects.
Whereas the Rhodes dining room, found on the previous page, shows plaster cut intaglio, the decoration of the dining room in the Willis Jones residence in Atlanta is in the more ornamented forms of 18th Century Classical design. Henze, Adler & Shutze, architects.
Robert Adam was given to a liberal use of molded plaster decoration in his rooms, and it is interesting to find an example of such work in New Orleans, in the distinguished dining room of Mr. R. F. Dugue's residence, which was decorated by George Gallup.
As each individual collector progresses in his study of the earlier arts of various countries he invariably encounters examples that, from their form and manner of treatment, would appear anachronistic to the dates to which they are ascribed. In most instances despite these apparent contradictions the attributions are correct, for it was not uncommon either for a craftsman to revert to a former style to obtain design, or in isolated cases having through various channels become familiar with certain exotic motifs, to presage these by several years in his adoption of the foreign style before it received the recognition accorded it in his native country in later years.

Such apparent anachronisms are found throughout the crafts of Great Britain particularly after the formation of the great trading companies, for these quickly became the means by which various innovations were introduced. Yet these same forms later arrived from Europe embodied in a fully developed fashion. Thus while we might be inclined to date a piece at the period of the vogue, actually it may represent the work of several decades before.

On the other hand we have also to combat that tendency to accept the designation which a style has derived merely from popular conference. In this, we fear, that many pieces are today often wrongly assigned owing to the date being accepted from the generic name applied, whereas a close examination of the characteristics reveals an entirely different period. One of the most outstanding misconceptions of fact is in the use of the term “Irish Chippendale” as applied to the furniture of that country made in the early 18th Century. Actually, between this and the styles of the celebrated English cabinetmaker there are many and wide variations. For even if a considerable similarity exists, as it doubtless does, as soon as a collector has become familiarized either with the features of the Irish pieces or the more delicate designs of Chippendale, he experiences little difficulty in distinguishing the work of Ireland and England.

Before proceeding to deal more specifically with Irish mahogany furniture it might be well to mention that while much fine domestic woodwork existed in that island anterior to the Georgian era, few pieces from the early oak or even the later walnut periods remain. This is due to various causes, apart from the natural decay through the flux of time, which in any event would more particularly only account for erosion in certain parts of oak pieces, owing to their exposure to the dampness from the wet rushes with which at one time the floors were strewn. Rather the dearth of other than mahogany would seem to be due to the destruction consequent upon the disturbed conditions that existed in Ireland during the 17th Century. Further, owing to the lengthy military occupation there was no incentive among the native nobility of Ireland to stimulate the crafts.

Present day collectors therefore realize that the paucity of examples pre-dating the
reign of George I precludes the advisability of any effort being made to procure oak or walnut indigenous to Ireland. It is, therefore, our purpose to confine ourselves to that woodwork which is more essentially Irish in character and which first appeared about 1725 and continued to be made for some thirty years afterwards. That certain features appear which manifest like characteristics to those of Chippendale's designs is admitted. But first it must be remembered that this maker's Directory was not published until 1754. The similarities are due to the fact that both the Irish and Chippendale borrowed their inspiration largely from Dutch styles, introduced to England by William III and continued with certain modifications through the Queen Anne period.

That which is particularly noticeable in the larger pieces of Irish mahogany furniture, especially the splendid side tables, is the massiveness of the carved decorations and the prodigal use of this expensive wood. In this, although possibly the observation has not previously been made, we cannot refrain from suggesting that there is no small evidence of the William Kent influence. This architect-designer who is today so little known as to be rarely included in a chronology, flourished exceedingly during the reign of Anne. Nor despite Hogarth's satirical references to Kent's often bizarre styles did this architect fail to impress his influence upon later furniture, even if his actual vogue was but brief. Therefore it would seem that the side tables decorated with massively carved frizes combining satyr masks and other grotesques, found on Irish mahogany, were in reality adaptations from the architectural structures of Kent.

Comparison of furniture made in Ireland with pieces which were designed and made by Chippendale reveals more than sufficient variations both to eliminate the supposition that any important school of cabinet makers existed in Dublin who followed the English master, as well as to dispose of any suggestion that the styles are wholly contemporaneous. For instance, (Continued on page 110)
This colorful print of Robinson Crusoe and his man Friday, illustrating many episodes of their life on the island, would decorate an adventurous child's bedroom appropriately. From Stern Brothers

The royal occasion of Col. Lindbergh's tran-oceanic flight is reported in this print. In the 18th Century France commemorated such events in the table designs of Cherkempf. The Chintz Shop

(Above) One's racing blood responds to the chase as it is depicted in "Derby Stakes," which recalls the event of May 18th, 1820. Elholt & Rieker, Inc.

(Pastimes in Chintzes)
January, 1929

SPORTS
IN PRINTS

(Above, Left) Keen-eyed and lean are these bounds, anxious for the zest of the chase. Apricot, blue and green appear in the design. Chinon Shop

(Above, Right) That golf was a favorite pastime even as far back as 1463 is conclusively proved by this very interesting chintz, which comes from Raphael.

(Above) Diana, the famous patroness of the hunt, deserves a place in the home of any lover of that sport. The color scheme of this chintz is peach, henna and brown. Boswick & Treman

Vivid colors mark the print shown above, "Fighting Cocks," which is carried out in purples, yellows, greens and blues. These tones would enhance a dull living room. James McCreery & Co.

Yachting appeals to so many people that it is small wonder that this chintz is so popular. The gallant Mayaflower and the graceful Galatea are shown in full sail. It comes from Bertha Schaefer.
THE CELLAR BECOMES LIVABLE

With the General Adoption of Modern Heating Systems the Basement Has Taken on New Importance

JULIUS GREGORY

In the development of house planning, as time has passed, we have gone through various periods in each of which there has been a distinguishing feature, something better or more attractive than before. Most of us can recall the wonders of open plumbing and the first tiled bathrooms. Then there was a time when out-door sleeping was an essential requirement to many and no house was considered complete without a sleeping porch. Not so very long ago, one could speak with pride of his fireplace that was really made to burn logs. Now our interest is attracted to such things as brass pipe, electric refrigeration, insulation, oil and gas heat and color in almost everything pertaining to the house. As a result of the application of some of these new things, especially the modern heating appliances, we are finding much more usable room in our houses than ever we had before.

Nowadays, in planning a house, aside from the lure and great interest of modern architecture, we are very much concerned with making use of the entire building from cellar floor to ridge pole. Through the use of the very efficient insulating materials available, there is no longer any necessity of having wasteful attic spaces nor hot attic rooms. A thoroughly well insulated roof makes the rooms underneath valuable and wholly usable in comfort. Where the topography of the ground has permitted, we have for a long time been building garages into the cellars of many of our houses, and now, with the advent of the new methods of heating, we are beginning to realize all we have been wasting in our old dark cellars. As the attic full of cast-off furniture has disappeared, so will the dark and dusty cellar go the same way, giving place to cheerful, interesting rooms. We are now planning basements that form part of the living quarters of the house.

The new basement houses the laundry, with its enamelled walls and ceiling and equipped with modern machinery; the plant for hot water and house heating, operated by gas or oil and placed in the open cellar; a store room for provisions; another for trunks; often still another, fitted with a heavy iron door; a tiled lavatory and a children’s playroom. The floors throughout are of colored, dustproof cement, excepting in the playroom where they are of wood. It is not difficult to envision this bare outline and see the great possibilities, not alone of architectural charm, but of the many uses such a plan permits.

While most people move to the country and build because of their children, real consideration has not always been given to their actual comfort and ways of living. Children require a place to play indoors as well as out-of-doors. We have planned playrooms for them, sometimes on the second floor, more often in the attic, neither of which schemes has worked out well, excepting for the smaller children. The noise and dirt from tracking through the house has inevitably been a source of annoyance, and as they grew older the playroom on the upper floor became too remote from yard or garden. A playroom in the basement has been a solution of the problem by placing the
children within easy access to the out-of-doors as well as to the upper floors of the house, and in a place where they can make just as much noise as they wish at their play without disturbing anyone.

The ideal plan of a basement, besides the necessary practical considerations of laundry, store rooms and lavatory, provides for a playroom connected by a passage to another large room containing the heating plant. Usually, with this plan, the main stairs continue down to the basement as also do the service stairs. If possible, the playroom should have a fireplace and a door leading directly to the outside. Certainly, it should have shelves for books and small toys and a closet for the large things. Being in the cellar, where the walls are of stone, the reveals of the windows are deep, providing a wonderful place for plants, fish bowls and turtle ponds, and, when gayly curtained, can be indeed interesting. The walls and woodwork may be painted in bright colors; the floors of wood should be well varnished. As this room is often used as a dining room for the smaller children, there should be a table and chairs of the proper height. For other equipment, it is desirable to have a clock, an atlas hung on the wall, suitable pictures, a blackboard and a phonograph; a punching bag and boxing gloves for the boys, and a doll’s house for little girls. On rainy days, the whole open cellar, playroom, corridor and boiler room become a playground, where the children are safely in their own domain to play at will. The boys can build a house in a corner of the boiler room and carry out their construction projects without upsetting the playroom with the rough work, while the girls may play there in peace. It is an absolutely workable, common sense plan for the children, which can quite easily be carried out in almost any house.

Another use for this new type of basement inevitably follows. Interesting in its architectural treatment, and with the playroom already equipped with a phonograph, the possibilities for purposes of entertainment are obvious. By the mere hanging up of some Japanese lanterns, together with the lights from the Christmas tree stock of trimmings, the porch and terrace furniture grouped around, the basement is transformed into a delightful place, so attractive that a party may be held here thus doing away with any upset or disturbance to the living floor of the house.

For older children there is often a recreation room in the basement with wood floors and fireplace, bookcases, tables and easy chairs. For those still older, the plans

(Continued on page 136)
ONCE on a time a house was a house—
good, sturdy, honest and true, and it
served staunchly as home for generation
unto generation. But nowadays a prevalent
feverish insistency for low bids produces
houses of inferior materials and construc-
tion, which in a deplorably short time begin
to leak, crack, settle, spread, peel and in
general exhibit every possible indication of
early decrepitude.

Every householder wants the home that
he builds to possess maximum strength and
endurance, with promise of minimum vibra-
tion and depreciation, and if he would see
his desire a reality, it is of utmost importance
to know exactly what is going into the
chassis, it might be called, of the building
that represents his investment.

Take the foundation. Of what avail are
beautifully designed rooms if the house is
not supported by a foundation that will be
permanent? Hence it is not sufficient that
the cement and gravel mixtures barely meet
the average city building requirements; they
should be even several points higher, and
auxiliary walls covering the unexcavated
portions of the ground should be six inches,
instead of the four inches in width that are
generally used in these unseen locations.

Then, too, foundation walls should meet
squarely at the corners, which important
feature can be accomplished only if the loose
dirt that falls into the forms is carefully
removed before the concrete is poured.
Otherwise carelessly rounded corners re-
sult with consequent weakening of the
entire foundation.

Many folks wonder why fireplaces yawn
and crack around the mantels, or separate
at the exterior. Well, that is because the
fragile brick sub-walls are run up .after
the structure has been built, instead of the
foundation for the chimney and fireplace
being made a part of the basement walls
themselves by being poured into special
forms, giving a single unit foundation.

Good roof construction requires that the
roof rafters have ample bearing upon a
plate of sufficient strength which tops the
studs. The roof rafters should not be
smaller than 2" x 6", and 2" x 8" ones are
better. The rafters should be nailed against
the floor joists as shown in the illustration.

Unless the roof span is very great no other
supports will be found necessary. For in-
surance against leakage only 100% vertical
grain, guaranteed brand shingles of ample
thickness should be used. Or if composition shingles are used, insist upon only standard, well-known, guaranteed brands.

It's been a sort of blindly accepted theory that windows and doors will bind, and plaster will crack, and that there is not so very much that can be done about it except to institute a never-ending series of repair jobs from year to year.

Windows will not bind and the plaster around them will not crack if they are built right. All window frames should have two heavy 2" x 4" edgewise timbers across the top of the opening, forming a 4" x 4" header capable of supporting much more than its normal load; and in addition, perpendicular supports on the inside of the opening supporting the ends of the headers that carry the load down to the lower plate, with bracings under the plate that carry the load to the floor.

Has it occurred to you to inquire just how a house is joined together at the corners? A well built house has each corner post made of three 2" x 4" studs with the bracing blocks inserted between, forming a heavy post that may be depended upon to do honest duty, but in low-bid construction, only two 2" x 4" studs are used, leaving a cavity which does not allow for nailing close to the end of the siding strips. By the former method separation is impossible, since the heavy interlocked timbers could not give under the most severe circumstances, while the cheaper method not only makes permanency impossible but also brings into usage the tin corner forms, as a substitute for carefully mitred corners, which leave a merry playground for the wind to whistle through in the winter and cause chilly occupants to wonder why on earth it is that the house will not heat.

Nobody loves a squeaking stair, yet many of them do voice their protests against being used. But they won't squeak if they are well built which means that instead of the stair-jacks being nailed directly to the studs without bracing, and consequently separating at the joints later on, two rows of extra bracing blocks are placed between the studs, giving them solidity and rigidity by distributing the load and making squeaking impossible.

Whatever you do, insist upon first quality materials and craftsmanship throughout the house. Not only insist upon them, but see that you get them. Guaranteed trade-marked brands, which have withstood the test of time, will be your safeguard in materials, and insofar as workmanship is concerned, your one protection is the established reputation of a builder who can point to many creditable past achievements as his best advertisements.

Wall plaster should be mixed extra thick and rich, and finished so fine that it will look as smooth as porcelain when enameled. Oak flooring should be hand-picked, clear white wood of uniform quality throughout.

(Continued on page 104)
A modest cottage in some restfully rural setting is to many of us the ideal summer retreat after a long city winter. This attractive four-room fieldstone house is the Plainfield, N. J., home of Albert Edward Hill, a New York architect.

The simple entrance porch is fashioned of green-painted lattice panels framed in white, about it and along the front of house and loggia porch is a notably informal planting in which Alyssum, Lilies and dwarf Nasturtiums predominate.

**AN ARCHITECT'S SUMMER HOME**

A large living room with fireplace and beamed ceiling, a kitchen off which is a convenience breakfast nook, a storage shed and a loggia porch comprise the first floor. The second floor of the house is made up of two bedrooms and a bath.
What more fitting than that in our most French city, Mansart’s architecture be recalled for a modern house? It has been gracefully used in the home of Dr. Hilliard E. Miller, Forest & Livaudais, architects.

MANSART RECURS
IN NEW ORLEANS

As will be seen in the interior views on the two following pages, the ground floor rooms are airy, large and open. A circular stairs has been featured in the hall. Four large bed chambers are on the second floor.
The climate of New Orleans necessitates high ceilings, long windows and an uninterrupted circulation of air. And these, in turn, lend dignity and an openness to the room, as can be seen in the library above and hallways to the right.

The free-standing stairs found on page 59 are here shown in reflection. The entrance is in one corner of the hall, with the stairs rising from the other side. Paneling is carried through all the first floor rooms. Furniture is of the period.
Against the Classic background of paneling in the dining room has been used 18th Century furniture. In the living room are found larger pieces of French extraction such as were produced in New Orleans under an older régime.

The elaboration of the living room fireplace and overmantel are repeated in panels on the opposite wall. Directoire lighting fixtures and a French book table on each side the fireplace repeat the Gallic genealogy of the house.
APHORISMS ON COLLECTING PORCELAINS

This Gentle Form of Mania Takes Some Strange Ways
And Needs Special Guidance

CHARLES OULMONT

Before all things, an important bit of advice to collectors whose wives or whose mothers or sisters are maniacs when it comes to being the violent enemies of dust, of dirt, of the “dangerous” microbe—ever making war on their servants in order that the housework be done with daily diligence: put your bibelots of porcelain and even earthenware in glass cases. Isolate them with all solicitude from the vandals. Watch over their preservation, though the mistress of the house encourage their destruction—however involuntarily, I know, and with a praiseworthy aim, I don’t deny. But the result is there. Vae victis! And in this case the vanquished are the fragile bibelot... and its owner.

Do not by any means forget this little warning: porcelain or pottery, however well repaired, loses three-quarters of its market value. I will even say that for real collectors, they are in this state no longer worth anything. Just like the spavined horse.

