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The Hall Speaks In Welcoming Tones

This hall group and many other suggested settings and arrangements for living room, dining room and bed room .... also the executive office .... are illustrated and described in detail in the new Kittinger brochure “The Charm of a Livable Home.” You will also find helpful ideas for effective groupings accompanied by floor layouts. You may have a copy for the asking....address Kittinger Company, 1870 Elmwood Ave., Buffalo, N.Y. ....or, if convenient, by calling at any of our showrooms.

The hall extends a friendly greeting when furnished with Kittinger pieces such as these: The Duncan Phyfe wall table is an adaptation of a museum piece .... the lyre motif in the pedestals is particularly noteworthy. The originals of the chairs are in the Metropolitan Museum of Art and are typical of many similar 18th Century reproductions. These pieces are developed by Kittinger in solid Honduras Mahogany of mellowed richness.

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At Factory, N. Elmwood Ave. 600 East 41st St. 435 East Erie St. At Factory, 1500 S. Goodrich Blvd.

ITTINGER Distinctive Furniture

Kittinger Distinctive Furniture is sold by leading dealers and decorators everywhere

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If you were to stand for a few moments within a fashionable Fifth Avenue establishment, you would see how men and women of a certain position in life choose gifts of fine leather.

For if, by some chance, you could examine the articles they select—a jewel case, to treasure slender circlets ... a monogrammed bill-fold, in tawny ostrich hide ... a medicine case or a dressing set ... you would find them frequently imprinted with a tiny golden keystone R. That insignia, placed upon every article of fine leather made by C. F. Rumpp & Sons, Inc., of Philadelphia, is the one simple rule by which these people govern their selections.

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C. F. Rumpp & Sons, Inc., make fine leather articles of every description (excepting luggage), including toilet cases for men and women, bill-folds, writing cases, photograph frames, tie and collar cases, first-aid outfits, game sets, jewel cases, diaries, cigar and cigarette cases, military brush sets, Florentine art goods, jade and cinnabar inserts, and gifts in ostrich and camel-hide. They may be had at the better jewelers, stationers, haberdashers, leather goods and department stores.

A-1—A bridge set, in glazed green calf, with a white jade insert and gold-tooled borders. This set contains two packs of cards, a gold pen, and a score pad. Others can be had in various sizes, leathers and colors.

A-2—A bill-fold, in brown camel-hide, with or without 14-carat gold corners. There is space for both license and identification cards. The case comes in a wide variety of leathers.

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C. F. RUMPP & SONS, Inc. PHILADELPHIA AND NEW YORK ESTABLISHED 1850
WHAT more tempting to the appetite than exquisite linens at the table? What more inducive to relaxation than bedding finery? Altman is the sesame to appealing importations in countless styles and many colors.

Above — Embroidered sheet and pillow case of green crepe de chine from a set of six pieces. The set, $350.00

A Parisian delicacy is this taffeta comfortable, appliqued with velvet flowers and embroidered with metal threads. Handstitched throughout, wool filled, full size, $225.00

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LINENS AND BEDDING
FOURTH FLOOR

DECORATIVE FINERY for the HOME
TO INTERPRET THE LAVISH BEAUTY OF FRENCH INTERIORS, NOTHING, IN THE OPINION OF LEADING DECORATORS, EQUALS CELANENSE SATIN FOR LUXURIOUS DRAPING QUALITY, OR CELANENSE VOILE FOR ITS SOFT, TRANSLUCENT GLOW.

Celanese Proves a Fitting Consort for the Louis XVI Setting

Done in the "grand manner" of the Louis, this room by Irene Haultain, Inc., shows the adaptability of Celanese Decorative Fabrics to the regal beauty of French interiors. Using the ensemble idea, a luxurious air is achieved by the use of apricot Celanese Satin for bedspread and draperies, with glass curtains of Celanese Voile in the same shade. The surpassing beauty of Celanese Fabrics in the decorative field is matched only by their practicality. For these modern synthetic textiles are not affected by dampness . . . do not shrink or stretch . . . will not mold or mildew . . . clean perfectly . . . and the colors are unusually fast. Other drapery weaves are: Celanese Taffetas, Permanent Moires, Ninons, Mirrocel.

