TIFFANY & CO.
Jewelers Silversmiths Stationers

SILVER TABLEWARE
93 Years
Noted for Design and Quality

MAIL INQUIRIES RECEIVE PROMPT ATTENTION

FIFTH AVENUE & 37TH STREET
NEW YORK
ACACIOSA
PARFUM DE LA JEUNESSE
CARON
PARIS FRANCE
150 YEARS OF UNINTERRUPTED SERVICE DEVOTED TO THE CREATION OF FINE FURNITURE

In 1780—a year before the surrender of Lord Cornwallis at Yorktown—Jacob Forster founded the house of Jacob Forster & Son which has carried on, without break in succession and with but few changes in name, for one hundred and fifty years. An expert craftsman devoted to his art, Jacob Forster wisely formulated the policy that has been adhered to strictly by his successors and that is responsible, in no slight degree, for the long life which the Company has enjoyed. This policy was—to make furniture unsurpassed by the finest works of the past to the end that the purchaser might procure for his home worthy heirlooms of the future. The reader who is seriously interested in furniture of the highest quality, is cordially invited to call at our Showrooms or, if that is not convenient, to send for a copy of our illustrated booklet. Shaw Furniture may be purchased through Decorators or at the better stores.

SHAW FURNITURE COMPANY

SHOWROOMS AND FACTORY
50 Second Street, Cambridge, Mass.

NEW YORK SHOWROOMS
750 Fifth Avenue at 57th Street
Every home needs something new for SPRING

Illustrated at the right. A. Rayon Drapery Fabric with broad cross-stripes in blended shades of ecru with copper, reseda or mulberry. The back of the fabric is woven so it looks like a silk lining. 45 inches wide, $3.00 a yard.
B. Point d'Esprit Ruffled Curtains in old ivory, tone the light to a soft glow. Tie-backs included. 2½ yards long. $6.75 a pair.
C. Tea or Coffee Set of Liberty's Tudric Pewter with handles of split reed to protect the hands from heat. Tudric Pewter never loses its soft sheen. 5 pieces. $62.00. Tray of Tudric Pewter with hammered finish, $32.50.
D. Walnut Occasional Table, pie crust edge, on which to serve after-dinner coffee or use for books and magazines. Top, 23 inches in diameter, 26 inches high. $40.00.

Our interior decorating staff will be glad to assist you in making your home cheerful for Spring and Summer. Estimates submitted for complete or partial furnishing of residences, apartments, club rooms, hotels or showrooms. Consultation involves no obligation.

Illustrated at the left. E. Armchair with maple frame upholstered in a handsome paisley tapestry from Liberty of London or other fabric if desired. $55.00.
F. Belgian Foot Stools covered with hand-made needlepoint. Oval or oblong. $7.50 and up.
G. Canterbury Magazine Rack of walnut, sturdy, yet light enough to carry from room to room. $15.00.

McCutcheon's

FIFTH AVENUE AT FORTY-NINTH ST.  
DEPARTMENT 44, NEW YORK

MAIL OR TELEPHONE ORDERS FILLED PROMPTLY. ADDRESS, DEPARTMENT NO. 44. 'PHONE VOLUNTEER 1000.
CHINA
Befitting the Tables of Gourmets...

Ahrenfeldt French china, gold raised print on a cobalt blue shoulder.
- Dinner Plates, a dozen: $210
- Tea Cups and Saucers: 195

Royal Doulton English bone china, gold incrustation on rim and brown enamelled pattern.
- Dinner Plates: $128
- Tea Cups: 124

Cauldon English bone china, ivory shoulder with blue and white enamelled edge. Gold medallion print.
- Dinner Plates: $150
- Tea Cups: 150

Royal Doulton English bone china, full dinnerware pattern with floral inserts in a green border.
- Dinner Plates: $65
- Tea Cups: 65

CHINA—FOURTH FLOOR
A Ring—an emerald and a diamond of unusual shape and beauty.

Bracelet—three cabochon emeralds connected by links of round and baguette diamonds.

A Ring—panel-shape emerald of fine quality and color.

J. E. Caldwell & Co.

Philadelphia
Reproductions of Louis XV and XVI pieces exquisitely made in France . . .

Perfectly copied proportions, mouldings worn soft by patient rubbing, carvings carefully simulated—every detail is beautifully rendered. The Corner Shop grouping of bedroom and living room furniture includes such adaptable pieces as the charming small secretary shown above, in walnut, $219.00. The Louis XVI chair is one of a collection, the frames for which were copied from museum pieces. In green or gold sateen, $79.50. The smaller Louis XV chair in bronze mohair, $49.75.

MACY'S
34th Street and Broadway, New York
The Character and Scope of Kensington Living Room Furniture

KENSINGTON living room furniture, while retaining the character and the charm of old work, is designed for the home of today. It is as convenient and adequate in service as it is decorative.

The selection includes table-desks, secretaries, cupboards, cabinets, important tables for the living room, library or hall, and occasional tables for all purposes, in wide variety and in styles especially appropriate for the American home.

Many of the pieces are entirely suitable for the executive office and directors' room, to which they give the dignity and quiet charm of a home without sacrifice of the practical convenience necessary in business furniture.

All Kensington Furniture is made and finished by hand throughout in the best possible manner, and is a permanent investment in beauty and utility.

Examples of all of our work, including furniture for the dining room, bedroom, living room, library and hall, may be seen at our Showrooms, arranged so as to give an accurate impression of how the furniture will look in the purchaser's home.

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer.

Write for illustrated Booklet H and pamphlets, "How Kensington Furniture May Be Purchased"
The greater beauty, comfort and durability of Fisher Bodies have always and quite properly been emphasized, but the really vital thing about them — today more than ever in the past — is that they give a car greater value.

That value arises from the superior quality which extends throughout every Fisher Body and reveals itself more and more convincingly with every passing month of use. Long after lesser strength of construction and goodness of materials would have developed many defects, the Fisher Body is certain to retain its beauty, its comfort, its weather-tightness, its sturdy structure. These advantages are made all the more desirable by reason of the fact that the cars of which Fisher Bodies form so important a part, are the leaders of their price fields. General Motors cars — and these cars only — bring the motor car buyer the benefits of Body by Fisher. This joining of a higher-value body with a higher-value chassis completes a car of so much greater value, that to most buyers it will seem obviously futile to seek its equal anywhere but in a higher price field.
The NEW BUICK

The logical choice of discriminating families

Today, the discriminating family finds it absolutely necessary to own two or more motor cars. Of all cars, none so adequately fulfills the need, from the twin standpoint of quality and value, as the new Buick. Big, luxurious, apperalled in handsome Bodies by Fisher and powered by the famous Buick Valve-in-Head engine, the new Buick is the world's favored fine car. And there are 15 Buick body types, on three wheelbases, priced from $1260 to $2070, f. o. b. factory, from which to choose. See this wide display of models and make Buick your choice—for master car, for family car, for both cars.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

The new Buicks are offered in three new series—three new wheelbases—and three new price ranges, with 15 luxurious body types. Series 40: $1260 to $1329 . . . Series 50: $1510 to $1550 . . . Series 60: $1585 to $2070, f. o. b. factory. All are available on the extremely liberal General Motors time-payment plan.

WHEN BETTER AUTOMOBILES ARE BUILT...BUICK WILL BUILD THEM
A distinguished educator, looking unusually amiable, is enjoying stuffed lobster in the Mission Grill ... a well-known actor and his exquisitely dressed companion are discussing the new poetry over coffee in the Walnut Grill at Marshal Field’s ... in the Narcissus Room a charming sophisticate, undeniably Continental, is the center of a laughing group ... while a tour of the Crystal, Colonial, and Wedgwood Rooms (as well as the Men’s Grill in The Store for Men) reveals a significant number of other delightful persons. They may be famous, or just obviously Nice People, but too many of them meet here to call it coincidence. Field’s Tea Rooms are an institution in Chicago life; they are the accepted rendezvous for luncheon, tea, or even breakfast among Chicago’s better families. You are cordially invited to Field’s Tea Rooms when you next visit this city.

Marshall Field
and Company

RETAIL
CHICAGO
Gay flower clusters, such as might have been gathered in an old-fashioned English garden, provide the motive for this new design in Queensware, and lend a delightful individuality to the service. The decoration is applied under the glaze—hence is permanent. Bognor will be found in the leading stores in open stock.

Josiah Wedgwood, the Master Potter, was born in 1730, at Burslem, England. The Two Hundredth Anniversary of his birth will be celebrated this year. Visitors to England are cordially invited to visit Etruria, where every facility will be afforded to inspect the Potteries, and the interesting collection in the Wedgwood Museum.

Upon request we shall be pleased to send you a copy of our illustrated booklet.
Wholesale manufacturers of Handmade Furniture . . . . traditional in design . . . .
unexcelled in craftsmanship. Eighteen thousand square feet of showrooms filled
with interesting models; and on each successive visit to our showrooms you will
invariably find new and beautiful additions to the line.

SCHMIEG-HUNGATE-KOTZIAN
SHOWROOMS AND FACTORY
521 EAST 72nd STREET • NEW YORK • BUTTERFIELD 8165
820 TOWER COURT • CHICAGO • SUPERIOR 7340
5514 WILSHIRE BLVD. • LOS ANGELES
WHILE Scotland is more commonly associated with sturdy dress fabrics, nevertheless some of our finest linens, both figured and plain, crash linen, and tapestries are imported from there. These, as well as a profusion of beautiful decorative materials from England, France, Germany, Belgium, and Italy may be seen at all times in the Johnson & Faulkner Showrooms.

History, romance and architectural charm combine to make Melrose Abbey the most revered shrine in Scotland.

JOHNSON & FAULKNER
Established 1825
NORTH UNION SQUARE • NEW YORK
Wholesale Only

BOSTON
420 Boylston Street

PHILADELPHIA
1528 Walnut Street

CHICAGO
1512 Herworth Building

PARIS
50 Faubourg Poissonniere

SAN FRANCISCO
442 Post Street

LOS ANGELES
816 South Figueroa Street
Harmonizing the influence of several Periods of Authentic Furniture

KITTINGER designs . . . there are over six hundred pieces from which to choose . . . bring to modern American homes the charm of old masterpieces that have lived through the ages.

The Charles IInd Lovc Seat . . . executed in solid Walnut . . . adapted to modern living from a beautiful old English sofa that shows the influence of the Spanish and Italian Renaissance on the work of Old England’s master craftsmen . . . a richly-carved Walnut chair of the same Period . . . a coffee table of Spanish origin . . . a hexagon table distinctly Italian . . . and a beautiful court cupboard reminiscent of Elizabethan Days . . . make a harmonious group of historic Period designs.

There are many such Kittinger combinations in Mahogany, Walnut, Oak and Maple for every room in the home . . . for apartment, hotel, club, and executive office . . . at prices well within the reach of modest incomes.

You will be well repaid with a visit to one of our larger showrooms for your selections. Or write for booklets showing many occasional pieces and suites and the names of Kittinger dealers near you who display these reproductions or who will be glad to help you select from our large general catalog.

Address Kittinger Company, Dept. 45, North Elmwood Ave., Buffalo, N.Y.
Antique English Marble Mantel; late Georgian Period; decoration on frieze by Peter Bossi, a celebrated Italian craftsman, who developed his art of inlaying and jealously guarded the secret of how he alone had perfected it during his sojourn in Dublin, 1785 to 1798. This is a very fine example of Bossi's genius. . . . Price $2,350.

Genuine Antique and Modern Mantels, Andirons, Vases, Well Heads, Fountains, Circular Seats, Columns.

OVER A HUNDRED YEARS OF SERVICE TO THE
THERE'S A WARMTH OF SUBSTANTIAL HOSPITALITY IN THESE MANTELS FROM OLD ENGLAND


WHAT is there about a fine old English mantel that radiates such staunch hospitality? One seems to sense the same inner glow that instinctively responds to the firm clasp of the hand of an old friend. There is a feeling of things worthwhile. The world becomes less drab, less dreary. Out of the substantial character of the past, there lives again an appreciation of something far above the commonplace. Authentic pieces! Distinguished originals! Collectors searching the remote corners of the earth seldom bring to these shores objects rarer in their field than our antique mantels. Indeed some of these original mantels are the only mantels of their kind in the world.

For more than a century, the people of America whose homes are the expression of their own enriched lives, have come to us for those treasures in fireside fittings that naturally find their way to this establishment by virtue of business relations and friendships of more than one hundred years standing. When such age-old mantels go into your home, they can go into no other. They are yours exclusively—as exclusively as a family coat-of-arms. The hand of Time has added a charm that no human hand could impart. We invite you to come and see our rare antiques gathered from all parts of the Old World to give enduring pleasure to the New. Or write us in care of Dept. HG, at New York.

JACKSON COMPANY

2 West 47th Street, New York
318 North Michigan Avenue, Chicago

PROMINENT FAMILIES IN THE SOCIAL REGISTER
Refresh your home—the way you would your wardrobe!

Cast your eye over your own home right this moment. Take that corner for instance... doesn't it simply cry out for a tidy little modern bookcase? Or take one room... say a bedroom... and give yourself the thrill of doing it over in **DYNAMIQUE**... full of color and character, refreshing and stimulating to live with. **DYNAMIQUE** expresses so thoroughly the spirit of our times... it mixes so agreeably with your other pieces... and is so perfectly adapted to modern homes, whether apartments or houses.

You can find charming incidental pieces or whole suites in **DYNAMIQUE**, all original, all quite as interesting as this particular suite shown here of buis-wood inlaid with pewter.

JOHNSON FURNITURE CO.
JOHNSON-HANDLEY-JOHNSON CO.
GRAND RAPIDS - MICHIGAN
WALL PAPER with a flair for color and design that is strictly modern—yet never bizarre or freakish. Wallpaper free from the chilling restraints of a bygone age—yet always in perfect taste. Wallpaper so moderately priced it is well within the range of any budget and so carefully printed that it is light proof—it cannot fade. With these attributes it is little wonder that Thibaut wall paper has won so wide a following among those who instinctively turn to the world's choicest things. No doubt your decorator can show you “Designs of Today,” a series of Thibaut's smartest creations. But if you find it difficult to procure Thibaut's papers in your city, we will gladly send you specimen cuttings free of charge, as well as a helpful booklet “Wallpaper Designs of Today.” Address Richard E. Thibaut, Inc., 24 West 40th Street, New York.
Fashionable Floor Effects

that dip deep into modern beauty

TRIM—smart—yes, custom-tailored floors. Each designed to dress up a fashionable room ensemble. Each a creation of master craftsmen.

Three of these style-setting floors are illustrated. Right now your local linoleum department, and furniture stores are displaying scores of equally original, equally fashionable floor effects in the new-day Armstrong's Linoleum.

Next time you are shopping, see them. You'll find in them a smart answer to, "What shall I do about my floors?" Smart—for in Armstrong's Linoleum you select the exact floor color and design to fit into any room ensemble. Smart—because in less than a day's time it's installed in your home. Your old floor is out of sight and out of mind.

Smart—for it's a good-housekeeping floor! Its surface is Accolac-Processed, made spot-proof, stain-proof. Light waxing and polishing keeps it shining. Where floors may need frequent washing, renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.) Smart—for the first cost is the last you'll pay.

There's more to this story of dressing up your home with modern Armstrong's Linoleum. Hazel Dell Brown tells it to you in her latest book,
There are certain of our possessions which we rightly consider priceless, and a photograph is frequently among them. Father and Mother... a lovely profile of Barbara, now at school... a casual snapshot, enlarged, that you took your first summer together... these captured moments have a precious meaning. You want to keep them, always.

It almost goes without saying that such photographs should be beautifully framed. Like flowers in a room, the frame effects a final, gracious touch. And it will serve, as well, to guard and preserve the portrait.

Among people who value the good things of life, it is almost taken for granted that the frame will be of fine leather. And if you could watch these people as they buy, you would discover that the great majority of them govern their purchases by the presence of a tiny golden keystone R. That imprint is to be found upon each article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia. It is the word of this establishment... and you could ask no surer bond.

For into each article manufactured by this house have gone generations of knowing how. Master craftsmen, trained in exacting schools, work with the tradition of excellence always before them. The finest materials are used, and only the finest. The result is a gift of surpassing beauty... exquisite... lasting... endowed with perfect taste.

C. F. Rumpp & Sons, Inc., manufacture fine leather articles of every description, excepting luggage. They may be had at the better department stores, jewelers, stationers, and leather goods stores.

Quite frequently, it is desirable to group together several important photographs. This handsome work, a drawing-room folio, is exquisitely hand tooled in the Florentine manner, and has a gold-tooled border. Other designs and colors are available in a wide variety.
your eye see first
in this lovely
Park Avenue Apartment?

Perhaps that question is hardly
fair! Simple, rich hospitality is a
quiet impression of quality and taste,
rather than the singling out of any
special unit in the decorative scheme.
Yet, as one’s eye rests here and there in
interested observation of this pleasing
entrance hall in the Park Avenue home
of Mr. & Mrs. Harold W. McGraw, the
floor instinctively draws a merited share
of appreciation. Good decoration always
begins with the floor. Subconsciously
you may be saying, “a colored stone
from some famous Italian quarry.” But—it is Zenitherm, and Zenitherm is neither
stone nor marble. Stone is hard, cold,
while Zenitherm is resilient, easy un­
der foot, and “warm” to the touch.
Beyond this contribution to comfort,
however, Zenitherm’s greatest charm
is its ability to adapt itself to its sur­
rroundings. Zenitherm’s twenty-one
color tones permit a perfect grouping
or blending in any decorative scheme
—from the softest of pastel shades to
the most vibrant of modern contrasts.
Some prefer Zenitherm installed in con­
ventional design; others find it loveli­
est in irregular effects, thus relieving
a room of any severity. In this day of
better architectural taste in decoration,
Zenitherm is finding approval among
the most critical. If you are thinking
of building or remodeling, consult a
good architect.

The leaders of this profession can
tell you all about Zenitherm. The homes
where they have installed it read like
pages torn from the Social Register.
May we send you descriptive literature?
SEVEN YEARS, say building authorities, is the average time in which rust makes its appearance. If you skimp now where Rust will come, then expect trouble and expense later.

Rust will form in water pipe made of rustable metal, retard the flow, discolor the water and very often cause damaging leaks. In like manner, rust will attack gutters, rain-pipes and roof flashings made of rustable metal. Painting merely delays—it does not prevent rust. And when rust comes, it brings with it an endless procession of troubles and costly repairs.

There is one sure way to get rid of the rust that may be present in your house, and an equally certain way of avoiding it in the new house you may build: Install metals that can't rust. Water pipes made of Anaconda Brass... gutters, rain-pipes and roof flashings made of pure Anaconda Copper... builder's hardware of Anaconda Brass or Bronze, and screens of Anaconda Bronze wire... they cannot rust.

The first cost of copper, brass or bronze is slightly higher than rustable metal. But their durability makes the final cost much less. The chart on the right-hand page has been prepared to contrast what happens to a house that isn't rust-proof—with a house protected with Anaconda Copper, Brass and Bronze. The facts have been taken from the experiences of architects, contractors and home owners. After you have read the chart you will understand why so many rust-proof houses are being built today.

Anaconda Copper, Brass and Bronze are produced by a single organization having more than 100 years' experience, which is

A trilling flow of rust-colored water is not only unpleasant but is an indication that the pipe is rusting. In time the pipe will have to be replaced at great expense. Anaconda Brass Pipe because it cannot rust assures a full, free flow of crystal clear water at all times.

A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the outside. The inside of the pipe is so badly clogged with rust that replacement is necessary. Anaconda Brass Pipe, which cannot rust, eliminates this expense.

A trickling flow of rust-colored water is not only unpleasant but is an indication that the pipe is rusting. In time the pipe will have to be replaced at great expense. Anaconda Brass Pipe because it cannot rust assures a full, free flow of crystal clear water at all times.

A close-up picture of what actually happens when rustable pipe is used in the plumbing system. Notice the rust on the outside. The inside of the pipe is so badly clogged with rust that replacement is necessary. Anaconda Brass Pipe, which cannot rust, eliminates this expense.

Flasings and valleys are essential to proper roof protection. When made of rustable metal they will soon leak. Damaged interiors are the result. When made of Anaconda Copper (99.9% pure) you can be certain they will not rust. Copper only improves with age.

The owner of this house took a chance on gutters made of rustable metal. In less than seven years rust had destroyed their usefulness. Gutters made of Anaconda Copper are now being installed. The expense of replacement is more than the small extra cost of copper would have been.

ANA CONDA COPPER
the FUTURE of your house

responsible for every process from mine to the finished product. Anaconda Brass Pipe and Sheet Copper are trade-marked for your protection. Leading manufacturers of gutters and rain-pipes retain this mark on their products made of Anaconda Copper. Look for the trade-mark. It is your guarantee of quality.

Send 25c for this valuable booklet: "The Home Owner's Fact Book", by Roger B. Whitman, not only tells you how to rust-proof your house, but deals with important facts concerning planning, financing and maintenance cost. It is simply and interestingly written, and it contains vital information for the home builder and house owner. The booklet "Rust-Proofed" will also be sent—free. Address The American Brass Company, General Offices, Waterbury, Connecticut.

Copper nails on the roof... a small item yet they contribute another step in eliminating the cost of rust. Rustable nails cause loosened shingles... leaks... replacement expense.

Washing machines with copper tubs eliminate the danger of rust spots on clothes... give added years of better service. Many leading manufacturers use Anaconda Copper.

Rustable Gutters & Rain-pipes... Rustable Water Pipe

<table>
<thead>
<tr>
<th>Rustable Gutters &amp; Rain-pipes</th>
<th>Anaconda Brass Pipe</th>
<th>Rustable Water Pipe</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low initial cost.</td>
<td>Slightly higher initial cost.</td>
<td>Low initial cost.</td>
</tr>
<tr>
<td>Copper gutters and rain-pipes can't rust.</td>
<td>Brass pipe can't rust.</td>
<td>Iron or steel pipe rusts.</td>
</tr>
<tr>
<td>Water seeping through rust-holes may cause damage to house.</td>
<td>Water from Brass pipe always flows clear, fresh, sparkling.</td>
<td>Water from rusty pipe is disagreeable for drinking; stains laundry.</td>
</tr>
<tr>
<td>Replacement necessary after five to eight years, or even sooner.</td>
<td>No rust stains.</td>
<td>No rust deposits clog up the pipe; reduce flow of water; slow up washing and bathing.</td>
</tr>
<tr>
<td>Higher eventual cost.</td>
<td>No rust-clogging. Pipe always clear.</td>
<td>Pipe leaks caused by rust may flood house or cellar. May damage ceiling, walls or furniture.</td>
</tr>
<tr>
<td>Substantial saving.</td>
<td>Water always at full pressure, upstairs and down.</td>
<td>Rust-clogged pipe has to be repaired or replaced.</td>
</tr>
<tr>
<td></td>
<td>No leaks from rusting! No damages from flooding. No worry over hidden rust trouble.</td>
<td>Higher eventual cost.</td>
</tr>
<tr>
<td></td>
<td>No expense for rust-repairs or replacements. Ever!</td>
<td>Substantial saving.</td>
</tr>
<tr>
<td></td>
<td>Anaconda Brass Pipe gives the house higher resale value.</td>
<td>Rusted pipe is a disadvantage in selling the house.</td>
</tr>
</tbody>
</table>

Rustable Gutters & Rain-pipes... Rustable Screens

<table>
<thead>
<tr>
<th>Rustable Gutters &amp; Rain-pipes</th>
<th>Anaconda Copper Rain-pipes</th>
<th>Rustable Screens</th>
</tr>
</thead>
<tbody>
<tr>
<td>Low initial cost.</td>
<td>Slightly higher initial cost.</td>
<td>Low initial cost.</td>
</tr>
<tr>
<td>Copper gutters and rain-pipes can't rust—no matter how many years they are exposed.</td>
<td>Brass pipe can't rust.</td>
<td>Because they are constantly exposed to weather, they rust quickly.</td>
</tr>
<tr>
<td>No damage from seeping water.</td>
<td>Water from Brass pipe always flows clear, fresh, sparkling.</td>
<td>Water seeping through rust-holes may cause damage to house.</td>
</tr>
<tr>
<td>No replacement necessary! Copper only improves with age.</td>
<td>No rust stains.</td>
<td>Replacement necessary after five to eight years, or even sooner.</td>
</tr>
<tr>
<td>Substantial saving.</td>
<td>No rust deposits clog up the pipe; reduce flow of water; slow up washing and bathing.</td>
<td>Higher eventual cost.</td>
</tr>
<tr>
<td></td>
<td>Rust-clogged pipe has to be repaired or replaced.</td>
<td>Substantial saving.</td>
</tr>
<tr>
<td></td>
<td>Higher eventual cost.</td>
<td>Rust eats holes in iron screens.</td>
</tr>
<tr>
<td></td>
<td>Substantial saving.</td>
<td>Frequent replacement necessary.</td>
</tr>
<tr>
<td></td>
<td>Much higher eventual cost.</td>
<td>Replacements seldom necessary.</td>
</tr>
</tbody>
</table>

... Screens made of Anaconda Bronze Wire outlast other kinds. Their cost is but little more than for screens that rust. They can be obtained with wood or bronze frames, also roller type.

AND BRASS Can't Rust
INTERNATIONAL SCREENED CASEMENTS

INTERNATIONAL Metal Casements—both Custom-built and Cotswold—now are available equipped with screens that are free from holes, slots, or lifts—thus reducing the cost and lengthening the life of the screen. By means of special hardware, the casement may be opened and closed without disturbing the screen, or the screen instantly detached to raise or lower awnings or clean windows. The screens are interchangeable on all casements of like size, are readily put in place, and firmly held by simple spring clips.

Our Cotswold Catalog, containing complete information, will be sent upon receipt of ten cents.

INTERNATIONAL CASEMENT CO INC
JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO
Plastered Walls of Enduring Beauty

...free from unsightly cracks and lath marks

**Celotex Lath protects your walls and makes your home more enjoyable to live in all year 'round**

**Most people know of the comfort that Celotex brings to their homes ... how it shuts out the dampness and chill of winter and the heat of summer sun.**

But not all of them know about Celotex Lath ... the better lath that safeguards the beauty of plastered walls and ceilings ... and, at the same time, provides the modern necessity — insulation.

When your walls are plastered over Celotex Lath, the handsome surface finishes are protected from cracks and lath marks.

Celotex Lath comes in units, measuring 18 inches by 4 feet. The size of these units and their overlapping joints eliminate the unsightly, streaky appearance that so often occurs with old fashioned lath.

All Celotex products are made from the long, tough fibres of cane, with millions of tiny sealed air cells that produce their remarkable insulating effect ... that shut bitter cold and scorching sun's rays out of your home. In years to come you save hundreds of dollars in fuel bills by preventing the costly leakage of furnace heat with Celotex.

Your architect, dealer or builder will explain how Celotex Lath can be used in building your new home ... or in remodeling the home you are living in now. Get in touch with him at your first opportunity.

And write for our interesting booklet "Celotex Cane Fibre Insulation," telling how Celotex assures year 'round comfort in every room.


**Celotex Brand Insulating Cane Board**
The Utility of Beauty

Beauty as an integral part of everyday life is readily possible through the adaptability of marble in the various treatments of the average home.

To people of taste there is an incomparable atmosphere in the translucent surface of marble, with its varied veinings and almost limitless combinations of charming colorings.

And yet, because of its extreme durability and its freedom from upkeep costs, as well as its very reasonable initial costs, marble is not only intensely practicable . . . . it is essentially economical!

There is No Substitute for Marble

We have recently published a series of books giving valuable facts and interesting suggestions about the use of marble in various buildings, including home and garden treatments.

Write us, naming the type of marble work you are interested in and a copy of the book covering that subject will be sent you immediately—without charge, of course. Address Department G-Y.

National Association of Marble Dealers
Rockefeller Building - Cleveland, Ohio
To homes along the cold New England coast, under icily glittering Wisconsin stars, on wind-swept prairies, these three new Capitol Red heat-makers are now bringing the privilege of making their own summer. Not only the privilege but the certainty. For their heating capacity is guaranteed in writing, under Capitol Guaranteed Heating.

Immediately they were placed on the market a year ago, these better boilers, so fully warranted, brought a rush of buyers that have kept United States Radiator factories working overtime to equip and modernize homes in every part of America.

Through the long winter evenings, why should not your home have the delightful sense of safety in the face of the elements, the sure and cheery warmth, the glowering beauty brought by these jacketed, insulated, handsome boilers for coal, coke, oil, or gas. Write for the valuable manual of better heating, "A Modern House Warming," and names of dependable heating contractors to make your installation.

United States Radiator Corporation
Detroit, Michigan

The Capitol Red Cap

"What a fine frosty night, How Orion glitters; what Northern lights? Let them talk of their Oriental climes of everlasting conservatories, give me the privilege of making my own summer with my own coals."
—MOBY DICK OR THE WHITE WHALE

...making my own summer with my own coals...

Guaranteed Heating with Capitol Boilers and Radiators

The Capitol Red Head

To cottages and bungalow heat-makers, with rock wool insulation, brings the advantages of radiator heat for little or any more than the cost of your second choice in heating equipment.
Because they faithfully reproduce the Early English atmosphere, and provide modern comfort and utility, Fenestra "Fenwrought" Casements (screened) were chosen for this distinctive living room by Cleveland's noted architects and decorators.

The rich details of carved oak furniture, bright velvet upholstery and figured draperies are accentuated by a flood of light from the beautiful windows in this stately bay. In harmony, too, are the small sparkling panes, the solid bronze hardware, the steel frames bespeaking permanence and fire-safety.