Well repaired, loses three-quarters of its market value. I will even say that for real collectors, the horses.

Therefore don’t console yourself by thinking that even if one has broken in two, three, or ten pieces your Delft pitcher or your group of Saxe: “I can send it to be repaired, and when the bibelot comes back from the ‘hospital’ there will be no visible trace of the accident.” Error! You are counting without the pitiless eye of the expert, whom nothing escapes, neither smallest difference in tone, nor slightest protuberance. It is better to know the truth: you will thereafter no longer be able to ignore it.

Besides, the varnish which is used by the porcelain-restorers invariably leaves an aromatic smell. Authentic and intact pieces are without any odor.

I remember a collector who used to say pleasantly, when one of his porcelains had been broken: “Ah! here is one more which is only fit to be given away as a present.”

From the point of view of taking, more effort has been applied to earthenware than to porcelain. The great difficulty is that the latter lies in reproducing the white of the background, which is never so milky and always more opaque than in the originals. Doubtless they still make old Nevers at Rouen, old Rouen; Hispano-Moorish plates in Spain, old Rhodes in Rhodes, in China old China and old Japan in Japan, but the only beautiful fakes are those made by isolated porcelain-makers.

I have, purposely, not indicated to you any special works on such or such a part of the study of ancient art, since these nearly always err through a lack of technical documentation and by their too literary style. Thus, the “Rembrandts” of Doctor Bode, proclamed as an authority, is a sort of catalogue, complete in appearance, but which, although containing enormous omissions, is yet much too rich in... false Rembrandts—identified with authority all seriously by the learned Doktor of Berlin.

In the same way, the volumes on Flemish Primitives, by Fiersens-Gevaert, satisfy no more completely the need for precise knowledge felt by any admirer of Van der Weyden or of Matsys, than the volumes of Baron Portais can satisfy a lover of 18th Century drawings, although these seemed to be almost too rich in documents when they were published; nor than the bulky work of M. Beraldi may content one who loves engravings by Janinet and by Dehancourt. It is certainly no fault of these critics themselves: the subject is too vast.

And yet as to what concerns ceramics, precisely because the seeker is, in the beginning, still more inexperienced, I think it well to indicate in order to enlighten him:

For French porcelain, the “Histoire” of Chavagnac and Grollier (1906).

For English china, the Sketch, by William Burton (1906).

For Delft, the “Histoire” of H. Havard (1878).

For Rouen, the “Histoire de la faience de Rouen”, by Potier (1870).

For Nevers, the Étude de Broc de Sévigne (1863).

For Moustiers, the “Histoire de faïences de Moustiers, Marseille et autres faïences du Midi” by Davilliers (1863).

How does the eye of the collector become formed as concerns ceramics? At first, in the simplest way in the world: by comparing—say, at the Museum of Sèvres—different white pieces: a Chinese white, a white from Saint-Cloud, a white from Sèvres, hard paste with soft paste, etc., etc., etc... And as the best of all guides, F. Aubel, asks us: “Tell me, after that examination, if you find in any dictionary words capable of translating the transparency of the paste, the sheen of the glaze, the impression of harmony?!” You see that here, as elsewhere, a competent specialist teaches that you can never have a better guide than your own eye, and that book knowledge is of absolutely no use without personal, visual experience.

And the period of creation, of production, of a given model? Often the shape will indicate it. Collectors, it appears, in this way determine the date of manufacture of a plate model, even in white, when they light upon a specimen without mark and without ornament.

A purely chronological detail, but a very valuable one: when, towards 1804 Vanquelin discovered chromium, the oxides of this metal served to give greens of a typical shade, very different from the copper greens. So every piece containing traces of color produced from this metal is obviously of the 19th Century—a fact of which imitators of Sèvres or Saxe are often ignorant. Let us rejoice, for that very ignorance permits a trained eye to reveal the fraud without loss of time.

It is, indeed, always details of this kind which are the most marvelous aid against error. And in this case, historical knowledge is without doubt certainly a valuable adjunct to practical study.

As to marks, do not think that they are easy to decipher: a similar initial, for instance, could be deciphered on Strasbourg crockery or Hollich ware, this being at the same time the signature of a potter from Rouen, of another from Brussels and of yet another from Milan.

Besides, there are manufacturers’ marks, potters’ monograms, town coats of arms, number of arms of the “patrons”, marks of the workmen who turned or moulded the earth or paste; finally, the marks also of painters, gilders and decorators.

One must not neglect to see whether the mark is embodied in the enamel, as it is with the swords of Saxe, or if it be placed upon the enamel, as may be seen on Sèvres: there are marks under the glazing, known as “intensely fired”, and there are sometimes marks on the glazing.

I will not deny that it is both interesting and useful to be able to find one’s way through this labyrinth of marks, so as to know once the importance of a discovery which one believes that one is making; but it is the same with ceramics as with paintings; the essential is not to do the stupid thing, not to buy a copy for the original—to know whether one is in the presence of a piece of Saxe or one of Chine, to be acquainted with the principal marks of the principal manufactures: the rest is but accessory, a sort of “luggage de luxe”.

Just as I have advised you to distrust (Continued on page 108)
The new with the old

The interesting feature of this room in the New York home of Mrs. Emily Davies Vanderbilt is the combination of contemporary furniture and accessories with traditional pieces. The table, the linen on the chair in the corner, and the lamp are in the modern manner. Margaret Owen, Decorator.
NEW DAYLILIES FOR THE GARDEN

The Genius of the Plant Hybridizer Has Produced Varieties Which Are Far Superior to the Old Sorts

A. B. STOUT
Director of Laboratories, New York Botanical Garden

NEW types of Daylilies (*Hemerocallis*) have now been produced which greatly diversify this group of hardy perennials. Especially have the colorings and the forms of flowers been extended in new varieties that are certain to meet with the general approval of flower growers. Possibly Daylilies may yet earn, through merit, a place in popular acclaim along with such favorites as the Peonies and the Irises.

In American gardens at the present time Daylilies are chiefly represented by a few of the old well-known types such as the yellow-flowered Lemon Daylily (*Hemerocallis flavca*), or its close relative *H. thunbergii*, or perhaps by the Fulvous Daylily (*H. fulva*). The sort last named has the richest coloring with the most red of any of the older types. It was one of the first flower garden perennials to be brought from Europe to the American Colonies. In hardiness it conformed very fully to the habits and demands of pioneer life and it adopted the new world so fully that it soon became almost a wayside weed throughout the older settled areas. Hence this Fulvous Daylily is now so very common that it is scarcely to be appreciated as a choice garden plant.

When speaking of Daylilies many persons think only of the two old species, the Lemon and the Fulvous. But a complete list of the known wild species that have already been brought into cultivation comprises at least eight species. Two of these (*H. dumortieri* and *H. middendorffii*) are dwarf in size and early in blooming. There are at least two double-flowered and one semi-double-flowered varieties. Thus in the older types there is considerable diversity in the size of plants, in the habit of growth, in the season of blooming, and in the size, shape and color of the flowers. The group of wild species and older horticultural forms gives a splendid basis for the development of improved varieties through breeding.

The rearing of Daylilies from seed, with deliberate breeding and hybridization more or less involved, was begun some years ago in Europe and similar efforts toward improvement of the group have more recently been continued in America. As a result about fifty different seedlings have already been propagated as clonal varieties, named, and introduced to the trade. Some of these varieties such as Luteola, Gold Dust, Apricot, Aureola, Shirley, Orange Gem, Lemon Queen, Yellow Hammer and George Yeld are excellent plants well worthy of a prominent place in modern flower gardens. It is to be noted that in only a very few of these seedlings has *H. fulva* been a parent and in none of these has the fulvous red coloring been intensified or extended.

The writer’s efforts in the breeding of Daylilies and his studies of the sterilities of these plants now cover fifteen years of work. Nearly all of the older types and the best of the newer named varieties have been used in breeding and new types from the wild in China and Japan have been obtained and used especially in the development of new and rather distinct races of pink-flowered and red-flowered plants. Also from the beginning of the breeding work a special effort was made to use the old Fulvous Daylily as a parent in the hope that the red element of its coloring could be broken up, recombined and intensified in the offspring. Nearly two thousand seedlings, all from selective breeding, have now been grown to blooming age. Of these several

Though Vesta is classed as a semi-dwarf, its open blossoms have a spread of more than four inches. They are deep orange with faint traces of brownish red.
One of the new and better Daylilies which Dr. Stout has developed is Mikado, a type with a color range in yellows, oranges and faulous reds. Some seedlings have banded flowers.

The blossoms of Vesta are full and wide spreading. When seen in the sunlight they show a gold-glittering quality that gives them much added brilliancy and effectiveness.

Uniform light cadmium yellow are the blossoms of Wau-Bun, faintly overcast in places with raw sienna. Striking form is given by the twisted character of the petals.

hundred are attractive plants equal to or finer than any of the older varieties and some have splendid flowers of rather new and distinct coloring.

But the selection of seedlings for propagation and naming has proceeded slowly and with critical judgment especially when the coloring is in the shades of yellow and orange most common in the varieties already to be had. At the present time some fifty seedlings have been chosen as plants most worthy of propagation and of value as new horticultural varieties. Undoubtedly some of these will be displaced before they are named and described by better seedlings that have not yet bloomed. Several plants, however, are of such outstanding merit that they have been given names and some of these may now be described and shown in photographs for the first time.

The outstanding charm of the Daylily Mikado is the conspicuously zoned pattern in the coloring of the flowers. In the middle section of each of the three petals there is a large band of dark and almost purplish red of the shade designated as mahogany red. The sepals show only slight traces of the red coloring. But the petals are fairly broad and hence in the open flower the blotches of mahogany red combine to form an undulating zone which stands in bold contrast to the rich orange color of the rest of the flower. The inner surface of the flower also sparkles in the sunlight in a fashion to almost make one believe it were liberally sprinkled with tiny flakes of pure gold.

The form of the flower is pleasing. The three petals overlap the sepals in the main portion of the chalice beyond which the six segments are separated and spreading. The fully opened flower measures about five

(Continued on page 124)
Around this cottage entrance, a simple lattice supports the vaguest growth of Hardy Everlasting Pea, Lathyrus grandiflorus. Against this rough-cast wall and the door in its shadowy bower the rosy-red and white flowers and foliage are pleasantly silhouetted. Be it ever so humble, there's no place like a door framed in Ivy and crowned with Sweet Alyssum and gaily-colored Snapdragons. A flowery lintel this, that you pass under to reach the window above, where the blossoms peep in at summer mornings.
A GARDEN IN SANTA FÉ

Through this wrought-iron gate, fashioned by a local Mexican blacksmith, one passes into the garden of Mrs. David J. McComb, at Santa Fé, New Mexico, a garden in the style of Colonial Spain made from local material. Designed and executed by William P. Henderson
This garden is rich in color. Red and grey cement have been used with blue and white tile inserts. The upper terraces and walks are of red tile and a coping of old red bricks finishes the top of the adobe wall surrounding the garden.

The adobe walls are finished a soft cream broken, at the end of the path, by wooden doors built in the native manner and painted a faded blue-green. Such is the colorful background against which the planting has been set.

**Hidden Behind Adobe Walls**
The McComb garden is laid out on the axis of a broad paved path extending from the rear terrace of the house to the blue gate in the farther wall. This path is of native sandstone in varying shades of red, purple, and yellow.

As in all Spanish gardens, the fountain is the central focus of interest. Behind it is a wall fountain. These two add the soft music of water to the tranquility of this flowery spot in Santa Fe designed by William P. Henderson.

LIES THIS COLORFUL GARDEN
GEMS AMONG THE LITTLE BROOMS

Hardiness, Attractive Forms and Colorful Blossoms Make These Tiny Shrubs Invaluable for Rock Gardens

LOUISE BEEBE WILDER

It is extraordinary that the little Brooms, so delightfully gay and floriferous and so fitted, as many of them are, to brave the vagaries of our climate, have been almost wholly neglected in American gardens. It is not that we do not know about them, for all who are at all familiar with English countrysides, with the highways or byways of almost any part of Europe, with Old World gardens, must have seen and delighted in the glinting showers of blossoms borne by some of the numerous shrubs that come under the general name of Broom. At Pinehurst, North Carolina, and in several other places along the Atlantic coast, the common Broom, 

Cytisus scoparius,

has established itself as a permanent resident along roadsides and in sandy wastes; and in many localities the Wool-waxen, or Dyer's Greenweed, 

Genista tincloria, has become a lovely if rather pestiferous wanderer over barren hillsides, frequently, however, intruding upon the farmers' fields and pasture lands and giving a good deal of trouble to those ambitious ones who would bring the hospitable land under complete subjection.

And so we have had the beauty of the Brooms under our eyes at home, yet we have not made use of it in our gardens. This is partly because our nurseries, to whom we naturally turn for leadership, have not led us very far in this matter. Between Genista and Cytisus there are nearly a hundred species, irrespective of many varieties, and Ulex, the Gorse, has several more. But when you come to look them up in your catalogs you may find none at all, or at the most, one or two. By dint of careful search six or eight kinds may finally be unearthed, but this poor catch need not be a source of discouragement to anyone who has set out to know these shrubs, for they are most easily raised from seed and grow quickly. A cold frame, a flat or a deep pot in any sunny place will suffice. But it must be remembered that while the seedlings are so easily handled that they present no problem at all, a good deal of danger attends the removal of established plants, so that youngsters should be placed in their permanent homes as early as possible and guarded from oppressive neighbors while they are small.

As I have said, between Cytisus, Genista and Ulex there are many species and varieties. Many of these are fit to stand with the best ornamental shrubs that we use in our gardens, and are especially fine for use on sunny banks. The double-flow-
ered Wood-waxen commends itself for richness of hue, and the common Broom has numerous varieties, some with ivory-colored blossoms and one, at least, of which the flowers are brown and gold. The lovely white Spanish Broom, *Cytisus albus*, is fairly well-known, and there are many more tall species of beauty and distinction. But it is to the little Brooms and their charms that I wish especially to call attention here, for they are the very best of the dwarf shrubs that may be found for use in the rock garden.

The botanical differences between *Genista* and *Cytisus* are so slight that the gardener need not be concerned with them, and even the botanist would seem to be doing some very fine hair-splitting when he separates these two species. Growing in the garden they have much the same physical characteristics and their necessities and preferences are identical. They love sunshine, fall and free, plenty of fresh air and a poorish, impeccably drained soil. A heavy, moisture-retaining soil may spell death to them during one of our open, soppy winters; and rich food causes them to break forth into sappy, soft growths which flower less freely and are far less winter-indifferent than the hard, well ripened wood produced on a low diet. They will grow and even appear to thrive in the poorest gravelly places, but a good sandy loam is what they really like the best.

In the rock garden the little Brooms may be given the summits, the highest places, where they may trail whippy branches over stony slopes, or materialize fuzzy mounds of green and glowing golden color according to their kind. They are indifferent to drought, which should endear them to us, and any that we shall here mention are reliably hardy as far north, anyway, as Massachusetts. Their informal habit of growth and the sort of untamed air that characterizes them make the little Brooms appear quite at home in the rugged setting of a rock garden, and the sunshine and sharp drainage which they may find there insure their prospering.

In a very large rock garden any of the taller Brooms may be made use of with fine effect. For the small rock garden the two indispensables are *Genista dahatica* and *Cytisus ardecinus*. Which latter species, says Eden Phillpotts in *My Rock Garden*, "will prosper in a moraine with the least Saxifrages." But this jolly little bushling from the Maritime Alps will also thrive exceedingly in any well-drained sunny situation on the rock garden, where it makes a warm splash of color in the early spring, its golden pea-flowers in their abundance almost hiding the close mass of its slender stems and silky, trifoliate leaves. The wee Dalmatian Broom, *Genista dahatica*, grows no more than four or five inches high, forming a fuzzy tangle of wiry stems (Continued on page 132)
White painted fieldstone and shingles are combined in a Colonial design for the home of Mr. and Mrs. William T. Hamilton, at Bronxville, N. Y. The stone living room wing gives the house an interesting variation.

To one side of the entrance hall are the dining room, kitchen and garage, with the living room on the other side set on a lower level. Four master's bedrooms and two for servants are upstairs. Edwin Earle Lucas, architect.
The living-room walls are painted light gray with a greenish cast, and the fireplace is in wide pine planks. The curtains are green. Wool rag rugs cover the floor.