Celanese Decorative Fabrics

Celanese yarns, fabrics and articles are made of synthetic products manufactured exclusively by the Celanese Corporation of America, 100 Madison Avenue, New York City
How do we do it?

That’s what lots of our most faithful customers ask from time to time. They seem to think that our low prices are the result of an intimate knowledge of black magic and that we are likely any moment to break out in rabbits and do fancy acts with disappearing goldfish.

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34th STREET AND BROADWAY
Kent, in addition to being one of the most picturesque and historically interesting counties of England, is an important center for the manufacture of fine printed linens for decorative purposes. The print illustrated—a recent Johnson & Faulkner importation—exemplifies the perfection attained in these fabrics, not only in artistry of printing, but also in fidelity of design and harmony of color tones. It is copied from an old Jardiniere velvet in Knole House, Sevenoaks, Kent.

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Established more than a century ago, Johnson & Faulkner for generations have been importing Old World fabrics to meet the most exacting requirements of the decorative trade. Decorators and their clients are cordially invited to visit the new Johnson & Faulkner Building, and to inspect, under ideal conditions, a comprehensive display of every type of high class fabric required in the decoration of the modern home.
January, 1931

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YOUR ORCHESTRA playing just to please YOU

... a charming Victor Herbert waltz ... an overture with dash and life ... some lovely Schubert song you like ... a swift new fox trot ...

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WURLITZER Reproducing Residence Pipe Organ

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These stores exhibit a complete assortment of Mantels, Fireplace Fittings and other exclusive creations, designed and produced by Jackson's own artists and craftsmen and possessing that substantial air of excellence and elegance which has made the name Jackson synonymous with highest quality for more than one hundred years.

Since 1827, the House of Jackson has been identified with the decoration and construction of America's finest homes. Jackson's mantels are a distinguishing feature of Fifth Avenue's finest mansions. The wrought iron gates which guard the entrance to many magnificent estates are from the Jackson Works. The metal grilles, doors and balustrades in some of the country's most important residences and public buildings are "by Jackson." Jackson's bronze and

Wm. H.

over a hundred years of service to the
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Crittall Casements permit you to place in every window opening a portal to the glorious outside. They throw wide your home to balmy air and healthful sunlight—close it snugly against storms.

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For fuel saving you need only to nail
Celotex to the attic floor and roof rafters.
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That habit of gayety . . . that attitude of carefree happiness, that gentle madness of a joyous heart . . . glimpsed in the vivid swirls of a dancer's shawl . . . hammered into our feelings with the rat-a-tat of her twinkling heels . . . insinuated into our pulses through the emotional rhythms of Spanish and Cuban music. If you go in for freedom and happiness in a large, personal way, then Cuba is your playground . . . infinitely varied . . . incredibly beautiful . . . piquant and brilliant in its modern life . . . provocative of dreams in its century-worn court yards, streets and villages . . . where ghosts from a glorious age of Old Spain still swagger, or ruminate. All your adventures in happiness have a different flavor in Cuba . . . a delicate overtone of joyous excitement, which you don't sense anywhere else . . . the thrill of being in a foreign land, without being too far away from "home base" . . . in a tropic island where many old Spanish customs persist (except customs tax on your car—which will be admitted duty-free for as long as six months) . . . but where all the new American comforts exist. An unusual vacation . . . and that's no kidding! Taste that strange, new tang in living which Cuba is offering you. Take dancing, for example. Just between us girls and boys—dancing to the different syncopation of a Cuban danzon orchestra is an experience that makes you just a little giddy with a sort of—well, primitive urge to be natural and ecstatic and cosmic and all that. And then there are the races . . . golf . . . tennis . . . and sea bathing in the vitalizing waters that wash Cuba's beaches. It's unlike your usual resort scene. Here are smart cosmopolitan crowds . . . luxurious casinos . . . tropic palms. The program? A sun bath, a dip, a dance and a—nip. Yes, indeed, you must come over . . . this winter . . . and learn that habit of gayety . . . of being vitally alive and healthy . . . and all the other "old Spanish customs".

For information, etc., any Cuban consulate, any railroad, steamship or airline ticket office, any travel or tour bureau or the Cuban National Tourist Commission, Havana, Cuba.