Fenestra, alone, provides a heavy bronze screen which fits flat against the inside of the casement frame. Through ingenious design, the swing leaves may be opened, closed or securely locked through the screen but without touching it.

Fenestra Fenwrought Casements eliminate the hazards of window washing, all glass being cleaned on the outside entirely from within the room. They open wide to pleasant weather at a finger's touch, eliminating all sticking, warping and rattling. They close snug-tight against storm without the need of weather strips.

The moderate cost of Fenestra Fenwrought Casements makes them economical and practical for any house, large or small.

DETROIT STEEL PRODUCTS COMPANY
2240 East Grand Boulevard, DETROIT, MICHIGAN

Gentlemen:
Please send me without cost or obligation:
"Decorating with Casements," containing many beautiful color plates.

My Name,__________________________
Street,________________________________
City,___________________________________
State,_________________________________
Colors That Endure Thru Winter and Summer Exposure

A WARNING is being sounded thru the lumber industry, thru the building trades and thru architects’ offices to beware of inferior building materials. There have been many substitutes for wood shingles, especially since stained shingles have become so popular for sidewall and roof treatments.

Success breeds competition; substitute and inferior materials are a questionable investment. The sidewalls and roof of your home are all-important. They may look well at first with any material — , but enduring charm is best realized in nature’s material in nature’s colors.

WEATHERBEST Stained Shingles are made of only 100% edge grain red cedar, colored and preserved with pure pigments finely ground in penetrating oils and should not be compared with cheaply stained shingles or composition materials. There is eighteen years’ experience behind the WEATHERBEST policy “NOT TO CHEAPEN MATERIALS OR PROCESS TO MEET PRICE COMPETITION.”

WEATHERBEST are furnished in 16-, 18-, and 24-in. lengths in a wide range of solid tones and variegated shades of Gray, Brown, Green, Red, and even Blue. They offer a wondrous selection for every requirement.

Send 10c with coupon for Color Chart and Portfolio of full-color Photogravures showing WEATHERBEST Stained Shingles in different treatments as they actually appear on homes. To modernize a home growing old, send for booklet, “Making Old Houses Into Charming Homes.”


WEATHERBEST Overcoats

Save Money

You can save future repair and repainting costs by laying WEATHERBEST Stained Shingles over old stucco or wood sidewalls. Better appearance, extra insulation. Costs little more than a good paint job. Send picture of your present home and let us send Free Sketch showing changes—no obligation.

WEATHERBEST STAINED SHINGLE CO., Inc.
849 Island St., North Tonawanda, N. Y.

En鲇led End 10c stamp and cash for postage and handling.

Please send WEATHERBEST Color Chart and Portfolio of Photogravures, showing WEATHERBEST Homes in full color, some with

Also enclose book on Modernizing and Over Paneling Old Homes and explain Free Sketch Service.

Name.

Address.
First Showing
OF THE NEW DIMENSION
PIERCE

132 HORSEPOWER
AND SILENT GEAR-SHIFT
are among recent notable Pierce-Arrow developments. Gears can be shifted quietly, almost effortlessly, at any speed.

The Five-Passenger Sedan of Group B
as photographed in natural colors

THREE NEW GROUPS OF STRAIGHT EIGHTS
Group A: 132 Horsepower... 144-inch Wheelbase... $3975 to $6250
Group B: 125 Horsepower... 134 and 139-inch Wheelbase... $2975 to $3675
Group C: 115 Horsepower... 132-inch Wheelbase... $2595 to $2750
All Prices f.o.b. Buffalo

All models have Silent Gear-shifts, Non-shatterable Glass, Hydraulic Shock Absorbers, Super-safety Brakes, Fender or Bracket Headlamps optional without extra charge. Pierce-Arrow Engineering and Coachwork throughout.
A brilliant array of America's Finest Motor Cars
in four new wheelbases

.. with a new model, slightly smaller, as low as $2595

IN extending its Straight Eight line to meet every latest demand of the fine car market, Pierce-Arrow opens the 1930 season with an array of motor cars which again easily qualify as America's finest.

There are four new wheelbases in the 1930 group.. all cars of increased inner spaciousness.. all slender, low-swung, graceful creations in the finest Pierce-Arrow tradition.

The slightly smaller car in the new line.. of an inch less wheelbase.. is of true Pierce-Arrow quality throughout. Its low price ($2595 at Buffalo) gives it extraordinary value.

The 1930 colorings and upholsterings and appointments are new elements of beauty, freshly expressed.

There are new door latches, velvet of operation.. new clocks and vanity cases in the ultramodern manner.. new foot-rests and lights and mirrors which reflect the mode of the hour.

More important, there are engineering developments of vital consideration.. all present in every car of the 1930 line.

Mechanically, as well as modishly, Pierce-Arrow keeps abreast of the hour. Its improvements are never saved for an occasion, never sensationalized.. although it has pioneered some of the greatest.

So it is that today's Straight Eight line by Pierce-Arrow is possessed of every feature worthy of adoption by America's finest motor car. For example:

Silent gear-shifts.. non-shatterable glass.. super-safety brakes.. low-swung gravity centers.. hydraulic shock absorbers, etc., etc. All Pierce-Arrow features.. each having been added as it proved itself.. and without particular mention or especial acclaim.

Nor is there any excess of modesty in this attitude. It is simply that no new feature, or any group of new features, could conceivably be so important as that which is Pierce-Arrow. Greater is that than the sum of all its parts.

NEW PIERCE-ARROW PRICES.. at Buffalo.. From $2595 to $6250

(Other Custom-built Models up to $10,000)

In the purchase of a car from income, the average allowance on a good used car usually more than covers the initial Pierce-Arrow payment.
FREE TO YOU
IF YOU'RE PLANNING TO BUILD

Illustrated literature telling how you may have a house of natural stone for only 5% to 6% more. Send coupon.

IRRESPETIVE of the cost of the house you propose to build, learn the facts about the new way to build of stone. Sending for information costs you practically nothing; building without first investigating the use of every material may cost you dearly in satisfaction.

Indiana Limestone is quarried from the ground. It is not a manufactured product. The finest churches, office buildings and other structures are built of this stone. Now for residential purposes, we have developed a new method of use . . . one that brings you all the enduring beauty of Indiana Limestone at far less cost.

"ILCO" Indiana Limestone is prepared by machinery at the quarries. The stone, already sawed into strips four inches thick, is shipped direct to the building site. There the strips are broken to lengths in a simple manner and laid up in the wall by stonemasons and bricklayers. The use of the more expensive cut stone is confined to the ornamental detail, or may be omitted entirely.

The color-tones of Indiana Limestone have infinite variety. These color-tones soften as the years pass, making your house actually more attractive with age. "ILCO" Indiana Limestone is carefully selected to insure a wall of color, texture and pattern to suit your architect's design.

Do not think your house project is too modest to permit the use of this uniformly-sound, light-colored natural stone. You can enjoy the old-world beauty which natural stone brings for a total cost of only 5% to 6% more than if a more ordinary exterior material is used. Let us send you complete information. Fill in your name and address below, clip and mail.

INDIANA LIMESTONE COMPANY  General Offices: Bedford, Indiana  Executive Offices: Tribune Tower, Chicago
Homes can now enjoy manufactured weather all winter by means of the Weathermaker—an adaptation of the Carrier System of Air Conditioning found in the buildings shown above, including the Roxy Theatre, Macy’s Department Store, the Capitol, Hudson’s Store, Detroit, and many other buildings.

And now they’re making weather in homes”—

A RADICAL change is rapidly taking place in modern home heating. Winter comfort does not mean what it used to. And it’s all due to the fact that you can now have weather made-to-order in the home. Manufactured weather is enabling families to establish and maintain new and much higher standards of health all through the winter. It is making possible new cleanliness and convenience in heating system operation that home owners welcome eagerly.

And so today, the modern home builder puts a Weathermaking system in his new home. His neighbor around the corner replaces his old warm-air heating plant with a similar system. Still another decides that, when he builds, he is going to have a Weathermaker. Scores of Weathermaker systems are being installed—many others are in successful operation. In the minds of many, manufactured weather already is a requisite of the modern home, taking its place beside modern plumbing, electric lights and automatic refrigeration.

What is this manufactured weather? It is the ideal kind of outdoor weather, produced indoors during the winter by a new type of heating system. It combines heating and air conditioning. It takes the three elements that make outdoor weather—warmth, moisture and air motion—combines them scientifically to produce the kind of climate most
comfortable and healthful for you and your family. Furthermore, this home system is designed to take a cooling unit, now under development, which will keep homes ideally comfortable in midsummer.

**Adaptation to homes of famous Carrier system**

What does this manufactured weather feel like? It is like the soft warmth of a spring morning. It is as delightful as the invigorating climate of Southern California or the ideal atmosphere of Southern France. Yes—but still you need to go into a house where a Weathermaker is in operation to realize the full difference between Manufactured Weather and ordinary heated air. The improvement it can bring to a family's health and joy of living.

But wait! You can experience this same ideal indoor climate in some of the country's best known theatres, department stores, hotels and office buildings. For example, you will find manufactured weather in the Roxy Theatre, Macy's Department Store, or the Paramount Hotel Grill, in New York; in Hudson's Store, Detroit; the Milam Building, San Antonio, Texas, and many others. In the nation's capital you can enjoy it in the chambers of the House of Representatives and the Senate.

While the systems that manufacture Weather in these buildings are different from the Weathermaker for homes, the effects on comfort and health in the winter are the same. Both were designed by Willis H. Carrier and his associates, internationally known specialists in air conditioning. More than 3,000 of these systems have been designed and installed in industrial plants and public buildings. The same principles were used in designing and perfecting a system specially for home use. The result is the Carrier Weathermaker for conditioning indoor air in winter.

**The four operations of the Weathermaker**

Let us see more specifically how and why the Weathermaker transforms living conditions in the home.

First, it supplies a soft warmth that does not overheat the house. Medical and health authorities are quick to condemn the overheating of air in our homes.

Second, the Carrier Weathermaker system automatically supplies and maintains an adequate degree of humidity throughout the house. This is as important for the greatest bodily comfort and health as temperature. Physicians and physicists have been studying for some time the evils of too dry, overheated air as supplied in homes in winter. Winter colds result from this condition of the air, lead to bronchitis, grippe, influenza, pneumonia and other serious illness. You yourself know how quickly you suffer from the stuffiness of an overheated, under-humidified room. Your nose becomes dry; your throat parched. You feel exhausted... depressed... irritable.

Third, the Carrier Weathermaker filters out bacteria-carrying dust particles so that you will have clean air to breathe. But this means more to the housewife who desires a clean home. It means elimination of constant dusting and cleaning. It means more leisure time... less back-breaking, nerve-racking labor... less wear and tear on curtains and draperies and furnishings.

Fourth, the Weathermaker sends out the warmed, humidified, cleaned air under positive pressure into every corner of the house... without drafts... without great differences of temperature between floors and ceilings. This means even heat always.

**Gas adds to efficiency... eliminates cellar drudgery**

Everything has been done to make the Weathermaker the most convenient and most efficient system available today. After careful consideration of all fuels, gas was chosen. This fuel comes into the house ready made and ready to burn. It is the...
The cleanliness and compactness of a Weathermaker installation transforms your basement into usable space. Here you may have a workshop, a playroom for the children, or a billiard room—as clean and comfortable as any other part of the home.

cleanest, most reliable and most easily controlled fuel—ideal in every respect. And as used in the Weathermaker, it is the most efficient.

This unusually high efficiency, together with the new lower gas rates in many cities, brings the cost of gas down to a surprisingly low level. Do not say to yourself that gas is too expensive for you to use for heating until you have investigated its cost in connection with the Weathermaker. You may later regret having deprived yourself and your family of the comfort this system makes possible.

Consider, too, that the gas company is your fuel bin. You use gas only when you need it. You pay only for what you use, after you have used it. And with the supply coming constantly from the gas company, you eliminate the drudgery and dirt of hauling coal and ashes.

The Weathermaker takes up less room than the average furnace of equivalent heating capacity. The saving in space in the cellar, with elimination of fuel bins and accessories of the usual heating plant, is like adding to the house another room that can be finished off for a children's playroom . . . a workroom . . . a study . . . or a billiard room. While upstairs, the use of unobtrusive registers and grilles set in the walls saves space and makes rooms more attractive.

What of the cost of the Weathermaker itself? That, too, will surprise you. The initial cost is little if any higher (and is sometimes lower) than that of the high-grade systems that merely supply heat—and have none of the other advantages of the Weathermaker.

**Service to home builders**

To builders of new homes we offer a complete service, which includes the help of highly trained representatives in estimating heating requirements, the placing of ducts, outlets, and grilles, and complete supervision of installation. Our men will work with home owners, architects, and heating engineers or contractors, and will see that the Weathermaker is put into satisfactory operation.

The home owner who now has a warm-air system can modernize his home with a Weathermaker. He can usually use the present warm air ducts.

**Send us your plans**

The important point is to take advantage of this free Carrier Service in the early stages of house planning—not after plans have almost been completed or construction started. By calling on such help you are assured of a correctly designed system installed so as to give maximum economy and efficiency.

Sending your house plans to us enables us to start at the right point in determining and satisfying your requirements for heating and air conditioning. The Carrier Weathermaker is manufactured by the Carrier-Lyle Corporation, Newark, New Jersey; with district sales offices in Baltimore, Boston, Buffalo, East Orange, N. J., New York City, Philadelphia and Pittsburgh.

**Building a new home? Expect to build soon? Have you a warm-air heating system now? Then read this booklet**

It describes how to manufacture made-to-order weather. It shows how the air can be properly humidified . . . cleaned . . . and purified. It is all about a new-type heating system hailed as the most constructive advance during the last 50 years in making homes more comfortable and healthful than you ever imagined they could be in winter time. The coupon brings your copy FREE.

**Carrier Weathermaker**

**Wars, Humidifies, Cleans, Distributes**

**CARRIER-LYLE CORPORATION**
890 Frelinghuysen Ave., Newark, New Jersey

Gentlemen: Please send me free, your booklet, "The Carrier Weathermaker."

Name __________________________

Address ________________________

[ ] H. G. 2-30
The development of Milcor metal building materials has brought an entirely new factor into modern home construction . . . "ageless walls". No longer need the possibility of ugly plaster cracks prevent you from suggesting delicate artistic finishes for your walls or ceilings. Permanent interior beauty has become a reality through the use of Milcor Stay-Rib Metal Lath and Expansion Corner Bead.

Notice the diagram above. It shows how these Milcor Products preserve and protect each vulnerable point. Beneath the beautifully plastered surface of the walls and ceilings is a reinforcement of expanded metal . . . Stay-Rib Metal Lath. It is an ideal plaster base ... strong, permanent . . . and firesafe. It grips the plaster with fingers of steel ... preventing the development of plaster cracks and other defects. Walls and ceilings finished over Stay-Rib Metal Lath retain their original unmarred beauty. Long after the home is old in years these walls will still be "ageless". . . . The arches and all corners are formed on Milcor Expansion Corner Bead. This bead . . . distinguished by its patented expanded metal wings ... provides a hidden corner of steel which prevents chipping from unavoidable shocks. The passing years will take no toll from these graceful arches and sharp, true corners which contribute such charm to rooms. So when you ask your architect to draw up the final plans of your home . . . ask him also to definitely specify Milcor Products. They represent the highest development in expanded metal plaster bases. They will preserve your home and make its beauty "ageless" as they have made so many others.

Milwaukee Corrugating Co., 1420 Burnham St., Milwaukee, Wis.

**Milcor Products**

Branch: Chicago, Ill., Kansas City, Mo., La Crosse, Wis.


Eastern Plant: THE ELLER MANUFACTURING CO., Canton, Ohio
The old coal fired furnace has disappeared in a million homes — and a million homes have faced the problem of "what to do with waste and rubbish". Many have solved the problem in the only satisfactory way — with a Kernerator. Waste, wilted flowers, garbage, sweepings — all domestic refuse no longer is a problem. In these homes all this waste is put in the handy hopper door, in or near the kitchen, and forgotten. No fuel is required. The rubbish burns the garbage that has already been partially dried by air, an exclusive Kernerator feature. Don't permit the rubbish problem to creep into your new home. Talk it over with your architect and he will write a Flue Fed Kernerator into the specifications. The Handy Hopper Door for rubbish waste and garbage will repay its cost many times in convenience. Send for Kernerator Booklet. Kernerator Incinerator Co., 725 East Water St., Milwaukee, Wis.
TIME—THAT TOUGH OLD TESTER FINDS A FOE THAT FIGHTS HIM OFF

Many generations ago, Time—that tough old tester—began his fight with genuine puddled wrought iron. Against that sturdy metal of which Reading 5-point pipe is made, Time first used his most potent weapon, corrosion.

Year after year after year, Time poured his corrosive mixtures over and through 5-point pipe trying to set in action the destruction which men call rust. But no loop-holes could Time find—filaments of silicious slag barred the way. Only pipe made of genuine puddled wrought iron has proved that it can thus fight off the test of Time—the only conclusive pipe test known.

Make your first cost of pipe the last cost, avoiding damaging leaks, by insisting on Reading genuine puddled wrought iron pipe.

READING IRON COMPANY, Reading, Pennsylvania
LET PINE MAKE YOUR KITCHEN CONVENIENT

Nowadays, just as in Colonial times, no kitchen is complete without convenient cupboards of pine. For all kitchen woodwork, pine has for centuries been the practical material. And never more so than now when Shevlin Pine is available. Kitchen cupboards, built with your home or standard units prepared by leading manufacturers, may now be had in Shevlin Pine at a moderate cost.

Whether you are planning the kitchen for a new home or wish to remodel your present kitchen, Shevlin Pine will lend itself gracefully to your needs. For more than forty years this pine has been noted for its thorough seasoning and uniform drying. In the heat and moisture of the kitchen this feature of Shevlin Pine is especially important. It means no warping, shrinking or cracking.

All Shevlin mills now make grade-marked and trade-marked lumber. You can be sure of getting genuine Shevlin Pine by looking for the trade-mark. Just ask your architect, builder or lumber dealer to use Shevlin Pine in your kitchen. We will send you, without charge, the booklet “Specify Shevlin Pine” if you will write us.

Shevlin, Carpenter & Clarke Company
904 First National-Soo Line Building
Minneapolis :: :: Minnesota
Here's a Paint that can't go wrong.
When some color combination just haunts you ... makes you yearn to "do" a room ...
Why, do it! That's all! Sail in and dare do anything ... little pieces ... big pieces ... For here's a paint that makes a professional of every amateur who dips in her brush!
The reason is this: ARTLAC is ... a new sort of paint. Easier than anything you ever heard of, to apply. No trick "technique" to remember ... Just stroke on, in easy strokes, and watch ARTLAC level itself ... no laps, brush marks, joinings ... into a satiny surface that will make you 'proud as Punch' ... eager to show your achievement to all your friends.
No hurry, either. If you're doing the largest of surfaces, ARTLAC won't dry before you've finished and joined up your strokes. Some bit left uncovered? ... go back and touch it up ... ARTLAC will just smooth itself out ... the place will never show. And the piece will dry between meals — ready to use. ARTLAC is quick, but not too quick!

All ARTLAC needs is a smooth, clean surface!
If you're doing over old pieces (and how ARTLAC can transform them!) don't spend hours with a paint remover and a scraper and sandpaper. If the old surface is smooth and clean, leave it on and paint right over it! There's no risk, with ARTLAC. For ARTLAC won't seep under the old coat and "lift it" ... buckle it. And ARTLAC will never give you a heartache by "blotting through" when the work is done, and spoiling the lovely color you've applied. ARTLAC goes on beautifully over unpainted wood, too.

Glorious new colors!
Only the smartest painted things from the smartest shops have such colors. Never before has the home decorator been able to buy them, in paint! There's Chartreuse, for instance ... that singing new yellow-green. A modern among moderns, in the color world! Reds ... those glorious reds that you've wanted, to sound a clear, true note ... when you place them among old pieces or modern things! Blues and greens and grays that are as far removed from yesterday's colors as ... the shade of your newest frock. Just ask your dealer for the ARTLAC color card ... and you'll enter the new decorating world of lovelier, livelier, clearer color!

Created by the largest makers of artists' paints in America, ARTLAC's 30 exquisite shades contain rare pigments usually found only on an artist's palette ... pigments that he treasured ... uses carefully ... for they're the expensive pigments that come from the far corners of the globe!

Paint one small thing, in one of these exquisite new ARTLAC shades ... you'll be painting everything in sight, before you know it! And you'll be proud—proud —of every piece!

ARTLAC'S ADVANTAGES
Dries between hands ... hard, plain, smooth! No waiting to paint different sides (ARTLAC goes on vertically just as easily as it does horizontally ... the surface you're painting don't have to be flat, for it won't "spoil through" when the work is done, and spoiling the lovely color you've applied. ARTLAC goes on beautifully over unpainted wood, too.

Paint one small thing, in one of these exquisite new ARTLAC shades ... you'll be painting everything in sight, before you know it! And you'll be proud—proud —of every piece!

Please send me your Free booklet, "Your Own Interior Decorator"
Name
Street
City State

Write to nearest address: DEVOE & RAYNOLDS CO., INC., WADSWORTH, HOWLAND & CO., INC., PEASLEE-GAULBERT PAINT & VARNISH CO., INC., New York: 1 West 67 St., Boston: 142 Federal St., Louisville: 225 North 15 St.
With "WOOL" from WOOD

he made possible this thick Flexible blanket—science's great achievement in true house insulation

LIKE SHEEP'S WOOL! This photograph shows how much Balsam-Wool looks like sheep's wool. Note the new patented creped Kraft liners, tough, heavy, flexible. They are water-proof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent.

For years experts have stressed the need of flexibility in true house insulation. Science sought a heat-stopping material that could be fitted snugly into walls and roof—that would tuck into cracks and crevices.

Then, during the Great War, Howard F. Weiss, Director of Research for the C. F. Burgess Laboratories, and former Director of the United States Forest Products Laboratory, made his important discovery—"Wool" from Wood. He named it Balsam-Wool.

It tucks in!
In Balsam-Wool the ideal of an efficient, flexible insulation for both new and old houses, has been attained.

It looks amazingly like sheep's wool. It practically equals, by test, the warmth of sheep's wool.

Balsam-Wool comes in thick, fleecy, blanket-like strips, held firmly between strong, tough liners. Because it is flexible, it fits tight and snug between the framing members of your house—proofs every crack and crevice against cold, wind and drafts.

Thus, with Balsam-Wool, your house is really heat-tight. Completely blanketed, Warm in winter, cool in summer. It is a truly modern house—its resale value protected.

Balsam-Wool alone offers you this great triple efficiency: 1. flexibility 2. full inch thickness 3. the highest insulating value ever attained in practical house insulation.

It saves you money every winter
True insulation with Balsam-Wool is one of the few things you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small—only 1½ per cent, on the average of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool home—a smaller, less expensive boiler, fewer or smaller radiators. You save every winter on fuel bills—from 25 to 40 per cent. Balsam-Wool actually pays you dividends in fuel savings year after year.

In old homes, too, Balsam-Wool, used as attic insulation, cuts fuel costs, provides new year around comfort.

Send for sample, booklet
Let us send you the facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon—now!

Sold only by retail lumber dealers

Wood Conversion Company
Dept. D-1, Cloquet, Minn.

Balsam-Wool guarantees Weyerhaeuser product

Balsam-Wool Blanket
THICK... FLEXIBLE INSULATION... EFFICIENT

Wood Conversion
Company
Dept. D-1, Cloquet, Minn.
Please send me sample of Balsam-Wool and Free booklet. I am interested in insulation for

☐ A new house ☐ Attic of present house

Name
Address

It tucks in!
Balsam-Wool sticks in snugly. Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool.

In houses already built, Balsam-Wool is applied in the roof or attic floor (as illustrated). An easy way to make your present house warmer, fuel bills smaller!
SMALL tables placed at either side of a sofa, beside a comfortable lounging chair, or before a window, are not only convenient for plants, books, magazines and cigarettes, but fill in bare spots and give a livable look to a room. Rudner Brothers have a number of interesting occasional tables, reproductions of period designs, including Chippendale, Queen Anne, French Provincial, and contemporary pieces. An oak coffee table, reminiscent of the Jacobean era, is 16 inches wide, 25 long, and 20 high. It has sliding ends which augment the size of the table helpfully when after dinner coffee is being served. A nest of three tables of burl walnut is a convenient piece of furniture that serves many purposes.

THE growing popularity of unpainted furniture is due not only to the desire for color in the home, but to the fact that more and more people realize that unfinished furniture is not flimsily or poorly built, but is, on the contrary, well made and sturdy, partic-

MRS. BUEL
NEW YORK
142 EAST 57th STREET

RENA ROSENTHAL

MARIO DI ZOPPOLA & COMPANY, INC.
CONSULTANTS
Interior Architecture
Interior Decorations
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Purchasing Agents: clients purchasing through us get expert advice without cost, and through our established trade connections find immediately what they want at the lowest possible price

14 EAST 75th STREET • NEW YORK CITY
Telephone: Butterfield 7310

RED CROSS

Crimson Damask
on the seats of beautiful dark walnut chairs and antique ivory crackle finish on the extension table, small buffet and serving table, make THE RESEDA dining room furniture of enchanting originality. Hand carved fluting on each piece calls attention to the excellent lines.

Siege of Rochelle
Old maps never show to greater advantage than when beautifully mounted on large screens. This three-fold screen shows the plan of the siege of Rochelle under Louis XIII, pictures encampments and armies in line, the curving coast and fleets in battle array.

RUDER BROTHERS

A Porch...

A pleasant place to linger, especially so if the furniture be comfortable and inviting. This is one of an interesting porch group selected by Ruth Campbell Bigelow.

Ruth Campbell Bigelow

INTERIORS
20 East 69th Street, New York
Suggestions and estimates offered for country houses.
Telephone: Rhinelander 1665-6

THE Arctraft Furniture Company, which specializes in unfinished reproductions of Early American furniture, is showing a fine copy of an old New England desk made of curly maple, 34 x 19, and 36 inches high, as a combination desk and dressing table. This piece is especially useful in a combination bed-living room, where it fulfills both its functions. Another new piece is a small corner cupboard 72 inches high that takes but a 2.5 inch corner and may be used for small objets d’art or china, as one wills. For the breakfast

Margery Sill Wickware

Decorator
wishes to
announce
the removal
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Studios
to
38 East 57th Street
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Telephone Wickersham 7230

Margaret S. Taylor

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MARGARET S. TAYLOR

INC.

350 Madison Avenue, New York

304 Delaware Avenue
Wilmington, Delaware

Winter Tourists in Southern California always enjoy a visit to PERIN'S, Ltd., formerly the Serendipity Antique Shop.

Luncheon served by Reservation only.

PERIN'S, LTD.
Bradford Perin, President
2966 East Colorado Street, Pasadena.
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This bureau, which may also be had with a bracket foot base as a Chippendale piece, reflects the charm and good taste of Richter Furniture... which is reproduced from Early American pieces carefully selected for their classic beauty and modern usefulness.

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(Continued on page 39)

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(Continued on page 39)

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The actual photograph above shows one of the hundreds of Hodgson Houses now in use. Many are standing today after two decades, unshaken by the most strenuous weather. Their owners have found them comfortable at all times, and charming in appearance. The simple harmony and good taste of the architecture, blending with rugged landscape or leafy background, appeals even to people who could afford any kind of home.

These owners have chosen a floor-plan from the Hodgson booklets. We have built their homes in sections, shipped them all ready to erect. They have either erected the houses themselves, aided by a little local labor, or have asked us to send a construction foreman to supervise all details of erecting and finishing. In either case, only a few days were needed before the house was finished and they were ready to move in.

The sections are held tightly together by heavy key bolts. Selected weather-proof cedar and Douglas fir are used in construction. Walls, floors and roof are insulated with Celotex. At any time a Hodgson House can be quickly enlarged, without spoiling the plan.

Send today for our free illustrated book G. It gives you a wide choice of pictures, plans and prices. Also shows furnishings and lawn and garden equipment—bird houses, dog kennels, arbors, poultry-houses, etc.

With a lot of solemn history turning out to be merely entertaining fiction, it is no wonder that this is a skeptical age. Take that famous promise—"This invention will save you half"—of anything. Be as skeptical as you like of that one, but remember that truth is not stranger than fiction, merely rarer. You can figure almost to the penny how much of your annual heating cost you can save with a Spencer.

If you use the large sizes of anthracite you can halve your annual coal bill by burning No. 1 Buckwheat anthracite in the Spencer. If your fuel costs more than anthracite, your Spencer saving will be proportionately larger.

Until the Spencer Heater was invented, thirty-two years ago, all boilers were made with flat grates. The Spencer Gable-Grates slope down from a magazine where fuel is stored. This permits the efficient use of small size fuels, which are low in cost because ordinary heaters are not designed to burn them satisfactorily.

The natural way for fire to burn is up—and the Spencer lets fire burn up-hill. The natural way for things to fall is down—and fuel rolls down from the Spencer magazine to feed the fire below. Fuel feed is truly automatic, for gravity needs no motors or machines to make things roll down. A uniform temperature is assured, for as changing temperatures require more fire or less, the fuel feed is automatically controlled by the fire's demands.

The Spencer adds convenience to economy because it requires fueling only once a day. Home owners anywhere may now have clean heat from smokeless fuel, for where anthracite is not available, coke in a Spencer gives more uniform heat than soft coal in ordinary heaters, at a cost no greater—and generally less.

Write for the Spencer book, "The Fire That Burns Up-hill." It describes in detail how the Spencer Heater, for steam, vapor or hot-water systems, can save as much as half your annual fuel bill. SPENCER HEATER COMPANY, WILLIAMSPORT, PA. Division of Lycoming Manufacturing Company.