Maple Colonial pieces furnish the guest room. Here the walls are light apricot and the chintz curtains have red figures on cream. Adela Keller was decorator.

A COLONIAL HOME IN FIELDSTONE AND SHINGLE
The soft texture of white-washed adobe was selected for the home of F. W. Griffith at Pasadena, and the architecture is that pleasant adaptation of Mediterranean styles so deftly and effectively employed by California architects. Designed by Roland E. Coate.

A patio being the essential feature of this style, the house was built around it. One side houses the garage and service rooms, another the dining room and stair hall, the third the living room and guest room and bath. On a second floor are two master's rooms and bath.
Very pleasant spots are these Californian patios, even the smallest of them. Here wide arches, such as are found in the old missions, open on a loggia. Batten shutters and the red tile of the roofs contrast with the sun-washed walls and the greenery of the patio.

By the simplest devices are effects obtained in California’s architecture. Shadows play an important part. The least projection has its value. So this grilled living room window becomes a feature as one passes it to follow the brick-paved path to the patio.
When their popularity commenced a few years ago they were looked upon merely as indoor subjects for the winter months, but nowadays they are often given a chance to spend a successful summer in the garden after their cold weather miles have been played. Thus they really may be considered as good at all seasons. Surely though they are Cacti can not survive the extreme neglect often accorded them. Under cultivation they need sun, a reasonable amount of water, thorough drainage in their containers, and a bit of fresh air provided it is not cold. Given those things, they will not expire after a few weeks as many people have had them do indoors during the winter.

Speaking of drainage, this is something which house-plants absolutely require. Air as well as moisture must reach their roots, which means that the soil itself has to be of a rather porous nature and that provision shall be made at the bottom of the pot for the prompt escape of any surplus water which may be applied.

Besides the soil’s ability to admit water and air, it should also hold plenty of digestible plant food. Plants which are growing in pots have a more restricted root-run than those in the open garden, so naturally the proportionate amount of nourishment needs to be greater. Among the best forms in which this food can be applied are the concentrated prepared stimulants which may be dissolved in water and sprinkled on the soil as required. These synthetic meals are odorless, easy to combine with water and sprinkled as desired.

**OLD DOC LEMMON SAYS—** “To anybody that’s been born and raised in the country, trees have mighty nigh as many different kinds o’ spirits as folks here, an’ a deenight right different than bosses or rude people. Along with this season’s leaves are gone an’ ye see things for just what they’re really worth, that them differences stand out extra sharp.

“Down in the swamp woods the trees are mostly long an’ kind o’ skinny, like ye’d expect with them not drinkin’ not hi n’ only water. ‘Spite o’ spirt ye’d expect with them not drinkin’ not hi n’ only water. Here in the mountains the leaves are gone an’ ye see things for just what they’re really worth, that them differences stand out extra sharp.

“Along with the flower catalogs have double arrived illustrat­ ing presentations of deciduous trees and shrubs. This class of plant material is essential, of course, so it is well to remember that most of it can be set out successfully in spring as well as during the generally accepted fall season. Early orders mean early deliveries—an important factor, because the closer the planting can follow upon the disappearance of frost from the soil the better the results will be.

Early spring planting, too, is the best for evergreens in nearly every section of the country. Get these properly in the ground before new growth commences, and lose should be virtually eliminated.

**FIRST WEEK**

A'S people come to know them better the smaller species of Cactus are fitting into their rightful place as year-round plants. When their popularity commenced a few years ago they were looked upon merely as indoor subjects for the winter months, but nowadays they are often given a chance to spend a successful summer in the garden after their cold weather miles have been played. Thus they really may be considered as good at all seasons. Surely though they are Cacti can not survive the extreme neglect often accorded them. Under cultivation they need sun, a reasonable amount of water, thorough drainage in their containers, and a bit of fresh air provided it is not cold. Given those things, they will not expire after a few weeks as many people have had them do indoors during the winter.

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**SECOND WEEK**

**LIME-SULPHUR and other strong sprays used for destroying scale insects on trees and shrubs are best applied between April 1st and the first of May.** They never ought to be used except in the dormant season, because their strength is likely to injure any bud or twig growth that is active and consequently somewhat tender. In spraying, work from all around the tree so as to reach the bark on every side. A windless day is best, of course. Along with this winter spraying goes necessary pruning—preceding it, rather. If you are wise you will gather all the broken and broken and rem­oved and pile it in some place where it can be burned early in the spring. There is no telling what insect or disease pests it may harbor, so first-class bonfire is called for before they can escape in the warming weather. Besides, one of the great garden十几’ ten commandments is to clean up as he goes.

As you work among the trees you will perhaps find that nature has been trying her hand at pruning, too; wind-broken branches here and there show where she has been at work. Usually she makes a very poor job of it, often leaving the work only partly done. Unless you take care of completing it by finishing the removal, trimming off the stubs, painting the wounds and otherwise making things shipshape, the winds and storms will do more damage before the winter is over. A swaying, partly broken branch can rip away a lot of good bark in a heavy gale.

And while you are out-of-doors, make sure that the mulch has not been blown off the herbaceous border. If there is no snow, hold it down with branches or wire netting.

**THIRD WEEK**

**EVEN in midwinter there can come occasional mild days when the thermometer in those sheltered nooks where the cold-frames are usually placed, rises well above the freezing point. Such breaks can be turned to good, practical account by raising or even entirely removing the sashes on the frames during the pleasanter part of the day, thereby giving the plants a warm breath of fresh air. A few hours of this will be enough, after which be sure and close the sash again to forestall the chill which the late afternoon will bring.

Indoors, it is not too soon to start the early preparations for the coming garden season. Flats for seed-sprouting may be raised out of old box wood, nailing them solidly. If they measure about 14” by 18” and 3” deep, when finished, they will be of such size and weight to handle comfortably after the soil has been put in. A few half-inch holes must be bored in their bottoms, of course, to provide for the escape of excess water.

And then there are the garden implements to be looked over, put in order with paint or oil, as the case may be, and generally made ready for use. Past experience is the best guide to these matters and also to the question of replacement or additions to the list. There is no point in cluttering up a tool-house with a lot of stuff which is rarely or never used, but it is equally unwise to hand­ over one’s work by not having enough of the right sort of im­plements. Successful gardening involves a good deal of labor for which many of us have none too much time, and we are not being fair to ourselves or our plants if we try to worry along with make-shift tools.

**FOURTH WEEK**

THE 1929 meal of seed and nursery catalogs having been put on the table, many of us have already reached the meat course. The first pang of hunger has been satisfied and so we can get down to the serious business of real eating—with pencils, plenty of paper, and a pen for making out the final orders.

Whatever may be your leanings toward the countless fine perennial flowers which the catalogs describe, do not fail to jot down on the "must have" list at least a few annuals. The flowers whose lives are no longer than a single season are absolutely indispensable for numerous—filling in the gaps which are sure to be found every year even in the best herbaceous planting, supplying bloom for the trying weeks of mildsummer, extending the flowering season far into the autumn, and so on indefinitely. These points are for the consideration of the avowed perennial enthusiast; to call attention to the experience of the lover of annuals would be superfluous.

Along with the flower catalogs there have double arrived illustrat­ ing presentations of deciduous trees and shrubs. This class of plant material is essential, of course, so it is well to remember that most of it can be set out successfully in spring as well as during the generally accepted fall season. Early orders mean early deliveries—an important factor, because the closer the planting can follow upon the disappearance of frost from the soil the better the results will be.

Early spring planting, too, is the best for evergreens in nearly every section of the country. Get these properly in the ground before new growth commences, and lose should be virtually eliminated.
Philadelphia Pepper Pot

What a soup for hungry men!

There's a pungent invitation to good eating, a hearty savor and sound body about real Philadelphia Pepper Pot that promises good cheer and grateful satisfaction to robust appetites.

No wonder that in Philadelphia, where Pepper Pot originated, it is still a great, popular dish. Once you, too, taste it, you'll readily understand why. It's a soup your appetite remembers!

For no other soup is quite like Pepper Pot—no other soup can be! A rich stock, velvety smooth and bland, brimming with pieces of delicious meat, diced potatoes and carrots. Seasoned to a nicety with ground black peppercorns, savory thyme and marjoram, fresh parsley, sweet pimientos. And further generously endowed with wholesome macaroni dumplings.

What a soup indeed for hungry men! Serve Philadelphia Pepper Pot as Campbell's make it for you from a famous old colonial recipe. Once you and yours taste its unique savor, its piquancy and zest—you will want to serve it often. Your grocer has it. 12 cents a can.

LOOK FOR THE RED-AND-WHITE LABEL

A Man's Soup

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET
**Lighting Effects**

**IN HARMONY WITH THE SPANISH TREND**

By day these new Lightolier fixtures are stylish, graceful ornaments in perfect harmony with period surroundings. By night they are transformed into illuminated effects of exquisite beauty. Lightolier fixtures are designed with a sincere regard for period traditions and present in all details the consummate skill and art of the lighting engineer.

You will enjoy inspecting the distinguished array of stylish Lightoliere at the leading fixture dealer in your city. Prices are well within the range of a home builder's most modest appropriation. Write for the Lightolier brochure on the subject of modern lighting.

**Lightolier**

569 BROADWAY NEW YORK CITY

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**THE IMPROVED FIREPLACE**

(Continued from page 70)

recalls tales of the open-handed hospitality dispensed in the great mansions of Tudor days. Or the formal simplicity and strength of Renaissance Italy radiates from a tall, narrow opening with its overhanging chimney projecting in a graceful hood. The practical engineer will say that an opening from one-thirtieth to one-fourtieth of the floor area of the room is ample for satisfactory heating and harmonious appearance. And he lays particular stress on the relation between the area of the fireplace opening and that of the chimney flue serving it. He insists that the net area of the flue section should not be less than 1/10th to 1/12th that of the fireplace opening. A rectangular flue or one which slopes to one side in reaching the main chimney is allowed still further margin of safety, for these do not accommodate themselves as thoroughly to the ascending spiral of smoke as do the vertical square and round flues. Raising the floor of the hearth a few inches is a simple way of reducing the area of the too capacious fireplace. Quartz hoods of appropriate design lend atmosphere and charm while serving the same purpose.

From early days, practical thinkers wrestled with the problem of reducing the great waste of the fireplace. Benjamin Franklin's "Pennsylvania Fireplace" brought the glowing coals or vivacious wood fire right out into the room in an open iron container. Today interesting replicas of the Franklin Stove solve most happily the problem of open fire cheer in the room without a hearth. Count Rumford's quaint writings tell of how he cut out the corners of the fireplace and reduced its size—no longer necessary.

(Continued on page 116)

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**Diagram and cross section showing the proper construction of a fireplace and chimney. The arrows indicate the course of smoke and air currents.**

Courtesy U. S. Department of Agriculture
Yes! here are Cannon Towels at the Hotel Sevilla-Biltmore in Havana

Since Columbus discovered Cuba (Oct. 28, 1492) this delightful island, just south of the Tropic of Cancer, has been a strategic point, historically. Once the rendezvous of treasure ships that sailed the Spanish Main, today Havana is the midwinter mecca for cosmopolitan pleasure seekers.

The Races attract Society. The Carnival Days, the ideal climate, the air of elegant leisure that prevails along the Prado, the fact that Havana most happily combines the picturesque charms of Old Spain, with the cleanliness and comfort characteristic of modern American life—all this endears the city to such smart visitors. . . . Registered this season at the Hotel Sevilla-Biltmore are many guests of social prominence, people internationally known.

And at this splendid hotel, among the other comforts of home, guests discover Cannon towels. They would find them in Honolulu, too, if they wintered there, at the Royal Hawaiian Hotel, and at most of the important American hostleries between these resorts!

Such housekeepers in the grand manner pay tribute to the luxury, good looks, and style of Cannon towels. But beyond this, hotel purchasing agents shrewdly recognize that when they invest in Cannon towels, they get the most towel value for the money. . . . The Cannon mills, as the largest household textile organization in America (now also making Cannon sheets), manufacture towels on such a huge scale that production costs are kept at the minimum. This is why the Cannon name means longest and most satisfactory service, and at lowest prices.

Remember this when you buy towels for your own home. Cannon towels are sold in the better department stores and dry goods stores everywhere. Prices range from only 25¢ to $5.50. And Cannon towels are "styled." Modern designs, conventional patterns, stripes and solid colors*. Special towels for children. All sizes. All weaves. Cannon wash cloths, bath mats and bath sheets, as well. Cannon Mills, Inc., 70 Worth Street, New York City.

Cannon Seagull turkish towel. Border in pink, blue, gold or lavender. About $1.50.


As to the new Cannon sheets! Cannon Lavender Lace, packed with Yardley's Old English Lavender, is the finest sheet in the world. It is made in snowy white and six spring-like colors*, as are also Cannon Linen and Cannon Fine Muslin sheets.

*All colors in Cannon sheets and towels are guaranteed fast.
THE NEW
CHRIS-CRAFT

A 38 FOOT CRUISER

Boating Folk—Mark this startling announcement—"Thirty joyful miles an hour in a luxurious 38 foot vee-bottom cruiser". Three generations of leadership in fine boat building have reached a pinnacle in this—the world's first, really fast, seaworthy, streamline cruiser.

Nowhere in boating history or experience is there a parallel to this new cruiser either in design or performance. Long, low, racy, nimble, easily maneuvered; its gleaming mahogany encases the cosiest, smartest cabin and cockpits ever built into a craft.

Eating, sleeping and lounging quarters are superb. Equipment is designed to compliment your most distinguished guests.

Fourteen advance orders greeted its first announcement—only a matter of fact to be expected, and if the design is such that the general constructor, care should be taken that only a master plumber with years of experience performs the installation. Hardware, too, should be of best quality, and every item for finish use is to be of solid brass, heavily nickel plated and bearing the manufacturer's guarantee against rust or corrosion under normal conditions. Lightning fixtures should never be of the cheap spun or stamped brass type to prevent with low-bid work.

The good looks of a house is as long as the life of its paint, and it is essentially important that it be protected within and without by the highest grade paints obtainable, which should be applied just as they are mixed by the manufacturer. Never thin them as this would not only shorten the service that the paint will yield, but cause it to lose its luster as well. Don't be alarmed at the higher price of widely advertised brands of paint, for such grades have a better spreading quality and hence require considerably less quantity than is necessary with cheaper paints.

THE PLANNING

The plan of the house is most interesting when it is individual and drawn according to the owner's requirements and the geographical layout of the lot. Toward this end no house is too unimportant to warrant the services of a skilled architect, whose well-earned fee is entirely absorbed by the saving in building costs as well as by the better design.

But take this little tip in planning the living room: keep the fireplace at the narrow end of the room instead of in the center of the longest wall, which will not only offer a much better opportunity for furniture arrangement, but will also prevent the conspicuous inactivity of the fireplace when not aglow with logs.

The kitchen, as a laboratory of the housewife knows too well. Cupboards, drawers are fitted true—but it must be insisted upon. And while kitchen drawers are being made, it costs but little more to have two of them lined with tin, thus eliminating forever the old-fashioned, inconvenient portable bread and cake boxes.

KITCHEN DETAILS

Of course you’ll have a hooded over-range recess, and if you will also have a recess to accommodate the electric refrigerator, or better still provide a built-in electric refrigerator right next to the range, your laboratory will indeed be an efficient one. A suction fan will clear the kitchen air of smoke and fumes, and also prevent the cold wind from coming in at the window or door. Be sure, too, that there is a room for the storage of small and large kitchen supplies.

For gutters, tin valleys and flat tin roofs of maximum service, a heavy gauge best quality copper-filled, galvanized metal must be demanded. Utmost care should be taken that the gutters are matched perfectly and that the coloring is uniform throughout.

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Instead of cheaper grades being substituted for bedrooms and upper halls. In order to determine that they are hand finished and free from ripples, they should be heavily waxed and highly polished by the builder. Finished lumber should be free from knots, vertical grain, old growth fit, which will be free from objectionable flat grain and accordingly not develop ridges after being emplaced. Or if mahogany or gumwood are used, utmost care should be taken that the grains are matched perfectly and that the coloring is uniform throughout.

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January, 1929

**THE NEW**

**FLEETWOODS**

The Ultimate in Luxurious Coachcraft

With justifiable pride General Motors invites your consideration of the new Fleetwoods—the most luxurious motor-coachcraft that has ever been offered an increasingly exacting public.