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MANY original trends in resort styles are defined and established during the smart Miami winter season. (The “sun back”, for example, emanated from Miami.) New modes are part of Miami’s big thrill for America’s chic femininity. You who always add charm to the gay winter scenes of polo, horse racing, the beach cabana life, supper clubs, golf courses, and the other social and sports diversions for which Miami is the winter capital. There are so many glamorous backgrounds for frocks down here. So many occasions when fashionable apparel is displayed to advantage before admiring—and, yes, sometimes envious—eyes! Decidedly a pleasant experience to be in a creative center of fashion to know the authentic mode while it is being evolved to “preview” the smart resort styles that will not be seen in the North until next summer. A vacation in Miami is an experience you’ll always remember with pleasure. The interests and amusement satisfactions are amazingly varied. And the new health you’ll find here will store up abundant vitality against the future years. For every member of your family Miami offers new enthusiasms and new ways of enjoying the old ones in recreation, in social contacts, in living.

Golf sticks are being put into condition for the Del Monte tournaments. Beach pajamas are being chosen in the shops along the Avenue for the season at Coronado Beach. Bookings are being made on the Californio, Virginia, Pennsylvania of the Panama Pacific Line. The coastway is now the smart way to travel to the land of sunshine. And naturally, these are the ships that enjoy the patronage of discriminating travelers. They offer every modern luxury, every comfort, every phase of social life. The gay whirl in Havana, where the ships weigh anchor for a smart interlude, has now taken on the importance of an event in “the season.” The sail through the Panama Canal will thrill the most blasé passenger. The sea trip itself has become a social requisite.

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Robert S. Lemmon

[Article about the breed and its qualities]

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[Information about the breed]

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“HITOFAR”

[Advertisement for a kennel]
January, 1931

THE DOG MART OF HOUSE & GARDEN

Now, you can't build up on a bluff a reputation as enduring as that; the 19th Century may have been short on sport roadsters and hip-flasks, but it knew its dogs. The Newfoundland was idealized then because he was good. And since you can't keep a good dog down, he is coming to the fore again.

Just as ice comes from Ireland and chills from Chile, so is the Newfoundland a product of that far northern island whose name he bears. There, long, long ago, he began life as a beast of burden and an all-around worker in the industry of a people whose livelihood came from the sea and the products thereof. A climate as rigorous as the lives of the fishermen themselves led to the survival only of the fittest among men and dogs alike. The combination produced a steadfast character and splendid physique. And since only by loyalty and self-sacrifice could life go on under such conditions, there was bred into the very bone and tissue of the Newfoundland a faithfulness that has rarely if ever been equaled in the history of the canine race.

From the necessities of his case he is a water-dog—one of the best. Powerful, of great size (the Standard calls for a weight of 110 to 150 pounds, according to sex), endowed with a coat that is a marvel of protection against wind and water, he shares with the St. Bernard the distinction of being one of a people whose livelihood came from the sea and the industry of a people whose livelihood came from the sea and the products thereof. A climate as rigorous as the lives of the fishermen themselves led to the survival only of the fittest among men and dogs alike. The combination produced a steadfast character and splendid physique. And since only by loyalty and self-sacrifice could life go on under such conditions, there was bred into the very bone and tissue of the Newfoundland a faithfulness that has rarely if ever been equaled in the history of the canine race.

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the most famous life-saving breed. Yet with all his magnitude he is symmetrical, well-balanced and capable of marked activity.

In theory the Newfoundland is a black dog, but it is perfectly allowable for him to be black-and-white. In point of fact, almost any color is permissible under the accepted Standard, though the tendency is and will doubtless remain in favor of the two already mentioned. Choice between the solid black and the black-and-white is, of course, entirely a matter of personal preference. Traditionally, perhaps the black is what the majority of people think of as being the characteristic color.

There is no latitude, though, in the matter of correct head, body and legs. The skull must be broad and massive without a definite "stop," and the muzzle short, clean-cut and rather square. Broad back, strong neck well set on, and solid, muscular loins are requisites in a good specimen. Also, both front and hind legs must be very heavily boned and, in contour as well as thickness, indicative of great strength and ability. The sum total of the impression made by a good specimen is one of complete confidence in the solidity of his character and physique.