Everybody knows that ordinary heaters require refueling frequently as the fire burns to ash. With a Spencer, fuel is put only once a day into the magazine—illustrated below at (A). Fuel covers the grate to a sloping level controlled by the magazine mouth (B). The fire bed stays at the level shown at (C), for as fuel burns it shrinks to ash (D) and settles on the Gable-Grate (E). As the fire bed shrinks, more fuel feeds down automatically from the magazine, which holds enough fuel to feed the fire for as long as 24 hours, with only one shaking of the grate.

The Spencer Heater for an average home is illustrated above. Spencer Heaters are made in cast iron sectional and steel tubular types, for any size home or building. Sold and installed by all responsible heating contractors.
LEADING ARTISTS HAVE DESIGNED THE NEW SANITAS STYLES FOR YOUR HOME......

By way of celebrating the twenty-fifth birthday of Sanitas, well-known artists were invited to join in creating the most beautiful collection of designs and colorings ever offered in this very practical cloth wall covering.

And now you can see Sanitas in modern and period designs to harmonize with the furnishings of your home.

Sanitas is the original, cleanable cloth wall covering. Doesn’t fade, peel or crack. Styles for every room. For your protection, each roll of Sanitas has the trademark on the back—look for it. If you have any difficulty in seeing the new Sanitas line at your decorator’s, write us for samples and literature.

The Standard Textile Products Co.
320 Broadway Dept. 21 New York

SEE THE SANITAS SAMPLE BOOK AT YOUR DECORATOR’S

SANITAS MODERN WALL COVERING
BEHIND THAT GRILLE IN THE WALL

Write down your own ideas of a radiator in tune with the modern day . . . then see how perfectly the Herman Nelson Invisible Radiator meets them!

Invisible . . . this radiator fits unseen behind the plastered wall . . . occupies no floor or room space . . . never mars the decorative plan . . . never interferes with the placement of furniture or draperies.

Easy to control . . . you simply turn a tiny knob at the grille, and heat is quickly distributed and diffused throughout the room—in the exact quantity you desire.

Trouble-proof . . . once the Herman Nelson Invisible Radiator is installed, it never requires a moment's further attention. It has no joints to leak and fail—no parts that can rust or get out of order.

Architects and heating engineers everywhere have given this radiator their stamp of enthusiastic approval. Due largely to their efforts, it is now serving in thousands of fine residences and other buildings.

If you are planning on a steam, hot water, vapor or vacuum heating system you cannot afford not to consider Herman Nelson Invisible Radiators—from the standpoints of heating results, comfort, interior beauty, and security of your investment.

Consult your architect, heating engineer, or get in touch with our nearest sales office. If you prefer, write for our descriptive catalogue.

The Herman Nelson Corporation, Moline, Illinois

HERMAN NELSON Invisible RADIATOR
Stable on Estate of Evander B. Schley, Esquire, Far Hills, New Jersey.
Hyde and Shepherd, New York City, Architects. Roofed with IMPERIAL Tapered Mission Tiles.

LUDOWICI-CEladON COMPANY
Makers of IMPERIAL Roofing Tiles

NEW YORK: 565 FIFTH AVENUE
104 SOUTH MICHIGAN AVENUE, CHICAGO
WASHINGTON: 735 FIFTEENTH ST., N.W.
Going To The Dog Show

Robert S. Lemmon

THERE are two well defined reasons why people go to a dog show: interest in the ring competition, and interest in the dogs themselves, irrespective of their success under the judges’ eyes. The latter motive is by far the stronger with the majority of the visitors to any of the large events like the Westminster or the Eastern. By the same token, it seems to be one of the strongest arguments for bigger, better and more numerous shows.

For a good dog show offers unequalled opportunities for people to study and really familiarize themselves with the different breeds. Comparisons of temperament as well as physical appearance are there for the making. Under the stress and excitement of both the ring conditions the fundamental traits of a breed’s nature are pretty sure to come out—the calm assurance and level-headed good temper of the Irish Wolfhound, the canines and watchful waiting of the Scottie, the irrepressible zest of the Wire, the adoration of the Cocker. It is like a great research laboratory wherein hours of profitable study can lead to definite and well judged conclusions.

This opportunity for comparisons is invaluable to the prospective dog buyer who is in doubt as to the choice of a breed. Not only that; it also starts one on the right foot with respect to whatever breed may be chosen. At a representative show you see the best specimens of the various breeds from a wide territory and consequently should know what to look for in the individual you eventually buy.
**The Only Friend You Can Buy**

Boston Terriers

Jessford puppies are of the choicest breeding obtainable, are raised in the country with every care as to diet, housing and exercise, and are the companions of adults and children from the time they leave the nest box.

We have a few attractive youngsters, full of vigor and good spirits, to select from, bred by Int. Gr. Ch. v. Arto Sadower of Jessford, Sch. H., out of Ch. Geri v. Franzens, Ph.

JESSFORD KENNELS
Box 496
Tel. Roxby, 869
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**SHETLAND SHEEPDOGS**

(Miniature Collies)

All the Beauty
Grace and Distinction
of the Collie in
One Fourth the Size

The Sheltie, as this charming breed is familiarly called, is not a toy. . . . He is the Shepherd Dog of the Shetland Isles, standing from 13½ to 15 inches at the shoulder. . . . His small size makes him easy to care for. . . . He is an excellent pet and companion. . . . He possesses the protective instinct, intelligence and nobility of the large breeds . . .

**Adults and Puppies Usually For Sale**

AT STUD

ELTHAM PARK ENA

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Cairn Terriers

The Cairn is not just as frequent as other breeds—he is distinctive and uncommon. Ideally small, yet sturdy, intelligent, energetic and cheerful, he makes an ideal pet for children. A few puppies for sale.

Cairn Kennels, 420 E. 13th St., Cincinnati, O.

**Cocker Spaniels**

“The All ‘Round Dog”
A perfect companion and a true sportsman. Fondly at home in town or country, skilled and untrammelled pet for the children. We have on hand a wonderful selection of puppies in all colors, bred from America's greatest champions.

FIELD SPANIELS and SALUKIS

"The Dog of the Far East"

Sand Spring Farms
Mr. & Mrs. S. Y. L'Hommedieu, Jr.
Phone 1790
MORRISTOWN, N. J.

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**Boston Terriers**

Few choice specimens, both sexes. Best possible breeding.

Circular on request.

BOSTON TERRIERS

Puppies and Green Dogs of either sex at attractive prices.

Mrs. A. L. Barrett
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**ENGLISH SETTER PUPPIES**

Sired by Browne's Spot

BROWNE'S SPOT is considered, by men who know, as one of the finest English Setters in America today. Browne's Spot is a recognized Field Trial winner and is also the sire of a winner. On the bench he has defeated great setter champions that have come from England in the past two years, as well as famous American Bench Show Champions. Browne's Spot has not only won over England's and America's Bench Champions but is the sire of pups who have also defeated many bench champions.

In placing your order for a pup please state markings desired as well as sex.


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**ENGLISH BULL TERRIERS**

Beautiful, Affectionate. Loyal. The best possible for a child.

Registered A. K. C.

Cincinnati, Ohio

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**French Bulldogs**

The ideal size for everybody. Beginning best ever.

Attractive Pat and Show Stock

At All Ages

Mrs. Howard Long
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**Lovely Chow Puppies**

Chows have been bred for many years and have that quality of possessing the most beautiful, well-kept coat. Their eyes are dark, intelligent and expressive. The Chow is a companion of long years.

VILLOS A. K. C.

Walter H. Jewett, owner
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**SAMOYEDES**

The Big White Dogs that will your heart by a moment and hold it for a lifetime. Puppies of superb quality.

Ch. Toby II and T'An Boy at stud.
KOREA KENNELS
Kennel B.

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**Shepherd (Police) Dogs**

A breed used for more than a hundred years can't be naturally vicious.

Puppies now ready that are of Good Type and Sound Character

VILLOSA KENNELS—Reg.
885 Mt. Vernon Ave.
Marion, Ohio
A colony of Scotch and English craftsmen links your home and business office with days gone by

NOT only the spirit but the ability of great craftsmen belongs to the present as well as the past. In the Danersk Shops in Connecticut is gathered a colony of old-world craftsmen as skillful in joinery and as conscientious in devotion to the subtleties of design as have ever lived. They were trained from their youth in strict discipline of the ancient system of apprenticeship.

You are certain of authenticity in Danersk Furniture. First, on the score of workmanship in choice wood, staunchly and truly joined by hand. And second, on the score of undeviating loyalty to the designs established in those older, more leisurely days by the great furniture builders. Certain pieces are purchased by the Danersk Shops to guide in spirit and form the hands of its workmen. Others—those priceless ones so reverently guarded in museum and shrine—as the Washington desk and chair illustrated on this page—are patterned and studied by our experts until the Danersk replicas are brought, accurate in detail, strong in grace, to the same thoroughbred lineage.

The charming "literary" manners of the England of Pope, Steele, Addison, and Gay are associated with this Coburn slant top desk. It is made of maple and curly sycamore, with hand dovetailed joints, hand chamfered edges, and many other interesting details. Four hours of patient labor were required to weave the rush seat for the accompanying fiddle-back chair. The rush is in a single continuous strand.

Danersk has thoughtfully adapted from certain cabinets and chairs of the Federal era the Sudbury bed and little table here shown. They are made of choicest Cuban and San Domingo mahogany, delicately carved and exquisitely inlaid. Such Danersk original. As hall chair, or as the host's chair in your dining room, this distinguished piece is especially inviting.

These are only a few of the hundreds of Danersk pieces eagerly collected for every room in the house. You can begin your collection with a single authentic piece and add year by year new examples of this mellow and never tiring craft.


February 1930

IT is part and parcel of what, for lack of a better term, we call Nature's scheme, that no organism can proceed at top speed beyond a certain period. There must be occasional pauses, intervals of cessation which shall give opportunity for recuperation, or the actuating mechanism will wear out prematurely.

In the light of this fact, these winter days lose much of their drabness. They are the vital rest hour whereby the infinity of the out-of-doors replenishes its essential forces. Nature needs them.
The 1930 Valentine

Sweet thoughts in a sweet form. Whitman's Chocolates are appreciated—a really wanted Valentine.

Send a Sampler to women who you wish to please—your mother—wife—sister (or someone's sister).

Whitman's Sampler as a Valentine is an example of 1930 good taste and good sense. America's favorite!

HEART BOXES
Most typical of Valentine is, of course, the red heart. Whitman's name assures you of quality—and the assortment is specially selected. Choose your heart boxes at your Whitman agency.

The Winsome Valentine

Heart Boxes

The Prestige
The de luxe Valentine! With its useful box distinguished with heraldic design, the Prestige appeals to the eye, the taste, and the practical side of any woman. Each piece, of small Parisienne size with luscious costly centers, is made with infinite hand work.
In one, two and three pounds. $2 the pound

The Sampler
Each year more and more people send the Sampler as their Valentine. What more charming—more able to carry a sweet thought! And it is guaranteed a double welcome—for your thought and for itself.
Send the Sampler and win a smile.
In one, two, three and five pounds. $1.50 the pound

The Salmagundi
A feminine favorite because of its charming appearance and delightful assortment. Then too, the metal box is so useful.
In one and two pounds. $1.50 the pound

ANY WHITMAN AGENT WILL BE GLAD TO MAIL YOUR VALENTINE
THE RETURN OF GENTILITY. Those of us who can remember five years back will recall the rough-neck era of the younger generation—that winter of loud wool stockings and tams. This, in time, was followed by the era of complete and undiugnied freedom when, if we were to have believed the preachers, the world was being led headlong to the dogs. Now Youth has changed its style and we are in for an age of gentility. At dances girls now take the arm of their partners. Modesty is being enthroned once again. Care-free and careless mothers are being grafting dis-plied by their children. Next we shall hear that all débutantes are learning to cook, and before we know it they'll be boldly proclaiming the hope that when they marry they'll have children aplenty. We have long since de-cided that there never was anything the matter with the younger generation, in fact, it seems to arrive at wisdom long before its elders.

Which reminds us of some quaint doggerel on Victorian manners we discovered the other day: The groom or best man forgot the ring and—

\[\text{EPIGRAPH FOR A FARMER}\]

He would rise at early dawn, And bring forth his plow, Lonely is his un-tilled field, Quiet, quiet now. Yet through other fields he tares, Far from his home; And he turns celestial furrows, And celestial leam.

Not for him, who knew bright days Rich with busy hours, Could there be but dust of dreams
In a land of flowers, Nay! he needs green pastures, needs Deep roots and ancient rocks;
Cattle on some heavenly hill; His dog, his barn, his ox.
And he needs the grace of grass; All wild growing things; Sheep, and horses, rattle wains, Hidden, bubbling springs.
Heaven for him were never heaven Without the morning stars, And the sweet rush of cattle moving Through old pasture bars.

—CHARLES HANSON TOWSE

THE DEMAND FOR QUALITY. One marked benefit that is being derived from last Autumn's Wall Street holocaust is the awakening of public taste to quality. Shops and apartment stores report that their customers are demanding quality in merchandise. If they buy silver, they want good silver; if they buy furniture, they want good furniture. This understanding of quality and the demand for it are hopeful signs. It means not that we shall spend less but that we shall spend wisely. That sort of spending is invariably the mark of the woman and man of taste. We can't help wondering, though, as to just what kind of music has been found to produce the best lacteal results. Surely it can't be the sort of music heard in Boston this year, to the memory of two great fowlers and tobacco takers. Many a man has been an unprofitable fowler, and it seems odd to have legislated against those who weren't good shots. But then, our Pilgrim forebears were not strange old fellows. They even had it in for the humble citizens who enjoyed an occasional pinch of snuff and a good sneeze; but when it came to "common coasters" we wonder that at one time the Boston worthies forbade the celebration of Christmas, but it did seem odd to shake the legislative finger at young men and men who went belly-bumping down New England's hills. However, it has all been explained—common coasters were those young men who wasted their precious time loafing and gawning and fishing and smoking along the coast. After- ward the term "coasting" was applied to the business of sliding down hill, which isn't so reprehensible an act for those who enjoy old-fashioned winter sports.

Another Americanism that originated in New England was the word "lumber", as it is applied to prepared boards and planks. In Boston's Town Records for the year 1663 we first find the word used in this sense.

PACKET-GOODS: LUMBER. Apropos of the etymology of that word "lumber", it is heartening to watch the rise of an excellent custom in the preparation and merchandising of lumber today. It is now possible for us to buy trade-marked, graded lumber with the same assurance of quality and fixed standard that one enjoys in buying breakfast food, canned fruits or any of our other well-known types of package goods. People who are building should bear this fact in mind and see that their contractors use only dependable lumber.

ENSEMBLING THE FARM. From a Kansas newspaper comes the following style note: "Well, my goodness, what will be next! Just as we were getting over the shock of having the barn painted to match the cows and hog s, here comes another professor with the statement that radio music makes the cows more quiet and contented and causes them to give more milk. Either we were born too soon or else we quit farming too early in life."

Evidently the ensemble idea, as preached by fashion authorities, is finding country-wide acceptance. We can't help wondering, though, as to just what kind of music has been found to produce the best lacteal results. Surely it can't be such deathless ditties as "The Old Oaken Bucket" or even "How Dry I am."

GIANTS PASS. We stand today, we who are reeling in seed catalogs and dreaming of this year's garden, to the memory of two great men who have helped make those gardens richer than they have been. Judge Boyd and Thomas Roland. Mr. Boyd was President of the Pennsylvania Horticultural Society, past President of the American Poony Society and a director in most of our flower or-ganizations. Mr. Roland was a great nurseryman, a leading spirit in the Massachusetts Horticultural Society, and a noble citizen and friend. Giants in their world, these men, and their world was poorer when they left it. Their heritage was a rich devotion to green growing things, which will always be cherished by the men and women who follow them.
An interesting chimney piece and glass stair rails in the modern manner are features of this Georgian hallway in a house in Great Down, Surrey, the home of Francis Yorke-Smith. It was decorated by Lindsey Boville, Ltd.

A Georgian Entrance Hall In England
Inviting Halls

With Walls

Of Mirrored Glass

Many features make the hallway at the right unusual. Walls are mirrored glass with black wood trim; ceiling is blue and the floor black composition inlaid with a fawn colored star. A white Directoire bench and black glass flower box provide further dramatic notes. Helen Novak was the decorator.

THE hallway is the handshake of the house. It usually indicates the sort of people who live there; certainly it should give some suggestion of the type of decoration and furnishing used in the house at large. And this is true whether the hall be large or small, formally and expensively furnished or done in the simplest taste.

In a sense it is the public room of the house, consequently its decoration should be impersonal; it is also usually a passage—to the stairs or to other rooms—and therefore should not be cluttered with unnecessary furniture which would obstruct an easy passage.

On the other hand it should not be meagre; it should have some interest. For this reason the wall and floor surfaces are the logical places to center decoration.

The variety of halls is infinite, yet they fall into general types. Avoiding the deadly sameness one finds in these various types often challenges the ingenuity of architect and decorator. From a great many available, House & Garden has selected the halls on these pages—large and small, formal and informal, papered and painted and paneled with mirrors, and representing the taste of several decorative eras.

A hall leading to a modern dressing room has glass panels painted in gray and fuchsia set against walls covered in silver tea-box paper. The home of Mrs. F. E. Compton, Glencoe, Ill.
In a hall where there is not sufficient space for interesting furniture groupings, the decoration is confined to the wall and floor surfaces. Wall paper is an excellent medium as it brings color, interest and design. Above is a stair hall made effective by antique Chinese wall paper in soft yellows and curtains of flame colored taffeta. Rose Cum­ming was the decorator. The bedroom hall shown at the right would be entirely commonplace were it not for its gay modern wall paper patterned with yellow climbing roses on a gray trellised background. The woodwork is painted yellow and the carpet gray-green. Assembled by Francis T. Miller

Wall Paper Gives Color
And Interest To Halls
Decorative Treatments

For The Narrow Hall

(Right) To gain space, a wardrobe was built along one side of a corridor and fitted with sliding doors painted in the Watteau manner. On the opposite wall mirrors alternating with decorated panels create an illusion of space. Arden Studios, decorators.

(Below right) A narrow hall is given interest and space by a mirror and painted panels of coaching scenes by Hanley Henoch. (Below) A hall with Chinese paper and blue linoleum inset with black marbledized bands.
Marbleizing is an effective treatment that suggests formality. It can be accomplished by any experienced painter, or wall paper may be used to give much the same effect. (Above) A decorative hallway painted by Minga Duryea Patchin with yellow walls, painted blue statue niches with figures in sepia, and a marbleized dado in yellows. (Above) A painted mirror by Louis Bouche' decorates a small foyer with walls marbleized gray, pink and green. (Below) Walls marbleized green, rubberized flooring in green and black and Directoire furniture. Anna Barringer, decorator

Marbleized Walls In
The Formal Entrance
When the walls of a hallway are plain, it is advisable to have a decorative floor of some kind. Above is a dignified entrance with green walls and trim marbled in vert antique, a marble floor in alternate squares of vert antique and white, and original 18th Century Italian furniture. Thedlow decorators. (Left) An unusually decorative small foyer with walls painted on gold tea box paper in scenes of Paris, Malmaison, St. Cloud, etc. The dado is marbelized vert antique and the doors are painted antique red and gold with Empire emblems. Pierre Dutel, decorator; Robert Hyman, artist

Contrasting Foyers With Plain And Painted Walls
Adventures In Color And Other

Temperamental Things

THE home is restless until it has found its color. You may change the walls of your kitchen every year, but at the moment there is only one color you are after; only that particular shade will suit you. You may start with a scheme which the painter cannot satisfy; he mixes his colors for you, and the wall is a mass of dabs that are not what you desire. You may start with a gray and end with a lavender. You may want a blue and suddenly come upon a gray-green that strikes your fancy. And when you get it, grab it; stow away an extra can of it, for there is no painter who can mix again this "thing" which at the moment eases your eye and quiets your heart. Every housekeeper has been through it. In cellars, I have come across rows of cans holding treasured paint that tells the whole history of housecleaning for years back; in drawers I have found pathetic samples of silks and damasks that are patchwork of effort to bring decorative harmony into the home.

Color is temperamental; it is very often accidental. It is like my lady's portrait; it is all wrong until it is all right. But there is something inside you that tells when alliline dyes have struck the color. There is a restlessness inside you which is measured by the pile of bolts the poor clerk must shuffle from the shelves and unwind in the hope that, after twenty miles of hangings or coverings are fingered, you may ask for a snip of a sample to ponder over in the drawing-room or the study or the bedroom. Now you are all modern; again you are Chinese. You've had your Tudor fad and your Russian thrill; you've been formal; you now want to be expressionistic; you've been all curves and now you are for angles. Your eye has played in a harlequinade with your taste.

COLOR is the most fickle thing in the world. It changes with the temperamental moment, it is revolutionized by a passing public whim. Whether the predominating scheme of the boy's room is Yale blue or Harvard red or Princeton orange depends largely upon the college he goes to. Your table may be patriotic with its flag colors, or St. Patrick may require the minters in the silver dish to be green and shamrock shaped. Colors creep into the home on the wings of a thousand celebrations, on the shifting of every season.

Sometimes it seems to me that every house should be ready on the instant to meet this fickle response to color. "Thank you," said the teacher to the little girl, thrilled over the giving of a pink jabot as the tie is changed to a proper shade. And that teacher, I would say, "but when it comes to MY room, I'll satisfy my own feelings. I myself wouldn't like to wear a green tie; it casts a revolting pallor over my russet complexion. "My dear," you say, "I've made an egregious blunder in your room. I've put a cream powder, a brown shade upon the cheek. "My dear," you say, "I've made an egregious blunder in your room. I've put a cream powder, a brown shade upon the cheek."

In my desk are many color cards: specifications of floor enamel with corresponding wall and border shades. You can paint your floor any time, sit down and read the paper while it dries, and then, lo and behold, even your Man Friday couldn't find your footprints. So the promise. But we all remember how debonairly we have had the study floor shellacked or stained on the assurance that two hours hence it would be as dry as a bone; and that night, at the hotel, where we have gone to escape further burning of the eyes and smarting of the nose, we wonder whether another twenty-four hours' unmelting will bring the required stability. There's your color chart for fabrics—anywhere from light blue to cardinal red, any shade will be yours—all you need is a teaspoon, and water the proper temperature. The world of color is yours with one dip, the proper dippy dip, the proper rinse, the proper technique!

The decorators always ask you whether you aim for "quiet elegance" or a "prodigal pattern;" whether you have an eye for "intriguing weaves" of draperies, or "fantasies" of scarlet and gold. Maybe, instead of "luxury and livability" you want merely "to go modern"—so the advertisements read, in a tone that makes you feel that "to go modern" is to go mad, whereas it is a tonic, a stimulation to the over sedate.

IN every room in the house has its particular problem of color. There is no set convention as to what is the right thing; although, until recently, we bathed in white surroundings instead of living ourselves in yellow marble appliqué in black. The cook even tires of white or gray or light tan, and the kitchen blushes in new tints, though iceboxes are usually white, suggestive of sanitary excellence, and stoves are still mostly black. How often have I been present when arguments arose as to the veriest detail of color about the house. "Well, I'll let you do what you want with the living-room," you say, "but when it comes to MY room, I'll satisfy my own taste." What a clatter the world would be in if vegetables could change their color to suit the mood of the moment. The good Lord removes such temptation from us mortals, even though the crossed plant has resulted often in the same sort of surprises that the dipped draperies have—green Gladoli and Chrysanthemums, for instance! But when we say a Radish, we see mentally a red Radish; no vegetable allline could make it purple, and, even if it could so be boiled into fashion, I'd rather see than eat one! When we say carrot, we see the orange pendule. But when we say sofa, we have a world of color to imagine—it may shriek with bad

(CONTINUED ON PAGE 134)
A glimpse of a doorway leading from a cool, tiled dining room to a sunny garden terrace serves but to whet the appetite for further views of the house found on pages 102 to 105. It is the residence of J. B. Robertson, San Antonio, Texas. William Mc Knight Bowman was the architect.

The Dining Room Door
The Interiors Of
House & Garden's
Modernist House

Margaret McElroy

The scheme of the hall-
way is silver, gray and
black with silver paper,
curving cement stair-
rail in three shades of
gray, and a floor of
black and gray marble.
Francis Keally was the
architect of this house.

In planning the interiors of House &
Garden's modernist house, of which the
exteriors and plans were shown in the last
issue, an attempt was made to reflect in the
decorations of the inside, something of the
simplicity and dignity of the exterior archi-
tecture. Simplicity has not been carried to
extremes, however, for House & Garden is
not in sympathy with the bare, factory-like
appearance of many modern rooms. The
architectural element has been emphasized
in most cases by simple wall surfaces, sub-
duded color schemes and an absence of super-
fusious details that distract the eye from the
beauty of form and structure. Many practi-
cal materials hitherto not used in decoration
are among the interesting features, and the
entire decorative treatment was designed to
achieve an effect of restfulness and to re-
fect the spirit of the exterior architecture.

The hallway, with its gracefully curving
stairs, establishes the keynote of the house.
Here is dignity, simplicity without dullness,
and practicality. The scheme is silver, gray
and black. The floor is black and gray
marble laid in an effective design of large
squares, with plain black marble used in the
curved portion made by the stair well. If
preferred, composition flooring or linoleum
may be substituted for marble. Wall paper
in a vague design of irregular triangles in
light and dark silver gives interest to the
walls without detracting from the archi-
tectural element. The wall paper may be
obtained from Richard E. Thibaut. Small
bookcases let in the wall are a decorative
feature not usually found in this portion of a
house. From these the guest may select her
bed books for the night. The solid curved
stair railing is cement in three shades of
gray—the deepest tone being in the base-
board. At the left of the stairs is a fluted
pilaster of gray cement. The lighting comes
from above, where a panel of frosted glass
is flush with the ceiling.

Only one piece of furniture is used, placed
in the curved space made by the stairs. This
is a small modern bench with fluted sides,
and should be painted black. The cushion
may be covered in black and silver damask,
silver fabrikoid or gray leather.

In order not to create a sharp transition
between stair hall and living room, the
background of the combination living and
dining room is painted a light silvery gray,
with doors, wood trim and window casings
finished a darker shade. The fireplace sur-
round is paneled in gray wood to repeat
the paneled note of the dining platform.
The coloring of this room is extremely sub-
tle as the effect desired was one of light and
sparkle and to this end much cool, pale gray
was used, silver, and crystal wherever pos-
sible. Color accents of coral and green are
found in the textiles but these are used
sparingly so as to emphasize the neutral
tones of background and furniture.

Wide windows with sashes that drop
into the floor have hangings of shimmering
green, silver and coral damask in a design of
slender leaves. The whole effect of this
fabric is delicate, the colors subtle, and as
the background is silvery green, it contrasts
beautifully with the gray walls. These cur-
tains hang straight to the floor on transverse
cords so that they can be drawn over the
windows at night. Under curtains, very
full, are of silvery gray gauze or celanese.
If for any reason this scheme is felt to be
too cold, coral gauze may be substituted for
the gray. The damask is used again for the
curtains on the dining platform, made full
enough to conceal this space when the table
is being cleared after meals.

The furniture in the living room end of
this room consists of a Lawson overstuffed
sofa, modern in line as well as comfort,
covered in silvery gray velvet with coral
colored pillows; a well-designed living room
table with a clear glass top and chromium
The feature of the combination living and dining room is the dining platform at one end paneled in gray wood. The furniture is of Chinese Chippendale inspiration—a style quite in the modern spirit. Curtains of silvery green damask are drawn when meals are being cleared.

In the living end of the room walls are painted pale gray with the fireplace surround paneled in gray wood. Window curtains are of the same damask as those used on the dining platform. Pleasant accents of coral and green and much sparkling glass give interest to the scheme.
metal supports; comfortable upholstered chairs, two with wood frames covered in gray velvet and silver green velvet, and one overstuffed chair done in the same brocade as the curtains; a small cabinet (which may be used to hold a radio) and two three-tiered glass tables selected for their grace and sparkle. This modern furniture with the exception of the large glass topped table is available at Lord & Taylor's, the chair and cabinet shown in the sketch on page 73 being Dynamique pieces. The glass topped living room table not illustrated comes from Deskey-Vollmer. The fabrics used are from J. H. Thorp and can be obtained through a decorator. The rug, patterned in a vague modernistic design, may be in shades of gray or gray combined with green. Rugs of this type, delightfully subtle in coloring, are to be found at Macy's. This portion of the room may be illuminated in a number of ways. There are narrow frosted glass panels on either side of the fireplace to accent this feature; glass brackets placed high on the walls give an even, diffused light, while lamps are placed on tables in order to supply low lights where needed.

The dining alcove is paneled in large rectangles of gray wood with very simple moldings. At either end of the far wall are blind doors to closets intended for glass, table decorations and linen. The furniture here is a mixture of new and old styles. The dining

(Continued on page 122)
The man's study on the opposite page is a comfortable, book-lined room with a built-in couch alcove. Paper shading from yellow to tête de nègre lines this recess; woodwork is peach color, carpet in browns. The bath has black vitrified walls inlaid with strips of monel metal. Modern wall paper in yellow, turquoise and silver alternates with plain surfaces shading from deep yellow to a pale lemon tone in the master's bedroom which, because of its connecting sleeping porch, is furnished as a morning room. Pilasters are marbled turquoise and slate blue.
Fitting The Background  
To The Picture  

Helen B. Ames  

(Right) Walls in the New York living room of Gertrude Gheen Robinson are painted bluish gray as background for the blue tones in the overmantel painting by Ingres. The furnishings range from blue-gray to deep sapphire.