These new Fleetwoods, which can be had only on Cadillac and La Salle chassis, are specifically designed and built for that clientele which demands coachwork precisely interpreting its own exclusive conceptions in respect of color, trim, hardware, upholstery and special appointment.

It was for this express purpose that General Motors acquired not only the plant and properties of the Fleetwood Body Corporation but also the services of those Fleetwood craftsmen whose affectionate labor—inspired by the ideals and traditions of generations of Fleetwood master artisans—has for long years produced special custom bodies surpassing anything else the world has to offer.

In the production of these de luxe Cadillac-La Salle Fleetwoods the purchaser may avail himself at any time of the counsel of professional motor coach designers who aid him precisely as the architect and interior decorator advise him in the construction, decoration and furnishing of his home.

These exclusive Fleetwoods are now available in twenty-two exquisite models, many of which are on display in Cadillac-La Salle showrooms of the larger cities throughout the country, the Cadillac-La Salle Salon, Palm Beach, Florida. And at our Salon and Studios, 10 East 57th Street, New York.

**FLEETWOOD BODY CORPORATION**

UNIT OF FISHER BODY CORPORATION • DIVISION OF GENERAL MOTORS
sanitation is reached if all towel racks, paper and tumbler holder, soap dishes, etc., are of the removable porcelain type that dovetail together without fittings of any kind.

A much happier effect of color and texture harmony in your furnishings will be achieved if you consult the interior decorator before coming to a decision about the selection of wall finishes. Contrary to general opinion, interior decorators are not expensive, for through clever ingenuity and originality they will save you many, many dollars of superfluous furnishings and many unwise selections are sure to creep into the home when bought piece-meal without a general color harmony scheme for guidance.

Down in the basement interest centers around the heating problem. Shall the furnace be automatic or hand-stoking? Shall gas, oil, coal, wood or sawdust be used? Automatic, or thermostatically controlled heat, is to be preferred, yet if building funds are limited one should not overlook interest on this labor-saving angle at the expense of other features of the home that more vitally affect the health and convenience of the entire family.

Insofar as the make of heating plant is concerned, let the contemplative builder “ask the man who owns one” before coming to a decision, and any good, reliable firm will happily give you the names of users of its heating equipment.

In communities where sawdust is available, this newer form of fuel is proving highly satisfactory, from the standpoint of greater economy, more heat and healthfulness as well as saving of labor. Compared to other kindling fuel sawdust is very cheap to burn, costing but a fraction of what wood, coal or compressed cake fuel does. Since the sawdust hoppers burn from eight to ten hours in average fall and mild winter weather without refilling, they are nearly automatic, and since sawdust burns to almost no ash at all, and requires no kindling wood for starting, even lazy husbands have but little to complain of. There are many different makes of sawdust burners, which are attachable, at very nominal cost, to any wood or coal furnace. Again “ask the man who owns one” regarding which make will prove most satisfactory.

Other basement conveniences, in addition to fruit storage, fuel room and laundry accommodations, are automatic air coolers, which actually wash in running cold water every bit of air that circulates through your rooms and cool it to required temperature in warm weather, automatic air warmers for drying washing in the basement, and garbage incinerators, which by means of a chute direct from the kitchen make the question of garbage disposal a negligible one.

The newly built home should be quite ready to live in before the family accepts it from the building contractors. A few provident steps, such as having lawn and shrubbery put in as completion nears, will provide the beautiful setting you desire without the muddiness and discomfort of this work being performed after you have moved in.

Properly one should consult an accredited landscape architect before planning the house, as he has a much better conception of walks and paths and entrance to the grounds in relation to the characteristic type of gardening required than many architects have. Again, the fee is negligible because it will save itself many times over in eliminating subsequent horticultural errors if someone less skilled should plan your garden layout for you. Endeavor to budget at least 5%, much better 10%, of your home building funds for landscaping, and you will have a house and garden of symphonic harmony instead of jarring discord.

Test every drawer and door in the house. Demand that the porches and basement and kitchen linoleum be left quite ready to live in before the family starts to unload (you can demand these accommodations from the builder, if you are wise) and you will abolish the usual last-minute discoveries that this, that or the other thing has been unattended to or isn’t in working order.

And if you have sought quality all down the line, instead of low bids, you may rest assured that you, your children and your children’s children, too, if they wish, may enjoy the comforts that you have planned.

Note: For much of the practical information which is contained in this article the author is indebted to Mr. J. A. Hiller, an experienced professional builder in the West.

HOUSE & GARDEN'S BOOKSHELF

THE NEW PEWTER MARKS AND OLD PEWTER WARE. By Major C. A. Markham, F. S. A. New York: Charles Scribner’s Sons.

WITH so complete a record of early English pewterers’ marks, as this volume contains, available to collectors we might hope to see a revival of interest in the works of these old craftsmen. All who have made a study of this once important ware realize that examples of this ancient art fail to exercise the same attraction as formerly. Several explanations could be offered for this; primarily, perhaps, the lack of information to readily authenticate a specimen when found; but there is another point which has had a marked influence toward diminishing the number of collectors.

Unlike silver marks, to reproduce which the perpetrator of himself, to a term of imprisonment, no regulations are in force to protect the collector against forged pewter marks. Those who are familiar with the present day craftsmen of Clerkenwell are also familiar with many things connected with "old" pewter. In that neighborhood, it is possible to find well made copies of early work, each bearing marks that are perfect (Continued on page 148)
TIME IS FOR SLAVES BUT SUCH A TIME-PIECE IS FIT TO WATCH OVER THE HOURS OF A GODDESS

—Louis Quinze

... And what modern goddess would not be enchanted with the clocks to be found at our shop today; masterpieces of coral, of onyx, of divers colored enamels, of jade and of nacre in unique patterns that are without duplicate. Clocks that match perfectly with antique Chinese porcelains; with fine, and rare and beautiful things....

BLACK STARR & FROST
JEWELERS IN NEW YORK FOR 119 YEARS

FIFTH AVENUE, CORNER 48TH STREET, NEW YORK • • • PARIS • PALM BEACH
Permanent Beauty
— the reason is Steel

There is about WHITE HOUSE Units that air of permanence and substantial beauty which characterizes every detail of the modern, finely built home. For they are made entirely of steel, the established leader of all constructional materials. They are finished with three enduring coats of beautiful baked enamel—white or in color. Absolutely sanitary and easy to keep spotlessly clean. Any space may be filled simply by combining units. Send in your plans for sketch and estimate.

For further information about WHITE HOUSE installations as shown above, write for gray catalog. For information on WHITE HOUSE Standard Units, write for green booklet.

JANES & KIRTLAND, INC.
Established 1880
101 Park Ave. Dept. A New York City

The WHITE HOUSE line is made of Steel!

COLLECTING PORCELAINS
(Continued from page 86)

furniture and chairs which are very much worn-out and pictures with too ambered a varnish, just so I must put you on your guard against chipped earthenware that has an air of murmuring, so as to placate you:

"Look how old and how desirable we are!"

Know that these have doubtless been for some time buried in a soil composed of elements skillfully selected so that the pottery will be blackened and the enamel receive its patina.

The most usual reproductions: Those which are practiced on Sévres, on Saxe, on Chinese porcelain, on Delft or on Rouen. But the industrial methods of today always produce a too regular ornamentation, generally banal, which in no way resembles the fanciful and original stroke of the paint-brush of vanished centuries.

Likewise, if you find at an antiquaire's—or let us say, in a bric-à-brac shop—Saxe made in Paris or Sévres born in Germany, you will soon see that the Frenchman's interpretation of German porcelain—or the German's of French porcelain—differ as much from the original as does the imitation of our architecture by architects from across the Rhine.

I need not add, as a set-off, that from the dealer's point of view, these copies of ceramics I have mentioned possess no value whatever.

Distrust pieces of a dirty appearance, or with ornament appearing beneath a layer of brownish coloring, intended to give the semblance of antiquity, and to attenuate the vivacity of modern colors. This "excess", this varnish, does not resist a good washing in hot water.

Distrust pieces too much damaged by intentional knocks, which have created numerous regular "accidents".

General rule: The exterior of a genuinely old piece appears in its proudest parts to be destitute of enamel, this having been worn off as the result of continuous rubbing. This lack of enamel is frequently imitated by a turn of the grindstone. But then, too, this portion will invariably yield to the touch a feeling of roughness; real wear, on the contrary, gives a very soft polish.

Important question: how to recognize hard paste from soft paste? Soft paste resembles ivory in hue, while hard paste is whiter; porcelains of hard paste are stiffer, harsher, more geometric in shape; their transparency has not the glaze of soft paste. The polish on these is very glassy, extremely thick and soft to the touch; if the piece is decorated, the colors and the way in which they are fused in the enamel permit a rapid identification. In case of doubt, let any chemist of your acquaintance touch the bottom or the inside of the piece, in some place not covered by the enamel, with a little fluoro-hydric acid—and with the drop of liquid obtained, produce the reaction necessary to discover lead, which characterizes the varnish of soft paste, and is not found in that of hard porcelain.

All this is excellent, perfect, indisputable and chemically exact (as it must be concluded). But, Sir Gold, you are humbugging us! How do you expect us to make any use of your method, just when we need it most, that is, before buying the piece we may long to possess? At any antique dealer's, supposing he does not know us and does not consent to trust us with the object? Do you think we shall often be allowed to apply this chemical examination?

Conclusion: try as hard as possible not to love antique crockery and porcelains—or else buy it at low prices—or resign yourself to making blind suppositions—or else buy only from antiquaires who are specialists and who will sell you "investments suitable for the father of a family"—with which, alas, all too few "fathers" are familiar.

"Dear me—do buy without thinking it necessary always to "make discoveries", which is no longer either pleasant or tempting, but only commonplace.

Moreover, in my opinion the lover of porcelains is an extraordinary personage, as extraordinary as the lover of postage stamps and far more so than the collector of paintings or of sculptures. He has, in fact, so many whims that La Bruyère might well have found it amusing to portray him, as he did the lover of Tulips, since there are more types of lunatics, perhaps, in this one branch than any other; those who admit only Chinese porcelains or Sevres, and without even looking at them, are fused in the enamel permit a rapid identification. In case of doubt, let any chemist of your acquaintance touch the bottom or the
January, 1929

Let Your Christmas Cheque Say...

"MORE STERLING TO MATCH YOUR TOWLE STERLING"

No matter what the size of your Christmas cheque—he it slim as a schoolgirl or portly as a dowager—it will buy you the loveliest of Towle Sterling. Here is Solid Silver made in the traditions of that first craft-ancestor of Towle, William Moulton of 1690. Permanent beauty that will pleasantly recall the giver all its long and useful life! Ask the more exclusive jewelry stores to show you their Towle Sterling.

For the Ampule Cheque

This truly gorgeous tea and coffee set in the new SEVILLE pattern matches the SEVILLE flat silver in the interesting modality of its Spanish motif. Five pieces $400; Waiter $350; coffee, sugar and cream, $250.

For Medium-sized Cheques

OLD COLONIAL PATTERN—Towle

That attractive compote for boccones or small cakes is $30. Useful and beautiful dishes like that in the background for fruit salad, puddings or ice cream in 10-inch size cost $30; in 12-inch, $50. Similar pieces for sandwiches, cakes, baked potatoes, 9 inches, cost $20. The graceful and unusual two-light candelabrum is $30.

SEVILLE—newest Towle pattern

This handsome 10-inch bowl is $55. With flower-holder, an attractive centerpiece. A similar bowl without base, useful for desserts, costs $45. The good-looking water pitcher is $115; the goblet to match, $75.25 each.

LOUIS XIV pattern—Towle

Matching the Louis XIV flat silver is this charming 10-inch sandwich plate at $25. Heavy service plates similar in design cost $250 a half-dozen. The 12-inch fruit salad dish costs $50; the stunning coffee pot, $110. Sugar to match $45; cream, $45.

For the Modest Cheque

(Patterns read from top to bottom)

Eight lovely Seville dessert forks for $26
8 Mary Chilton salad forks only $25.36
8 Louis XIV tea spoons will cost $15.54
Lady Constantia soup spoons, 8 for $30
2 Virginia Carvel tablespoons only $8.75
D'Orleans coffee spoons are 8 for $12.67
8 La Fayette butter spreaders, $10.67
Lady Mary dessert knives, 8 for $27.34

The Book of Solid Silver: A charming volume in blue, ivory and silver with helpful, interesting chapters on Silver design, table-setting, choosing one's pattern, etc. Delightfully illustrated. This book costs us one dollar to print, but it will be sent without charge to those interested enough to fill out the following coupon in full and send 25c for mailing and handling costs. The Towle Silversmiths, Newburyport, Mass.

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CITY AND STATE

My Jeweler is

C-1
ALWAYS—THE UNEXPECTED!

Ever so many smart, discerning hostesses have come to regard Plummer's as a veritable Glass and China Wonderland. A land that holds delightful patterns and colors almost boundless in number. Always the new and unexpected—the finest china and glass offerings of leading makers in every part of the universe.

Many of the alluring patterns available cannot be obtained at any other shop. They are exclusively Plummer's—assurance of the highly appraised element of individuality in the china services of our patrons.

Other offerings include a wealth of colorful earthenware and pottery—and an entire department of antiques that will arouse and hold your imagination. Let us suggest a visit to this shop. Even if only to drink in the pleasant sight which five glittering floors of glass and china can present.

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

18TH CENTURY FURNITURE

(Continued from page 75)
THE APARTMENT OF
A MAN OF AFFAIRS

In this alluring group of Old World rooms a Mediterranean background has inspired an apartment in which the man of large affairs may relax, oblivious to the modern world about him.

The old Italian baroque bed and Spanish chest of mellowed walnut, the deep-seated chairs, convenient tables and other appointments chosen from the collection of antiques on view at these Galleries, create an atmosphere of ease and well-being... an environment quite essential to his masculine predilection for comfort and simple dignity.

The charm and interest so apparent here suggest the studied care which this organization bestows upon each detail of an interior... that it shall meet the aesthetic as well as practical requirements of this fastidious and sophisticated age.

New York Galleries, Incorporated
Madison Avenue, 48th and 49th Streets
CABINETMAKERS DECORATORS ANTIQUARIANS
ARCHITECTURAL REMODELING
After exposure—avoid Sore Throat

LISTERINE

Checks it quickly because powerful against germs

Sore throat is a danger signal of oncoming trouble—a cold or worse.

It usually develops after sudden changes in temperature or exposure to others in overheated offices, germ-ridden railway trains, street cars and buses. Wet feet also encourage it.

The moment your throat feels irritated, gargle with Listerine full strength. Sore throat is usually caused by germs—and Listerine full strength kills germs.

For example, it kills even the virulent B. Typhosus (typhoid) and M. Aureus (pus) germs in 15 seconds, as shown by repeated laboratory tests. Yet it may be used full strength in any cavity of the body. Indeed, the safe antiseptic.

The moment Listerine enters the mouth it attacks the disease-producing bacteria that cause you trouble. And unless your sore throat is a symptom of some more serious disease, calling for the services of a physician, Listerine will check it in an amazingly short time.

For your own protection, keep a bottle in home and office. It's an investment in health. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

To escape a cold use Listerine this way:

You can materially lessen the risk of catching colds by rinsing the hands with Listerine before each meal, the way physicians do. The reason for this is obvious:

Listerine attacks the germs of cold on the hands, thus rendering them harmless when they enter the mouth on food which hands have carried. Isn't this quick precaution worth taking?

"GREAT!"

men say. They're enthusiastic about Listerine Shaving Cream. You will be also when you try it. So cool! So soothing!
Packard, like its patrons, demands and selects only the best the world provides.

Discriminating taste, experience, exact knowledge and scientific equipment, combine to aid in the selection of the diverse materials which Packard craftsmanship finally molds into the modern miracle of luxurious transportation.

There are artists in other fields than color, form and fabric. Packard has also its connoisseurs in steel, in bronze, in aluminum, in wood, in a score of other highly specialized departments. These men pick Packard materials with a fine appreciation of their responsibilities in upholding a priceless reputation.

Fine workmanship demands and deserves the best of materials. In things unseen as in things seen, a Packard must measure up to the one standard of quality which Packard knows—the highest.