A favorite paragraph I said that the Newfoundland today is coming back into his own. As a matter of fact, he has never lacked a body of loyal admirers who have stuck to the breed through thick and thin. There are signs now that their staunchness is to bear fruit in the form of new friends. The Moss Covered Bucket may have been replaced by a water-meter in the cellar, but no machine-age gadget can ever supplant the good old Newfoundland. More power to the specialty club which is devoting itself to setting him more firmly than ever upon a solid foundation of popular esteem!
If the property you want to sell, or lease, is the kind of property that would appeal to the discriminating taste of the readers of House & Garden, then obviously, the place to advertise it is in these pages, where it will meet the eyes of thousands of prospects who will appreciate its fineness. Advertising rates will be furnished you, or your agent, promptly upon application to House & Garden, 1590 Graybar Bldg., Lexington at 43rd, New York City.

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NEW BATHROOMS
avoid white severity

A medium green wainscot of Robertson Planatile, Ripple Wave pattern, gives a cool deep-sea coolness. The vertical moulded lines give the room height. The green set-back cap has a rich black and gold filigree border. The glazed floor tile and buttress base are in harmony.

Here are two interesting examples of how Robertson Planatile can be used to lift bathrooms out of the commonplace. Severe simplicity has been relieved by attractive designs moulded into the surface of the tile.

Robertson Planatile with its pleasing pastel shades and its exclusive designs makes it easy to create bathrooms beautiful and distinctive.

This bathroom is different in color and decorative effect. The wainscot is of Robertson Planatile, Reed Stripe design, in a rich light tan topped by a novel filigree border in black and gold and a set-back cap of tan. The buttress base is a dark brown color and the floor of glazed tile is in a shade that blends with the tan. Cream fixtures add a harmonizing note. Here again the vertical moulded design of the Planatile tends to make seam higher and more spacious.

Let us send you a beautiful and useful hot-plate made from Robertson Planatile. It will show you the beauty of the incised design and the satin finish. Send 25c to cover mailing costs. We will also send you our latest brochure, illustrated in color, on the newest ideas in tile as a decorative material showing bathrooms, kitchens and special floor patterns of Robertson tiles.

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January, 1931

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January 1931

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CALL it psychological, silly, superstitious or what you will, humanity is re-vitalized by the coming of each new year. "The past is dead"—and with that unquenchable spirit which has ever carried men forward through the centuries, we set to work anew. So, in a sense, this issue of House & Garden is a symbol of a universal trait, "The Annual Building Number"—the number devoted to the most fundamental of constructive human impulses. In these times of growing emphasis upon essential bases, the house is more than a token of the future. For as its homes are, so shall a people become.
First on the list
Whitman's CANDIES

Santa, who knows all candies, can't resist the SAMPLER. It's his favorite. With its ribbon and holly decoration or bright Christmas wrap, he will leave it in millions of homes this year.

All over this broad land the shops and stores selected to sell Whitman's are overflowing with these sweets for the Christmas season, but they will melt away quickly. Do your Christmas shopping now to get fair selections.

PLEASURE ISLAND
The famous chocolate treasure in the box beloved by youth — $1.50 the pound. One pound and two pound sizes.

THE SAMPLER
Best known box of candy in the world. The gift dependable. In 17-oz., two, three and five pounds, $1.50 the pound.

SANTA MARIA
A voyage of discovery in candy delight, with Columbus’ flagship on the metal cover — $4.

PRESTIGE
Dainty, hand-wrought small chocolates with select centers in this handsome metal box. The candy gift supreme. In one, two and three pounds — $2 the pound.

SALMAGUNDI
Chocolates of proven charm in a beautiful metal box. One and two pounds — $1.50 the pound.