IN the days when we covered our walls with a conglomeration of family portraits, souvenir fans, and the daubs of gifted friends, the background didn't matter much. It was too well hidden to have any effect on the few really good pictures that were smothered in the general hodgepodge. But today, when art appreciation is becoming more and more a part of everyday culture, and we have weeded out the wall decorations that lack intrinsic beauty, the color and finish of the wall bear an important relation to the artistic value of pictures. The fine lines of an etching or the rich colors of a painting can either be weakened or enhanced by the background which surrounds it.

While a patterned wall if not too pronounced is effective with pictures of bold outlines in black and white or harmonizing colors, pictures on the whole look better against a plain background. Neutral tints such as ivory, cream, gray or soft tones of green or yellow are a safe choice, and if deeper tones are used, they should be in harmony with the colors of the picture.

For painted walls, a flat or semi-flat finish is better than a glossy finish, since it does not reflect the light and distract the eye from the picture. Paint has both practical and artistic value as a background for wall decorations as it simplifies the color selection, is easily washed, and not difficult to renew when necessary. Nothing detracts more from the beauty of a picture than a soiled or faded wall. And since brush marks and streaks are also unsightly, Pine paneling makes an excellent background for multi-colored flower studies. (Left) A flower painting in pastel shades is well hung above a sofa done in eggplant chintz. The Arden Studios, decorators.
it is important that the paint should be carefully put on. Stippling or starching the last coat will eliminate these defects.

Our choice of pictures is largely guided by the character of the room and this, too, should influence the treatment of the walls. In the living room where a beautiful painting often occupies a prominent position over the mantel or above a sofa, the whole room may be keyed to the colors in the picture. This was well worked out in the room illustrated on page 76 where a painting by Ingres supplied the basis of the color scheme.

The dress on the figure is blue, the cloak a soft rose color, the background in varying shades of blue, and the frame silver gilt. The furnishings range from pale gray-blue to a deep sapphire. The walls are painted a faint bluish gray and this tint is repeated in the background of the linen curtains, which are printed with a sapphire blue figure. A sapphire blue fabric covers the white and gold chairs, and the white marble mantel is decorated with an inlay of bluish green. The warmer hues of the Oriental rugs and the touch of rose in the picture prevent this blue room from appearing cold.

To bring out the mellow tones of an old master, there is no better type of wall than wood paneling. If the wood is painted, a dull finish is preferable to a glossy finish and this may be obtained by hand-rubbing or with flat varnish. While the beautiful patina of old wood cannot be surpassed, it is possible to get this weathered effect by the use of stains. The paneled wall of American pine shown in the photograph on page 76 was stained, shellacked, rubbed down with steel wool and finally polished with wax. The result is a splendid mellow finish that sets off to perfection the delicate flower tones in the painting.

(Continued on page 128)

Grass cloth in pale tan color is used on the walls of the living room shown in the photograph above. This wall covering, besides being durable, is an effective background for paintings on account of its plain, neutral tints and the faint suggestion of a texture. Ruth Collins was the decorator

Don't be afraid of hanging pictures on papered walls. Color prints are delightful against wall paper if the pattern is fairly regular and not of the picture or scenic variety. The bedroom at the left shows pictures and chintz used with paper. Diane Tate & Marian Hall, decorators
The Art Of Making

China Figures

Edward Wenham

The three heads at the right are lead mould proofs of parts of figures now being made by the Spode factory from the original Chelsea moulds. Below are shown two original mould proofs, each accompanied by the finished figure.

In our time we fashion shapes of beauty on the anvil of the past, guided by the ghostly hands of forgotten craftsmen. But to deny that objects equally well proportioned and perfect in decoration can now be produced would be absurd. None the less the admission always calls for certain modifications and we must primarily accept the dictates of those artist-craftsmen who have left behind to us so much to perpetuate their inspired skill.

To emulate these men and submit to their guidance entails replacing the great god of mechanical production with the subtle craft of the individual. Not the individual from the masses who allows quantity rather than quality to remain his standard of success; but the men who belong to the school where the innate desire for beauty finds expression through the handicraft of the workman. Nor by any other means can we eliminate the monotonous geometrical standardization that results from machinery, and regain the delicate nuances that are the ineradicable signs of the fallibility of human nature.

This is especially essential with the smaller decorative objects, which depend for their attraction upon subtle curves and naturalistic formation. For if the conventionalizing of certain decorations possibly achieves more symmetry, there are forms with which the artist must, perforce, adhere to the natural shape. Nor with any is the need for this more apparent than with the small figures, which, when perfectly fashioned, display their vivacious grace and bring to our rooms the atmosphere of long ago.

Aristocratic ladies of the Georgian era in crinolines coquette with gallants in knee breeches and ruffles; little shepherdesses in gay attire look demurely across the width of the mantel to the manly young shepherd with his crook; majestic goddesses, too, look askance at these human frailties, while the various animals and birds rest in

(Continued on page 116)

Lower figures on the opposite page are mould proofs of parts of china figures. Note the manner in which the legs and arms have been cut off to be cast separately.
Above are three original Chelsea lead mould proofs alongside the decorated figure perfume bottles which are later cast from the same moulds. The figures directly opposite illustrate the shrinkage of china figure moulds. The left hand figure is a mould proof; the central one an original Dresden piece, and the third a figure cast from the mould after it had shrunk.
How To Select And Care For

The Different Silver Wares

Elizabeth Hallam Bohn

THROUGH all the shifting tides of fashion and fancy, silver holds undisputed place as the material without a peer for fine tableware. It exerts its age-old lure even on the mercurial affections of an age sated with novelty and variety.

The silver itself may be of the haphazard formula of early days. Or it may conform to the rigid requirements of today's Sterling standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness. The spell of its standard—925/1000 virgin silver and 75/1000 copper or other alloy which will give the necessary stiffness.

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THE CHOICE

Where the casual protection of the country home or the dictates of a slender purse made plated ware the logical choice, a wide variety of lovely patterns is available at a reasonable figure, both in "flat" ware—knives, forks, spoons and serving utensils—and in "hollow" ware, as all other pieces are called. The name of an established house behind this utility ware may be taken as a sure guarantee of lasting satisfaction.

But whether old or new, Sterling or plated, silver needs intelligent care if it is to grow old gracefully. The old time chintz took pride in washing up her silver after every meal to keep it from misuse or neglect. And so does the modern lady of the manor insist that the methods of the present day be employed regularly and thoroughly to combat coal-gas and smoke and the sulphur substances in certain foods which result in the insidious and destructive tarnish.

For this enemy of silver eats right into the silver itself. If allowed to penetrate so deeply that machine buffing is necessary to remove it, the amount of silver that is lost at the same time will very considerably reduce the weight, which is the first test of the value of Sterling ware.

CAUTIONS

The expert in one of Fifth Avenue's great silver houses advises that as heavy a grade of silver be purchased as the purse will permit. A too light teaspoon, for instance, wears thin in the bowl and sharp on the edge under constant use and polishing, so the wise purchaser will investigate the different weights in flat silver and select, at least, the medium grade in spoons and forks.

Thin pieces of hollow ware become bent and dented. But if their original weight is good they are almost immortal. For there is no scratch so disfiguring, no dent so deep that the skilled repairer cannot soon restore the original beauty if the material is Sterling and enough of it is there.

In the plated pieces, weight is no criterion, for pure virgin silver is electroplated onto a heavy metal base. The best flat plate has clever insets of pure silver at the points of greatest wear. Or an extra heavy plating is applied to the bowls and backs of handles of forks and spoons, in addition to the regular coating. For when the silver film is worn through, the entire piece must be replated.

If, immediately after the meal, all the silver used is washed in hot soapy water, given a hot clear rinse and wiped with a soft dry linen cloth, the weekly or bi-weekly cleaning ceremonial can be extended to a longer interval and less of the drastic scouring will be necessary. The custom, usual in homes where service is no problem, of wiping off with chamois or silver cloth each piece of silver as it is laid out upon the table, will also serve to delay the necessity for its treatment with some polishing compound.

But in spite of daily care, silver must be cleaned regularly, whether used frequently or not. The modern powder, paste or cake polish is usually made of chalk, rouge, soap, possibly ammonium chloride, and a preservative. It abrades the surface and removes the tarnish by mechanical action. These friction polishes, if made by a responsible firm, are finely ground. For if a coarse grade of rouge is used or the chalk is too gritty, fine scratches will appear on a plain surface and too much silver will be rubbed off along with the stain.

The polish should be applied with a soft cloth or small, moist sponge. After rubbing until the surface is clear, another soft cloth should be used for polishing. Outing flannel is unexcelled for the care of silver. For use on repoussé work or intricate designs and shapes come the silver brushes, soft enough to prevent scratching but firm enough to remove the last tell-tale trace from cracks and crevices. The very thin narrow brush will clean around the handles and in the fine grooving while the wider type clears the more accessible chasing. After cleaning, the silver should receive a bath of hot soapsuds to which a drop or two of ammonia has been added. The brilliant luster resulting will more than compensate for the time which is spent upon the task.

A FORMULA

Plain silver without special surface finish can be quickly cleaned by the electrolytic process, which takes advantage of the chemical law that "like electric charges mutually repel while unlike charges attract." In practical domestic application, this formidable phrase resolves itself into the adding of a teaspoon each of salt and washing or baking soda to every quart of hot water that goes into the aluminum dishpan. When the silver is put into this magic formula the electrolytic action which takes place transfers the tarnish from the silver to the aluminum, leaving the pieces perfectly cleaned but with a satin rather than a burnished finish, lacking the high polish of the friction cleaners.

(Continued on page 120)
Many business men choose modern decoration for their offices on account of its simplicity and the many practical materials used. (Left) A doctor's office with striped wall paper in yellow and brown has its furniture covered in two shades of green and a taupe carpet. Pola and Wolfgang Hoffmann, decorators

(Above) A modern office furnished with modernist pieces has walls in gray, taupe and cream designed to suggest the modern skyscrapers. These neutral tones are found in the upholstery fabrics; the rug is gray. The office of J. Sherwood Smith of Calkins & Holden; Rene Clark was the decorator.

A Portfolio Of Business

Offices Of Varied Types
Twentieth Century
Settings For The
Modern Executive

Twelve different tones of green make up the pleasing color scheme of the 20th Century office of Kneeland L. Green, art director of the Stehli Fabrics Corp. Commodious cupboards offer plenty of space for drawings, papers and books. Jules Royal was the decorator.

(Below) Simplicity marks the effective private office of Amos Parrish, which was designed and executed by Lescaze & Howe, architects. The table desk, chairs, built-in cupboards and shelves are of South American gumwood. Brass tubing conceals steam pipes.
Ease And Luxury

Dominate A Well

Appointed Office

The executive office of A. M. Andrews, President of the International Ticket Scale Corporation, has a teakwood conference table designed as part of the architectural scheme. This conceals six chairs on each side when not in use. Designed by Joseph Sinel.

The main end of the room is dominated by a teakwood desk of generous proportions and a semi-circular metal fireplace hood extending to the ceiling. A built-in couch, bookshelf corners, and cork wall boards for charts are other interesting and practical features.
Above is the office of Percy H. Johnston, president of the Chemical National Bank. This style, with paneled walls, crewel embroidered curtains and English type furniture makes a dignified setting for the busy executive. Designed by Walker and Gillette; furnished by Erskine Danforth

(Left) A picturesque office decorated in the Italian manner has ivory plaster walls mottled with blue, green and coral color, and beams, woodwork and door of antique walnut. The credenzas are 17th Century Italian pieces; the desk is a reproduction. New York Galleries, decorators

Two Offices In Traditional Styles
The pictures on this page show the transformation of a commonplace business office into a dignified interior pleasant to work in. As this room is in a loft building, it was first partitioned off with fireproof tile, paneled, a drop ceiling added, and the windows changed to casement type.

Venetian blinds painted ivy green are used with curtains of Jacobean linen in gold, green and blue. Walls are pine and the carpet deep green. Jade green antique satin covers the couch; armchairs are in red and gold damask. The office of Luther L. Blake. Margery Sill Wickware, decorator

Showing What Decoration Can Do
The sofa shown above is an interesting example of a modern architect-designed furniture piece. It is in the New York City apartment of Mrs. Herbert M. Dreyfus. Howe & Lescaze were the architects.

Modern chest-of-drawers made of satinwood, amaranth and harelwood with the coloring and grain of the woods agreeably contrasted. The drawer pulls are brass. Designed by Herbert Lippman, architect.

Should Architects Design Furniture?

Nothing is more natural than that the architect who designs a residence should have great concern for the manner in which that residence is to be furnished and decorated. He it is who conceived the inspiration upon which the whole pattern of the composition has been woven. And if the subsequent work built upon his is not carried out in an harmonious fashion—if the decoration of the interior and the landscaping of the exterior are not suitable—he is sure to feel a sense of frustration which will utterly spoil the satisfaction in the thought of his own work being well done.

There is nothing unusual about an architect acting as decorato and furniture designer as well. To go no farther back into history, Michelangelo designed all the furniture for his Laurentian library in Florence. In Renaissance times not a few of the ablest exponents of the new fashion designed much of the furniture that went into the structures they built. In England, during the first half of the 18th Century—especially between 1720 and 1740—there was a discrepancy between the architectural character of interiors and much of the furniture then being made by the average cabinetmakers and artisans. If we take an unbiased view of the existing conditions, we are certainly bound to admit this.

The architects of the day recognized the shortcoming, stepped into the breach and designed a considerable quantity of furniture that would better accord with the proportions and other architectural qualities of the interiors they were creating. Some of the large cabinetwork and massive side tables they designed may have been lacking in inspiration and finesse—some of them unquestionably were so—but many of those cupboards, presses, bookcases and side tables were not only admirable in themselves but also brought into the repertoire of English furniture tradition not a few features that Chippendale and other master craftsmen freely appropriated and gave an honored place in their best creations. Wren, Hawksmoor, Kent, Gibbs, Vanbrugh and other contemporary members of the architectural profession were far more capable furniture designers than most of the joiners and (Continued on page 114)
(Above) An 18th Century hanging cupboard and clothes press, carved and painted, executed after an original design by Robert Adam, who gained fame both as architect and as a furniture designer. Courtesy of the Victoria and Albert Museum, South Kensington.

(Above) At Kenwood, Bethesda, Pa., the interior design and decoration were carried out by the architects. Radiators in the drawing room have covers designed as console cabinets. They are black with gilt moldings and pilaster capitals. Leigh French, Jr., architect, H. D. Eberlein associated.

(Left) Carved cupboard or clothes press executed in pine. Another 18th Century design by Robert Adam. The ornamental frieze without overhanging cornice moldings is part of the original design and contributes to the "modern" appearance of the piece. Victoria and Albert Museum.
The Garden That
Features A Ravine

Anderson McCully

WHEN Mr. and Mrs. Gilbert LeBaron Duffy purchased their twenty-one acres of Fir, Hemlock, Spruce, Cedar and Madrona forest on the shores of Puget Sound, they were thrilled with the magnificent view to be had across the sparkling waters to the snow-crowned Olympic Mountains beyond. A hundred feet or so above the Sound was a level shelf for the house, garage and hothouses. But when these were built and the three water gardens set in the rolling lawn between the house and the bluff, there was a brief gasp as to what should be done with the rest of the garden in that precipitous ground.

A careful survey showed it to be a deeply cut, winding ravine opening out onto the house ledge above the bluff. The sides rose steeply, but fortune smiled in that the area opened out in a general southerly direction. After considerable planning, it was decided to make a feature of this ravine rather than to attempt any partial leveling.

Underbrush and less worthy trees were cleared; but throughout all the acreage

(Above) The path forks where the ravine widens, wandering away among lofty conifers and deciduous trees, some with Wisteria vines entwining their trunks.

(Right) On both sides the slopes of the ravine form splendid backgrounds for the group plantings of annu-
als, perennials and shrubs, shown in their second year. The landscape architect of this place was Fred Cole.
great care was taken to preserve all the finer ones, as well as the better native shrubs, and a considerable feature was made of the great Madrona trees with their gay bark. Only to provide the wide grass path that wanders up the bottom of the ravine were good trees ruthlessly removed, also to open the vista of water and mountains from the house.

Aside from that between the house and the edge of the bluff, this floor of the ravine is the only lawn used in the garden. It makes a path about fifteen feet wide of splendidly kept turf, starting up from the driveway door of the house and winding all the way to the head of the ravine. Many vines festoon the lower bareness of the huge Douglas Firs and other great conifers—Wisteria, Virginia Creeper, American Pillar Roses. A seat higher up may be found here to look back over the garden.

Rich effects in border and edging plants line both sides of the path and merge into bold shrubberies containing much Syringa and Spirea toward the head of the ravine, while nearer the entrance carefully placed

(Continued on page 152)
The Cheerful Family

Of Androsaces

Louise Beebe Wilder

Many years ago I received through the post from Mr. Clarence Lown a small package. Investigation disclosed a cardboard box in which, when the lid was raised, were seen two little gray rosettes, like a pair of self-contained kittens, seated upon a bed of moss. Beside them lay a label which carried the legend "Androsace sarmentosa var. chumbyi, Himalayas." This was my introduction to the great clan of Androsaces and, as a matter of fact, these two small plants were the first true Alpines that I had ever possessed. Not at that time boasting a proper rock garden I confided the two kittens to a small try-out bed at the back of the garden. Here the soil was light and the sun shone hotly for most of the day. The newcomers throve and multiplied after the manner of real kittens; many more rosettes were produced at the ends of the naked runners that were quickly thrown (Continued on page 142)
(Above) Distinctly different from most of its tribe is A. spinulifera, a biennial form that comes from China. This unfortunately is not as tractable as another biennial, A. lactiflora, which busily sows itself and carries on cheerfully year after year.

(Top) One of the most lovely of the Androsace family is villosa, a wholly delightful little thing that loves a crevice best of all. It needs gritty soil and shelter from the strongest sun, lest its silvery foliage and pink blossoms be harmed in summer.

(Center) A. sarmcentosa makes distinct rosettes which, as they take form and root for themselves, are readily detached from the parent plant and installed elsewhere. Thus it becomes a simple procedure to increase one's original stock rapidly.

One of the delightful forms of A. villosa is arachnoides. It is smaller, rounder and of a more fluffy silveryed effect than the type and grows along limestone ridges. Seed sowing is probably the only way by which we can obtain it today in this country.
Shrubs For Use In The Rock Garden

E. H. Wilson, V. M. H.

Part of a good sized English rock and water garden that well illustrates several important principles, such as the varying heights of the plant material used, its contrasts of form and the naturalistic use of shrubs and small trees.

**ROCK** gardens are in their infancy in these United States but are destined to become more and more the vogue as time passes. Already, as a matter of fact, interest in them increases yearly and on a few estates they are an important feature. There is very good reason for this, for a rock garden, no matter how crudely it be built, can accommodate in orderly manner a greater variety of plants than double the same area in the form of bed or border. A backyard with a load of slag dumped in the center and filled in and about with soil can become a very interesting little garden with a hundred and one plants flowering merrily.

Building rock gardens is a comparatively new art and calls for more skill, knowledge and artistic ability than perhaps any other feature in garden making. Any feature with a few rocks is commonly termed a rock garden but a real one is rare indeed. That we are improving in the building of rock gardens was remarkably well demonstrated at the great flower shows held in Boston, New York, and Philadelphia last March, that at Philadelphia being almost a perfect example of what a rock garden should be.

Now, a rock garden is something more than a mere pile of rocks, yet the rocks are a very important part of the garden itself. It is true that properly speaking their function is to house the plants that it is intended should grow on and among them, but the rocks themselves should be arranged according to their character and nature and allowed to poke their noses out here and there in bold relief. Admitting that they are subsidiary, yet they should display here and there their own beauty, which means that great care must be taken not only in fixing and laying the rocks but also in their selection. New England is itself very largely a rock garden but its conglomerates and granites are cold, harsh and forbidding; nevertheless, they carry their drapery of vegetation and in their cracks and crannies nestles many an interesting plant. In the building of a proper rock garden moist sandstone and warm limestone rocks are needed for the welfare of a variety of plants, so skill of no mean order is required properly to associate these foreign rocks with the native granites and conglomerates. The position of the rock garden, too, should be such that every possible exposure be afforded its occupants. Water, shade and sunny spots are likewise essentials.

Most rock gardens of today are filled with a miscellany of herbaceous plants, most of which flower in the spring and early summer and leave the garden rather barren of interest for the greater part of
the year. Even bulbous plants are not so much used as they ought to be and shrubby plants are scarcely considered in the scheme of things. As a matter of fact, in a rock garden of any size the rocks and low-growing shrubby plants represent its permanent beauty. They are attractive at all seasons of the year, whereas the herbs are out of sight for more than six months. Rock gardens are splendid places for growing all bulbous plants, Lilies especially, and if these be freely planted the flowering season is lengthened. But no bulb possesses the perennial charm of, let us say Heather.

Of course, what one can grow in a rock garden depends largely on its size and the region in which it is located, but no matter how small it be there are shrubby plants which ought to be represented. There is much confusion in the lay mind as to the meaning of the term alpine plants; many assume that all low-growing plants are Alpines and that if a rockery be available they can naturally be grown therein. This is far from true. For the successful cultivation of Alpines, even in a rock garden, alpine conditions are necessary, and so if your ambition is to grow these your rock garden must be in a mountainous or boreal region; the more northern it be the nearer the sea.

(Continued on page 148)
Which Is The Best Of The Many Rose Varieties?

J. H. Nicolas

Most of us who come in contact with a great many Rose fans from varied sections will at once recognize the question "Which is the best?" as an old enemy. At lectures or during the visits of our amateur friends to Rose gardens or nurseries, sooner or later it seems to be inevitable. It is a question to which, apparently, there is no answer, as the best Rose to one may be a dud to another. Still, there seems to be an unying desire on the part of the uninitiated to know which it is.

For the purpose of this study, we must consider the Rose in the entity of the plant, what the French call Rosier, the English "Rose tree" and the German "Rosebush." The Rose as a flower, with its form and color, is but a fraction of this entity which must harmonize in all particulars, like the dress of a well groomed person.

A DIFFICULT IDEAL

The best Rose, if perfection and universal adaptability are meant, does not exist, and it is not likely ever to exist. It might be described as a variety able to endure the winters of the North and the summers of the South, the dry winds of the prairie States and the over-abundant rainfall of the Pacific Northwest; a plant indifferent as to soil and the foliage of which would be absolutely immune to any kind of diseases, and would "stay put" until its normal life cycle is spent. The flower would be not too double, yet with enough petals to permit a graceful form and of course it should be perfectly formed. So far we all agree, but divergences of opinion as to the color will never be reconciled. Color preferences always depend upon mere whims or such factors as color schemes, etc.

Not considering the color, Roses are intensely local in performance and behavior, the main reasons affecting their happiness being soil, atmospheric conditions, location, amount of sunshine or shade, care, etc.

Through process of elimination we can arrive at a small group of each color class from which "the best Rose" for one's purpose may be found or at least expected. As one may fall foul of the general unfamiliarity with the usage of varieties (which unfamiliarity most catalogs seem to be sharing) it may be interesting to define the two major classes of "everblooming Roses", Hybrid Teas and Pernetianas.

Exhibition Roses are those varieties generally having the best formed blooms, which entered in a show of cut flowers will attract attention and often win a prize or blue ribbon. Most Roses of that class are foisted on us from the British Isles, where Rose shows are developed into a dividend paying business for both professionals and amateurs, awards having substantial cash values. British hybridizers are breeding for show varieties mainly. Most exhibition varieties bloom but little and this shortcoming, found only after trial, disqualifies them for garden purposes.

Exhibition Roses need not be discarded altogether, for their beautiful if few blooms are valuable as cut flowers; but they do not belong to the Rose garden. They should be planted in a somewhat hidden place where the plants are not conspicuous after the flowers have been cut.

Decorative Roses are such varieties as "bloom their head off". As the name indicates, their main object in life is to decorate the garden and many of them are highly suitable for cut flower purposes. Some of these straddle the fence and can be brought up to the exhibition standard by careful treatment such as low pruning, intensive feeding, disbudding, etc.

ELIMINATION

It appears reasonable to eliminate at once from "the best Rose" possibilities the purely exhibition varieties such as Captain Klbee Stuart, Dame Edith Helen, Lady Margaret Stewart, Mrs. C. W. Edwards, Julien Potin, Crusader, Diadem, Eldorado, Francis Scott Key, George C. Waud, Hadley, Hooster Beauty, H. V. Machin, Jonkheer J. L. Mock, Lord Charlemont, Mabel Morse, Miss Lolita Armour, Mrs. Ambrose Ricardo, Mrs. H. R. Darlington, Premier, President Cherioux, Sensation, Souvenir de George Beckwith, Sunburst, Talisman, The Queen Alexandra Rose.

This leaves us with the decorative multitude from which to elect the best Rose, still ignoring for the moment the color subject. Pursuing our process of elimination, we reject those varieties which, regardless of their bloom qualities, show serious defects in their habit of growth, best exemplified by Chateau de Clois Vougeot which seems to revel in dipping its nose in the mud; those "balling" varieties like Edel, La France, Mme. Caroline Testout, etc., often too lazy to open up their blooms; the Cocheers and other Teas because of the weakness of their stems. Most Pernetianas will flunk in a rigid examination because of their inherited trait of losing their foliage in midsummer and their predisposition to leaf diseases (black spot) and stem diseases (cankers). Los Angeles is perhaps the worst offender of this group.

CATALOG CLASSIFICATIONS

Unfortunately, commercial catalogs do not all give a strictly correct classification and some follow the pernicious British custom of crowding in as Hybrid Teas every variety that can boast of a Tea ancestor. Under such a system, many a so-called Hybrid Tea is a meris of the Pernetiana strain, the characters of which are not visible to the casual observer until it reveals its mixed blood when it is too late, in midsummer, dropping its foliage with or without diseases. These varieties do not qualify for the best Rose contest for obvious reasons: insufficient or diseased foliage does not help or set up the Rose and defoliation curtails the production of Roses.

The next step is to consider what is the most important factor in the best Rose from modern standards. I will suggest continuity of bloom. It is no use considering varieties blooming in crops with long intervals between, no matter how beautiful the Roses may be when they do come. Such parsimonious varieties as Gorgeous, Cheerful, Constance, America, Edel, Crusader, Hooster Beauty, Francis Scott Key, etc., are out of the race. Of the best sellers, Betty Uprichard has surprisingly ugly blank periods, and others have the same defect.

On the other hand, Etoile de Hollande, Chas. K. Douglas, Mrs. Aaron Ward, (Continued on page 140)
The house and garden of Mr. and Mrs. Hunter S. Robbins at Flintridge, Cal., occupy a commanding hilltop, which necessitated using many garden stairs. Above is a direct handling of a steep bank between two levels. To the left is shown the paved breakfast terrace under the Live Oaks with steps leading to a splendid vista of the Coronado Valley and the lofty Sierra Madre Mountains. John Byers was the architect and Charles Gibbs Adams, landscape architect.

**A Hilltop Garden In California—A Medley Of Steps And Stairs**
In keeping with the formality and simplicity of its design, this doorway is approached by shallow, broad steps skirting the house and, before the door, spreading out to a succession of widening platforms. Here massed potted plants lay low clouds of color against the sun-washed white of the house walls.
In the first photograph the stairs climb a steep bank. Here they open on this terrace where the paving repeats the stone of the path that approached the steps. The picturesque Mediterranean atmosphere of the architecture pervades this level—the wooden gallery, the pot-rimmed pool, the repetition of arches and again more stairs. This property is a splendid example of sympathetic cooperation between the architect and the landscape designer—John Byers and Charles Gibbs Adams.

The Mediterranean Style

Placed In A Colorful

And Picturesque Setting
Let House And Site

Be In Harmony

R. W. Sexton

We often hear it said that the most satisfactory results can be obtained by designing your house first and finding the site on which to build it afterwards. Although I have heard architects confirm that statement I cannot agree with its doctrine. The prospective house-owner generally has his eye set on a certain locality long before he even knows just how much money he can afford to put into the undertaking. In this motor age when we are afforded the opportunity of seeing so easily and so comfortably the country which surrounds the old home which we may now have decided that we have outgrown, we frequently come across a site that seems to us to measure up to our ideals. We may have friends in some suburban town which on occasional visits to them we have learned to like and

The architecture peculiar to California is based on use of materials particularly appropriate to landscape and climate. The home of B. F. Schleicher, Brentwood Heights, Cal. John Byers, architect (Below) Situated in a low, rolling country, Arthur Bent’s house in Los Angeles has uneven and broken roof lines which make it harmonious with surrounding landscape. Gordon Kaufman, architect.
may have even seen, on our trips back and forth, a lot for sale that we have set our heart on buying. A lot from which a view of the water is afforded may be necessary to satisfy us completely; we may have long ago decided that wherever we build we must be on high ground; or our ideal site may be in the woods, with plenty of big trees to shade the grounds.

I have no fear in criticizing an architect who puts the design of the house in front of the selection of the site. The most beautiful sites are those that are naturally beautiful. Besides, we cannot design a site, or, at least, it will take years to cultivate one to satisfy our every desire, but the house must be designed anyhow. The big problem for the architect lies in designing a house that shall be harmonious with the selected site, for a successfully designed house is one which appears actually to be borne of the soil, to be in actual truth a part of the landscape.

On the side of a hill, we look for angular roof lines to reflect the slopes of the landscape; in a woody setting we rather expect to see an irregular silhouette harmonious with the environment; and we feel the architect has erred if, in designing a house for a flat site, where the foliage grows close to the ground, he has not emphasized horizontal lines. And this is not all. The house designed for one who craves a view of the surrounding country should be so planned

(Continued on page 132)
The home of E. N. Cutler, Morris-town, N. J., has been designed after the manner of Colonial residences which have been added to from time to time, producing a rather rambling aspect and an interesting combination of materials. The main portion of the house uses the typical Colonial central hallway plan. Service rooms are in the first wing; garage and servant's bedrooms in the second. A third floor contains a studio and a playroom. A portion of the living room looking toward the sun room is shown at the right.