ASK THE MAN WHO OWNS ONE
The magic of the incomparable RCA Super-Heterodyne—finest achievement in radio—with all the refinements that have come from ten years of research. The new simplified electric operation. The new RCA Electro-Dynamic speaker. The most popular cabinet model in high quality radio instruments ever designed by RCA and its associates—General Electric and Westinghouse. And the great manufacturing resources of these companies make possible the attractive price of $375 (less Radiotrons).

Buy with confidence where you see this sign.

RADIO CORPORATION OF AMERICA
NEW YORK CHICAGO SAN FRANCISCO
"I recommend a Lucky in place of a sweet — when your figure must be considered"  

The modern common sense way—reach for a Lucky instead of a fattening sweet. Everyone is doing it—men keep healthy and fit, women retain a trim figure.

Lucky Strike, the finest tobaccos, skillfully blended, then toasted to develop a flavor which is a delightful alternative for that craving for fattening sweets.

Toasting frees Lucky Strike from impurities. 20,679 physicians recognize this when they say Luckies are less irritating than other cigarettes. Athletes, who must keep fit, testify that Luckies do not harm their wind nor physical condition. That’s why Luckies have always been the favorite of those men who want to keep in tip-top shape and realize the danger of overweight. That’s why folks say:—"It’s good to smoke Luckies."

A reasonable proportion of sugar in the diet is recommended, but the authorities are overwhelming that too many fattening sweets are harmful and that too many such are eaten by the American people. So, for moderation’s sake we say:—

"REACH FOR A LUCKY INSTEAD OF A SWEET."

© 1929, The American Tobacco Co., Manufacturers
18TH CENTURY FURNITURE

(Continued from page 110)

tion of this style was due to the English designer. Such, however, was not the case, it having been introduced from Holland to Britain, although Chippendale was very largely responsible for its later splendid development. Frequently with larger planes such as table tops and panels of doors, the Irish cabinetmaker made no effort to achieve the added beauty which in English Queen Anne and Chippendale pieces was attained by the use of thin sheets known as veneer, cut from the parts of a tree that ensured a figured or decorative surface. Rather he exhibits considerable extravagance in his use of solid mahogany, which would seem to imply that he was enabled to avoid the heavy duty charge then imposed upon this wood; this import tax at one time amounting to nearly a shilling a square foot, one inch thick. The wood is usually of fine quality and almost invariably dark in color, although there is an absence of any great beauty in the grain.

CHAIR FEATURES

With the chairs, however, the Irish cabinetmaker infrequently made the back and seat rails of oak, veneering these with mahogany strips. And in the seat is another feature which clearly indicates that they have no direct connection with Chippendale’s designs. With the cabinet legs we frequently find understretcher’s the use of which was entirely eschewed by the English maker other than with straight supports to chairs. A difference is also observable in that part of the cabriole leg known as the “ear piece” which is similar to a small bracket at the joint of the leg and chair rail. Again with the Irish cabriole not only is the knee carved, but this decoration is carried well down the leg, similar ornaments appearing on the vertical support of the elbow rest in the armchairs.

Students and collectors will find that in the Irish furniture of this period there are pronounced Dutch characteristics, for as Holland furnished many craftsmen to Ireland for her silver art so is it natural to find a like number of cabinetmakers emigrated from that country to Ireland. The influence of these men is patent in the free use of the bun foot and that known as the dragon claw and ball. We might surmise that the Irish mahogany pieces were the productions of various provincial centers rather than a like number of Dublin judges from the various characteristics embodied in the exotic designs. It is also well to mention that most of the 18th Century furniture, found in the capitals distinctly English in treatment, doubtless having been brought over by those English families, which for so long inhabited the ruling classes of Ireland. In fact it would be no exaggeration to suggest that the only really wealthy people who were then resident in Erin were those who had imported Irish. Possibly some of the painted designs give evidence of the innate poesy of those people, as is the case with their silver. But basically the styles of the late 18th Century are those of fashionable London, from which city there is little doubt, craftsmen were imported to Dublin and other centers to carry out the designs of the English masters.

Ocasionally examples of Irish made furniture are met which display the influence of the French Louis styles. Such are more often of the carved ornate designs to which gilted embellishments were added. But that this borrowed capital is evident from the rarity of existing pieces in this manner. An example of this is a chair in the National Museum. This formerly belonged to the family of the Skinner’s Alley, a trade guild incor-

(Continued on page 116)
HERE is a gay new linen achieved by an old art— one of the few handicrafts surviving in this day of steam and steel. It is a product of hand block printing, which gives to fabrics richer and lovelier colors than any machine process known.

Great care is taken to select the best cloth for block printing, in this case a linen of rough texture, similar to homespun, which is especially suitable for the design.

The process is a painstaking one. It takes years for the printers to become masters of their craft.

Their chief tools are blocks of wood which have the design carved upon them in relief. With these blocks the printers press the colors on to the fabric, stretched out upon a long, especially prepared table. The number of blocks used depends upon the size of the design and the number of colors, each color having its own block. There is no limit, except cost of production, to the number which may be used.

After the printing the fabrics are steamed to develop fully the richness of their coloring and washed in both hot and cold water to rid them of any superfluous dye. From start to finish the work is done almost entirely by hand.

These hand block fabrics are characteristic of the quality and careful selection for which the collections of F. Schumacher & Co. are known.

Here you will find distinguished fabrics of every type and for every decorative purpose, extremely smart modern designs side by side with authentic reproductions from all the great periods of the past.

Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your purpose.

"Fabrics—The Key to Successful Decoration"

This fascinating booklet, giving, briefly, the history of fabrics and their importance in decorative use will be sent to you, without charge, upon request. F. Schumacher & Co., Dept. E-1, 60 West 40th Street, New York. Importers, Manufacturers, and Distributors to the trade only of Decorative Drapery and Upholstery Fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids, Detroit.
when cooking on the hearth gave way to more modern housewifery. Still further improvement sloped forward the back wall to radiate the heat forward, through a less vertical ascent of the flames.

Start a fire in a cold room and the most perfect chimney may smoke until a rush of heated air is established up the chimney, possibly with the aid of a bellows or an open window. For draft results from unbalanced pressure at the base of the flue as the lighter volume of hot gases ascend from the fire into the colder air outside. On the tightness, size and height of the chimney flue will depend the strength and intensity of the draft. The skillful chimney builder knows that the flue must be both large enough to allow the free passage of smoke and have the height which is necessary to pull air through the fire.

Science has turned to practical purpose these vagaries of air currents in ingenious devices to supplement the heat thrown directly from the burning fire. Fireplaces old or new can be built around a novel foundation unit, complete to the chimney flue. Through grilled inlets cold air is drawn from out of doors or off the floor into a chamber around the fire where it is heated and delivered into the room again through openings above the fireplace. Another device passes outdoor air through flexible tubes in contact with the hottest part of the fire and sends it out into the room again in a continuous circulation of warm air.

Search for a mantel design leads the enchanted home builder out of the realm of the practical straight back through the progress of civilization. The styles of mantels and fire-irons have ever followed those of architecture and the modern craftsman offers patterns of material and influence to suit the room of any period. Wood mantels in the delicate and graceful style of the Adam Brothers will provide a focus of interest in a room of the Federal period. Or the rugged simplicity of pioneer days—

or marble adds its flawless surface to build up a picture of formal charm. Amusing tiles lend interest to the monopoly fire or soft gray soapstone forms a charming background for bright bits of mosaic. And through perfect chimney construction and the trap in the hearth through which ashes disappear into the pit beneath, these fine surfaces remain unmarred through the hardest of everyday use.

Perhaps we enjoy the more the fine old fireplace fittings, which modern metalcraft so skillfully reproduces in scale for any fireplace, because we need not put them to their original use. Old fire-dogs turn to decorative purposes their spits-hooks, warming tops and prickets for burning rushes, once necessary to actual living. No longer are the delightful cast-iron fire-backs of Old Sussex a necessity. Yet their heraldic charm adds a touch of decorative interest against the fireproof brick of the present. The decorative allows gives way to the Cape Cod fire lighter and this in turn, in the ultramodern hearth, bows to the gas pilot light. To keep busy projectiles of chimney soot or embers from scouring fire bench or ruge, a practical brass wire screen rolls up and down as easily as a window shade, or it develops into a real work of art under the fingers of noted craftsmen. From the one-time essentials of everyday life have evolved for our luxurious choice, fixtures of great beauty of design to fit any scheme and scale of living.

The heart of the home here today a more complicated and subtle measure than in the days when tending the open fire meant maintenance of life itself, but the lure of firelight holds the more modern of us in its spell.

18TH CENTURY FURNITURE

Endorsed by the Critical

WHETHER scrutinized by a decorator who looks solely at the grace and artistry of its cabinet designs—or by an engineer who sees only mechanical precision and outstanding engineering accomplishment—or by a music critic who seeks faithful naturalness of tone quality—FEDERAL is endorsed as America's Finest Radio.

Beautiful Art-folio will be sent on request.

Federal Radio Corporation
Buffalo, N.Y.

Federal
ORTHO-
SONIC
Radio
BUILT TO EXCEED YOUR EXPECTATIONS

Offered as Chippendale. Doubtless for that reason many fine examples at present in America retain the designation of the later period whereas they are of the earlier Irish.

Today, however, the latter are sold with their correct ascertainment if terminally they do not yet equal the more sought for Chippendale the very interest attached to their history, as this becomes the better understood, must perform greatly enhance their value. Realizing this our American dealers have of late devoted more attention to the acquisition of this furniture, although owing to its also being sought for by those many who desire to furnish a room in this manner, it is rarely found in any of our shops. This because there is usually a waiting list of clients desirous of procuring examples, particularly of the side tables and chairs.
The YOUNGER HOSTESS...
who is not only fashionable
but who has her own ideas

The trend among the smart younger hostesses today is to view the decoration of the table with increasing interest. The table affords the hostess who is not only fashionable, but who has ideas and real taste, an incomparable opportunity to express her own individuality, to discover beautiful settings uniquely appropriate to her, to her home, her guests, or the occasion.

Following this fashionable trend the younger hostess with taste finds the foundation of the modern two-tone tablecloths of Irish or Scottish linen damask most complete in the variations their simplicity affords... in white and in pastel colors, the new designs of Irish or Scottish weave may now be seen at your favorite shop... You will find them moderately priced.

LOVELY LINEN DAMASK TABLECLOTHS & NAPKINS impressively correct
These Finer Screens
-- enhance the Architectural Harmonies of Your Home

Screens that blend beautifully with the style and character of your home . . . that enhance and intensify every architectural theme -- this is what Higgin offers you!

Hinged screens, Rolling screens, Sliding screens -- Higgin is equipped to give you the type that is artistically and mechanically suited to your needs.

Their trim narrow frames allow fresh air and sunlight to flood every room. Thirty-six years' experience goes into their exclusive construction! Practically invisible . . . but built to give completely satisfactory service, season after season!

The Higgin representative in your locality, a thoroughly trained specialist, is at your service. Right now, before the Spring rush begins, he can give your problem extra care . . . additional personal attention, at no extra cost. He will take your order now and deliver your screens at your convenience!

Our beautifully illustrated booklet will prove a big help to you in selecting the best screens for your home! Mail the coupon now.

THE HIGGIN MANUFACTURING CO.
NEWPORT, KY.
Kansas City, Mo., Toronto, Canada

NEW BRONZES FOR DECORATION

These wall bronzes were designed by Elsa Knauch and may be seen at the Milch Gallerie. The interestingly modeled belligerents at the left would enliven a child's room

This group of fondly following geese is suggested for use as an ornamental decoration in a nursery. It is 6 inches high by 27 inches long

HIGGIN
ALL METAL SCREENS

THE HIGGIN MFG. CO., 36 Washington Ave., Newport, Ky.
Please send booklet checked: [ ] Screen Book [ ] Weatherstrip Book

Name
Street
City
In YOUR House
There Are RECESSES
Ready Waiting For
ROBRAS 20-20 RADIATORS

These natural recesses are already between the inner and outer walls. They are formed by the standard studs and uprights, to which are nailed the inside lath or the outside sheathing. These natural recesses are 4" deep, just right for almost any amount of ROBRAS 20-20 radiation. These radiators are installed in-the-wall, out-of-the-way, and, of course, out-of-sight. They interfere in no way with the window hangings or with the arrangement of the furniture.

Think what that means! No radiators to interfere with window hangings or with the arrangement of furniture! No ugly radiators to bump against in halls or small rooms.

These radiators are designed for in-the-wall installation. They are a fifth the size of old fashioned radiators. As they are made of brass, they cannot rust or corrode. They, therefore, need no painting or other upkeep. They are an accepted fine house fitting.

You owe it to yourselves to find out how much ROBRAS 20-20 Radiators can improve the appearance of any room. They eliminate radiators, or their bulky enclosure from sight. A descriptive booklet is ready to be mailed to you as soon as we receive your name on the coupon below.

Rome Brass Radiator Corporation
1 East 42nd Street
New York
GRAPES FOR HOME GROUNDS

MAURICE G. KAINS

GRAPEs are easy to grow. You can easily have better ones than you can buy. If you have ten vines of properly selected varieties you may have fruit for two months, and if you increase the number, choose long-keeping kinds and care the family appetite you may extend the season through Thanksgiving and Christmas to Easter.

But if you try to keep any of the early ripening varieties and at Christmas or even Thanksgiving find that the fruit is unfit to eat please don't apply Colonel Roosevelt's famous "short, ugly word" to the writer. These early varieties, though good in their season, will seldom keep long under home storage conditions.

On the other hand, if you fail to have late-keeping varieties in good condition at least up to Christmas then there is something wrong with your method or your place of storage. For they are easy to keep without either ice or costly storage quarters. If you have space for only ten vines and want a two months' succession, the fruit to be eaten at gathered, beginning in late August and continuing until late October, suppose you plant: (1) Ontario, Portland or Green Mountain for earliest; then follow with (2) Moore's Early, Mayor, or Cottage; (3) Brighton, Moore's Diamond, or Worden; (4) Lindley, Massasoit, or Barry; (5) Gautier, Concord, or Niagara; (6) Campbell Early, Herbert, or Delaware; (7) Hubbard, Agrawal, or Empire State; (8) Wilder, Salem, or Vergennes; (9) Diana, Jena, or Isabella; (10) Goethe, Dutchess, Catawba, Urbana, Mills, or Canandaigua.

PROPER VINES

While thousands of one year vines are planted commercially each year, amateurs generally prefer to pay the slightly higher price for the two year sort. As to older stock; leave it alone and thus avoid loss of time, money and vines. For fewer nurserymen will take the trouble to prepare the plants either by root pruning or transplanting more than once before offering them as three year stock. Therefore than all "bearing age", "ready to bear" and similar vines; for though they may be old enough to bear they seldom succeed. The older a vine the greater the loss of energy of the plant will be directed below the second leaf. Thus all the energy of the plant will be directed into the one remaining shoot which will become stronger than it had been. The reason for delaying the cutting of the inferior shoots is to allow for accidental loss of the best one; for until the base of a shoot becomes woody a very slight blow will break it off.

ATTENTION REQUIRED

When the main shoot has grown to fifteen or eighteen inches tie it loosely to the stake, and then again as it grows longer. During the first season the vines should need no attention other than to keep the ground and weed free. Once a week will be better than less often, because the work will be easier and more moisture will be saved in the soil. No matter what style of training be followed neither posts, trellis, nor arbor need be put up until early spring of the second year. The vine stakes will be sufficient support.

During the winter cut off all puny shoots and the stubs of the shoots cut back in June and shorten the strong stem. If this has made a growth of four feet or more and is as thick as a lead pencil or thicker, cut it back to from 30 to 36 inches; if two feet or less, cut it off a foot or fifteen inches, if two feet or less, cut back to three buds and repeat the process described above for newly planted vines. This will develop a sturdy stem. Fasten the strong vines to the trellis wire which will be put up when spring opens.

Next to neglect the most objectionable way to support grapevines is upon an arbor; for an arbor is the most costly to erect and keep in repair; vines trained over it demand more labor, effort, time and risk to prune; the fruit produced is generally and of poorer quality than that grown on trellises and the probability of neglecting the vines is greater.

(Continued on page 122)
Another Startling Auburn Announcement

AUBURN electrified the industry when it announced the longest, strongest, largest Six Cylinder closed car in the world under $1000! Following this, Auburn exploded another bomb for competition in the announcement of a big, fine Straight Eight closed car for $1395 which is less than the price of most better Sixes.