Any telegraph office will transmit your order for any of Whitman's famous candies and deliver the package anywhere in the United States. Consult your Bell Telephone classified directory for Whitman agents.
Mr. Whosis' House. The price of fame is amusing attention. Kipling, we understand, dares not pay a bill by personal cheque because cheques with his signature are never returned, and he can't keep his accounts straight. At one time, they say, General Grant couldn't send his shirts and collars to the laundry for the same reason. And we've heard recently about a certain national hero who is having a house designed by well-known architects. Lest he be annoyed by admiring contractors, the architect's plans call for a house under quite a different name. The plumbers will put in their pipes and the bricklayers lay their bricks and the roofers set the tiles in blissful ignorance of the fact that the house is for a celebrity. Mr. Whosis' house is going to be a little gem of architecture, we understand.

Schemes For Houses. Though photographs of a finished house are more convincing than drawings of a house, yet there are occasions on which drawings are necessary because no houses contain the ideas we wish to explain. A case in point is the houses designed by Mr. Francis Keally and rendered graphically by Mr. Raymond Bishop in this issue. They comprise a study of the part walls and fences play in the architectural scheme of a project. In order to demonstrate it, Mr. Keally has designed four houses, costing from $25,000 to $30,000, each of a different style.

Farther along in this same issue Mr. Gerald Kennedy begins a new architectural series. He will be remembered for his photographs and drawings last year, in which he showed how details of foreign architecture might be applied to American homes. In this new series he will show the authentic details and elements of various architectural styles. Eight of these studies will appear in consecutive issues.

Cats. The world just now seems divided into two classes of people—those who like Siamese cats and those who prefer Persian. And, somehow, never the twain do meet. The Siamese champions rush to arms at the slightest criticism of their darling's sleek coat and monkey face. And with equal fervor do the Persian factions defend the coat that is like a gray cloud, the tail that's almost a plume, the pronounced saddle on the neck and the ruff about the face. But whether Siamese or Persian, you can rest assured that both these little creatures are possessors of the highest order. No ohaling was ever vainer, none more lazy, none more self-centered. Compared with them, the ordinary alley cat is an efficient, bustling business woman who can be counted on to get her rat. The Persians and the Siamese seem to fill their entire purpose in life by being decorative.

The DISCOVERY

I came upon her soul
Down in her garden,
Like a forgotten scarf of lace.
She always seemed so hurried
So weary;
Without a resting place, I never thought
Perhaps her soul had blossomed Somewhere;
Underneath a conscious pride
Of classic face.
I went alone into her garden,
Where restless folly could not trace;
And there I found her soul
Among her flowers,
Like a scarf of lace!

—Rebecca Cushman

Two Good Exhibitions. The Metropolitan Museum of Art has recently been outstanding itself. The past autumn it gave two exhibitions that were wonderfully stimulating and educational. One showed Mexican Art, a lively and colorful survey of peasant wares and other native artistic expressions that should make us realize the great artistic potentialities of our neighbor nation. The second exhibition was devoted to contemporary decorative metal work and cotton textiles, selected from America, England, France, Germany, Belgium, and Czechoslovakia, to illustrate the progress of contemporary design. These shows, assembled by the American Federation of Art, also appear in Boston, Chicago and Cleveland.

Your Share in Helping. There was a time when, learning to use the typewriter, we had to practice over and over again the line, "Now is the time for all good men to come to the aid of their party." We might make that a slogan for this era of non-employment: "Now is the time for all good men to come to the aid of their fellow men."

If you plan to build, start building this spring. Don't delay it any longer. If your rooms need repapering or repainting, or construction work can be done in the garden, by all means do it now. With what ardor people did hit during the war! Here is a grave situation of men needing our help. Of course, we usually select the flower and the vegetable garden, but there are so many other fields to wander in that one soon becomes bewildered.

Why not select one or two flower families and concentrate on them? American flower families especially deserve our attention. Our British brethren grow many of them—and eventually sell them, the ordinary alley cat Is an efficient, bustling business woman who can be counted on to get her rat. The Persians and the Siamese seem to fill their entire purpose in life by being decorative.
The Side Piazza Carries On

Through successive generations the name has changed. Yet whether known as piazza, verandah, porch or roofed terrace its purpose remains the same. A transitional place between interior and out-of-doors, it can mar or enhance an exterior. On the home of Mrs. F. W. Galbraith at Biltmore, N. C., this feature has been well handled. Erle G. Stillwell, architect
Four Houses Especially Designed To Show
Walls And Fences Used To Advantage

Francis Keally

FROM the beginning of time, walls have served the house in two ways—to keep out the world that wasn't wanted and to keep within bounds those things that are apt to stray. And whether we consider the Great Wall of China, which was built to protect a nation, or the walls of Carcassonne and many another medieval town which were built to protect a community, or the walled, fenced and hedged estates of the Continent and rural England—these two useful purposes are served. Protection and privacy are two of the essentials to satisfactory living.