Howard & Frenaye, architects

A Colonial Residence
From New Jersey
This residence is an adaptation of Venetian villa design to conditions in our own Southwest, where light, climate and vegetation are reminiscent of the plains behind Venice. The San Antonio, Texas, home of J. B. Robertson. William McKnight Bowman, architect.

The central entrance hall is very large, after the Latin custom. Immediately behind it is the breakfast room; at the left are dining room and kitchen; and to the right are a guest room, the staircase and a play room. The drawing room is on the second floor.

A Venetian Villa

In Our Southwest
The library in the Robertson house is paneled in pine stained bright amber and waxed to a satin finish. Bookshelves are in a rich green picked out with gold. Curtains are green brocatelle and the rug is in egg-plant. General furniture pieces are deep brown with one armchair in green.

Walls in the guest room are a robin's-egg blue. Plain silk curtains and bed cover carry out the same color. The painted Venetian furniture has sunburnt decorations on a dull olive green ground. Upholstery fabrics are in rose and ivory. The bed came from a villa on Lake Como.

An Example Of Romantic Design
The drawing room runs the depth of the second floor, each end terminating at leaded glass casements opening on balconies. Magnificent crystal chandeliers hang from the beamed ceiling. Walls are painted faded gray-green, which provides an excellent background for old pictures. Furniture in the drawing room is mainly antique Italian although an occasional modern overstuffed piece speaks for comfort. Curtains are egg-plant brocade flowered in pale yellow and green. The floor, of walnut laid in a herringbone pattern, is covered with a camel’s-hair rug.

**Introduced Into A Texas Scene**
**A Comprehensive Glossary**

**Of English Silverware**

Mr. and Mrs. G. Glen Gould

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The history of silverware is all a single story, so inextricably are the forms of articles and their ornament linked together in the different European countries. Still, English speaking people, silver plate means English and American silverware. Yet Italian, French, Flemish, Dutch, German, and even Spanish plate set the fashions for England from period to period, and England in her turn set the styles for America, so the single fabric has scarcely a break.

Though styles flow, one into the other, actual objects were changed from plate to coin and back again from coin to plate, especially in earlier days when European and even American treasure was accumulated in the family plate instead of the bank, less convenient but still available as actual cash in days of need.

The question is—have the plain heavy Early Georgian forks, with which we are familiar, and even Spanish plate set the fashions of Louis XIV, also melted for Charles II of England, later melted for Queen Anne and later; standing cup or handp—tall covered decorative goblet; silver, mounted coconuts shell, ostrich egg, melon shell, agate, etc. Steeple—elaborate steeple-like cover. Tazza—shallow, round trumpet stem. Goblet on short stem. Gourd—pear-shaped, pyriform, egg-shaped. Graced passed after grace at table. Horn—medieval, elaborately mounted. Mug—handle.


**Decoration:** Ornament in the period styles includes designs worked with beading, braid, scroll, shell, etc. In later styles the punch marks blurred together to form a background, molding, niello, nulling, oxidizing, parcel-gilt—partly gilded, pierced work, etc.

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**Bottle:** Rectangular, octagonal, pyriform, flagon, pilgrim, etc.; toilet use, wine, etc.

**Bowl:** Round, oval; with or without foot, covered or uncovered. Alms bowl, bleeding, broth, cooking, mazer, military, potato, punch, sugar, toilet.

**Box:** Many sizes, shapes, uses: comfort sand—for blotting ink, snuff, tobacco, spice, sweetmeat, tea-caddy, toilet. "Freedombox"—for presentation with certificate of Freedom of Borough or City.

**Brassia or Enforced High Standard:** 1697-1720, standard raised 8 dwts. to the lb. troy, marked by figure of Britannia meeting legal requirement of 11 oz. 10 dwts. silver to the lb. troy.

**Bürger-dish:** 18th Century and later, pierced, glass-lined type, long favored.

**Caster:** Dropper, sprinkler; in period styles; pepper, sugar, sand. Muffineer—small for salting English muffins, larger for sugar. 19th Century—a frame with casters and cruet.

**Ceremonial or Official Plate:** Regalia for coronation and various investitures: crown, scepter, staff, sword, etc.

**Chafing Dish:** Queen Anne and later; stand with spirit-lamp.

**Cheese-socket:** Late 18th Century; agate, wood, or silver handle.

**Charger:** Ancestrally chargoir, large platter for serving meat.

**Cistern:** Wine-cooler, fountain, punch—bottom, boire underneath—to slide easily on "coast" around table.

**Clock:** Especially 18th Century, as part of mantel garniture.

**Coaster:** Decanter or bottle stand, wooden bottom, base underneath—to slide easily on "coast" around table.

**Coffee-pot:** 17th Century and later; following period styles; tall, cylindrical and tapering, straight-sided and octagonal; rococo, pyriform; Classic Adam vase with long concave neck; Empire, pyriform.

**Cooking utensils:** Rare before 17th Century, luxurious in Stuart period; sauce and stew-pan, casseole, skillet, basting spoon, skewer, etc.

**Cork Finial:** Late Georgian; for decanter or bottle.

**Cream Jug or Creamer:** 18th Century and later, in successive period styles; early—cast, very small, can-shaped; Georgian—sheet-metal, larger, hexagonal, octagonal, on three feet—1740-50, Classic ewer and helmet; Irish—helmet with harp handle. Cow-shaped milk jug—George II. Empire—large, can type. Victorian—nearly spherical, Empire type, etc.

**Cruet and Cruet-frame:** Early 18th Century and later. Silver-topped bottle for vinegar, oil, etc. Frame—flat base to hold cruets and cruet.
(Above) A small living room in the apartment of Grace Fakes, decorator, has furniture in scale with the limited proportions of the room. 18th Century Italian and French pieces assembled against a modified Italian background have coverings in yellow, henna, rose and green.

The furniture illustrated on this and the following two pages was selected with the small apartment in mind. It is well designed and small in scale.

(Right) An upholstered sofa, 5 feet, 6 inches long with gracefully arched back and rolled arms. From Elsie Cobb Wilson.

Fine Furniture Small in Scale
Reproduced from a museum piece is this graceful mahogany Empire chair made by Kittinger. It may be obtained from Stern.

A drop-leaf mahogany table, 34 1/2 inches high may be used in living or dining room. Designed by Harry Meyers. From Hammond & Taylor.

For Small Dining Rooms

(Left) A Kittinger mahogany Duncan Phyfe table, 34 by 20, (38 1/2 inches opened). Splendid for a small breakfast room. Courtesy of Stern Bros.

(Right) A carved walnut table for a French provincial room, 44 by 32, extends to 6 feet, 6 inches. Made by Brunovan. Agnes Foster Wright.

An exquisite small mahogany Sheraton sideboard, accented with decorative inlay, 4 feet, 6 inches long, 34 inches high and 24 inches deep. It is made by Kensington and may be procured from Walter Johnson, Inc.

(Left) This beautifully proportioned cabinet of satinwood with rosewood moldings, 30 1/2 inches wide, 14 deep and 78 high, was designed by Schniepe-Hungate & Kotzan. From Miss Green, Inc.

(Right) For the corners of living or dining room comes a mahogany corner cupboard 21 inches wide, 16 inches deep and 72 high manufactured by the Bristol Company. It may be obtained from Altman.
Small, well made, and comfortable is a man’s chair in red, green or brown leather, manufactured by the Shaw Furniture Company and procurable from B. Altman & Co.

Gold brocade covers a French fireside chair, 29 inches high, painted antique white. Jacques Bodart, manufacturer. Courtesy of Margery Still Wickware

Well upholstered is this adaptation of an English 18th Century overstuffed chair, 31 inches high. It is made by Harry Meyers. Available from Bertha Shaefer

For Small
Living Rooms

(Above) Excellent: for a small living room is a mahogany drop leaf table, 21 1/2 by 26, closed; 40 by 26, opened, designed by Wm. A. French. It may be obtained from Tiffany Studios

(Below) Designated as a bachelor’s chest, this fine inlaid walnut piece, 31 inches long, 16 deep and 30 inches high, admirably serves a small apartment. This comes from Erskine Danforth

(Below) Mahogany makes a Charak block front knee-hole desk to fit a limited space and adapted to living room or library. It is 40 by 22 by 31 inches, but has ample drawer space. Altman

(Above) Graceful lines characterize a well proportioned, small drum top table of mahogany. This complements a small sofa or arm chair charmingly. From the Hampton Shops

(Below) This fine satinwood bookcase, 17 inches wide, 8 inches deep and 79 inches high would be effective used on either side of a fireplace. From the New York Galleries

(Above) This fine satinwood bookcase, 17 inches wide, 8 inches deep and 79 inches high would be effective used on either side of a fireplace. From the New York Galleries

(Lef) Woolen blankets may be reversible, solidly colored, or adorned with design. A reversible blanket in rose with blue, gold or green. Gimbel. Shaded design in green, gold, orchid or coral, on white. Altman. Blue, peach, rose, green and orchid solid color blankets. Gimbel

A pale yellow hand-quilted taffeta comfortable with a scalloped border has a calla lily appliquéd in yellow and green. Eleanor Beard. Turquoise blue moire with white velvet edged scallops makes an unusually decorative quilt. The reverse side is of parchment colored taffeta. Mosse.

**New Bed Ensembles**

**Attractive In Color**
(Above) Green and orchid suggest a happy color scheme for the bedroom. The reversible blanket is bound with satin, Macy's. Green flowers decorate orchid cotton sheets and cases, Altman. Cut corners follow the chrysanthemum motif of an orchid satin quilt, Carlin Comforts.

(Right) White percale sheets and cases are embroidered in white with a smartly simple design, James McCutcheon. The woven border of a white percale set has modern poppy design in pink, green, blue, orchid or mauve. Also available on contrasting color. R. H. Macy & Co.

(Right) A soft yellow satin comfortable corded in orchid is given a modern touch by double bands of picoted orchid ribbon, Gimbel. Hand quilted apple green taffeta comfortable is appliqued in velvet with peach flowers and dark green leaves and stems. James McCutcheon.

Beauty And Comfort
Combine In Bedding
The Gardener’s Calendar

For February

First Week

UNLIKE plants in their natural sites, those whose roots are confined in pots for a long time seem to lose their keen interest in life and fail to respond to hitherto successful remedies, try replanting. Take them out of their old containers, jar the outside earth from their root balls, and reset in good soil. Often the beneficial results will surprise you.

This is an out-and-out indoor job at this time of year, and so is the thought that you give to the choice and ordering of the garden plants that you are going to need almost before you realize it. There is more to a good stake than appears on the surface: strength, for one thing; durability, for another. If staking is to accomplish anything, it should be sturdy and outlast the plant. It is wholly out of place, and does not appear on the surface:

Second Week

YES, we’re coming within sight of winter’s end, however deep the snow or dust may be. By the same token, the time has come to stop postponing that examination and repair of all the tools and general garden paraphernalia which should be put in good practical condition before the season of their outdoor usefulness arrives.

Plant tubs are on this list, and so are the hothouse plants. Good paint properly applied is probably needed by both of these, for practical reasons quite as much as for good appearance. The lawnmowers, too, deserve a complete cleaning, overhauling and sharpening—the repair now easy, now up until such time as it could be done a thorough-going job of renovation which will be appreciated when the grass gets to growing four inches in five days. The chances are, too, that you will need new flats for seed sowing, since old ones have a way of losing their bottoms at critical times if used too long. Build them solidly with the ends heavier than the sides, and don’t be stingy about providing holes for drainage in the bottom. Probably no flat ever suffered from too free drainage, but many a one has made trouble by being too tight.

A sensible, if not particularly original, week-end job is getting the hothort started—a foot of fresh manure in the bottom, trimmed down and covered with four or five inches of well-screened garden loam.

Thus prepared, and with well fitted sash in place, a hothort becomes an excellent substitute for a greenhouse, for seed germination and healthy growth.

Third Week

THOSE who have greenhouses—even pocket-size ones—may now force the various kinds of flowering plants which will be wanted for the house around Easter. Increased heat, water and light are the requirements of nearly all of them, the combination being conducive to greater activity of root, leaf and flower stalk.

There are many other worthy things, particularly plants, that can now be stimulated to flower indoors, even without the aid of a hothort. Branches of nearly all the April and May flowering shrubs and trees will open their buds in a couple of weeks if cut and kept in fresh water in a sunny window. Many people are familiar with this fact as applied to Forsythia, Cherry and Pussywillow twigs, but no others.

Here you can try such forcing methods as the cloche or box, or on that lovely oldtime favorite, the Grapepriming, too, should be finished at once, to avoid the “bleeding” which is sure to follow if any radical cutting is done after the buds start to flow. Hit-or-miss operations are particularly to be discouraged in controlling the growth of these vines—an intellect, reasoned plan must be followed for satisfactory results. Its details are too many to set down here, but you will find them in any standard book on home fruit growing.

The hothort should be ready now to receive the first sowings of vegetable seeds—those kinds which will repay you for an early start, such as Lettuce, Celery, Cauliflower, Tomatoes and Peppers. Sow them thinly so that they can grow quite a while without transplanting, and along in April begin to harden them off preparatory to setting them out in the garden. Thin out any which appear to be crowding.

This is an out-and-out indoor job at this time of year, and so is the thought that you give to the choice and ordering of the garden plants that you are going to need almost before you realize it. There is more to a good stake than:

Fourth Week

TILLIS is just about the last call for treating the scale insects on shrubbery and fruit trees to a dormant spray of copper sulphate or some other effective liquid. Take whatever stuff to annihilate these persistent pests—so strong that the use of it after the buds begin to swell or new growth gets under way may result in real harm to the stock itself. A few warm days, now, will start the sap and make risky the use of the spray.

The old Doc Lemmon was saying a few days ago:

"It ain’t the winter weather that’s old squirrel’s mind—it’s the gittin’ over it. After he’s bed fifty or sixty year of you a feller can stand there blowin’ cold air and three foot o’ snow, ‘long as it stays snow. As a matter o’ fact, he kind o’ git to like ‘em, sometimes, for they’re honest an’ strong an’ put him in mind o’ when he was a kid an’ used to go sleddin’ up on Nod Hill with the other young folks. But when the buckin’ starts, all that changes an’ it looks like spring ain’t got much right now.

"God, what a mess it makes! The snow that was so sparkly an’ powdery, only couple weeks ago kind o’ dumpy down like a puff-puddin’ in a coal oven. ‘Scaped o’ beatin’ white as slippery as glass, o’ mighty near as smooth, the roads turn into a foot o’ slush all smeared through with red shoe mud. Daysimes, ‘crystilin’ is squish, an’ after dark ye can’t scarcely git around at all, what with the ice ruts on the places where ye bust through the crust into snow water an’ dreem puddles. It’s the one time o’ year when you wish I could sail around through the air like the birds do.

"An’ yet, when all’s said an’ done, the break-up o’ winter has some mighty fine spots into it. No matter how bad the gittin’ is under foot, it can’t keep the pussy-cullers from scrillin’ nor the shudder on the north side o’ the house from gittin’ shorter as the sun comes back. All the tree rats in the township ain’t agoin’ to stop the noontime drift from the barn roof o’ the pigeons lay off their circlet around an’ round under a sky that’s lost the cold blue o’ winter an’ is lookin’ kind o’ soft-like, An’ no matter how thick the snow has layed o’ the thermometer has went these last two-three months, the old black-an’-white woodpecker is a-goin’ to light ag’in on that dead stub down in the swamp an’ start drummin’, soon’s snow’s gone; he won’t tell him that it can’t be long now.

"There’s a thousand things like them to cheer ye up at the tag-end o’ winter—trifling things to city folks, maybe, but mighty big to them that knows the country’s ins an’ outs. When your hull life, ye might say, is built around the seasons o’ the weather ye git to see in an’ hearin’ an’ feelin’ a lot that somebody else wouldn’t pay for. The water floodin’ over the ice in the creek has a real meanin’, then; the first patch o’ damp, dark earth that shows on the sunny side o’ the corncrib sorts o’ perks up your spirits like nothin’ else in the world."
Soups blended with consummate skill by French chefs of world renown. Soups that answer every varied need of the modern home table and are an invaluable auxiliary to capable home management.

The splendid quality of the 21 different Campbell's Soups makes their convenience all the more remarkable. This is especially evidenced in such a blend as Campbell's Vegetable Soup with its fifteen garden vegetables — healthful, substantial, delicious. 12 cents a can.

**Your Choice**
Order any of these Campbell's Soups from your grocer

- Asparagus
- Bean
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- Ox Tail
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- Pepper Pot
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- Tomato
- Vegetable
- Vegetable-Beef
- Vermicelli-Tomato

**Meal-Planning is Easier with Daily Choices from Campbell's 21 Soups**
PERSONALITY may be said to exist in lamps as well as in humans, indeed they may express a personality. Thus the lamp may make or mar an interior. The pride in workmanship of Carbone lamps made in our own studios distinguishes them from hosts of the "factory built" type.

We will gladly supply you with the dealer's name in your vicinity or you are invited to visit our showrooms.

Architects Design Furniture

(Continued from page 86)

cabinemakers of the day. What though certain of the wall-pieces may have been cumbersome and overladen with sundry details borrowed from exterior stone architecture—capitals, Vitruvian scrolls, triglyphs, dentils, modillions, pediments, columns and pilasters? What would the cabinetwork designs of Chippendale and his successors have been if totally bereft of all these properties? English "architects" furniture" of the early 18th Century left a heritage behind that was, to say the least, useful.

When the Brothers Adam popularized the Neo-classic mode, it is well known how careful they were to design not only wall-furniture but also tables, chairs and sundry accessories for the houses they built. Their furniture designs, the originals of which are still treasured in museums, were very architectural in character. Of their intrinsic beauty, or of their appropriateness to the interiors they were designed to adorn, it is not necessary to speak. It is sufficient merely to note the instance of the architect taking a hand in furniture design. Later still, to quote only one more example from the past, when Papworth built the Montpellier Rotunda at Cheltenham, in 1836, he also designed all the furniture for the Pump Room and other rooms in the building. No other furniture that he could have procured from the chair and cabinetmakers of the period would have filled the requirements of the highly specialized purpose Papworth had in mind. What he designed was consistent with the building and its intent.

For special work, notably public and semi-public buildings, which require furniture and decoration of a decidedly architectural character, the architect should and usually does act as decorator. But for residential work in this highly specialized age, the trained decorator is the master of the situation. Just as architecture is a profession, so has decoration become one. Both architect and decorator are trained workers in their own fields. Each must thoroughly know the esthetic side as well as the practical aspect of his duties.

It would be foolish to say that there are not men today who are both good architects and competent decorators. Examples are never difficult to find of persons who are equally facile in two mediums. Yet in the general scheme of things it is only best to seek out for any work in hand the one person who excels in this work alone, and for the next task the man who knows that task best. In this way may we be assured of no regrets.

There are many instances where certain architectural firms and certain decorators work together in complete harmony and their collective jobs are in perfect accord. When such a combination is employed the client is favored indeed. He is certain that each will extend to the other the fullest cooperation possible. It occasionally happens that some special designing is found necessary to bring a certain portion of a room into full harmony with the remainder. If this work has to do with built-in features, background, etc., it is customarily part of the architect's task. When, however, the special designing has to do with what is termed the movable equipment—furniture—this is usually conceded to be in the decorator's province.

The designing of furniture in the modern manner cannot be covered by the ordinary rules which govern. As may be noted from the two examples on page 86, modern furniture is extremely architectural in feeling and many of the most prominent creators of it are architects.
Always in homes of refinement, always among people of vision, there will be found the genuine and the lasting. Since time immemorial Solid Silver... because it is genuine, lasting and gloriously beautiful... has been the only accepted material for tableware in the homes of discriminating people.

Today there is an added importance attached to one's Sterling Tableware, for modern entertaining calls for the highest expression of art in all the accessories of the home. And so the modern hostess demands not only that her table silver should bear the stamp STERLING but that its design should fit into the decorative scheme of her dining room.

This new discrimination in the design of silver owes much of its impulse to the makers of TREASURE Solid Silver, who have had the nice discernment to create lovely modern Sterling in the best accepted styles of modern decoration.

Whether your dining room is Early English, Early American, Late Colonial or Spanish in feeling, there is a TREASURE pattern that will blend in perfect harmony and add a wealth of beauty and distinction to your home.

Somewhere near you is an excellent Jeweler who can show you TREASURE Solid Silver in the different authentic styles. Write us for his name, and for our booklet "Selecting Silver."

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Member of the Sterling Silversmiths Guild of America

"Treasure" Solid Silver

STERLING 925/1000 FINE
Eclipsing even the Beauty of Lovely Old Salt Glaze!

BEAUTIFUL Old Salt Glaze China traces its ancestry back to the days when the Prince of Orange first took possession of the English throne. History records that it was one John Philip Elers, potter and descendant of a noble family of Saxony, who first produced it. He had accompanied the Prince of Orange to England and settled in Staffordshire. So rare are the examples of Old Salt Glaze that it was one John Philip Elers, potter and descendant of the family who had accompanied the Prince of Orange to England and settled in Staffordshire. So rare are the examples of Old Salt Glaze that collectors prize them among their choicest possessions. The name “Salt Glaze” comes from the process of making. Salt is thrown into the kiln at a great heat. The fumes settle on the ware, thus creating an exceedingly soft glossy finish. Strangely enough, this unique method became almost a lost art. But after a long period of close cooperation and effort, Plummer’s, anxious ever to bring to its appreciative patrons the rare and unusual, finally succeeded in having Minton, Ltd., of England, faithfully reproduce it. Indeed, modern ingenuity seems to have given this new “old” ware something of the fine atmosphere of the decorated porcelains of K’ang Hai, to which has been blended somehow, a charm quaintly reminiscent of the beauty and grace of old Chantilly. You will love it for itself—and prize it for its exclusiveness!

This is another distinguished creation that can be had in America ONLY through Plummer’s. Mail orders invited.

M O D E R N  S a lt  G l a z e  C h i n a  D i n n e r  P l a t e s , $ 4 5  d o z . ; E n t r e t e a P l a t e s , $ 3 5 d o z .  T e a P l a t e s , $ 3 5 d o z . ; B r e a d  a n d  B u t t e r ~ 5 2 2  d o z . ; T e a C u p s a n d  S a u c e r s , $ 3 5  d o z .  A f t e r D i n e r C a p s a n d  S a u c e r s , $ 3 5  d o z .  B r e a d i l l i o n  C a p s a n d  S a u c e r s , $ 4 8  d o z .

The Art Of Making China Figures

(Continued from page 78)

characteristically indifferent attitudes. The sculptor may indulge our fancy to endow the little people of the china-world with animation, these figures must possess all the personal artistry of the old modelers. Otherwise they are merely shapes of glazed and decorated clay that when first seen make an appeal, later to disappoint the eye by seeming to have been patented inventions. For, whether developed or not, each of us is gifted with a latent sense of correct proportion and this soon becomes active when we are associated with the figures which, we propose to treat with the technical side of making these porcelain ornaments. In this we are greatly assisted by the illustrations of examples from the private collection of Sir Ronald Copeland. Incidentally, too, these have never been previously published.

Once the sculptor had finished the original model, this was purchased by the factory and passed on to the workmen. Possibly the name is derived from the fact that he has to destroy to build, for upon receiving the model he proceeds to the “cutting up.” In other words, he dismembers it by cutting off those parts that might prevent it from “delivering” or being freed easily from the mould.

This, as a rule, entails the severing of the arms, head, one leg, and other parts projecting members and ornaments. Having separated these he makes a mould of plaster from the several sections that resulted from the “cutting up.” To use an analogy more familiar to us, we could compare this to photography. The first or sculpted model represented the subject and from that was produced a negative in the form of a plaster mould. But knowing the fragility of the original and also its value, duplicates in lead would be cast from the mould the repairer had now made. There were usually three such lead figures, these being known as mould proofs.

At this point it might be well to refer to one of the accompanying illustrations. Take, for instance, that which is shown at the top of page 79. Here we have three lead mould proofs, each with a completed porcelain scent bottle, from a mould made from the lead proof, which, in turn, had been previously cast from the original design. It will be seen that the two figures of the lead proof on the left and that of the woman of the right hand example are decapitated, while the heads of the others are allowed to remain intact with the proof mould. Similarly, some (Continued on page 118)
Benedictus creates

Schumacher presents

this striking

Modern Damask.

Carried high on the rising tide of modern art is Benedictus, French designer and artist. A pioneer in modern decoration, he is one of the artists who attracted most of the public’s attention during the Paris Exposition des Arts Decoratifs in 1925.

No better example of the architectural form and dimensional design which characterize the art of this designer could be had than this handsome damask in shaded tones from grey to black. The heroic design has a breath-taking sweep about it. The unusual weave provides a remarkable play of light and shade.

This amazing modern damask illustrates once again the stimulating variety to be found in Schumacher collections... designs by prominent contemporary artists as well as fabrics inspired by the great decorative periods of the past.

"Fabrics—the Key to Successful Decoration"... this generously illustrated booklet suggests a wealth of decorative possibilities for fabrics. It will help you to plan intelligently with your decorator—and to discover many new sources of charm for your home. It will be sent without charge upon request. F. Schumacher & Co., Dept. E-2, 60 West 40th St., New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, San Francisco, Grand Rapids and Detroit.

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Are Rated Among the Finest Examples of Napoleonic Furniture Ever Brought to America

So exquisite in grace of line, the gently curving sweep from the swan supported head to the gilded claws at the foot... so perfect in the hand-carved scrolls and ornamentation, contrasting the time-toned gold against the time-softened green of the background... beds of a sumptuous beauty worthy the dawning sun of a coming empire.

They are magnificent specimens for a museum, or for the focal interest around which to create a gorgeous bedroom of the period. Each is full length and 45 inches wide.

The Old World Shop offers the old and the new... furniture, lamps, pottery, bibelots, objets d'art... and much less expensive.

Gimbels

Old World Shop — Ninth Floor

Broadway at 33rd Street, New York City

The Art Of Making China Figures

(Continued from page 116)

of the arms are missing, while there is no trace of any of the small blossoms that appear with the finished bottles. This brings us to the second operation undertaken after the repairer has "cut up" the original model, and made the lead proof. By this time the various parts that composed the complete figure were merely a series of lead sections. For each of these another mould was made and it was from these small moulds that the crude form of the porcelain figure was produced. This will be clearly seen by following the "building up" of either of the scent bottles. We will touch on the example on the extreme left. The various sections that would severally have its own mould would be the torso, the arms and hands and the heads. In addition to these, each of the small blossoms would be modeled separately. From this point all the technique of the "repairer" was required to ensure his joining together what he had previously cut apart. Not only was it necessary that he should have a keenly trained eye for symmetry, but also he had to be equipped with a knowledge of anatomy.

By studying some of the larger pictures it will be seen that at the first "surgical" operation the incisions were made irregularly. The arms were removed with a V-shaped cut. The heads so as to leave an uneven surface and the legs also with a V. This to provide for proper support and "keying" when the various parts were assembled to form the complete figure. It will be noticed, however, that with the head and shoulders of the woman figure of the right hand scent bottle, in the upper illustration on page 79 the knife has cut clean through the lower part of the shoulders. In this case there was no necessity to provide for the keying, the strength being obtained from the hand and arm connected to the stem of the bottle itself.

The joining

In joining the various major parts of the figure, which was accomplished with a form of liquid clay or "lute", the utmost precision and delicacy of touch, were called for. Otherwise a figure lacked that seeming vitality that is the outcome of the natural pose and which is all the attraction that the finished pieces exercise on us today. One of the remarkable features, too, is the manner in which the craftsmen succeeded in removing all traces of the joint. This was usually accomplished by a wet brush at the Chelsea factory and those that came later, but with many of the Bow figures there are evidences of a knife having been used to scrape away the "lute" that exuded when the joints were pressed together. It would be possible to enumerate many more hindrances that harassed the repairer, but we must confine ourselves to the more outstanding. One that was not always circumvented easily was the matter of shrinkage. He was given a model of a certain size, but the figures that were later forth-coming from the moulds would be of considerably smaller dimensions. This is clearly demonstrated by the figures in the center of page 79.

Of these, the middle figure is an original Dresden, the works of which factory were freely copied by the old Chelsea potters. From this Dresden piece the London men took the lead mould proof which appears on the left in the picture. This, in turn, produced another mould and from that the smaller figure on the right was the outcome. By comparing the finished figure on the right with the Dresden original, or to the lead proof, allows us to see the proportion of contraction that took place while the clay was in the kiln. This particular lead proof shows the figure minus the right arm but with the head left on.

Disappointments

Then we have to remember that figures often had to be supported when in the kiln, to prevent their collapsing from the heat. To obviate this, a series of props, not unlike a small scaffold... was built of the same clay as the mould. In this way the shrinkage of the figure and the props would be in the same degree. Another of the many disappointments which the repairer endured resulted from the careless treatment that an unskilled clay figure received at the hands of the workmen who attended to the firing. Obviously, these men would not be gifted with the same sense of detail as the more articulate repairer.

Again, there was much fine under-cutting to be done to the different parts of a figure. Folds of draperies to be given a natural expression to be gracefully rounded... features of chubby little children to be softened by careful sculpting... eyes and features to be touched up to endow a figure with the expression natural to the character depicted. All these things came within the scope of the repairer. But of the many evidences of the skill of these men none is more remarkable than the miniature blossoms which are of the type of the Chelsea pieces. Each one of these flowers was moulded singly and applied, as were the trusses as the shell held by the mulatto woman at the bottom of page 78.