Now, completing the Auburn line, is this announcement of a New series 130-inch wheelbase and 125 horsepower Auburn closed car for $1795. This series of sensational announcements shows what can be done when a manufacturer operates upon Auburn's fixed policy of putting the fruits of its success back into the merchandise itself, and passing the benefits on to the people who made it possible, namely, to the public!

No wonder you hear Auburn talked about so favorably everywhere. For, we make the following claim without reservation: "This New series Model 120 Straight Eight Auburn, Powered-by-Lycoming, for $1795 offers more value in every way for less commensurate cost than any other of the bigger, finer cars on the market." We only ask you to compare this car to cars costing from $3000 to $5000 in order to fully appreciate its value, quality, refinements, performance and endurance.

And, if after such comparison, this car does not sell itself you will not be asked to buy.

Auburn Automobile Co., Auburn, Indiana

Prices f. o. b. Auburn or Connersville, Indiana. Freight and Equipment Extra

AUBURN
POWERED BY LYCOMING
Good Buildings Deserve Good Hardware

Varied in design... alike in distinction

Corbin design—often several designs—to fill your hardware needs.

VINE SUPPORTS

The best wire to use is “hard number nine galvanized.” Lighter sizes do not support the vines as well nor last so long. At one end fasten the wire tightly to the post so it will not slip. At the other place a tightening device, on intermediate posts drive the staples but not so tightly that the wire will not slip through when being tightened. A device for tightening is a necessity because wires stretch with the heat of summer and contract in cold weather. When loose the vines are often badly whipped by the wind; and when tight the wires pull the posts out of plumb or even out of the ground. They must therefore be loosened in late autumn and tightened in spring. For the summer they need only be snug.

To facilitate cultivation and harvesting place the lowest wire 30 inches from the ground and the second about 30 inches above that. If eight foot posts are sunk three feet in the ground these distances will bring the upper wire at the tops of the posts.

After the trellis has been built and the vines tied them to the trellis clusters of grapes. We will allow the three uppermost shoots on these to develop fruit. They must be ruthlessly cut off. Suppose we have already pruned the vines and tied them to the trellis in the spring of the second year. Each vine now consists of a single main trunk to the upper wire. We will shorten these on the erect stem shortened to only three or four joints beyond the outermost fruit clusters on each. We may also shorten the fruiting shoots to a couple of joints. This pruning tends to strengthen the main stem and the other shoots.

THIRD YEAR

In the spring of the third year, before growth starts, we will shorten the two arms just discussed leaving only five or six joints on each, or if very sturdy a maximum of eight joints. When thus cut we will tie them horizontally to the lower wire. The third shoot will be fastened at right-angles to the upper wire and cut off just above this wire. Then we will cut off all other shoots entirely. The buds on these three canes will develop fruit-bearing shoots but no fruit will form on these—the trunk. During this third season the two uppermost shoots will be allowed to develop to form arms for the upper wire and each shoot will be shortened to only three or four joints beyond the outermost clusters. The shoots on
A NEW CONCEPTION of how dependable an oil burner can be

To hear an Electrol owner express his satisfaction is to realize that the engineers who designed Electrol have produced the dependable automatic oil heat which you have been wanting for your own home.

You are impressed by his praise of the service it gives...operating without attention...keeping his home at the temperature he likes best, regardless of the weather or sudden changes.

The advanced engineering principles of Electrol have been recognized by prominent engineers and business men who have selected it for their homes. Numbered among them are Mr. Robert S. Baldwin, Vice-Pres. General Electric Company, Mr. E. D. Nims, Pres. Southwestern Bell Telephone Co., J. C. Chadwick, Mgr. Packard Motor Co. of New York, Mr. C. W. Peelle, Pres. Peelle Co., and Mr. David R. Jones, Geometric Stamping Company.

Electrol is All-Electric and Entirely Automatic. It employs positive electric ignition—eliminating the need for a gas pilot light. Produces a surprising volume of heat without waste of fuel. And is regulated in every phase of its quiet operation by The Master Control which stands guard like a living hand always at the furnace door.

Form your own opinion of Electrol from the experience of those who know it best. Let us send you the interesting booklet, "The Master Furnace Man", which contains full details of Electrol and comments of owners.

Wherever Electrol is sold, you will find complete oil heating service backed by a sound, large and growing manufacturing organization. Electrol is made in sizes for every type and size of building. Can be purchased on an attractive budget payment plan if desired.


Name: .................................................................
Street & No. ....... ...........................................
City .............................................................. State.
If you know this pine tree it is easy to be certain of good lumber for your home

Until as recently as "day before yesterday," pine, one of the most important materials used in building, was just pine. Generally it had no distinguishing mark, no endorsement by the manufacturer.

The home owner, together with the architect and the builder, could select well-known plumbing fixtures, hardware with a name, electric fixtures made by a concern with a national reputation, a heating plant that could be ordered with the eyes shut—but pine was just pine.

Now, to be sure of having durable, well-seasoned, accurately graded pine in a house, all you, or your architect, or your builder need know is that it carries the imprinted trade-mark of the Pondosa pine tree.

For now a machine has been perfected by which this well-known lumber is trade-marked at the mill where it is made. It means that fifty of the foremost mills of the great Northwest are proud to send a product to market which can be purchased with utter confidence.

Wherever a light, easy-to-work, soft wood is needed, for sheathing, siding, inside or outside trim, for paneling or built-in features, Pondosa Pine is the ideal wood. Western Pine Manufacturers Association of Portland, Oregon.

Pondosa Pine
The Pick o’the Pines

---

The foremost millwork men know that doors and sash made of Pondosa will remain snug and true; that Pondosa takes the most delicate carving; that the finish stays fresh and smooth for years.

Large, rich color and unusual form in the flowers, and a good habit of growth mark Was-Boo as the most pleasing sedum of its particular leisure.

Daylilies for the Garden
(Continued from page 89)

inches in spread. The individual blossom lasts throughout the entire day, retaining color and form well even during very hot days.

The foliage of a plant of the Mikado Daylily is light green, medium robust for a Daylily, ascending, gracefully bending and reaching a height of about twenty inches. The flower stems rise about ten inches higher. Old and well-established plants, especially in rich soil and in shaded locations, will probably be somewhat taller than these figures. The habit of growth and general appearance are good. The flower stems usually stand rather well above the leaves but not too much above for a pleasing relation.

Of the older Daylilies that come to our gardens as wild species, only the Fulvous has a zone or band in each petal darker than the rest of the flower. Of the named varieties Dr. Regal may be mentioned as having a faint zone in the flower coloring. Mikado far surpasses all the older types and named varieties in the intensity of the zone and in the boldness of its color contrast.

Banded or zoned patterns in coloration are seen in the flowers of many of the seedlings raised at The New York Botanical Garden, not only when H. fulva is a parent but also when H. amurensis was used in the breeding. In the latter case the band is usually faint and often it is only a delicate ring or halo about the mid-section of the inner surface of the petals. Thus far in the breeding work the darkest of the banded patterns have appeared only in seedlings that have had both H. fulva and H. amurensis in the ancestry, and of these Mikado is the climax.

The pedigree of Mikado is as fol-

(Continued on page 126)
A picket fence around a Tudor mansion? Never. A mission bedstead in a Louis XV bedroom—heavy wrought iron on a delicate Georgian doorway? Unbelievable. Certain liberties are permissible, but appropriateness is essential always—in hardware just as much as in furnishings.

Sargent designs are authentic. Each piece is faithful to the spirit of the particular period—French, English, Early American—or whatever your architectural preferences are.

When it comes to the hardware for your new home you must have the best, not only in design but in quality. Only a few dollars marks the difference between sagging hinges, non-latching latches, knobs that rust and wear—and, on the other hand, hardware throughout that completely satisfies all demands for the life of the building. The Sargent Hardware here illustrated is machined precisely of solid brass or bronze. Each piece is dependable, permanent and perfect in its smooth and certain operation.

The best hardware—Sargent Hardware—will add not only to the beauty but to the comfort of your new home. And, fortunately, the cost of the best is most reasonable. The complete finish hardware equipment of this Colonial residence costs only about 2% of the total building cost, no matter which of the designs shown you may choose. Estimates on hardware equipment, however, vary necessarily from one locality to another.

Before selecting hardware with your architect send for our free illustrated booklet, “Hardware for Utility and Ornamentation.” It will help you and prove interesting. Sargent & Company, 31 Water Street, New Haven, Connecticut.
DAYLILIES FOR THE GARDEN

(Continued from page 124)

Iowa. First the Lemon Daylily (H. flava) was crossed with H. aurantiaca, which gave hybrids of good but not outstanding qualities. Some have flowers with faint zones of darker coloring. One of these was crossed with H. fulva. The offspring all have flowers with considerable red and fulvous coloring, and for one plant the colors are darker red especially in the eye spots but the segments are rather narrow and the flower does not possess a satisfactory fullness. This plant was crossed with the pure-yellow and full-flowered variety Luteola and a progeny of more than a hundred seedlings obtained. As may be expected from such a group of diverse ancestors the seedlings of this breeding are very different. No two are alike. The limits of coloring in the flowers range from lemon yellow through many shades of yellow, orange and velvety red. For several of the seedlings there is a banded pattern in the colors of the flowers and for two plants the pattern is strongly developed. The better of these two was named Mikado.

MIKADO AND WAU-BUN

All persons who have seen the Mikado Daylily in bloom readily agree that its flowers have unusual quality and a commanding and endur­ing charm. In its flowers the zoned pattern of coloring is greatly intensified and exaggerated beyond that seen in any of the known species or named varieties, in any of its sister seedlings, or in any plant of other breeding. In respect to the boldness and the intensity of contrasts in coloration Mikado at the present time stands alone among Daylilies.

The Daylily Wau-Bun has large flowers of a rich coloring and a rather unusual form. The color is very uniformly yellow of the tint called light cadium, somewhat faintly overcast in the outer half of the flower with a delicate sprinkling of fulvous red of the shade technically known as raw sienna. There is also the glistening as of floated of gold in sunlight that is rather characteristic of many Day­lilies. The color is of itself attractive and pleasing. But the individual and outstanding charm of Wau-Bun is in the form of the flowers. The sepals are rather large, broad, and smoothly and stiffly recurving. The petals are large and broad, spreading rather than recurving, and in the outer half strongly folded backward against the midrib and also somewhat twisted. The folding and twisting increases the contours of the flower in lines that arc suggestive of glowing embers. A NEW RACE

A race of pink-flowered and red­flowered Daylilies that is entirely new among cultivated varieties has been obtained which promises to yield at least several charming sorts that will be very welcome additions to the flower garden.

Among the living plants obtained in the wild directly from the Orient there were several collected on Purple Mountain near Nanking, China, by Dr. A. N. Steward of Nanking University. Two of these have flowers of rare beauty. For one plant the flowers are a peach red in color with a throat of primuline yellow. The general color of the petals is pink with a greenish-yellow throat. For the other plant the flowers are chiefly a coral red with an arching zone of garnet at the mid-vein of each petal. In this the coloring is a sprightly red with a strongly contrasted zone.
“Doctor, doctor, Can you tell... What will make Our boiler well?”

“NO,” tersely replied the eminent pathologist, “no boiler running an excessively high flue temperature such as this patient totes, can hope to survive, especially as he has been a defective from birth. He was born congenitally wrong. His Fire Surface is mostly missing, so he loses all his heat up the chimney.

“You can nurse him along if you want to, but I warn you it will be at terrible expense.

“Take my advice. Though it sounds harsh, it’s the only way. Give him decent burial and get a new boiler in his place, one born right, with plenty of Fire Surface in his insides.

“Then your home will always be warm and comfortable, and every year you will make a saving in your cost of heating—a saving that in a few years will pay for the cost of the new boiler.”

Send for Free Copies of Our Two Books

If you have a sick boiler in your house (a boiler that runs an excessive flue temperature is a sick boiler) or if you are going to build and want to avoid installing a sick boiler, send for our two books, “Guaranteed Heating Satisfaction at Minimum Cost,” and, “Does It Pay To Install an Oil Burner?”

They contain a more complete and more serious discussion of the above. To anyone interested we will gladly mail a copy of each book free. They make a definite contribution to the subject of heating comfort, and to the subject of heating costs and how to reduce them. Simply use the coupon below, sending it today to The H. B. Smith Co., Dept. K-20, Westfield, Mass.


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

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Announcing a New Window by Crittall

STANWIN CASEMENTS

STEEL casement windows are being used more and more in modern residence construction. They add so immeasurably to the comfort, beauty and convenience of the home that they have fast become an indispensable necessity instead of a longed for luxury.

If you are thinking of building a home you will be interested in Stanwin Casements. This new window by Crittall is remarkably economical, weather-tight and distinctive.

Stanwin Casements will help give your home that air of quiet dignity and atmosphere of gracious living that you so desire it to express. Their small sparkling panes add both interest and variety to its exterior appearance.

The interior decorating scheme is more simple because these windows form an artistic part of your home. They are easy to drape and to screen, easy to open and close—never stick or rattle. Weather-tight in Winter's storms, they open wide to Summer's alluring breezes.

Our catalog is yours for the asking.

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Stanwin Casements
Norman Casements
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Warehouse stocks at all central points. An opportunity is offered to a limited number of dealers.
Whole Community chooses Wolff Plumbing

Stonegate, Illinois, where every home is Wolff-equipped

It does not take many months for the permanent character of Wolff "DURO" enameled plumbing fixtures to become known outside the home where they have been installed.

Even the rare beauty of the soft, lustrous tints draws comment from visiting neighbors. And soon experience shows how consistently the smooth, hard surfaces resist friction and remain unscarred.

The outcome is natural. As new houses are planned in the neighborhood, other home builders require the same type of fixtures. Stonegate, Illinois, is an example of an "All-Wolff" community. In many other districts, the name of Wolff has been accorded similar recognition.

The thoroughness maintained in all manufacturing processes became a tradition of the house of Wolff three quarters of a century ago. The rich color-tones are literally fused to the surface at an enormous temperature, making a finish as hard as marble, and proof against scratches and abrasions throughout its lifetime.

These beautiful tints are faultlessly matched in the vitreous ware of each installation, and all Wolff "DURO" brass fixtures, both exposed and invisible parts, measure up to the unexcelled quality-standard of the enameled ware. This avoids the frequent error of permitting inferior brass fittings to impair the general effect.

All of the better plumbers will be glad to show you examples of the latest Wolff color combinations.

Our artistic booklet, "Modern and Ancient Luxury," traces the story of home adornment and decoration from the time of the Pharaohs to that of the Caesars, and from the Renaissance down to modern times. Richly illustrated in color. Write for your free copy today.

The Tangerine

Ushers in winter cheer!

As soon as you see shining pyramids of brightly gay tangerines in fruiterers’ windows, you get your first feel of the zest and good spirits of winter weather. This lordly fruit is fitted by inner temperament to be a symbol of joyous winter days. Its spanking colorfulness fits right in with glowing spirits. The handsome coat is thin and free of the fruit, and inside, the sections are plump, juicy and piquantly delicate in flavor. The tangerine, like other members of the citrus family, thrives best in Florida, and is bought most wisely by specifying “Florida Tangerines”.

Florida Tangerines
COLD
"shall not pass"
through Masonite

THE age-old battle with winter is on. In millions of homes as many heating plants are attempting to meet the challenge of blustering, chilly outdoors. Too often winter wins, taking its toll of health and happiness; giving in return in summer... and always delightfully quiet.

But fortunate indeed, are those home-owners who have discovered that Masonite Structural Insulation, and its companion product Masonite Insulating Lath, stop cold surely and effectively... keep heat inside where it belongs... reduce fuel bills beyond expectation.

No matter how cold it is Masonite homes are cozily warm all winter long. Temperatures are healthfully constant... and rooms hold their warmth throughout the night. Remember, too, that Masonite keeps your home delightfully cool in summer...

Masonite comes in strong, broad boards of uniform thickness that are literally honey-combed with dead-air cells. It is an all-wood product that is built into and becomes a permanent part of the building. It is an ideal plaster base, sound-deadener, makes excellent sheathing. Owners of old homes, as well as new, can enjoy Masonite's many outstanding advantages.