As soon as we pass from their purely utilitarian services, the wall and the fence offer unlimited scope as decorative and architectural features. Upon them has been placed the study of some of the world's best architects and designers. Even one of our presidents—Thomas Jefferson—turned his skill to the designing of a wall, and a very good wall it is.

So it behooves us not to take walls and fences too casually. Americans, especially, need to understand their functions and decorative possibilities, because a false sense of democracy has made many people think that a property walled or fenced is un-American. Today we build walls to keep out foes that are just as destructive as those the walls of a medieval town opposed; our fences draw a line between the world which we want to protect and the rest of the world.

In looking at the plans, you will observe that the two garages are connected by means of a tunnel. Another tunnel which could not be shown in the plan connects with the cellar, so that in inclement weather the owner need not step out-of-doors.

The second house is planned to give privacy to the front door. The lower floor of the house—about seven feet high—is of whitewashed brick, and this wall is carried out on each side—to enclose a garden off the library and living room, from which one enters the house, and on the other side, to enclose a service court, with an entrance to the kitchen.

The balance of these walls is repeated in the regular disposition of the windows, and the plan, too, is balanced. An octagonal library is one side the stair hall, and the kitchen the other.

The materials suggested for this house are common brick, whitewashed, with the story above finished in shiplap, which is a smooth finish wood siding.

For the third house we selected the problem of featuring an entrance court on the street. The house and the garage enclose two sides, and a woven wood fence the other two. This is an all-wood ensemble, the walls being clapboard, the entrance bay shiplap and the roof shingle.

The stair hall, which introduces a balcony on the second floor, is featured. We have slipped a den or study for the owner behind the living room. Servants' quarters are over the garage. The laundry could be turned into a servant's room and the upper part of the garage made a playroom.

In the fourth house the purpose of the walls is to camouflage the service units of garage, maid's room and laundry. Here we use a salmon brick with a gray slate roof.

In the fourth house the purpose of the walls is to camouflage the service units of garage, maid's room and laundry. Here we use a salmon brick with a gray slate roof. The curve of the wall is found in the curve of the dining room and master's bedroom above. Again this wall gives us an enclosed garden with a large sun room at the rear.

With these few points in mind, we are ready to turn to the houses themselves.
Residences Of Moderate Size
That Solve Definite Problems
Of Plan And Exterior Design
The base story and stair window bay of this house are of whitewashed brick—which same material is extended out to form patio and service court walls. The upper story is surfaced with ship-lap. A radical departure from usual practice in the placing of the principal entrance in the side, facing a walled court, rather than in the front façade.

At the left of the entrance hall is the living room. To the other side is an octagonal library, while at right angles is the stair hall, lighted by the two-story window in the illustration above. The dining room is reached from living room and kitchen. Four bedrooms are on the second floor. The two largest connect through a bath; the others each have a private bath.

While at first glance the house opposite seems a veritable English dwelling enclosed by the customary high wall, closer inspection shows Yankee ingenuity mixed with English design. As the place tops an embankment, practically all of the house is visible above a retaining wall. Twin garages are hollowed from the earth at either side of the gate.

Outside of these features of exterior design the residence has been carried out in the straightforward manner that characterizes Mr. Keally's work. The projecting one story "L" at the front houses the living room. The dining room is at the rear; service rooms occupy space back of the entrance hall. Three bedrooms, a sewing room and two baths are above.
An All Wood Ensemble
Of House And Fencing
For A Rural Location

Just as interesting variety in effects can be achieved solely by use of wood as with the more usual masonry combinations. Here we have clapboarded house walls, an entrance bay surfaced with shiplap, roof of shingles and fences in rustic, woven-wood panels between squared uprights. The street face, guarded by a high-walled forecourt, is shown in the sketch above.