Of the art of the painters of these little people, we need not pause longer than the examples that survive. It is but fitting that some mention should be made of those present-day craftsmen who are continuing the traditions, founded nearly two centuries ago. This has been made possible largely through the efforts of the various successful owners of the Spode factory. Though interest shown by these men in the porcelain industry of England many of the original models and lead proofs used in the old Chelsea factory have been preserved. In fact, with the more recent revival of interest in these figures, the early moulds have been restored to their former importance and the figures made today at the famous Stoke-on-Trent works are actually produced from the same moulds used in the 18th Century.

When Duesbury of Derby acquired the Chelsea factory he later removed the moulds to Derby. At various times since, these have been disposed of and a large number were purchased by Spode. For which reason we were able to obtain the accompanying photographs from Mr. Ronald Copeland, now owner of the Spode Factory.
These New Studebaker Eights Are Seasoned Eights! Studebaker, Builder of Champions, now enters its third year of eight-cylinder manufacture with three new Eights. New to the very moment in style and major refinements — yet seasoned in service and success. Behind them is a background of experience and performance accomplishment which has won for Studebaker the greatest of world and international records and more American stock car records than all other makes of cars combined. Now, picking a car of champion performance, authentic style and appropriate price is a simple matter of choosing which of Studebaker's three great Straight Eights best suit your needs.

STUDEBAKER
Builder of Champions
The Background For The Picture

(Continued from page 77)

On sand finished walls or plastic paint, the pictures should be pronounced in outline, and quite strong in color. The wall of sand coating is very adaptable, since by working it over with various implements it can be brought into accord with the period of the picture. To the uninstructed there would seem to be little distinction between the imprint of a whisk broom and the mark of a trowel, but the student of picture backgrounds should know that the broom, or a wire brush, will give a more robust effect than a troweled wall which is smoother and more sophisticated in appearance. There is magic, too, in the print of the palm, since this treatment of the sand coating is reminiscent of the land the artist carefully centered, with no awkward gap between the top of the frame and the bottom of the frame. In other words, picture and furniture should form a harmonious unit.

Getting the right balance in a wall panel may seem a simple matter, but it is not unusual to find a picture extending beyond the top of the molding, or else too small for the space. Here the frame should follow the lines of the panel, with plenty of margin but not too much breathing space.

Small pictures may be hung to balance larger ones or grouped by themselves in a well arranged pattern. Two little ones below a third of oblong shape are a nice proportion if the outside margins of the upper picture are in line with those beneath it. For a grouping of three equal-size pictures, two upright, the third crosswise, the first two may be placed one above the other, far enough apart to allow the third picture to fit in with perfect uniformity at the left or right of the intervening space. In a narrow wall panel or a difficult corner, a vertical string of little silhouettes is an excellent arrangement.

Finally, do not be afraid to hang pictures on wall paper. Provided the pattern is fairly regular, and the colors not too distracting, pictures, particularly colored prints, are charming against wall paper, especially if the colors of both are harmonious.

To Select And Care For Silver

(Continued from page 80)

As it is difficult to remove the tarnish from the dishpan afterwards, an aluminum plate or even a small strip of this metal will accomplish the same results, provided each piece of silver touches either the aluminum or another piece of silver in contact with it. A chemist in one of the universities recently tested the amount of silver lost by the two methods of cleaning. He found that, under friction polishing, ten times as much silver as tarnish was removed while the electrolytic process—without any after burnishing—absorbed only one half the weight of the tarnish in silver.

But this effortless cleaning is not for silver of French gray or oxidized finish, which will completely disappear in the bath. Neither should candlesticks or pieces with hollow handles be risked in the solution. It is wise, where possible, to ask the manufacturer if he can recommend this method for his wares.

Nothing is more discouraging than to face the cleaning of badly discolored silver emerging from storage. To prevent the need of the radical measures sometimes necessary to restore such neglected treasures to beauty and usefulness, a special wrapping paper has been made. It is closely woven to exclude air and moisture and strong enough to resist the strain of tight wrapping. Under its protecting folds the silver remains bright for a surprising length of time, for it contains ingredients which combat the fumes which cause oxidation.

In the wide range of possessions which represent our ideal of home and hospitality, it is small wonder that silver holds a place of honor. For apart from the rare beauty of design and craftsmanship which has distinguished this metal through the ages, it possesses those sturdy qualities of dependability and permanence which appeal to practical instincts. With intelligent care, it fits into the scheme of things as they are and prepares to take its position among the cherished heirlooms of the future "mellowed by the stealing hours of time."

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Make the bay window a bay window again by

HIDING THE HEAT


DOESN'T sound possible? It wasn't; until these wonderful Robras radiators were designed to fit the four inches of waste space between the inner and outer walls of your house.

Now you can have these sturdy, fast-heating, brass radiators concealed in the wall right under the window. The room is yours to WHOLE

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the-way.

The wall of Kind coating is very

HIDING THE HEAT

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The only evidence that you have a heating system will be two neat, unobtrusive grilled openings in the wall under the window. The WHOLE room is yours to do with as you like—no awkward, space-consuming radiators—no Beast to mar the Beauty of it all.

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Style Conscious
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Just as the secret of being smartly
gowned or well-groomed lies in the
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enduring beauty . . . . You will be
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silver or chromium finished fittings of
original design with escutcheon plates set
with Catalin stone; in town cars and transformable cabriolets there are umbrellas,
chauffeur-phones and carpeted hassocks.
Many models are wired for radio. And
all glass in all models is crystal-clear
non-shatterable Security-Plate Glass.
A THOROUGHLY LIVABLE, LUXURIOUS HOME

CAPTURED — the freshness of the morning sun; framed in an exquisitely panelled doorway, a picture of lingering beauty throughout the day, anticipating the charm of evening candlelight.

The Interior Decorating Department of W. & J. Sloane have achieved this setting with an harmonious grouping of Chippendale table, chair and mirror, Adam sideboard, and accessories of old Sheffield plate and crystal Girandoles.

The pleasing background of graceful panelling and floor covering of woven light and color from the Orient, add their dignity to this delightful dining room.

W. & J. SLOANE
Fifth Avenue at 47th Street... New York
WASHINGTON • LOS ANGELES • SAN FRANCISCO

INTERIOR DECORATION • HOME FURNISHING COUNSEL
February, 1930

O careful mother—before baby's meals

rid your hands of germs

If you could look at your hands under a microscope you would hesitate to prepare or serve baby's food, or give him a bath, without first rinsing the hands with undiluted Listerine.

Because, breeding on them by millions, you would see dangerous disease germs which are easily transmitted to children by contact.

Certainly the use of Listerine on the hands is a wise precaution.

Listerine, though delightful and safe to use full strength, destroys such germs—all germs—in a few seconds. Even the virulent Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid), resistant as they are to antiseptic action, yield to Listerine in 15 seconds in counts ranging to 200,000,000.

We could not make this statement unless prepared to prove it to the entire satisfaction of the U. S. Government and the medical profession.

Recognizing Listerine's germicidal power, you can understand its marked success against infections. You can realize now why it has warded off millions of cases of cold and sore throat—why also it has checked millions of other cases before they became serious. You can appreciate why doctors have prescribed it for half a century.

See that your family makes a habit of gargling with undiluted Listerine at least twice a day. It is a pleasant, safe, and effective aid in maintaining health. Lambert Pharmacal Company, St. Louis, Mo.
Ask for this cleverly-designed paper, No. 6884, wherever fine wall papers are sold.

Tony Sarg waved his pencil wand and, Presto!—the four walls of the child's room now can be turned into the Walls of Wonderland! Of Alice in Wonderland, to be exact, with Alice and the Duchess, the Mad Hatter and the Fish Footman leading the way to the enchanting realm of make-believe . . . Thomas Strahan has been making wall papers for forty years without encountering more alluring subjects than those from which Tony Sarg built up the Walls of Wonderland.

THOMAS STRAHAN COMPANY

Established 1886

NEW YORK SHOWROOM: 417 Fifth Avenue

FACTORY • CHELSEA

CHICAGO SHOWROOM: 6 North Michigan Blvd.

MASSACHUSETTS

Modernist House

(Continued from page 74)

The table and chairs are of Chinese Chippendale inspiration as the simplicity and straight lines of this style are quite in the modern spirit. They would be effective of dark gray wood inlaid with lines of pewter and could easily be made by any good cabinetmaker. The chair seats are covered in coral leather and the rug is in soft tones of coral and gray. In contrast to the traditional lines of the dining table and chairs are the two modern stands on the far wall, designed by Robert Locher. These are round, of pale gray wood with superimposed glass rods and are a charming note against the gray paneling. They hold tall urns of silver glass which conceal lights, while candles on the table provide additional illumination. The color scheme of the man's study is tan, peach, copper and brown. This small room is almost entirely lined with books, the only wall space showing being the built-in couch above. The back wall of this is papered with an interesting modern paper of fine self-tone stripes that shade from pale yellow through peach and copper to tete de negre. This paper may be hung so that the stripes run vertically or horizontally. In this case the design is used to form a herringbone pattern, making this panel the focal point of interest in the room. This paper is German, imported by Adeline de Voo. The wood trim is painted a medium tone in the paper—a deep peach color that blends beautifully with the brown and copper tones; the covering of the couch is tan pigskin and the carpet is several shades of brown woven together to form a block design. The large armchair shown in the drawing of this room on page 74 comes from G. Rohde and has a frame of dark brown wood and cushions covered.

(Continued on page 138)
The Buffet Supper Table

Is Crisp . . . Chaste . . .

Clean-Cut

A successful decorative scheme, that achieves its effect through purity of design, combines sterling silver service pieces in the St. George pattern with knives, forks, and spoons in the Wakefield design. Your jeweler will be very glad to show you these Reed & Barton patterns.

REED & BARTON
STERLING ESTABLISHED OVER 100 YEARS. SILVER PLATE
TAUNTON, MASS. NEW YORK, N.Y.
The Authentic Mantel MAKES the Room

Only an Early English Mantel is CORRECT in an Early English Room!

No matter how perfect the rest of the room may be, the mantel must be English or the charm of the room is lost! True, genuine antique mantels are often too costly—but this is no reason to forego their inimitable effect, for the reason that identical replicas of famous antique mantels may be had at a fraction of the cost. Made of ART STONE, such mantels embody every delicate detail of design and texture which made the originals objects of lasting loveliness.

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In All Periods

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322 East 44th Street, New York City

Kindly mail me your illustrated brochure "ART STONE MANTELPieces in ALL PERIODS"

Glossary of English Silver

(Continued from page 106)

Pounding—punched work, reeding, scalloping, serrating, stippling, veenering, wirework. Motifs: acanthus, scroll, arabesque, cornucopia, Chinese scenes and ornament, Classic—pilaster, column, swag, festoon, husk, etc.; emblem, finial, gallery—railing, geometrical, landscape, lounge, mask, medallion, mythological figures and scenes, quarterfoil, rose, shell.

Decorative Plate: For purely decorative purposes, especially medieval period to late 17th Century. Stuart plate—Louis XIV style. Royal, civic, corporate, college, and domestic. Presentation, commemorative, race and other prize cups and pieces.

Dish: Term for various plates, platters, etc. Dishes rare before 16th Century; types follow period styles. Dessert plates more elaborate. 18th Century—soup plates to match sets. Muffineer or platter with flutes—channels, for gravy—late Georgian styles. Dessert plates more elaborate. 18th Century—soup plates to match sets. Muffineer or platter with flutes—channels, for gravy—late Georgian styles. 18th Century butter-knife, conventional scimitar shape; occasionally mother-of-pearl handle. 18th Century silver knife handle often pistol-shaped; fruit, dessert, and various service implements in sets. 19th Century, occasionally gilt.

Ladle: Late 18th Century, with ring or chain, for decanter. Ladle: Soup, sauce, punch, handles—wood, bone, silver. 1750-1820—round, oval, or shell-shaped bowls, handles like spoons. Modern, many types.


Liner: Glass vessel for pierced wares, late 18th Century.

Mazer: Flat, pierced strainer for fish platter, 18th-19th Century. French origin.

Mazer: Medieval and Renaissance drinking bowl of spotted wood, generally maple, mounted in silver; circular medallion outside—"print" inside. Standing mazer—on a foot. Sometimes covered.

Mountings: Bands, rings, handles, feet, covers, etc., for drinking vessels and decorative pieces of wood, pottery, crystal, horn, agate, etc.

Muffineer: Caster with pierced top

(Continued on page 126)
There is no suggestion of beginning or end in the faultless performance of the Lincoln. From your first day at the wheel, your Lincoln is a car of proved excellence that requires no "breaking in." A year, two, three, four years later—you drive it with the same assurance of its consistent power and smoothness. • Its motor, chassis and body are as nearly perfect as any that have ever gone into an automobile. The quality of the engineering skill and the materials used, the unhurried precision of its making, account for its enduring stamina and beauty. • It is a simple statement of fact to say that there are 100,000 miles or more of good service in the Lincoln. It is a car that you can use constantly and without worry, through many years, for every motoring purpose... a car that will claim your enthusiasm at once... and hold your loyalty through the last mile that you drive it.

THE LEBARON

A car to fit all weather conditions and one that the owner may be proud to place in the most exacting social setting. • Chromium plating is employed to advantage on the smart V-shaped windshield. This type of windshield not only individualizes this motor car, but serves the practical purpose of helping to eliminate glare. • The appointments... complete and of detailed excellence... include a folding center arm-rest and two comfortable opera seats that are easily disposed of when not in use. • From the graceful fluidity of exterior line to the modern refinement of its interior, this carefully built cabriolet is a formal but distinctive representative of the varied body group especially designed for the powerful Lincoln chassis... a group of bodies that provide, to a notable degree, a combination of strength, beauty, luxury and safety.

THE LINCOLN
for salt; sugar and cinnamon, usually larger than other casters.

**Mustard-pot:** Early Georgian, glass liner, later in cast iron frame with cruet; spoon—diminutive soup ladle, etc., lidded; generally notched for spoon.

**Nap:** Ship model or boat-shaped dish, medieval and later periods, as on Continent; imported.

**Pap-boat:** Small shallow cup with long extended feeding lip and slender spout.

**Parts:** Of objects: Body—spherical, hemispherical, bulbous—bulging, pyriform—pear or pear-shaped, pilgrim bottle—flask-shaped, thistle, mohair-shaped, vase, etc. Finial—terminal ornament: human figure, animal, bird, knob, acorn, vase, spire, pineapple, berry, etc. Foot—circular, rectangular, or polygonal base—plain or molded, variously ornamented; spaly, trumpet—flaring outward at base; domed or domical—dome-shaped. Feet—three or more: ball, claw-and-ball, baluster or Dutch—usually on small base—shoe, hoof, shell, etc. Handle—ball—arched from side to side as for pitcher, bracket—side handle, loop—C or S-scroll, flat or strapped, ornamental, whistle—either hole below, etc.; insulated with base, ivory, wood, wrapped with reed, covered with leather. Lid—cover, loose or hinged: flat, domical, pyriform, conical, steeple, etc. Lip—of drinking vessel: curved lip—flaring, Spout—tubular, straight or curved; duck-neck—resembling duck; a bend in the rim. Stem—knopped—knob—knobbed, column, clustered column, ring, baluster, human figure, etc. Surbase—calyx-like ornament supporting the base, often of radiating acanthus and waterleaves. Thumbpiece—small protuberance or purchase on lid or handle, plain or ornamented. Pilgrim bottle: Flask-shaped body with contracted neck, a type in vogue for decorative plate in 16th and 17th Centuries.

**Pitcher, Pos:** 17th Century milk ewer, shell-shaped, later Classic form. Charles II and hot milk pitcher, in period styles. See Jug, Ewer.

**Plate:** Articles of silver or gold; domestic, secular, decorative, official, church; regalia, ecclesiastical, military, medical, surgical. See Dish.

**Pomander, Pounce-box, Pounce-box:** 14th-17th Century, for powdered or paste perfumes, silver or silver mounted. See Box.

**Porringers:** For porridge or potage, two handled, covered or uncovered cup-like bowl, 17th Century type, resembles modern sugar bowl, sides bulging.

**Punch-bowl:** Large bowl for making punch, much used late 17th to mid-18th Century, period styles. Monochrome—painted removable rim, about 1689-1719, lion-head and ring handles.

**Quoit:** Scotch; shallow drinking bowl with two flat horizontal handles.

**Salt, Salt-celler:** Most important decorative piece, medieval to 17th Century, called "The Salt." Medieval, Renaissance, and Restoration types of "Standing Salts," as on Continent. Column, pedestal, stems, ball, boat, etc., and other shapes. Trencher salt—17th Century and later; small, individual, in period styles.

**Saucer:** Tray, stand, or dish, for service at table, etc., visiting cards, etc.; various shapes and sizes, period ornament.

**Sauce-boat, Sauce-tureen:** Early 18th Century and earlier, bulb-shaped; later, larger tureen.

**Saucer:** 16th Century and later; small sauce dish for sweetmeats, preserves, etc.; round or oval.

**Scoop:** Marrow, cheese, etc.

**Scotch:** Local interpretation of English styles, especially at Dundee, Edinburgh, and Glasgow. Wandering silversmiths made articles from clients' own coins. 1816—"thistle," the Scotch mark, "castig" for Edinburgh.

**Sheffield-made Plate:** Silver plate made at Sheffield as distinct from the plated ware known as "Sheffield Plate.

**Sheffield Plate:** Copper-plating process, discovered by Thomas Boulsover of Sheffield, 1742; plate of silver soldered to ingot of copper and then worked into any shape. Copper Mount period, about 1750-90, finest 1770-80; Silver Mount period, 1790-1840; German silver, etc., instead of copper. Articles similar to those made by Matthew Boulton, large manufacturer, late 18th Century.

**Silver Age:** Period of Charles II when silver was lavishly used for domestic purposes and furnishings.

**Snuffers, Tray or stand:** Made in period styles; one-piece—earliest 18th Century, in general use after 17th Century in scissors form; many distinguished designs, the stand with pierced gallery.

**Soap-box:** 17th Century and later; 18th Century: vogue for oval bodies, fluted, chased, etc., late 18th Century—plain boat-shaped fashionable.

**Soup:** Large sized, fig-shaped bowl, hexagonal handle, typical until mid-17th Century; finials on handle—acorn, "diamond point," "maidenhead," lion, bird, "written" knob—twisted bulb, "seal top"—molded like a seal, Apostle, baluster, etc.; Mid-17th to 18th Century—flat handle, rat-tail—its pointed continuation beneath bowl; bowl—oval, elliptical, "trifid"—scalloped handle—end, known as pied-de-coq or fish-tail, "double-drop": handle continued on bowl in overlaid rounded drop in place of single drop or rat-tail; "fiddle-shaped": handle ridged and beveled. Noted patterns: "Oval," "Ionic" volutes at handle-end; "Old English"—feather-edged border, Rococo escutcheon on handle; "Threaded Edge": handle bordered with thread lines; "Thread and Shell": threaded edge, shell ornament on handle and under bowl of spoon, 19th Century; "King Pattern": shell at end of handle and beneath bowl with added scroll and honeysuckle motifs; Fiddle Pattern, ribbed edge, etc.; "Sprinkler": For rose-water and other essences, especially Taylor and Early Stuart periods; vase shapes, cover pierced.

**Stand:** For cup, tea-pot, snuffer, jewelry, etc., many types.

**Sterling:** English term for standard of 11 ozs., 2 dwts., silver to 15 dwts. Copy. The hallmark, a lion's head, 1700s; at 1790; at 1850, etc., in various styles.

**Style:** Period styles are as distinct as in other furnishing accessories. Fewer objects of art in silver than in France and Italy unless made by
Mrs. Perry Tiffany

- In her historic old house in Rhode Island she enjoys the modern comfort of the Beautyrest mattress...

Beloved and gracious member of Paris and Newport society, Mrs. Perry Tiffany has recently restored the old Perry homestead at Wakefield, Rhode Island, illustrious birthplace of two Commodores and two Captains, whose names are brilliantly bound up with the naval history of our country.

A Beautyrest Mattress and Ace Box Spring from Simmons were the only anachronisms Mrs. Perry Tiffany permitted herself in this authentic restoration. "The Beautyrest is so comfortable, I felt I must have one," she said. "Such buoyancy, such amazing ease! And its trim lines and beautiful finish make it a handsome addition to a room of any period.

"Simmons inner coil mattresses have revolutionized our sleeping habits! How marvelous it is that you can price your new Deepsleep Mattress so reasonably that everyone may now enjoy the luxury of this perfect rest."

A bedroom in the Commodore Perry house, equipped with Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Simmons spool bed No. 1850, reproduction of an old model, $37.50.

Beautyrest mattress $39.50 • Ace Box Spring $42.50 • Deepsleep Mattress $19.95
Beds $10 to $60 • The Simmons Company
New York • Chicago • Atlanta • San Francisco

Simmons
Beds • Springs • Mattresses and Berkey & Gay Furniture
Window Beauty

an important factor in planning your home

Residence of
CHARLES E. SEILER, Esq.
RIVER OAKES
HOUSTON, TEXAS

CHARLES W. OLIVER
Architect

The day has arrived when window beauty has become a recognized factor in home building. For windows can now be made truly beautiful because window glass has been vastly improved. This refinement in glass making dates back to the development of the exclusive Libbey-Owens process of manufacture—a process that has set a new standard of glass quality—and which now provides window glass that makes truly beautiful windows and attractive rooms. Libbey-Owens “A” quality glass is a definitely superior product, ranking as first choice of architects, contractors and builders the country over. It is exceptionally clear, of rich, brilliant luster—and each light bears the familiar L/O label. Ask for Libbey-Owens Glass—specify it when building, and assure yourself of the utmost in window beauty. Libbey-Owens Glass Company, Toledo, Ohio.
In the smart social life of the "eighties" the Tally-Ho or "Drag" stood for superior luxury and taste in transportation as does the distinguished Packard Town Car of today.

No finer personal transportation is available in the world than the Packard Eight De Luxe with individual, custom-built body. Those to whom wealth permits and custom decrees the proper motor vehicle for each occasion have accepted the luxury and beauty of the Packard De Luxe Town Car as unexcelled.

The Packard Eight De Luxe chassis, with its wheelbase of 143 1/2 inches, gives unlimited scope to the art of the custom body builder. Its unusual and well-proportioned length, made possible by the slim Packard straight-eight engine, permits coach work which combines both grace and roominess. Custom bodies by Packard's own designers—by Brewster, Rollston, Dietrich, Le Baron and other famous artists—are all slenderly smart and beautiful while sacrificing nothing in luxurious comfort.

In brilliance of performance Packard De Luxe Town Cars are as outstanding as in their ultra-distinguished appearance. Swift and sure in city traffic, powerful and fleet on the open road, they do their part to enhance a reputation already supreme.
I do prefer Lucky Strike Cigarette because toasting removes dangerous irritants that cause throat irritation and coughing.
HAVE YOU ANY FLOOR AREAS LIKE THESE?

Are there spaces around the rugs and carpets in your living room? ... Do your stairs and landings show some floor? ... Have you linoleum too, in your sunroom, living room, bedroom, pantry or kitchen?

This advertisement tells of a new way to keep floors beautiful and clean.

The complete household floor equipment. Johnson’s Wax, Lamb’s wool mop for applying, and electric polisher.

The cleanliness and protection of wax are essential where floors receive hard wear—and a constant testimony to the well-kept house.

THREE STEPS . . .
(1) Where floor is soiled, apply Liquid Wax freely as a cleaner.
(2) Wipe up all liquid solution with clean rags. All embedded dirt, now dissolved, comes with it.
(3) Apply thin coat of wax (paste or liquid) over entire floor and when dry, burnish with electric polisher to clear mellow lustre. This treatment at intervals of a month will keep floors in perfect condition.

The polisher is pleasant to use. It runs itself. Snap the switch, which is conveniently placed on the handle, and the bristles start revolving at 2100 revolutions per minute. The machine drives the wax into the pores, producing a hard dry lustrous film in a very short time, and light dusting becomes the only frequent care required thereafter.

You have, too, this comfortable knowledge.—The wax coating over linoleum, paint, lacquer, shellac, or varnish, protects it. It keeps scratches from injuring the surface—chair marks, hot liquids, tricycles, even roller-skates.

Whatever your actual floor area in square feet, the electric polisher eliminates any hard work. The polisher may be rented for $2.00 per day at neighborhood stores near you. Or it may be purchased when you decide to own one, for only $29.50—a price which includes a half gallon ($2.40) of Johnson’s Liquid Wax and a $1.50 Lamb’s Wool Mop for applying the wax.

If you think you would like to try this treatment, we will be glad to start you by sending our regular 25c can of wax, paste or liquid, free. We are justified in doing this because women who try this new wax treatment keep on with it. It is infinitely easier, and floors are virtually made new.

Send the coupon or a few lines to S. C. Johnson & Son, “THE INTERIOR FINISHING AUTHORITIES,” Racine, Wis.

FREE 25c can to try ...
S. C. Johnson & Son, Dept. HG 2, Racine, Wis.
Gentlemen:
Please send free 25c can (not a sample) of Johnson’s Wax Polish [] paste or [] liquid (check one) and illustrated booklet on the new care of floors and furniture.

Name   
 Address  
(Please Print)
Glossary of English Silver

(Continued from page 126)

Taster: Small taster for sampling wines, etc., 14th Century and later. 17th Century examples with or without handles; center often raised.

Tea-services: Caddy, creamer, cup, kettle, pot, spout, strainer, sugar bowl, urn. Complete services of one pattern, George II, rare before George III. Caddy—box, vase, or canister, early 18th Century and later; rectangular, bottle-shaped, pyriform, etc. Cup—17th to early 18th Century; small por­inger, Queen Anne—resembles Chi­ nese porcelain tea-cup. Kettle—Queen Anne and later, resembles tea-pot.

Tea-pot—mid-17th Century and later, early cylindrical, late 17th Century to mid-18th Century, pyriform, occa­sional panning, 1725, globular, 18th Century, very small size—Rococo and Classic type—globular, pyriform, oval, octagonal, 19th Century, Empire style, low squat; George IV, oval body, convex fluted lower body, everted gadrooned rim. Tea and Cof­fee-serves combined, Empire type, 1804-65, Ordinary tea-service—three pieces. Tea-pot—small, 18th Cen­tury, Tea-strainer—18th Century straining-spoon, perforated bowl, strainer fixed in tea-pot about 1781 and later, in urn about 1780-1809. Urn, with faucet largely replaced kettle­ about 1775-1800, globular body, later vase-shaped.

Toast Rack: 18th Century and later.

Table-set: Articles of similar design, introduced in Restoration: en­bossed and chased; Chinese engraved scenes 1675-1700, crested mirror frame, box, bowl, jar, etc.

Test and Drawing-room ornaments: Many made in the rough in Holland and sent to England to be finished; dove-cote, sun-dial, fountain, etc.

Tray: Spoon tray, tea-tray, snuffer­ tray, etc. See Salver.

Trenchei: Individual plate, anciently used at table; originally a piece of bread or wood, pewter, latten, silver, or gold.

Vegetable dishes: Covered or uncov­ered. See Etruscan dish. Wander Cup: Continental type, 17th Century—woman's figure, the skirt forming the larger cup. A trick con­trivance: the design incorporating two empty bulins on a pivot which drops below larger cup when both are filled, the wager being set on the drinker's ability to drain the larger without spillage the smaller, which is handed to another drinker.

Wassail Bowl: Medieval drinking bowl, occasionally decorated with arms or owner in chased.

Whistle: Used before hand bell, at table and elsewhere.

Don't buy an Oshkosh "Chief" just because it's the thing to do

It is quite true that the Oshkosh "Chief" stands high in the social scale. Dukes and duchesses, magnates and mil­lionaires are numbered in the growing list of its owners. And its colorful red-and­yellow stripes are frequently seen on the station platforms at Southampton and Newport and the continental resorts.

But don't let the fact that buying a "Chief" is the "thing to do" be the reason for your buying. Buy one, yes, but buy it for the same reason that the magnates and millionaires bought it—because it is the best trunk made, and it pays to have the best.

HOW TO RECOGNIZE AN OSHKOSH "CHIEF"

Superficially, you can tell a "Chief" by these red-and­yellow stripes woven into the duck which covers it. But, more certainly by the long years of never-failing service it renders. This is its most distinguishing char­acteristic—and the most difficult to imitate. Oshkosh Trunks can also be had in the less expensive fibre covering. The Oshkosh trade-mark identifies them.

A descriptive booklet, "Your Home Away From Home," will be sent on request. Address the Oshkosh Trunk Company, 430 High Street, Oshkosh, Wisconsin.
No more noise than a lighted candle

Pure sparkling ice cubes, constant steady cold with Electrolux, but not a whisper of sound

You never have to apologize for the behavior of your Electrolux. It never acts up before company.

It can't start whirring in the middle of a quiet bridge game. It can't keep overnight guests awake.

Why?

Because this refrigerator is different. It has no moving parts—nothing to make noise. Silent when you buy it... silent for ever after. That's Electrolux.

A tiny gas flame and a trickle of water do all the work. They circulate the refrigerant that actually makes the cold. Machinery? There's not a speck. Not a single moving part to wear, to vibrate, to get out of order, to need attention.

The refrigerant is hermetically sealed inside a rigid one-piece steel unit. It never needs renewal. Even the tiny flame, but little larger than a pilot light, is safeguarded. The gas cannot flow should the flame accidentally go out. It shuts off at once, automatically.

With all these advantages you might think Electrolux is expensive to own. Quite the opposite. It is absolutely the most economical kind of refrigeration to have. 25 to 70 cents a week is all it costs to operate. Less than you now probably pay for ice.