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Another Masonite Product
—is a genuine wood board that is absolutely grainless. It will not crack, check, split or splinter. Takes any finish beautifully—needs no paint for protection. Possesses unusual workability, has uniform strength and high resistance to moisture. Can be used on any wood-working machine—can be punched, die cut and shaped. Industry after industry is finding new uses for this remarkable product. Write today for sample.

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Mail the attached coupon today. It will bring you a sample of Masonite Structural Insulation, and an interesting booklet every home-owner or prospective home-owner should have.

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Please send me your free Masonite booklet, "Building for Permanence, Comfort and Value."

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Destined for the tables of a discriminating clientele, these selected delicacies uphold the traditions of Louis Sherry, connoisseur of rare foods.

Grapefruit pickles .......... 82.25
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ALORIC PUNCH

A most delectable flavor similar to Baccardi. Made by the famous distillers, J. Cederhunds Sineer. Caloric in cocktails adds a delicious originality.

Tea blossoms and tender leaves

From the cool mountain slopes of the semi-tropical southernmost Isle of the Land of Blossoms, comes the daintiest of teas

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S O MANY hostesses are correct
but uninspired, so many amusing
but inefficient. Because the latest
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Because of all these things, there is a new book that you simply mustn't fail to order.

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Imported from Stockholm

A most delectable flavour similar to Baccardi. Made by the famous distillers, J. Cederhunds Sineer. Caloric in cocktails adds a delicious originality.

In this trio of colourless, tasty morsels to your Secret Shelf of Treasures, House & Garden will have one of each (three jars in all) shipped you postpaid on receipt of $1.50.

Add this trio of colorless, tasty morsels to your Secret Shelf of Treasures, House & Garden will have one of each (three jars in all) shipped you postpaid on receipt of $1.50.

House & Garden will send you four cases of these extra-nice extras (express collect) for $5.00; twelve cases for $6.25.

The numbers in the illustrations are the key to their description below.

Italian TRAVELED epurees are just as enthusiastic about the hors d'oeuvres of Sunny Italy as those of the Nordic countries. These glinting, tasty importations are a pleasant change when interspersed with the more conventional appetizers, and are very distinguished as a side dish, a relish unsurpassed.

The choicest catch from Mediterranean waters and tender vegetables, preserved with spiced herbs and virgin olive oil. There are cubes of clear tunny (1), here and there, ceased filet of anchovy (4), between stuffed olives (3), petit pois (3), and mushrooms (3), and of course all the classic sardines (2). All for 60c. 3 tins for $1.50. Just mail your check to House & Garden. Shipped postpaid.

THE NECTAR OF ORANGE BLOSSOMS

Honey . . . like wines . . . vary in flavour. The diet of the bees is the deciding factor. Plebian fare, such as clover, cowslips and thistles, results in just honey . . . nice honey to be sure. But certain blue-blooded bees instinctively spurn everything excepting orange blossoms . . . and their honey is nectar for the epicure.

On the slopes of the Sierras whole colonies of these discriminating creatures are at work . . . along with a particular packer who prepares their honey for a waiting world, in a manner befitting its excellence . . . which is to say, in an orange coloured jar.

Orange Blossom honey makes a charming gift, even to yourself. Its bright container adds a new note to the breakfast table and its flavour marks the beginning of a perfect day. Let House & Garden ship one to you, express collect, $1.00 per lb.
January, 1929

**Table Delicacies for House & Garden Readers**

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And it was a real surprise to the Smart Hostess who discovered that Battle Creek has been showered with praise by the Lord! And this is how it happened:

The talk of the table wherever served! ... Vacuum cooked the exclusive Hormel way, Flavor-Sealed Ham retains all the natural Flavors, Juices, Vitamins and Tenderness to the moment of serving. A valuable reserve food supply. Serve cold instantly. No bone, no skin, no waste. At leading stores, or write Geo. A. Hormel & Company, Austin, Minn.

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Diet specialists at Battle Creek have prepared a wide assortment of tempting foods of a corrective nature. Food has been dressed up in dainty biscuits, fig flaves, delicious cereals, appealing pastries. Mineral oil has been reduced to creamy caramel form that you eat. For changing the intestinal flora, a remarkable new food has been perfected. LAXA, which is being featured this month at all Health Food Centers, has been used with great success at the famous Battle Creek Sanitarium. Write today for "Healthful Living" a 40 page illustrated booklet describing with recipes the Battle Creek Diet System.

**THE WORLD'S BEST SHIPS HAVE CARRIED Poland Water ON THE SEVEN SEAS FOR THE PAST 50 YEARS**

EXPERIENCED TRAVELERS ARE NEVER WITHOUT IT

A cocktail made of the natural juice of ripe tomatoes—nicely spiced, is a welcome deviation from the fruit cup . . . and a marvelous appetizer.

**Tomato Juice Cocktails**

As you know, the tomato combines nearly all of the worth-while vitamins, even to the exclusive "E". It is the one food whose nutritive value dietitians agree upon.

And now the life of these precious vitamins is preserved by a new process of canning . . . in glass . . . a cold-pack method which brings them to you in all of their original vigor.

**Gesundheit!**

A cocktail made of the natural juice of ripe tomatoes—nicely spiced, is a welcome deviation from the fruit cup . . . and a marvelous appetizer.

**SIX UNUSUAL CHEESES**

Good cheese, that useful delight to every well-served meal, cannot come to the table in too many varieties. Skilful hostesses offer their guests a wide choice of interesting foreign flavors, together with our own domestic versions.

The highly salted, red cannonball EDAM, or its fellow Hollander GOUDA, look as fine as they taste. English STILTON and CHEEDAR are infallibly pleasing in their delicacy and mildness, and as for Italian BEL PAESI, a full-cream loaf, and the familiar PINEAPPLE cheese . . . their reputations are well known.

Because these delicacies cannot always readily be found, House & Garden offers to have fresh importations of each shipped to you postpaid, posthaste. Send House & Garden your check for whichever strikes your fancy: all 6, if you please. Each 25c.

**For the Hostess**

A handbook for entertaining

It's just off the press in time to start you successfully on a new season—the sort of book you've always wanted—the only kind a smart woman could be persuaded to buy—a summary of the whole art of entertaining!

Training the servants—planning the menus—setting the table—everything is covered thoroughly but without a wasted word. Things as practical as the budget, and marketing. Things as unusual as the famous recipe of well-known hostesses, epicures and chefs . . . and what does it cost? This is the part you can't believe—quarter!

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Made of red cedar, they will last a century or more. Your architect or builder can secure them from the leading stained shingle companies—from lumber dealers.
GEMS AMONG THE BROOMS

(Continued from page 132)

trailing branches of old plants cover quite a wide surface. It makes a delightful drapery for a rocky declivity or a wall-face where its flowery spires are well displayed. Taller, and with somewhat more the habit of C. arcticus, is C. hortensis, whose other parent is C. purpurea. Upright to perhaps the height of a little more than a foot, its slender branches have not quite lost the impulse to trail or at least to droop, and they are alight in late spring with brilliant yellow flowers. This is one of the best and most floriferous of all the Brooms and it appears to be extremely hardy. All the kinds so far mentioned are low-growing or trailing, and Eden Phillpotts (My Shrubs) speaks of Genista humifusa as a pretty little prostrate Broom with bright yellow blossoms for the choice rockery. But I have most disappointingly not been able to come upon seeds or plants of this species. Genista pilosula, called the Hairy Greenweed, is low and dense and spreading, and its profoundly borne blossoms are rather fleeting. But because of its interesting character and habit this little shrub is prepossessing in and out of bloom, and it is one of the best for a sunny wall-face where it spreads compactly into wide cushiony masses. Mr. Farrar describes it as "an invaluable densely close trailing making a cascade of gold over the rocks."

Among the taller upright species it is difficult to single out a few for special mention. Genista germanica grows from eighteen inches to two feet tall and is gay with yellow blossoms in summer. G. radiata is about as tall, with spiny branches and yellow flowers at the same season. The Spanish Gorse, Genista hispanica, is a delightful little shrub with crowded racemes of bright yellow flowers finishing the tips of its branches in May. It is a more compact and refined plant than G. germanica, and its habit is so symmetrical and dense that it has been said to look like an old-fashioned straw bee-keep. There is a dwarf form of it that is particularly desirable for use in the rock garden. Less choice than the foregoing, but useful for roughish places, are Cytisus capitatus and Genista anglica, called the Needle Furze. This is almost as prickly as the honey-scented Gorse, and it grows nearly prostrate. Its flowers are pale and small. A purple-flowered Broom is a newcomer to our garden. This is Cytisus purpureus, said to grow not more than eighteen inches tall and to bloom with prodigality. C. nigricans is also a newcomer, but the two awkward little plants do not yet show their character. This species is too tall for my rock garden and must be relegated to its environs. It will grow ultimately to a height of five feet.

Photographs of Genista hortensis were one’s desire to possess it. It is a Spanish species, and appears compact and cushion-like and to have flowers rather larger than common. The white-flowered Cytisus lucanthus (see its portrait in Mr. Wilson’s More Acacias) also appears to have charm. And there are many more. I have just had out the seed list of a Swiss nurseryman and find therein twenty kinds of Cytisus and twenty-eight Genistas, besides several kinds of Gorse (Ulex). A most interesting season’s work it would be to try all these kinds. There is a dwarf variety of the common Gorse, Ulex europaeus manius, which I do not find anywhere listed, but which would be very delightful to possess. Once established, the Brooms grow sturdily. Occasionally a bitter winter may prune them back a little but no real harm is likely to be done. If the young plants seem too straggly in appearance, they may be cut lightly to induce a better form, but later pruning is not usually necessary.

"Sweet is the Broom flower" sang Spencer, and many of the kinds have fragrant flowers. This is another good reason why we should be happy to bring them into our gardens.

DAYLILIES FOR THE GARDEN

(Continued from page 126)

of darker red in effective combination. These two plants were used as parents in breeding and some of the progeny have flowers of still more brilliant and intense red coloring. In the very best ones of these, the flowers have a throat of cadmium color, a mid section of brick red, and an outer area of coral red with darker colored delicate veins. The coloring is the most brilliant red yet to be seen in Daylilies.

It should perhaps be reported that flowers of dark and dull shades of red have been obtained in certain of the seedlings which have H. fulva as a parent. These together with the plants just mentioned provide a rather wide range of colors that are classed as red or as dominated by red.

The best of these seedlings are being used in further breeding with the aim of developing the most satisfactory combinations of attractive pink and red with large full flowers and pleasing habits of growth. Several of the plants with red or with pink flowers are fully worthy of general cultivation solely on the merit of the coloring of the flowers, and if better and more desirable plants with the same shades of coloring do not appear these plants are certainly at hand and will be named and made available to growth in flower gardens.

The New York Botanical Garden can not undertake the propagation of their new Daylilies in general distribution or sale. It happens that for several years preceding his death, Mr. Bertrand H. Farr exhibited keen interest in this breeding work with Daylilies and assisted it by obtaining and contributing plants of several species and varieties. The firm which succeeded to his business has continued this helpful cooperation.

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**THE CELLAR BECOMES LIVABLE**

(Continued from page 79)

The modern boiler finished with enamel, together with the oil or gas heater has opened up an era of cellar orderliness. Formerly, a cellar was a cell in its most literal form, unfinished and dark, a place given over to coal and a dusty boiler room, possibly a laundry, cold closet and store room. Now no longer a cellar, hardly a basement, it can be as finished and as pleasantly useful a part of the house as any other, worthy of a better name than either cellar or basement. The attic has become the third floor and the basement has taken on a new dignity. Our houses are now made up of four solid floors of clean, accessible and useful space. The introduction of modern equipment has raised the cellar from its old low station to a place of important usefulness for the entire household.

The playroom in the basement of Mr. Gregory's house may be reached from an entrance located in the garage yard. The laundry is situated at the end of a passage.

Besides the furnace room and laundry, the basement of the Lyon residence contains a three car garage, the chauffeur's room and bath, a playroom and considerable storage space.
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If you knew good Tree Surgery service—there is no half good in the treatment of living trees any more than there is in dentistry, medicine and human surgery

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You must buy Tree Surgery service on faith. Living trees of any reasonable size are almost priceless. If they require attention you cannot like any chances.

The Davey Company says to you with all possible emphasis that there is no half good in the treatment of trees. This statement is made after more than half a century of experience by a national institution now doing a business of nearly $8,000,000 a year, and having in its employ more than a thousand real experts.

And yet this reliable service by men whom you can trust is not expensive. It costs less than any professional service in America. 76% of Davey clients pay less than $100 each. 21,908 clients were served last year—between Boston and Kansas City and from Canada to the Gulf.

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The Davey Company guarantees satisfactory service. You pay only for actual working time, plus the necessary materials and express. Your trees are certainly worth this reliable service of scientific Davey Tree Surgeons.

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Our catalog for this season is an enchanting book for the evergreen lover. Here are suggestions and illustrations in greater variety—size, shape, color—everything you might desire to make your home truly a place of enchantment. Forty large illustrations in colors.

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Including beautiful pink Sacred Lotus of the Nile; two Egyptian Water Lilies of blue and white; Ancient Papyrus and 16 Aquatic Plants.

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A garden book devoted to the task of helping gardeners to better results from their garden efforts. The cultural methods which it advocates are those approved and practiced by the country’s leading experts. The merchandise it offers represents the climax in the skill of the best craftsmen—the choicest horticultural merchandise the world affords.

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An abundance of illustrations reproduced from photographs tell a straight story. Numerous inserts in color portray what the planter may hope to achieve with the help of the Seeds and Plants offered. The Rose section of 16 pages is illustrated in color throughout. Altogether it’s a great book. You are welcome to a copy, and when writing please mention this publication.

HENRY A. DREER
1306 Spring Garden Street
ON NATURALIZING NARCISSUS

The further we progress in gardening experience the more possibilities do we see in so-called naturalized planting. Clearly defined beds and balanced, formal designs for them have their indispensable places, but they are quite unsuited to those careless, unassisted areas which are so frequently found on properties of fair or large size. To give such nooks the suggestion of artificiality would destroy much of their inherent charm; the problem, therefore, becomes one of beautification without obvious evidence of effort—in other words, of naturalized planting.

The Narcissus family lends itself admirably to the enhancement of these less frequented parts of the grounds. For its members are hardy, colorful in spring, and well suited to arrangement in broad, irregular groups which seem to have been put there by the hand of Nature rather than Man's. Further than this, they need little or no cultivation after the bulbs have once been properly set in late September or October. At intervals of several years, when they have multiplied enough to become crowded, they will benefit by being dug up and replanted. Narcissi do well in the shade of high-branched trees, for at their season of growth and flowering the tree leaves are still small enough to admit plenty of sunshine. Orchards, too, offer many opportunities for effective naturalizing with these bulbs, for there is no lovelier flower combination than the pink and white of Apple blossoms overhead and winding ribbons and drifts of yellow Daffodils under foot. In such a place the grass can be left uncut until the Narcissus leaves have ripened in early summer—a necessary condition.

Whatever the exact nature of their location, Narcissi should be given a moderately rich, border soil, well drained and plentifully supplied with humus. Should the soil be deficient in plant food, ground horse will prove a good material to supply the needed nourishment. Dig it in when the ground is first being spaded over to a depth of ten inches or so, and see that it is fairly evenly distributed. There is no danger of its injuring the bulbs.

Daffodils do well under trees if the sun can penetrate. Here the house of Edgar W. Boscott, Bridgeport, Conn., they make a magnificent display, Marian C. Cohen, landscape architect.
The Vegetables and Flowers you would like to see growing in your garden—read all about them in Burpee's Annual. This is the catalog that tells the plain truth about the best seeds that grow. It is a beautiful book of 172 pages, easy to read, and full of garden news.


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New Goldinheart Carrot, sweet and tender; six new Gladflowers that originated in Scotland, as large and lovely as we have ever seen; new Sweet Peas; and eight new prize-winning Dahlias—Burpee's Annual tells all about them.

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This collection of Sutton's Seeds offered to the flower lovers of America, is identical with that offered last year and which proved so popular. Among the fifty varieties — each consisting of a full-sized packet— are some of the finest strains of the most wanted flowers, and many that are equally as beautiful but less well known. This collection, if ordered by the packet at catalog prices, would cost almost twice the amount asked for it. You will make no mistake in ordering a collection for yourself at once. Then, when planting time comes, you will be ready to start the seeds and have the finest flower garden you have ever planted. Read the list of varieties in the collection — then order.