The entrance hall separates the service from the other first-floor rooms. A huge living room is to the left, with a small den in back and opening from it. The dining room is directly behind the hall and service rooms are to the right. Three bedrooms, two of which have fireplaces, and two baths are on the second floor of the house proper. Over the garage wing are two maid's rooms and a bath.
In this design the problem of giving privacy to a garden terrace used for an outdoor living room, and working the service and garage wing into the architectural composition, has been solved in highly interesting fashion. The front face of the house merges into one story walls brought forward in an embracive curve.

Although all rooms of the house have been well planned, the oval dining room, almost a half of which is a huge bow window, is the feature. This bay is carried up to the second floor where it gives the same window to a bedroom. The paved terrace at the rear may be gained from solarium or dining room.

Three bedrooms and two baths are on the second floor. Two of the bedrooms have fireplaces and open upon decks, treated as terraces, above the solarium and the service wing. The master's room has a private bath while the other two bedrooms share the use of a bath. The renderings are the work of H. R. Bishop.

**House Walls Extend**

**To Enclose Garden**

**And Service Wing**
Ernest Henry Wilson
1876-1930

This issue of House & Garden contains a serious omission. It is the first number since March, 1924, in which there does not appear a contribution from "Chinese" Wilson.

The man is dead. But in thousands of gardens throughout the world there stand today living memorials of his love of beauty and his eagerness that American gardens should step forward in quality and maturity.

The tragic death of Mr. and Mrs. Wilson on October 15th, announced in a brief paragraph in our December issue, marked Finis to his life, but we believe it also marks the beginning of a new comprehension of his genius and his tremendous accomplishments for gardening. Our appreciation of Wilson will increase as our gardening sense matures. The articles that he has written for House & Garden are a precious heritage of inspiration, fact and judgment that could well bear re-reading.

He introduced us as a people to more families of woody trees and flowering shrubs than originally grew here. As explorer, botanist, dendrologist, custodian of the precious heritage of Professor Sargent—the Arnold Arboretum—writer, lecturer, and friend, his leadership in American gardening will be sorely missed.

His career seemed touched by destiny from its beginning. Born in the charming gem of scenery and architecture, Chipping Campden, Gloucestershire, in February, 1876, he began early to study botany in the Royal College of Science in London. From there he went to Kew Gardens, mother of so many geniuses in gardening, where he specialized in botany of the Orient. At the age of twenty-three we find him started on an expedition to China for the famous nursery concern of Veitch to seek new trees and shrubs, but more especially to seek new Willows. This expedition of 1899 and 1900 thrilled the man with the vision of his greatest service and opened his eyes to the fact that China was a vast storehouse of new garden material. He brought back flowers and trees that were new to the gardens of his homeland and immediately touched his fame with glowing color. A second trip into the interior of China for the same nursery followed shortly.

In 1906, that American nobleman of freedom, Professor Charles S. Sargent, Director of the Arnold Arboretum in Boston, transplanted Mr. Wilson from England and made him his assistant. We next hear of Wilson on a third expedition into the mountainous country between China and Tibet, with special instructions to secure specimens of the conifers, spruces, and balsams, the climate of that zone being similar to that of New England. And again in 1914 he toured Japan for the Arnold Arboretum for new plant material, making discoveries which are reported to this day as having astonished even the Japanese themselves. And five years later, he went out again into Korea, Formosa, and the Lushik Islands.

The mountain of his accomplishment grew with each year. From each expedition he brought back hundreds of plants, many of them hitherto unknown, and showed by a selective sense and ruggedness of energy and ambition his membership in the family of the greatest botanists and plant explorers. His findings leave us a heritage of plant material numbering over 3300 items, of which more than a quarter were entirely new to gardens here and in England.

The tragic end of Mr. Wilson, widely known as "Chinese" Wilson in view of his lengthy explorations in that country, seems out of keeping with the fact that, in far corners of the earth, he had been near death many times. The Regal Lily, Lilium regale—one of his greatest introductions—was the cause of the injury to his leg, which probably joined with the leaves on the road—the leaves of the trees he loved—in a possible physical weakness that caused his car to skid from the road and bring about his death.