Prices are $10.5 to $430 at the factory. Liberal purchase terms. See this marvel on display in white and colors, many sizes and models. Can be operated with Pyrofax Gas where there are no city mains. For complete illustrated information address Electrolux Refrigerator Sales, Inc., Evansville, Ind.

ELECTROLUX
THE GAS REFRIGERATOR
that the best view may be obtained from the greatest number of those rooms in which the owner spends the greatest amount of time when he is home.

I recall not long ago, in discussing the merits of a certain house, hearing someone criticize the plan because the greater part of the front of the house—that is, the side of the house facing the street, and the broadest and necessarily close to the street—was given over to servants' quarters. This was not criticism that carried any weight. It was not constructive, and any other kind of criticism has no value and need not be seriously considered. The critic took issue with the solution of a problem before we knew what the problem was. He did not consider the fact that the owners, two maiden ladies, chose the site primarily for the view that was afforded from the rear.

Then, too, there is the matter of orientation. To waste a perfectly good southern exposure on rooms that are used only at night or only during a small part of the day is a crime. A house must be cheerful and cozy if half of it when he could. Occasionally we must choose between sunlight and view, perhaps, and the decision, is not always easy to make.

It is interesting, too, to note how the choice of structural materials is governed by the site. This is true from a geographical as well as from a topographical standpoint. In a setting in the woods one would hardly expect to see a brick house, while in a flat country, barren of trees, the lines of the landscape could much more logically be expressed in a stucco house than in one of stone, for example.

In certain localities certain materials are more available than in others. This suggests that it would be more economic to use the local products. Furthermore, a house built of local products appears more in character with its locality and thus more definitely associated with the landscape. Climate, too, plays its part in selecting structural materials. This country is spotted with various types of domestic architecture more on account of its size than because of a difference in social conditions which prevails in its different sections. For in a country covering such a vast area as does the United States, climatic conditions in various localities vary from one extreme to another. Therefore it can be appreciated that the divergence in prevailing social conditions is due primarily to a similar divergence in climate. That type of domestic architecture which we might develop from the constant use of available materials which lent themselves most advantageously to the design of a house that fitted the people of California to live as comfortably as possible.

Just why the architecture of this particular section and locality should continue to bear such marked influence of the architecture of Spain is not easy to explain. The climate of California is quite different from that of Spain, the customs and habits of the two peoples are not at all similar, and the available structural materials and methods of construction employed in the two countries cannot in any way be considered alike. There are, to be sure, certain Spanish traditions which are closely linked to the history of California. It is probable that during all these years these Spanish traditions have prevailed, and yet it would be more to the credit of the Californians if they had attempted to give expression to their modern impulses without losing sight of their traditional relationship to the old Spaniards.

In New England, the old English traditions, to perpetuate which the Mayflower sailed for this country, are still evident in the type of domestic architecture peculiar to that section. Similarly we find Dutch ideas even today influencing the architecture of Pennsylvania and the dominating characteristics of the old Greek Revival still alive in that section south of the Mason and Dixon line. I do not argue for doing away with tradition, but rather for a greater expression of creative ability. Let us have originality.
POWER — that comes in a smooth, constant tide from a 125 H.P. straight eight engine + SAFETY — that comes from perfect road balance at all ranges of speed + LUXURY — that comes from commanding size, spacious and beautifully appointed interiors + DISTINCTION — that comes from twenty-eight years’ experience in building the unusual + The new Big Eight is now ready. All Marmon repre-
sentatives are now prepared to show you. Marmon Motor Car Company, Indianapolis
THAT HOME OF YOUR DREAMS

Make sure its floors are OAK . . . and they will endure through the years and grow more beautiful

Perhaps it will come this year, the home you've set your heart on. Maybe you will buy it. Maybe you will rent it. Maybe you will build it . . . after many consultations. But among the important, pleasant things to decide, one, at least, can surely be settled now. The floors! Upstairs and down they must be oak.

For any woman knows that oak floors make worlds of difference in the appearance and comfort of a home. Smooth, quiet, easy to keep clean. Time only makes them more beautiful.

Oak floors in a dwelling are likewise a sound indication of all-round value. When they are present, it is reasonable to assume that other constructional features have been executed just as conscientiously. They make any house a better investment. Should you ever decide to sell, they will add hundreds of dollars to the price—because they do not depreciate. Houses with oak floors bring better rents too.

In fact, oak floors offer so many advantages that some people think of them as being expensive. Yet they actually cost little more than softer woods—and less than lots of perishable floor coverings. Higher-priced houses invariably have them—and every well-built house, regardless of price, can easily afford them.

Perhaps you own a home that doesn't have oak floors. Possibly they are missing upstairs. Why not have them laid this season? Ask your contractor, architect or retail lumber dealer for an estimate. You'll be surprised at how low it is—much less, for example, than average grade carpets cost. Oak floors may be put down over your present floors, room by room.

Oak is the universally correct foundation for decorative style. It lends itself to every type of floor covering. Fashions may change—and frequently do—but your floors will always be in the best of taste if they are oak.

We will be glad to send you literature—also special advice on any flooring problem. This advertisement is published by the Oak Flooring Manufacturers Association of the United States, 1280 Builders' Building, Chicago . . . a non-profit association maintained by the Oak Flooring industry for home owners and builders.

OAKFloors are a sign of good building
OL' MAN WINTER is always trying to get in where he is not wanted. Give him two or three tiny crevices, and he can turn a cozy room into an ice-box. And there's nothing quite so uncomfortable as a chilly home. Colds and other winter illnesses seem to lurk in every corner of the house.

Lupton Casements are built for year-round use. In winter, they shut snug and tight against the wailing winds and the raw, penetrating damp. They save weather-stripping, and reduce furnace expense. They will not warp, stick or jam, because they're made of steel. In summer, they can be flung wide to welcome the faintest wisp of breeze.

You will be charmed by their delicately patterned lines. You will be just as pleased with their complete equipment. Frames are drilled to receive drapery attachments. And Lupton Casements carry fine new screens that are marvels of convenience. Yet the cost is very little more than that of the average old-fashioned window. Have us send you a free copy of the folder, "Lupton Creates a Complete Casement." David Lupton's Sons Co., 2253 E. Allegheny Ave., Philadelphia, Pa.
WAXED FLOORS ARE DIRTY!

Away with old-fashioned floor-waxing methods... with their sticky, gummy, dirt-catching "false lustre"! Each successive old-style waxing only adds more "stick"—more dirt and grime! Stop hiding your floors under countless layers of embedded, ground-in dust and gummy polishles!

Permanent "New-Floor" Beauty Now Yours!

The amazing Floorola* method, startlingly new and different, could wax them... gleaming, clean floors... with a surface hard as steel that dirt cannot penetrate.

ONLY with Floorola can you obtain the superlative characteristics of the marvelous, revolutionizing Floorola finish!

No longer will your floors show heel-prints, smears, wax marks, checks or cracking. Floors can be dirt free—and beautiful!

Visit your dealer today for a convincing Floorola demonstration—and write to us for informative booklet, "The Secret of Beautiful Floors." The Floorola Corporation, York, Penn.

Adventures In Color

(Continued from page 70)

taste, it may smack of Victorianism, it may criss-cross with modernism, it may be Chinese or Indian. Color may either sink into the life of the room, or else (as is the tendency in these restless days) be thrown nonchalantly over its surface. A red signal means danger, a green one means safety, but hangings are as indefinite in their color as Niagara Falls or the Yosemite at sunset, until you see them.

For we are very indefinite in our ideas of color. Orange-brown, ultramarine, magenta, olive-bright—all such colors are subject to "interpretation." Each person has a different idea as to their meaning. I have had much of my schooling in such matters from my boy's stamp album. There are certain chairs in our house that owe their rich brownness to酱油 and porphyry... and ever since then I have studied the various hues of the various stamps, and have met with certain delightful combinations of colors never before imagined by me. The riot of Persian rugs, the orange and black draperies of Saar, the chocolate and rose cushions of Togo, the green on green handkerchiefs of Siamese. There is no better handbook to color than the stamp book. And really, if you want an exciting wall paper for the boy's room, which is worth more than to take from international postage, the zebras and camels of Nyassa, the ostriches of North Borneo, the caribous of Hudson's bay, and the tigers of Umg bi! If you are so fastidious as to order your bird colored according to certain bird shades in the garden, why not order the various world organizations to decorate your home! You would actually do it, were you traveling, I know of a house where China has spilled all over the walls and floors and sofas and even over the back legs of music stands. It sank as peacefully into the landscape as you sink into its depths. You couldn't change its figure. In John Galsworthy's "The White Monkey" you knew exactly what sort of a heroine Fleur would be when you learned that her lapdog was named "Ting-a-ling" and that she affected East-Indian decorations. By their color you shall know them. Sometimes they don't match. In the same story, Soames, in his Jaegers, gazes disdainfully at the frame of a picture above his bed. Such was not the taste of Soames' generation. On the other hand Jaeger flannels didn't belong to Fleur's age—rather the chic charm of a checked bed jacket! Other times, other colors.

For tone and tint and shade proclaim the age. The old brownstone front houses before which stood the black cab and coach, and the equally somber phaeton and barouche, were considered chaste in bygone days. Now, the flashing portals of the modern building, which carries a tiara of flaming electric light in its towers, and before which red and green and yellow tassels are drawn, and livery men in sky-blue coats punctuated with brass buttons, would indicate that our eye for color is restless, nervous, has been jazzed up for a bit. Each room a color, each color a share! To some that seems to be the right thing. I met a woman recently who in her six-room apartment had run the arpeggios of the paint pot; she was the Tetzrazzini, the Galli-Curci of coloratura silks and satins; her life was the "Listen to the Mocking-Bird," the "Bangle Song" thrills of color.

I came across this paragraph from (Continued on page 138)
BLUE MONDAY INDEED . . . when water from rust-clogged pipes streaks and stains your best lingerie

NO MORE TROUBLE . . . now that tubes of shining copper replace those worn-out, rust-clogged pipes

Ruined by rusty water pipes
or Protected . . . by copper tubing

It's bad enough to have your family irritated by slow-running water from clogged-up pipes. But when fine lingerie and linens come out of the wash rust-spotted, and perhaps ruined, then something has to be done about it!

Thanks to a brand-new method of replacing old rust-filled water pipes, something can be done—without needless ripping into walls and floors, without useless damage to paper, plaster and tiling.

This new method does away entirely with cutting and threading short lengths of rigid pipe. In fact, no rigid pipe is used. Instead, your plumber works a long, flexible Chase Copper Water Tube through a small opening, down back of walls and under floors, usually without the expense and damage of removing the old worn-out pipe.

When an obstruction is reached, your plumber just bends the copper tubing around it. When the direction of the water line changes, again a bend will take the place of a special fitting. And resistance to the flow of water is cut to a minimum.

One big advantage of Chase Flexible Tubing is that it's copper, 99.9% pure copper. It can't rust. It's there to stay. It's a trouble-saver and a money-saver as long as your house stands. And yet the replacement cost is very moderate.

What this cost will be depends entirely on the amount of tubing and time—something your plumber will gladly estimate.

Why not call him in for the complete story of making your home water system trouble-proof with Chase Copper Water Tubing and Chase Copper Water Tube Fittings?

CHASE COPPER WATER TUBING

A PRODUCT OF CHASE BRASS & COPPER CO.—INcorporated—Waterbury, Conn.
ARCHITECTS SPECIFY THESE COLUMNS FOR HOMES LIKE YOURS

PERFECTION OF DETAIL
SCIENTIFIC CONSTRUCTION

YOUR architect will tell you that the columns of your home must be correct in every detail to give reality to his and your plans.

Among other things, a column must be tapered properly. For instance, the perfect column is swell tapered the upper two-thirds of its length and straight for the lower third. All Hartmann-Sanders columns are perfect in this subtle and vital matter of design.

The famous Koll Lock-Joint principle of construction is used exclusively in all Hartmann-Sanders columns to provide the maximum of columnar strength. It also prevents unsightly warping and loosening and insures lasting beauty.

The country's leading architects prefer these columns because they are made not simply from stock patterns but to individual measurements and hence are equally adaptable to both new and old homes.

BEFORE YOU BUILD OR REMODEL

Write for catalogue 48 of columns or 53 of model entrances.
Hartmann-Sanders Co., Factory and Showroom: 2165 Elston Avenue, Chicago; Eastern Office and Showroom: Dept. P, 6 East 39th Street, New York City.

HARTMANN-SANDERS
PERGOLAS  ROSE ARBORS  GARDEN EQUIPMENT
COLONIAL ENTRANCES  KOLL COLUMNS

CRITTALL CASEMENTS WINDOW COMPANY
10962 Herm Avenue
Detroit, Michigan

STANWIN CASEMENTS  NORMAN CASEMENTS  UNIVERSAL CASEMENTS
In COLORCOVERS you'll discover the one deft touch—the needed accent of style and color which creates a personality for your bedrooms at once distinctive and charming.

Deep-napped, soft, warm—far lovelier than you're accustomed to believe blankets have any right to be—your favorite shop displays a satisfying variety of unique patterns in harmonizing colors.

See the new COLORCOVERS

W. S. LIBBEY COMPANY, Inc.
44 WORTH STREET, NEW YORK CITY
222 WEST ADAMS STREET, CHICAGO, ILLINOIS
Now Frigidaire gives you the HYDRATOR.

The Hydrator is a marvelous new moist-air compartment that makes vegetables and salad materials delightfully fresh and tender. Mail the coupon for our free book of new salad recipes and full details about the Hydrator.

NOW, with the development of the Hydrator, Frigidaire offers a new service to users—a special compartment for vegetables and foods that need added moisture.

You can put wilted celery in the Hydrator and make it crisp and fresh again. You can make lettuce tender and brittle. You can quickly restore the firmness of radishes, tomatoes and other vegetables. You can keep all your green vegetables fresh and full-flavored until you’re ready to use them...all in one convenient, compact compartment.

Today every household Frigidaire is equipped with the Hydrator at no extra cost. It is part of the surplus value offered by Frigidaire. So, too, is the famous "Cold Control" which enables you to speed the freezing of ice cubes and desserts.

And in addition to these two outstanding features...the Hydrator and the "Cold Control"...Frigidaire has the extra power that insures dependable refrigeration regardless of outside temperatures. All mechanical parts are concealed...and quiet. Patented self-sealing ice-trays permit the freezing chamber to be kept intensely cold. And to make Frigidaire more practical and more strikingly beautiful, every household cabinet inside and out is now rust-proof Porcelain-on-steel.

But let us tell you more about these features. Call at the nearest display room.

FREE SALAD RECIPE BOOK

Send for the new Frigidaire catalog. We'll include with it our special free salad recipe book which also gives full details about the Hydrator. Mail the coupon today. Frigidaire Corporation, Subsidiary of General Motors Corporation, Dayton, Ohio. In Canada, address Frigidaire Corporation, 1604 Sterling Tower, Toronto, Ontario.
February, 1930

Build for lasting comfort, not for a price. A small home, staunch to the last detail, is a better "bargain" than a large one built with cheap materials.

• THIS IS ONE CORNER OF YOUR HOME which friends discuss

YOUR guests have said good-bye. Lingering in their memory are the impressions which they carried home with them.

For people know that, even in old homes, bathrooms need not look shabby or antiquated. That very often the only touch of modernity needed is a new toilet seat—a small item, yet a permanent improvement, when you choose it from the Church assortment.

Church Sani-White or Church Colored Seats with Bathroom Chairs or Stools to match, can be bought at the plumbing store and quickly attached to any make of bowl. With colored rugs, curtains, towels—little touches of color which you may already have—a Church Seat, chosen from the complete range of pastel shades and lovely sea pearl tints, will make your decorative scheme complete.

Whether your choice is the Church Sani-White or Church Colored Toilet Seat, you can rest assured that it will always look tidy and neat. The Church Seat will not chip, crack, nor lose its original handsome finish. In ten minutes you can transform your old bathroom into one of modern color and attractiveness.

Write for our illustrated folio telling you all about the large variety of Church Toilet Seats and Bathroom Stools offered. C. F. Church Manufacturing Company, Department H-2, Holyoke, Massachusetts.

CHURCH sani-SEATS
TOILET SEATS FOR BETTER BATHROOMS

Now! Good Hardware for cottages as well as castles... and the cost is NOT prohibitive

IF you are building a modest, six-room cottage—Corbin makes good hardware for it. And at a price you can afford.

The fact is Corbin makes good hardware for every type, size and kind of building. But that doesn’t mean it all costs the same. The cost depends on what you need and want.

After all, the real difference between cheap and good hardware is not price. The difference in first cost is little—less than 1% of the total cost of the building. But the difference in what you get—in service, looks, and security—is great.

If you’re building a home to live in—to last—to give you happiness and comfort—don’t skimp on the things that cost you least. You’ll only save pennies—later to spend pounds repairing broken locks, replacing hardware that rusts and ruins, that won’t fasten, won’t work.

Whether the house you’re building be six rooms or sixty, give it good hardware. Corbin makes it—and at a price you can afford.

Send for this helpful hardware booklet—Free!
Write Dept. H-2 for “Good Buildings Deserve Good Hardware.” It contains important information you need before building—also many illustrations of correct hardware for different periods of architecture.

P. & F. CORBIN NEW BRITAIN CONNECTICUT
The American Hardware Corp., Successor
New York Chicago Philadelphia

GOOD BUILDINGS DESERVE GOOD HARDWARE
PARIS...
The splendor of the Louis' in its magnificent salons

FROM the days of the Louis', France has given the world its standards of elegance and chic...clothes, manners, menus, the bon ton and the art of fascination...cross the longest gangplank in the world to the New "Paris"...just re-engined for speed...redecorated for smartness and modernity...a crystal smoking room...sun deck with sidewalk café...practically all outside rooms with both...and you're in Paris herself...the same gracious service, the same brilliant backgrounds...the same gayety, the same infinite finesse.

Five and a half days to Plymouth, England
Sail from the heart of Manhattan on one of the weekly express liners "Ile de France"..."Paris"...direct to Plymouth, a waiting Pullman express for London, a few hours later the covered pier at Havre, three-hour express to Paris. 

Modernist Interiors
(Continued from page 122)

Trollope which suggests to me that even in these revolting times, when the Victorian tawdry and lambrequin reigned supreme, they were sensitive to surroundings. Thus it read: "It was a horrid torture-chamber...and no doubt had been furnished, and papered, and curtained with the express object of finally breaking down the spirits." We have passed out of such an era of depression only within recent years, when the artist took a hand in the surroundings of daily life and insisted on brightening her house. I have passed through many long halls as gloomy as the shadows they create; I have had to go through rooms as grim as their unusual sadness as the departed souls who conceived them; I have dined at tables where family portraits have glared from frames as ominous as the expressions that passed for manhood and womanhood. I have sat upon sofas as slippery as pine needles and sometimes as prickly. Beside such inherited Staidness, the modern love of color is a tonic to the spirit. I sing the praise of color, and hail the coloratura variations of the decorative artist. We are immeasurably improved in our taste; we are sensitive to the unfitness of things in the house which heretofore were made to fit because they were inherited. We have no sympathy any longer for the unbeautiful. We are callous to heirlooms that are not in harmony. We are freed from decorative apathy.

And now, we offer upon the altar of beauty things that match, that are welded to each other, that are part of the atmosphere. For color cannot be alone, it must blend with its neighbor. And it is this communal spirit of color which is the atmosphere. The composition of the room is the assembling of color. We may have a crude love for beauty: that is our unfortunate savagery. Or we may show a higher state of civilization. There is music in weave and texture and tint and shade. Against the background moves this thing we call life. Emerson says: "Nature is a setting that fits equally well with a comic or a mourning piece." The landscape is equally as cordial to the red New England barn as it is to the white New England church. But as soon as you take color and set a special scene for it, as soon as you try to make a heroine or an ingénue of color, then it is that the problems of taste and fitness enter. Either it is or it isn't. The great decorative sin is if it isn't!

MINTROSE J. MOSES
Port Orford Cedar

The Aristocrat of Woods

Entrance hall in the beautiful home of Martin S. Mitto, Alber- toria, Califor- nia. The entire house is finished with Port Orford Cedar.

Spring and flies are coming. Order your HIGGIN Screens now!

THEY'LL be made and installed before the first fly gets here. Just call the Higgin representative in your vicinity. He will screen your entire house as completely and inconspicuously and permanently as the beautiful residence above has been screened.

You will be all ready to open wide your windows the first warm day. Not an insect can get in. But Higgin's trim narrow metal frames and almost invisible bronze mesh will not impede the light and air.

Higgin can screen every conceivable type of opening with hinged screens, sliding screens or rolling screens as the architecture of the house may demand. When the job is done the screens can scarcely be seen . . . they're visible only as an accentuation of the architectural theme.

Now, before the spring rush begins, your order will have additional care and attention. Look for "Higgin" in the phone book or mail coupon for complete information on Higgin All-Metal Screens or Weatherstrips, or both.

THE HIGGIN MANUFACTURING COMPANY
Specialists in Screens Since 1893

HIGGIN
ALL METAL
SCREENS

Note how the Higgin Screens, bound to center of square, preserve architectural harmonies. Detail at left shows how the narrow Higgin Screen Frames admit maximum of light and air.

This cream-white cedar revered in Japan rapidly becoming the PRIZED WOOD OF AMERICA

Across the broad Pacific in thriving Nippon, cream-white, unpainted, unstained cedar is a mark of distinction—the yardstick of wealth.

The use of its native white cedar restricted by Imperial edict, Japan now seeks a rare, fine species growing only on the Pacific Coast of the United States—Port Orford Cedar—for the Shoji or sliding walls of its finest homes and for the Torii or entrances of its Shinto temples.

In America too, owners of magnificent homes prize this rare wood for the rich and dignified beauty it imparts to fine interiors. Satin-smooth, it responds to enamels with a beautiful porcelain-like finish. Cream-white, it stains with great richness and warmth. Homogeneous of texture, it machines easily to special designs. Port Orford Cedar is also ideal for porch columns, entrances, pergolas and garden furniture, for it resists decay and holds paints for years. Consult your architect about this fine wood.

You'll find our booklets exceedingly interesting. Mail the coupon to our sales agents today.

PORT ORFORD CEDAR PRODUCTS COMPANY
MARSHFIELD, OREGON

PORT ORFORD CEDAR

Sales agents for Port Orford Cedar

Note in Interior Decoration.

Name:
Address:

My architect is...
Duchess of Wellington, Nootnus Pacelli, Mrs. Pierre S. du Pont, Kardinal Piff and among others the ubiquitous Radiances are running a dead heat race.

The purpose one has in mind has its importance. Do we want Roses for a formal or show garden where the flowers are to stay on the plants as a part of the general scheme or do we want Roses for cutting? The former class does not always answer the needs of the latter, while some of the latter may do for the show garden. Independence Day, Hawlein mark Crimson, Isobel, K. of K., Red Letter Day, Mme. Edouard Herriot, Innocence will give great color at all times but could not be used for cut flowers because of their short and weak stems, while Etoule de Hollande, Mme. Arizona Ward, Lady Alice Stanely, Chas. K. Douglas and Joyous Cavalier are splendid cut flowers yet are prolific enough for a source of continuous color in the garden.

SPRING AND FALL

On the other hand there are cut flower varieties of enchanting beauty in the bud stage and in the house which, left on the plant, deteriorate rapidly into discolored rags, especially in summer, Ophelia, Mme. Butterfly and their many relatives are typical of this category. They are garden Roses in the spring and fall only.

The season at which we would like to have our garden at its best has an important bearing. If we enjoy our garden the whole season, we then want varieties not inclined to a prolonged siesta; if we go away soon after the first outburst we need not object to the summer inactiveness of some varieties. If we are to be at home in the fall only, then we must hunt "the best Rose" among those best in autumn.

To many people color is paramount, and the question changes into "which is the best, red, pink, salmon, yellow or white Rose?"

We must remember that flower and the color as to color, is one the color of which would retain its brilliancy, sheen and characteristic combinations the longest under trying conditions, yet these conditions are very variable and a color fast in one section may be fleeting elsewhere not far away. Then taste or color sense comes into play, a most difficult matter on which to reach an unbiased opinion.

The question is not so much the fading but the tint the Rose takes in fading, whether it is unpleasing, washy or muddy, and the contrast it makes with the newly open blooms. Most high colored varieties, as Angelique, Mrs. C. A. Van Rossem and Talisman, bleach badly in a day during dry weather; orange yellows, as Independence Day, Fred V. W. Miller, Mrs. G. \\ Van Rossem and Souvenir de Claudius Pernet, yellow does not seem to be the best pink as to color, as she fades but little and is still good after days in any weather.

Columbia is a good Rose in all points except the color which, when the flower is full blown, assumes an ugly reddish tint becoming blotchy as the pigments had become curdled. Cut in the bud form, Columbia is a runner-up as the best pink Rose.

The yellow color comes from two sources: the Tea induced by a golden tint such as Lady Hillington and the Persian yellow (hybrids of which are called Perternitas.) The perternita yellow is greenish or Dandeline yellow, typified by Souvenir de Claudius Pernet. Both yellow tints also rapidly—the Tea turns cream, often blotted with pink, and the prize winner of this tints is Mrs. Calvin Coolidge with Golden Ophelia as close second. Mrs. Pierre S. du Pont is the most steadfast yellow of this class. Perternita yellow does not seem to be happy in cool weather, and fades more quickly although at the beginning the yellow is deeper and more brilliant than in hot weather. Some fade almost white at times, and the lastingness of the yellow depends upon the variety, Ville de Paris remaining pure yellow the longest of all. Mabel Morse is the finest yellow Perternita but has also the most contemptible plant habit—it simply does not grow.

THE WHITES

Of the white we have but little choice, however, Westfield Star and Nootnus Pacelli being about the most satisfactory.

To sum up, the best Rose as plant, color and form may be found in the following groups. Everyone is perfumed, a quality sine qua non.


Pink: Director Rubio, Imperial Potentate, J. C. N. Forestier, Killarney Queen, Konigin Carola, Lady Alice Stanley, Lady Alice McGredy, King Crimson, Joyous Cavalier, Margaret McGready, K. of K., Mme. Meha Sabatier, Red Radiance, Souvenir d'Alexandre Bernat, The General.

White: Lute, Mrs. G. A. Van Rossem, Mrs. S. K. Rice, Mrs. M. A. Van Rossem, Mrs. S. K. Ringle, Mrs. S. K. Ringle and Talisman, bleach badly in a day during dry weather; orange yellows, as Independence Day, Fred V. W. Miller, Mrs. G. \\ Van Rossem and Souvenir de Claudius Pernet, yellow does not seem to be the best pink as to color, as she fades but little and is still good after days in any weather.

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Fold a silken rainbow

ACROSS THE FOOT OF YOUR BED!

Can't you just see the glory of your room given the gorgeous color of a Palmer Comfortable and its new smartness of style? Never before was such beauty in bedding—such richness of fabric or blending of color! A noted international decorator created these modern designs for you—and every one of them has some striking style idea. Combining the textures of moire and taffeta, for instance. Or introducing a costume color like cocoa or beige to accent the usual pale pastels. They're luxurious just to look at, these Palmer Comfortables. And, oh, so light and soft and warm, you'll cuddle beneath yours in cozy contentment. The filling is snowy-white lambs' wool, fluffy and fine. You'll know Palmer Comfortables by the little "candle-label" sewn in the corner. Prices begin at $7 and run to $40. Made by The Palmer Brothers Company, New London, Connecticut.
MODERNIZE YOUR COMFORTS
ECONOMIZE YOUR CARES

The Modern Scheme of
Living Calls for Color
Schemes in Bathrooms

For decades the bathroom has been
the least attractive room in the home...
but today people realize that
the bathroom should be as cheerful
and colorful as any other room.

Rich, warm, genial "Standard"
color schemes are transforming the
modern bathroom into a work of art.

"Standard" Plumbing Fixtures will
recreate the bathroom in your
present home and bring undreamed
of bathroom beauty to the home
you plan to build.

Keep Down the
Upkeep of Keeping
Warm and Well

American Radiator heating guaran-
tees you a maximum of comfort with
a minimum of care. It cuts out the
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ing. It keeps down the upkeep of
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Each part of an "American" Radi-
ator Heating Plant—Boiler, Radiators,
Accessories—is designed for perfect
team work, just like the parts of an
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Completely installed
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per room (steam sys-
tem) east of the Rocky
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system slightly higher.

"ALL-AMERICAN" HEATING FOR ALL AMERICA—"Ideal" Boiler; "American" Radiators and Access-
ories (Airid or In-Airid Air Valves, Arco Packless Valves) and for Hot Water Supply, the Hotcoil or
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SHOWROOMS IN ALL PRINCIPAL CITIES

A Little Down
A Little Each Month

The Heating and Plumbing Finance Corporation, subsidiary
of the American Radiator and Standard Sanitary Corporation,
affords the best facilities for the purchase, by convenient pay-
ments, of the products of this organization.
Keep the home fires burning. There's no pleasure quite like that of an evening about an open fire. The Sedgwick Fuel Lift abolishes muss, fuss and labor in supplying the fireplace easily and quickly with fuel.

Consult your Architect or Write for Folder No. 137

SEDGWICK MACHINE WORKS
146 West 15th Street, New York
Manufacturers of "The Invalid Elevator"

Old wood to burn-
Old friends to trust-
Old books to read

And a Friendly mantel to sit in front of

Selected from this book of 56 designs

A mantel that will accord perfectly with the spirit of your room... that will be the most distinguished piece of furniture in it. This is what you are offered in Columbia Mantels. The finest work of English, French, Italian, Spanish and Early American designers is reproduced in wood by cabinet makers of the old school. Characteristic decorations are delicately hand carved. At mantel and tile dealers. $28.00 to $36.00. Send for free catalog, "The Wood Framed Fireplace." Columbia Mantel Company, Incorpo rated, 1847 South Ninth Street, Louisville, Kentucky.