50 Varieties of Sutton's Seeds— Collection, $10


This remarkable collection will be carefully packed and shipped postpaid to any address in the United States, together with a copy of Sutton's Catalog and Guide to Horticulture. Send International Money Order. Address

SUTTON & SONS, Dept. 7, Reading, England

GRAPES FOR HOME GROUNDS

(Continued from page 122)

The lower wire need not be shortened. All of the shoots may be expected to bear from one to four bunches of fruit this third season, though in vines so young few will attain this maximum and some will be barren. In the spring of the fourth year we will prune the vines as follows: Shorten each of the two arms developed last year at the upper wire, leaving from six to ten joints, depending upon the strength of the vine. Select and shorten a strong shoot as close to the main trunk as possible on each of the lower arms and cut off all other growths, thus leaving only one year canes to be fastened to the wires one on each side of the trunk. Then we will cut off all other branches. Thus, in the spring of the fourth year the pruned vines will consist of the original root and trunk, a trunk three years old up to the lower wire, two years old between the lower and the upper wire, and four branches each only one season old. These four young shoots that will bear the fruit of the fourth year. Each year after the fourth every other or alternate main branch is shortened to the trunk (two for each wire) are to be cut off entirely and the remaining four to be cut back to six to ten buds. By this method of pruning and by judicious feeding and cultivation the clusters of fruit will average larger and of higher quality than by his or miss plan.

Clean cultivation and liberal feeding with phosphatic and potash fertilizers greatly help in grape production. Intelligent spraying at the proper time of spraying, and proper feeding at proper time is absolutely essential: otherwise all the labor of cultivation is thrown away.痌ost diseases and insects. So, as already stated, any one can have better grapes than he can buy provided he will choose varieties and care for them as outlined.

Though commercial cold storage is unquestionably the most satisfactory method of storing perishable products it is not necessary to place grapes in such storage because they may be successfully wintered by anyone who will follow the following principles:

(1) For storage choose only those varieties which are long keeping. Prominent among these are Lindley, Massassor, Barry, Gaertner, Herbert, Aga-wam, Wilder, Selmen, Vergennes, Tona, Diana, Isabella, Goethe, Duchess, Catawba, Urbana, Can-andaigua, and Mills.

(2) Be sure that the fruit is fully ripe but not "dead ripe" when gathered for storing.

(3) Handle grapes with care at all times, especially if gathered on a sunny day. Keep the fruit in the shade until it can be removed.

(4) Place clusters only one layer deep in trays or storage boxes and have these small enough to be easily handled without jarring.

If the night following the gathering the promise is that cool weather may prevail, gather the fruit out-of-doors till early morning. Then take it to a cool room or a cellar before the air warms. The same effect may be secured by gathering the fruit in the early morning and taking it at once to the storage room. It will thus be as cold as if gathered the evening before and kept over night without jarring.

(6) Be sure that the storage place may be readily kept cold without drafts. It should be such that the temperature may be kept below fifty degrees, preferably between forty and forty-five.

(7) Be sure that the storage room is neither very dry nor very moist because the former shrivels and the latter oxidizes the flavor of the fruit and the latter reduces mold.

(8) Be on the lookout for shrivelling. Should it be noticed hang up curtains of wet borral to moisten the air. The fruit will then tend to "plump up".

(10) Load watch for mold.

To check it, fumigate with sulfurous gases, using the same number for a given cubic content of room as in ordinary fumigation. As some varieties naturally keep longer than others it is necessary to make weekly examinations of the fruit to determine which kinds are keeping best and which poorest. The removal of fruit for use will, of course, be based on the way it is behaving— that is, which is keeping poorest will naturally be selected for early use, and that which shows no signs of deterioration will be kept the last.

HOUSE & GARDEN'S BOOKSHELF

(Continued from page 106)

imitation of an old "touch". For it is easy to make a punch from the genuine impression and it is equally easy to make an imprint on the genuine punch. Pewter is a soft metal and is quickly made to appear sufficiently "old" to deceive the uninitiated—and there is at present no law to prevent this nefarious practice.

In fact from the title of Major Markham's work came the question, will the word "New" prove to be the shadow of a coming event? For it is by no means improbable that some of the denizens of the pulverus mentioned, will be eager to refer to this volume for "New" marks. While the author is in compiling this exhaustive list of pewterers and including such excellent facsimiles of the Touch Plates, the author has given the same number for a given cubic content of room as in ordinary fumigation. As some varieties naturally keep longer than others it is necessary to make weekly examinations of the fruit to determine which kinds are keeping best and which poorest. The removal of fruit for use will, of course, be based on the way it is behaving—that is, which is keeping poorest will naturally be selected for early use, and that which shows no signs of deterioration will be kept the last.

(Continued on page 146)
Harris's New Butterfly Delphinium

*For Banquet and Border*

The gracefully spreading branches are covered with attractive blue and white flowers all summer. This beautiful hardy plant of mediumsizes blooms the first summer from seed grown outdoors and continues to thrive and bloom for years. Gardens are more effective and attractive much more pleasing when Harris's New Butterfly Delphinium is used in them.

Special Offer—For 25c in stamps we will send a large packet of Harris's New Butterfly Delphinium with a free Cellular Seed Home for which a coupon is enclosed. Write for our new 32-page catalog today. It is worth while.

Ask for our free catalog today.

Be sure to ask for our Seed Book today. It is different.

It shows the unusual varieties that will make your garden distinctive and tells you what, when and how to plant your flowers for the best all-around results. It also tells you how and when to care for your plants. When you plant your flowers properly you plan your own garden. A few dollars' worth of seeds will give you a complete planting. Our new Seed Book will give you a complete planting.

**Harriss Seeds**

each a Pink

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*The Everblooming Espera Rose*.

For name and hedge plantings—(not for the rose garden). Clusters of beautiful bright pink flowers resembling bunches of pink carnations. Beautiful deep green healthy foliage. Blooms from early summer until frost. 3.25 each.

Two New Oriental Shrubs—Beauty Bush—grows 6 to 8 ft tall has clusters of small tubular pink flowers of the honeysuckle type, borne in such profusion that the bush is in cloud of delicate pink—$2.49 each.

**Korean Spirea**—4 to 6 ft. dome shaped bush with large rounded clusters of snowy flowers—blooms two weeks later than other spireas—$2.49 each.

The Great Rose Talisman.

The most vividly colored everblooming rose ever introduced—tall and strong. Awarded four gold medals, exceptionally easy to grow—$2.50 each.

Dame Edith Helen Rose—Now the most striking Pink Rose of recent years. Energetic, very continuous, blooming—$2.49 each.

**The Most Popular Doves.** We have the 12 roses so voted in the 1927 referendum of the American Rose Society, all for $5.90.

Send for our free catalog today. It is worth while.

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**Why?**

**Honest now, just why is it that you haven't one of these delightful joy-giving conservatories, opening right off your dining or living room?**

It surely can't be a matter of cost, as we now have one for around Twelve to Fifteen Hundred dollars, completely erected and equipped.

It's not as big as this, but large enough to grow a surprising amount of flowers.

Send for our book called "Greenhouses as We Know Them". You'll find it tells you just what you are now wanting to know.

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FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES
THE GARDENER'S SCRAP BOOK

excellent condition far longer than if they were in an open room.

In general appearance the Wardian case is not unlike an inverted aquarium with the plants inside. A framework of wood or metal holds in place the glass sides, ends and top, the latter raised about a quarter of an inch all around in order to provide a little ventilation. The base is a deep pan filled with soil in which the plants are set directly or in their pots. Watering is done in the ordinary way after lifting off the top.

These miniature conservatories succeed by reason of their maintenance of humid air entirely around the plants which they contain. No matter how dry the atmosphere of the room may be, inside the glass enclosure everything is pleasantly damp. The most sensitive of plants can be kept in healthy condition for weeks under such conditions.

TREES TO PLANT IN SPRING

BECAUSE of individual peculiarities in root formation, habit of growth and other determining factors, certain trees should be transplanted only in early spring. Disregarding their preferences by setting them out in some other season may not entirely kill them, but it is quite certain to have such adverse effects that the trees will not recover for a good while to come.

Prominent among the deciduous tree families for which early spring is the best planting time are the Birches—far too little appreciated as ornamental subjects. The landscape value of the White Birch is not half appreciated by most people, and it is rare indeed to see the Black Birch adapted to specimen or background planting. Yet the Black Birch, reclaimed from the woods while fairly small and given a chance to develop in the open, is one of the handsomest and most satisfying of our native trees. Much the same thing can be said of the magnificent Canoe Birch of the

Landscape
Your Own Grounds
this Book tells how!

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THE DINGEE & CONARD CO., Box 172, West Grove, Pa.
THE GARDENER'S SCRAP BOOK

January, 1929

THE GARDENER'S SCRAP BOOK

northern tier of States, the tree from whose bark the Indians fashioned the most romantic and typically American of all small craft. The Dogwoods, too, are spring-planting subjects, especially if collected from the wild instead of from a nursery. Our common tree species, Cornus florida, is classed among the hard-to-move ornamentals, and is quite likely to justify the reputation if the work is done in autumn. In early spring, however, transplanting can be accomplished with very good prospects of success.

Coniferous evergreens are still another great group to which spring planting applies. True, they can generally be moved with fair success during their August dormant period, but to attempt transplanting after early September is very risky indeed, and the best season in the Middle Atlantic States is from the time the frost comes out of the ground in spring until the first of May or a trifle later.

WHAT IS HARDINESS?

O

ne of the commonest and least understood of garden problems is the degree of hardness possessed by practically all of the trees, shrubs and herbaceous plants which, in their native habitats, live over from year to year. The puzzle is common because it confronts all who have even the simplest kind of garden, and imperfectly understood because not even the experts know just what factors control it in every case.

In its generally accepted implication, hardness means the ability of a plant to survive the rigors of winter without injury. We all know that the colder the weather and the more exposed the situation in which the subject is planted, the greater the chances of its being crippled or killed outright. But just what is the action which goes on within its roots and top growth which results in injury or safety, as the case may be?

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35 

37 Cortlandt St. New York
THE GARDENER’S SCRAP BOOK

Hardiness is probably not a mere matter of temperature, of freezing or not freezing, except in the case of those southern plants which cannot endure even a few degrees of frost; this is proved by the efficacy of even a light mulch, which does not exclude the cold at all. Furthermore, individuals of species which are supposed to be distinctly “tender” often prove their ability to withstand occasional zero temperatures; in our own experience we have often had Holly and Torchlilies come safely through a Connecticut winter without a vestige of protection, and have seen a perfectly normal Fig tree that had been growing for years in a sheltered garden in central New York State.

This much, perhaps, may be safely stated: the bugaboo of hardiness is badly overworked. As horticultural experimentation progresses we find more and more that “tender” plant material can withstand a good deal more cold than is generally believed.

THE QUALITY OF MULCHES

IDEAL mulching material is reasonably porous, light in weight, free from any weed or grass seeds, chemicals or other properties harmful to the plant life beneath it, and capable of retaining its original form without much change during the whole winter. The purpose of it is to provide shade and stabilize soil surface temperatures without forming a soggy, quite impermeable mat which would cut off all air circulation and encourage standing water and ice. Many herbaceous plants are quite capable of being smothered or drowned if the mulch is too dense and provoking of rotting.

It is for these reasons that salt meadow hay, fallen Oak leaves and evergreen boughs are so well adapted to winter mulching. All of them are free from the risk of undesired seeds which characterizes ordinary hay and from the matting tendencies of grass clippings and soft leaves like those of the Maples.

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It is not too early to make plans for your spring grass cutting. It is time to consider the Moto-Mower, America’s most popular power mower. A smart new catalog in colors will tell you far more than moving one nut from the tie rod. (For those who desire it, a sickle bar for weed clipping can be supplied with the Detroit Model Moto-Mower. It can be attached by removing one nut from the tie rod.)
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Please send sample colors, portfolio of color photogravures and book on thatch roofs. Enclosed is 10c (stamps or coin).
Your Home Must Have this greatest of all Electric Equipment

Incidentally it will probably come as a surprise to many to know that pewter is a composite metal, certainly to such a one as a young clerk who, when showing a German pewter dish recently, explained that the metal came from the mines of Westphalia.

It is to this more technical phase of the old craft that a student should devote his attention. Consequently, we could have wished that the author of the book had extended this chapter, at least sufficiently to acquaint us with the different characteristics noticeable from pewter composed of each of the formula he quotes.

Those pages treating with the manufacture of the ware leave nothing to be desired; nor do those preceding it for they are fully illustrated with representative examples, upon the selection of which Major Markham is to be congratulated. It is this section that will not only enlighten the reader concerning the scope and importance of the old pewterer's work, but it will also do much to bring attention to the collecting of specimens.

Why then are we not told the variations between plate pewter, trifling pewter and lead? In view of the different components that were used in making the several compositions we cannot think of the author's neglect as a surprising phenomenon. Still the average dealer would resent a customer handing a piece to ascertain its degree of resistance. Admittedly the author explains in his preface that he does not propose to go deeply into the history of pewter working. Yet with very little more effort he might have added to the important information he gives us by including a somewhat more comprehensive chapter on the means of identifying the superficial differences between the modern "anything" and the pewter produced from correct ingredients.

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Metal-Frame Screens

in COLOR

in COLOR... the mode of today
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You get money-saving ideas in House & Garden 12 issues a year

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New houses, new plans, fresh inspiration from all over America and Europe—even a modernist house, modern as the moddest furniture! Discussions of building materials, equipment, landscaping and decorating.

Furniture (February)

The traditional—and the modern—always the best of both. How to achieve modernity in old surroundings—how to give stability and dignity to the newest things. Everything that the best decorators are using, their best clients buying—what a mine of suggestions for you!

Gardening Guide (March)

Here's the short cut to a garden that grows no regrets—advice from specialists all over the country—the best of the new varieties and how to treat them. Whether your garden is walled in acres or square feet, you can make it a success with this house.

Interior Decoration (April)

Work that costs thousands—you to look at free! Ideas blossom while you turn the pages—things from other people's houses—things from the shops—discussions about color... This one issue may save you hundreds of dollars and months of time.

Spring Furnishing (May)

How to put your town house in the mood of summer—what to do for your country home, the latest, gayest, newest things from every living room curtain to kitchen furnishings.

Garden Furnishing (June)

Outdoors—the garden is growing, new tables, new chairs and summer tea parties, gay new china and glass, as well as the flowers to background lazy hours. Charm costs an little—when you copy House & Garden's suggestions.

Small House (July)

Whether you want a small house because you have a small purse, a small family or just a soul that prefers the small chic to the large—your house is here, complete to chimney pot!

Household Equipment (Aug.)

The most practical number of the year—every labor and time-saving device invented in the last twelve months, the whole list carefully considered by House & Garden to include only the very best.

Autumn Decorating (Sept.)

Here's where you learn just how the pendulum is swinging between the traditional and the modern, for House & Garden shows you not only what is being done at the moment—but what will follow it!

Fall Planting (October)

The vine garden goes to bed as directed by House & Garden, if it's to wake up next Spring to best advantage. No matter how good a gardener you are—this issue offers tips.

House Planning (November)

Whether you're building, are building or plan to build, House & Garden promises to show you how to achieve greater chic for the same money. All sections of the country considered.

Christmas Gifts (December)

The secret of never giving the obvious, the commonplace, the "what-I'll-do-with-it" sort of gift is mirrored in page after delightful page. The editors have fine-combed the shops of New York—you get the benefit.

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

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- Leverich’s Perfumes
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- Lincoln, Nebraska
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- Miami Beach, Florida
- New York, New York
- Oklahoma City, Oklahoma
- Philadelphia, Pennsylvania
- Phoenix, Arizona
- Portland, Oregon
- San Francisco, California
- Seattle, Washington
- St. Louis, Missouri
- Springfield, Ohio
- Springfield, Massachusetts
- Syracuse, New York
- Toledo, Ohio
- Toggenburg, Switzerland
- Toronto, Ontario
- Vancouver, British Columbia
- Westfield, New Jersey
- Worcester, Massachusetts
- Wrigley Field
- Yonkers, New York
- York, Pennsylvania
- Yuma, Arizona

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