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Chris-Craft
World's Largest Builder of All-Mahogany Motor Boats

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Designers and Manufacturers of Lighting Fixtures Since 1867
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Make your Fireplaces smoke-free, double-heating
When building new fireplaces, simply specify the Heatilator before construction begins. If you have an old fireplace that smokes or does not really heat the room, an experienced mason in your city can remodel it with a Heatilator in one or two days... Every Heatilator-built fireplace burns without smoke and gives at least twice as much heat from same fuel. Savings cover cost. Satisfaction is fully guaranteed. Write for particulars. The Heatilator Co., Syracuse, N.Y.

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MAPLE CORNER CABINET
Colonial Corner Cupboard in Maple. Early Eighteenth Century; English origin, showing Dutch influence. Quaint "H" hinges supporting cupboard door. Painted interior—soft green or harmonizing color for room decorations.

Price $105.00

Size: 74 in. high, 22 in. wide, 29 in. deep

 Isn't there some one in your home
who loves good coffee... but fears to drink it at night?

Coffee is America's national beverage. Its cheer makes every meal more enjoyable.
Yet at dinner—chief of family gatherings, where coffee adds so much to pleasure—thousands never drink it for fear that it will keep them awake. And many who are fond of its flavor do not drink it at all.

Coffee Hag Coffee. Make it just as you make any other coffee.

KELLOGG COMPANY
Dept. T-2, Battle Creek, Michigan

Please send me, postpaid, enough Kaffee Hag Coffee to make ten good cups. I enclose ten cents (stamps or coin). Offer good in U. S. A. only.

Name.
Address.

Kellogg's KAFFEE HAG COFFEE
Not a substitute—but REAL COFFEE that lets you sleep

(Continued from page 90)

The Family of Androsaceas

These are, sadly enough, quite beyond your reach, being over 1,000 yards down the mountainside. However, we come to the realm of the possible and the truly imaginable—lovely rosette Androsaceas. Here we find what is termed the Chamysaem group. The species giving its name to this group is, according to Farrer, common in the alpine turf both in the mountains of Europe and in the high Rockies. I have never seen the true plant, but three, at least, of the group have proved here among the most willing and lovely of rock plants. These are A. sericocarpa and a variety A. chamyll and A. primulae, whose status as a distinct species seems not quite definitely established. They have much in common—large rosettes of pointed foliage at first quite downy or silvery and then smooth and in May the great profusion of pink Verbena-like flowers heads borne on slender stems above the gray carpet. All these plants throw out naked Strawberry-like runners after flowering, at the ends of which form new rosettes which root and continue so to spread the sphere of their influence. To hasten matters you may peg these runners down to the ground with a wire hairpin, if you are of the sex and period to have about you this coffee lover. I have never seen the true plant, but three, at least, of the group have proved here among the most willing and lovely of rock plants. These are A. sericocarpa and a variety A. chamyll and A. primulae, whose status as a distinct species seems not quite definitely established. They have much in common—large rosettes of pointed foliage at first quite downy or silvery and then smooth and in May the great profusion of pink Verbena-like flowers heads borne on slender stems above the gray carpet. All these plants throw out naked Strawberry-like runners after flowering, at the ends of which form new rosettes which root and continue so to spread the sphere of their influence. To hasten matters you may peg these runners down to the ground with a wire hairpin, if you are of the sex and period to have about you this

Kaffee Hag Coffee. Make it just as you make any other coffee.

For loc, to cover postage, etc., we enclose ten cents (stamps or coin). (Offer good in U. S. A. only).

KELLOGG COMPANY
Dept. T-a, Battle Creek, Michigan
Traveling in comfort is a fine art. Experienced Travelers safeguard health by drinking the same water always... and always POLAND WATER.
Put The Kettle On We'll All Have Tea.

Set the table. Gather 'round the fire. Pull up chairs and footstools. Stretch out before the hearth and drink the warming brew.

Tea-time, in a setting of hooked rugs and Colonial furniture, is a delightful custom; a heritage from the very earliest days of the Colonies. The atmosphere of warmth and hospitality which marked the old New England homes, is not difficult to attain. You will be surprised to see how a few Cushman Colonial Reproductions will add character to an entire room.

Authentic in every detail, these charming cupboards, tables, chairs and footstools are patterned after the best of the Early American work. They will match and harmonize with your own family heirlooms. They suggest, by their presence, the good times of long ago — the sincerity and good taste of Colonial people.

Pieces illustrated are No. 499 Corner Cupboard, No. 405 Candle Stand, No. 439 Fireside Bench, and No. 419 Oval Cricket Stool. The No. 495 large table is shown with No. 460 Carver Chairs. Other pieces are No. 403 Drop Leaf Table, No. 409 Snake Foot Table, and No. 431 High Chair.
From Actual Color Photograph taken in Florida of the Chrysler Imperial Town Sedan, 82975, f. o. b. Detroit (Special Equipment Extra)

All Chrysler models are on display at the Chrysler Salon at Palm Beach during the winter season.
Half a century since John Davey originated the science of Tree Surgery

Fifty years ago John Davey began experimenting with his new theory that trees could be saved by curative processes. Were they not living things? Were they not subject to disease, injury and other ills? And yet to most men they were just trees, destined to die whenever circumstances took them.

Countless millions of people had seen trees die—if they saw trees at all—without ever a thought that they could be saved. John Davey saw sick and injured trees with understanding and sympathy. He conceived the idea that a system of methods and treatment could be devised that would save innumerable trees that were being lost unnecessarily.

What gave him the idea no one knows. John Davey passed away suddenly nearly seven years ago without disclosing the source of his inspiration. He did a comparatively rare thing; he gave the world a new idea. Only a few men have been privileged to do that for mankind.

As with most new ideas, John Davey endured the long and bitter struggle against ridicule and cynicism and inertia and established habits of thinking. He struggled forward with remarkable determination and with sublime courage. He lived long enough to see his new science a proven success both from a practical and a commercial standpoint.

Like most geniuses John Davey did not care much for money. He had a profound love of nature and was not only thoroughly trained in horticulture, but was an eager student of the related sciences. He not only gave to the world a new idea, but he gave a fine philosophy also. To him the whole development became a great ideal of usefulness and constructive service. His spirit impressed itself indelibly and is a living force in the organization that he founded and inspired.

Send for nearest Davey representative to examine your priceless trees without obligation. Any necessary work will be done at reasonable cost. Davey service is local to you. Write or wire Kent, Ohio.

THE DAVEY TREE EXPERT CO., Inc.
382 City Bank Bldg., Kent, Ohio

Tune In Davey Tree Golden Anniversary Radio Hour
Every Sunday afternoon, 5 to 6 Eastern time; 4 to 5 Central time; over the Red Network National Broadcasting Company. Featuring the old-time songs that everyone knows and loves. Listen to Chandler Goldthwaite on the Skinner Organ.


**Announcing SCHLING'S NOVELTIES for 1930**

Here is a garden full of flowers—Brand new varieties, triumphs of the hybridizer's art!—Recently introduced rarities to make yours a different garden!—All of them fascinating and delightful! Plant them with confidence and joyous anticipation for remember they are all SCHLING'S SEEDS—Seeds that spell Success!

**Offer A-1**

Absolutely New!

Novelties of 1930

_A $1.150 value for $1.20_ 

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.Send for your copy of "A Book for Garden Lovers"—Still free. Write for your copy. 

_SCHLING'S NOVELTIES_ 

February, 1930

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**Offer A-4**

Recent Novelties

_Fascinating Rarities recently introduced_ 

_A $9.30 value for $7.50_ 

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<td>a new novelty. (Offer A-4)</td>
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_Do You Know This Secret?_ 

_Venidium Fastuosum—Undoubtedly the scarcest and most wonderful of all the flower spikes. Its starring qualities are destined to make it not only the year's prime novelty but the pride of many a garden for years to come. (Offer A-2)_

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<td>Petunia Starfish</td>
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<td>Aromatic, rich, very beautiful flowers. (Offer A-2)</td>
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**Offer A-2**

"Get Acquainted" Collection

_A $1.25 value for $1.00_ 

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**Offer A-4**

Recent Novelties

_Fascinating Rarities recently introduced_ 

_A $9.30 value for $7.50_ 

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Three Tootshome Vegetables:

_Schling's Original Italian Broccoli—A time tested variety as delicious as it is easy to raise._

_Horizon Vert—A favorite French Bush Lima—stringless, rich green in color and perfectly delicious._

_Sauzi—A favorite Italian cucumber square. A splendid delight._

The collection $0.20 postpaid.
tometer iron-clad for hardiness and vigor. It is somewhat more compact than the type and its flowers are a more brilliant, but to me less pleasing, tone of rose. It is the plant for the beginner to begin with. The true
A. primuloides should have pale pink flowers and it is the most lovely, but there is a good deal of confusion existing among these three in our nurseries and we cannot always be certain of what we are getting. Recently I have received from two different western firms a form called
A. spinosissima, which I feel sure can only be another form of A. sartensis. Perhaps, indeed, the identical species, though as I have it growing here in two locations, it appears to be a somewhat more vigorous plant with larger rosettes more densely hairy and taller flower stems with broader umbels of flowers of a very good color.

**LITTLE CEM**

Belonging also to this group is
Androsace villosa, a small exquisite thing that will thank you for a crevice, but in lieu of this consideration must be given a gritty, stony soil, with some chips of limestone about its soft colar, and a situation around some corner from the fullest sun. It is such a small thing that it is quite easily fried out of existence. Its tiny neat rosettes are brightly silvery with slender hairs and upon their slight little umbels the pure pink blossoms with "eyes" of a deeper tone. The whole outfit is so small as to call forth sniffs of disdain of a deeper tone. The whole outfit is so small as to call forth sniffs of disdain.

This species makes no runners so your stock must be increased by means of cuttings or seeds. Its chinks in a dry wall. It makes an ideal wall plant. In the rock garden set a few clumps of Autumn Crocuses about it and you will have a very pleasant picture to look upon when the drab days come. This also is a Himalayan species.

Quite different from all the foregoing and
A. carnea and its various forms and
A. lactea. Androsace carnea forms a little huddle of tiny spiny rosettes, bright green and hairless, above which on two-inch stems are borne the umbels of lively pink blossoms. A. carnea has numerous forms some of which are better than the type. A. c. brigantia is one of these and so is A. latgeri, sometimes listed as a distinct species. The rosettes of this Pyrenean plant are darker in color than its A. carnea and it has a more generous flower cluster. It is perhaps the best of this group. Peat, leafmold and a little sand answer the needs of this group of Androsaces, but they are not among the easiest forms to grow. A. lactea is somewhat like the foregoing; its rosettes are dark and spiny and it emits a veritable explosion of small yellow flowers born in a carelessly assembled corymb.

One little biennial is something in the way of these last named species and it is well worth growing. This is
A. lactiflora (syn. A. carnea pfolia). It is a small airy thing which, once admitted to your rock garden, if you protect the little seedlings, will always be there for it has a pleasant gift for sowing itself about in places just suited to it and never being in the way. Its blossoms are white, its leaves are less showy by nature but have a most cheerful long, so it is a choice of a situation is a warm sunny one. They are all, however, thriving, with the exception of small pearly flowers born in an ideal wall plant. In the rock garden set a few clumps of Autumn Crocuses about it and you will have a very pleasant picture to look upon when the drab days come. This also is a Himalayan species.

**SIX CHARMSERS**

A recent arrival in my garden and one with which I am very much delighted is
Androsace citifolia, sometimes known as
Douglasia citifolia. This is a neat and charming thing, making a low tufted growth of little silver leaves above which arise either large yellow flowers. It is said to grow naturally on non-calcareous ground, and to be well suited in a soil of sand and peat in a cool position. My six little plants were planted through ignorance on my part in a rather open ground, perhaps not in the best place, but they are doing as well as a rocky garden in full sun. They are all, however, thriving, with the exception of small pearly flowers born in an ideal wall plant. In the rock garden set a few clumps of Autumn Crocuses about it and you will have a very pleasant picture to look upon when the drab days come. This also is a Himalayan species.

Upon receipt of an addressed envelope I shall be glad to tell what I know of the whereabouts of seeds and plants of Androsaces.
Vista opened by selective cutting at “Pioneer Point Farm,” estate of Mrs. John J. Haskob, Centreville, Md. Beneath the forest monarchs, a wealth of the more decorative small trees and shrubs has been preserved.

Improvement Cutting - an art developed by Science

Bartlett has created a new art in the treatment of trees in small groups or over a vast acreage. It is a special field in which we enjoy an extensive practice based on the enduring and exacting principles of Science. When you engage the Bartlett Associates for your trees, you, too, enjoy at once a security and a lasting satisfaction for your investment far beyond its immediate cost. For consultation on present problems and program, address the home office, or branch office nearest you.

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LARGEST GROWERS IN AMERICA BOX 301 - DUNDEE, ILL.

Many have found that Hill's Evergreens provide the "setting of enchantment" that so lastingly expresses the Magic of the D. HILL NURSERY CO. 

"A" EVEKCiREEN e Ma^ic of the 

"...exemplifies the "before and after" effect of Hill's Evergreen planting.

Shrubs For The Rock Garden
(Continued from page 93)

at home in exposed places. Thymus serpyllum, its crimson flowers and the woolly-leaved from laumanginia are sun lovers and so, too, are the Sun Rose (Helianthemum), of which many forms are obtainable. Sand and gravel are beloved by the Bearberry (Arctostaphylos uva-ursi), rooted in which it to sprawl around perpendicular rock.

RAPHINES AND OTHERS

Gritty and stony places are favored by the Garland Flower (Daphne cneorum) and by its less hardy relative D. Bogueana, while the Lilac-like D. glandea requires a greater depth of soil. In full sun and not the least particular as to soil—as a matter of fact, happiest in some niche or cranny—the shrubbery Campsis, persicifolia and L. tetraptera will form carpets or curtains of snowy white in late spring. In sunny places, with a mixture of gravelly loam and sand, a dozen or more varieties of Cyrtisus and Genistas will luxuriate, no group of plants furnishes a greater supply of rich yellow blooms than do these. A cool but fully exposed place suits Pachystigma Canbyi, whose lustrous dark green leaves assume a purple tone during the winter. The Leptophyllus in New England are best planted where they get protection from the morning sun and this is true also of those delightful little evergreens Sarcochina hirtula and V. roscifolia, and the almost prostrate reified Efe ruigosa. The Periwinkle (Vinca minor), both white and blue forms, like the Spurges (Pachysandra terminalis and P. axillaris) are not particular as to situation, neither is Gauls aphylla, whose leafy, lustrous green leaves are opalescent.

Out of the wind but otherwise fully exposed, the evergreen Berberis cornuta, and B. candidula may be successfully accommodated and can be seen on the Korean Box (Buxus koreana). In sheltered nooks the Baltic Ivy (Hedera helix ballica) is perfectly at home as far north as Boston, Massachusetts, and so, too, are the Oregon Grape (Mahonia aquifolium), its relative, R. repens, and the evergreen Lorsera piliata. Anywhere, the more sunny the better, the pink and white October flowering Korean Chrysumanthum (Chrysumanthemum ibericum) should be planted in bold clumps since it gives a display of blossoms when those of other plants are past. Leafy-leaves (Chamaedaphne callicypa) and Lent-cushion Cactaceae are happiest in moist situations, but the early flowering Viburnum (V. x wrightii), whose leathery, lustrous green leaves are opposite ( iodifolius). The Lavender (Kalanchoe tubiflora) is not in the least particular although its handsome Japanese sister (P. japonica) in New England demands a protection from the wind and morning sun. The Patridgeberry (Mitchella repens) is for a cool, shady spot, but the Winter-green (Gaultheria procumbens) is not and usually well in sun and shade. The glossy-leaved potentilla (Potentilla tridentata) prefers sun and a moderate depth of soil, whereas its not distant relative, D. Denticiaz, prefers a sunbaked rock. Where an acid soil prevails the ambitious may attempt to grow the Mayflower (Epipactis)

(Continued on page 150)

The Magic of the EVERGREEN

REMEMBER with what care you planned your home? From foundation to roof, every detail was given thoughtful consideration. But . . . what have you done to beautify the surroundings?

Many have found that Hill's Evergreens provide the 'setting of enchantment' that so lastingly expresses beauty and charm. Indeed, you may see the results of Hill's Evergreen planting most anywhere in America—a colorful, permanent beauty that enhances property values.

Hill's Evergreens come to you from our nursery of 600 acres. For 75 years we have specialized in Evergreen growing, and from the results of this experience you make your selections.

This season's catalog features Evergreens of every kind—old, new and rare trees—in many sizes. It contains a wealth of useful Evergreen knowledge, with 50 full-color illustrations. Send for this beautiful book today. Enclose 25c (coins or stamps), which we will refund on first order.
Giant California Zinnias

Famous American ASTERS

Will prove the most delightful surprise you ever introduced to your garden. From among different types we have selected six distinctly beautiful leaders of various colors. All are easily grown and bear a profusion of the largest flowers.

Crocus's Giant White. Immense, finely leaved. Pkt. 10c, 3 oz. 75c.

Dreer's Crimson Giant. Densely double. Pkt. 15c, 1 oz. 75c.

Dreer's Peerless Pink. Magnificent globular, late. Pkt. 15c, 1 oz. 75c.

Late Branching Aura Blue. Rich, deep lavender. Pkt. 10c, 3 oz. 75c.

Purple Beauty. A wonderful shade. Pkt. 15c, 1 oz. 75c.

Rose King. Great for bouquets. Pkt. 10c, 3 oz. 75c.

Special. 1/2 oz. of each variety 50c. One packet each of above six famous Asters for 50c.

P. S. Why not order two collections—one for a gift never to be forgotten.

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is much more than just "another catalog". For ninety-two consecutive years it has been the trusted adviser to hundreds of thousands on all matters pertaining to gardening. And no matter what may be your garden ambitions, the Dreer Garden Book offers the means with which to gratify them. You are invited to write for it and please mention this publication.

HENRY A. DREER

1306 Spring Garden Street

These New Violets Will Become the Gems of Your Spring Garden

Always we look for violets in spring; the clustered flowers, the quantity of blooms, the elusive fragrance, are virtues that make Violets eagerly sought. It is our privilege to introduce this year two new Violas of unusual merit.

ROSINA

A New Pink Violet

introduced this year. Charming in its color of pink and old rose. Exquisitely fragrant. Plant entirely hardy, growing in full sun as in shade, valuable in rock-gardens and for edging.

Jersey Belle

Clear mauve, with pale yellow eye. Blooms freely in open sun; plant is compact in growth and is ideal in rock-gardens.

Both of these New Violas are fully described in our 1930 catalogue of hardy plants, roses, and flowering shrubs. We shall be pleased to mail a copy on request.

BRISTOL NURSERY, INC.

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will pass America’s front door

You will need DUBOIS to keep the endless stream of inquisitive motorists from staring in at you, and to insure your children’s safety

MOTOR packed roads! Big buses and heavy trucks thundering by! Countless picnickers seeking a place to spread their lunches! Nerdy people using your driveway, even your lawn, for turning their cars around. Who garden where acid or neutral soils prevail have many advantages. They can, for instance, cultivate all that are hardy of the great Heath family and likewise the different Vacciniums. The latter, with the exception of the Highbush Blueberry (Vaccinium corymbosum), are all suited to the rock garden. The ornamental value of most of them is not so much in their flowers or fruit as in their wondrously autumn-tinted foliage. The horti Cowberry, however, (F. citr-idaea) and its American variety (minor) and likewise the Box Huckleberry (Gaylussacia brachyphylla) are evergreen and not expecting in their demands on soil or situation. In moist or dry positions the Rhodora (Rho/i­dendron canadense) should have a place and too, should its Oriental relative the fragrant rosy purple flowered R. poschiuenense, the pink bloomed R. Schlippenbachii, the tiny white-flowered, brilliant autumn foli­aged R. Tschoisnii, the very dwarf red-flowered R. indicum, magenta bloomed R. amoxum, and last but not least the Kurame Azalea, whose blossoms exhibit all the delightful colors which we were to associate with Sweet Peas.

For niches in rocks, at the foot of them, or on the brow low-growing Cotoneasters, such as C. apiiculata, C. adpressa, C. horizontalis, the evergreen C. microphylla and C. Danmeri are admirable plants, beautiful in berry and habit of growth. The sprawling Loaniera synerganthos with Heliotre­me scei ned flowers and L. pennsylvanica with yellow bloomed Hypericum Buckleyi must be given a place, and in rich hum­us Cornus canadensis and its relative C. sargentiana.

If the rock garden be on a large scale a much greater variety of shrub­by plants can be accommodated. Among these are Berberis diapliana and R. Wilsoniae, both remarkable for the brilliancy of their wondrous autumn tints, and such free blossoming subjects as Sargent’s Crabapple (Malus Sargentii), Nankin Cherry (Praunus tomen­tosa), Nakai’s Cherry (P. Nakii), Bessey’s Plum (P. Besseyi) and the Beach Plum (P. mariana). The last two may be kept in bounds by severe pruning every two years. Many another plant might be enumerated, but the purpose of this article will have been served if it cause the reader to app­reciate the fact that no matter how small or how large his or her rock gar­den may be there are shrubby plants to meet the needs and furnish the rock garden with beauty in flower or leaf, bud or twig, at all seasons of the year. To impress this fact on the reader’s mind I append a list of one hundred and twenty-five suitable rock garden shrubs,

NARROW-LEAVED EVERGREENS

Picea abies Cladraehnsana
Picea abies Gregoriana
Picea abies Mackenziei
Picea abies microspora
Picea abies parviflora
Picea abies pygmaea
Picea abies procurvata
Picea glauca conica
Picea orientalis nana
Picea pungens compacta
Pinus muha comp></p>
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Dahila Flowers—Tuscan Chrysanthemums. A distinct new form of zinnia. The flowers are large and bright and bloom freely. This form is grown in the South and is very popular.

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Dimorphotheca—"Hilltops" and "Winter Decoy." A favorite from South Africa. Large, purplish flowers with a very conspicuous blue ring around the center which adds greatly to its beauty.

"Hilltops" and "Winter Decoy." A favorite from South Africa. Large, purplish flowers with a very conspicuous blue ring around the center which adds greatly to its beauty.

Larkspurs—"Grande La France"—Larkspur. Large, well formed flowers in an abundant succession of bloom from June to October. Very attractive in pots or borders. A real snapper.

"Grande La France"—Larkspur. Large, well formed flowers in an abundant succession of bloom from June to October. Very attractive in pots or borders. A real snapper.

Larkspurs—"Los Angeles." Same growing habit as the La France but with a richer color and a more extendable habit of growth. A very pretty addition to the Border. A real snapper.

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IDEAL POWER LAWN MOWERS
The Garden That Features A Ravine

(Continued from page 9)

rockwork converts the steep sides into an alpine garden of unusual bold outlines and rugged charm. Stepping stones, small winding paths and steps of stone lure the visitor upward with an explorer's zest to see always just what lies beyond the next turn.

Throughout the garden, this quality of elusivc allure is uppermost. I do not recall a garden that I know with more of this breathtaking charm, this promise of what lies just beyond—no promise made here fails flat. There are pleasant seats on which to dream, a gazing globe to reflect the tall trees and brilliant bloom, bird baths, sun-dial and a gashing natural spring from rugged rocks to make the rocky pools at the far right of the front lawn, which are treated as an alpine water garden. The overflow crosses the lawn and dips down into the sunny center, where a more formally outlined pool has a semblance of tropical effect in the large leaves and brilliant coloring of its surroundings, and the bright Waterlilies dotted across its surface.

At the extreme left, set off in a clump of heavily foliaged trees, is the shaded pool for day dreaming on a hot summer's afternoon. Feathery, graceful Astilbe margins it and Thalictrum adds its soft foliage. There is a great clump of Bleeding heart, and then where the border runs out to catch a little sun, Japanese Iris, Pentstemon and some unusual Dianthus. A swinging coach adds a bit of color to the cool, dark green and further invites to restful hours. The rolling ground conceals these pools from each other, so that each is complete in its own setting.

Steps lead down the bluff to the beach, five hundred feet of salt waterfront, with all that this implies.

Spring features this as an alpine garden and a garden of fragrance. Gradually the scene shifts to the water gardens in the hot of high summer, with an interest in the annuals and perennials of the ravine. These carry into the fall until that time when the flaming leaves of the shrubs and deciduous trees paint glorious splashes of color against the dark green of the great conifers and the brighter Madrens. This green still holds as the winter background for the brilliant berries that are used to feature the winter landscape.

Forest and water and mountains, hothouses, garden pools, rugged alpine rock garden, perennial borders and gay annuals have all been brought together and magnificently harmonized in this natural setting.

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RUTHERFORD, NEW JERSEY
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(Continued from page 150)

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Cytisus Dalhimenii
Cytisus deciduus
Cytisus Hajecki
Cytisus luteus
Cytisus purpureus
Daphne genkwa
Dysoxylum peregrinum
Dysoxylum spectabile
Drymo Sundermanni
Genista anglica
Genista dalmatica
Genista germanica
Genista glandescens
Genista horrida
Genista pilosa
Genista sagittalis
Hypericum Buckleyi
Lonicera prostrata
Lonicera syringausta
Malus Sargenti
Paeonia fruticosa dahurica
Paeonia fruticosa micrantha
Potentilla fruticosa sensa
Prunus Besseyi
Prunus glandulosa
Prunus maritima
Prunus Nahoii
Prunus tomentosa
Rhododendron canadense
Rhododendron pseudanum
Rhododendron Schlippenbachii
Rhododendron Tschonoskii
Rose carolina
Rose Lyrata
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Vaccinium hirsutum
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Vaccinium pennsylvanicum
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The Best Of The Rose Varieties

(Continued from page 146)

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The Gardener's Scrap Book

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It is obvious, therefore, that the sash of the frame should be covered with some material such as straw, mats or wooden shutters which will exclude sunlight and, once the soil has frozen inside, will keep it so. Full sunlight pouring through the glass of a closed frame will start things thawing even on a cold day.

About the first of March, when the chances for a protracted spell of bitter weather are slight, the covering should be removed during the day and replaced only on cold nights. The object then is to warm up the interior of the frame, gradually releasing the frost and not allowing it to return.

SNOW ON THE EVERGREENS

All the winter months are more or less trying for the evergreens, but February is likely to prove the worst of all. In the Northeastern States especially it is a month of sleet and snow storms, the latter often of the wet, clinging type that adheres to the branches of the conifers and bends them down with its weight. Its effect in this direction is surpassed only by that of sleet and ice.

Evergreens can stand a moderate amount of weighing down provided it does not last long, but when the bending is extreme and protracted it means that the branches are going to be permanently twisted out of shape if not actually broken. Preventive measures consist in jarring off the snow or ice as it collects, even from the storms. The reason for putting these small plants under glass is to warm up the interior of the frame, gradually releasing the frost and not allowing it to return.

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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.
MEDICAL science influenced the unique shape of the Improved Quiet Si-wel-clo. Authorities have agreed that a seat should encourage a natural sitting position. It stands to reason that the organs and muscles of elimination are not easily stimulated to action if forced into a position never intended by nature.

The exceeding comfort of the Si-wel-clo saddle seat minimizes the unhygienic tendency, especially noticeable in children, to grudge sufficient time for proper elimination. The decided dip in the rim elevates the front and rear of the bowl opening, reducing the possibility of soiling.

The Quiet Si-wel-clo water-closet makes a bathroom more sanitary, more beautiful and quieter. Dripping and gurgling sounds which emanate from ordinary water-closets are almost absent.

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In the guest room, for instance, a telephone is a sign of special thoughtfulness. And elsewhere through the house... in the living-room... on a dressing table... in a sick-room... conveniently beside a writing desk... in fact, wherever one will save steps and time for the people in your house. And save the time of people outside too—for being able to answer promptly is a thoughtful courtesy to those who telephone you.

It is really easy to have complete telephone convenience, and most reasonable. Your local Bell Company will be glad to plan with you the arrangements which will give most satisfaction. Just call the Business Office today.

The guest room telephone is a subtle courtesy... unobtrusive evidence of the completeness of your arrangements for the comfort and convenience of your guest... yet it is as natural as providing for her tickets to the theater, or to the opera... or as placing your automobile at her disposal during her visit with you.

The chief note of any living-room is, of course, livability... and few things add more to livability than a telephone, conveniently placed.

In the pantry a telephone is especially desirable... for receiving calls from the outside, and ordering the day's supplies for the household.
Musical annalists refer to Liszt as the first virtuoso to use the piano in a manner suggesting the sonority and brilliance of the orchestra. Certainly only a musician of extraordinary powers could have composed a work with the tonal range and emotional intensity of his Second Hungarian Rhapsody.

GOOD THINGS have such a way of pulling hard at the purse strings that the man of modest income often denies himself what is really within his means.

This is apt to be true of the man who is buying a piano. He will usually admit quite frankly that he would rather have a Steinway... Its tone is the acknowledged standard for pianoforte music the world over. At almost every notable concert it is the artist's choice. And among those who know good music it is the instrument which seems always to be preferred... Yet he assumes that a piano of such reputation must necessarily be beyond his means.

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If winter comes

You go south, Fortunate Lady, when the cold winds blow. You live graciously, in accordance with a high tradition, in a well-appointed world. And it is therefore a matter of particular interest that you, who can afford anything, have chosen to smoke Camels.... It is simply one more confirmation of the fact that there is no cigarette anywhere, at any price, so fragrant... so delicately and mildly mellow... so filled with downright pleasure.