He gave generously to the beauty of this world, and the world in his life heaped honor

(Continued on page 98)
Toward The Still Waters

That pool is most effective whose margins are framed in the quiet dignity of trees—Elm, Willow, Maple—and the peace of well-kept lawns. In such a setting the water feature comes completely into its own, as here on the Charles A. Slosson place at Greenwich, Conn.
IN these brightening January days of the new year 1931, home owners and prospective home builders face a greater opportunity to realize their desires than has presented itself for more than ten years past. In all probability so favorable an opportunity will not come again for at least four or five years, and possibly not for another decade.

This opportunity is to build a home (or improve an old house) at rock-bottom costs. A house that a year ago would have cost $20,000 can be erected today for 10% to 18% less, or at a present cost of from about $16,500 to $18,000. A more elaborate home that a year ago would have cost $100,000 can be constructed now at a saving of 8% to 12%, or at a price ranging from $88,000 to $92,000. (The difference in the percentage of saving results from a tendency to use, in the costlier materials, special quality materials and selected, skilled labor which are subject to but slight fluctuations in value.)

In short, every dollar spent for home building or home improvement is today worth around $1.10 or $1.20 as compared to its value but twelve months ago. The extra ten or twenty cents can be pocketed, or it may be spent for a larger, more luxurious or more comfortably appointed residence than normally could have been afforded.

But opportunity is a flighty jade, and allows no time for procrastination. Rock-bottom building costs exist today, but they may not exist three or four months hence. In fact, it is probable that the deep bottom was touched in late October and November, and that the trend toward an upturn is already definitely underway.

How to take advantage of present low building costs is a question that requires a didactic answer. A brief consideration of some of the more important factors which influence present-day building costs will aid the home owner in capitalizing for his own profit the conditions that now exist.

There are three major elements comprising the cost of building a home, or of carrying out a remodeling or improvement project. They are materials, labor and the builder's profit. Other factors, such as financing and real estate values, are in a sense indirect elements and will be discussed separately.

Labor usually represents the largest single item of expense in house construction. During the past period of depression, there has been a striking tendency on the part of most builders to recognize current wage scales, whether in unionized or open shop districts. This noteworthy trend, however, has not resulted in the maintenance of normal building labor costs. Many hundreds of thousands of building workers have had but meager employment during the last year. Residential construction was, for a time, about 47% below normal, forcing hordes of carpenters, masons and other workers to idle themselves over as best they could. With so many men out of work, builders were enabled to select the best craftsmen and those who could produce the greatest volume of work for the established rates. The result has been a substantial but not readily measurable reduction in the cost of building labor to the builder, and hence to the ultimate owner. More work and better work is being performed today by taking such work as they could get with almost no regard for making a profit. Any job that would pay the builder the equivalent of a day's wage and give him merely sufficient margin to offset unforeseen costs was gladly taken, for its loss meant a possible disruption of a building machine that had been carefully put together, piece by piece, during the years of normal activity. This condition still holds with many builders, and in many sections of the country profit-making is of less importance than keeping intact a smoothly working organization.

How much saving can be made as a result of present conditions affecting these three factors? It is governed largely by purely local conditions and, to a certain extent, by the size and character of the project. Building operations that are awarded to friendly builders without competition are very likely to show less saving than those which are bought after careful comparison of quotations. Minor building operations may, in some cases, be bought for what length of time a prospective home builder can expect to profit by it has been mainly conjecture. To answer these questions House & Garden called upon Mr. Rogers to make the survey here presented. The charts shown on the opposite page were made up from data given out by the Department of Labor, the F. W. Dodge Corporation and others sources.

While it is general knowledge that building costs have been materially reduced of late, the extent of the reduction and just how much and for what length of time a prospective home builder can expect to profit by it has been mainly conjecture. To answer these questions House & Garden called upon Mr. Rogers to make the survey here presented. The charts shown on the opposite page were made up from data given out by the Department of Labor, the F. W. Dodge Corporation and others sources.

The third element of cost is the builder's profit, usually ranging from 8% to 10% of the combined cost of materials and labor. The year 1930 was a trying year for building contractors all over the country. Their normal volume of work was cut almost in half, and they held together their organizations by taking such work as they could get with almost no regard for making a profit. Any job that would pay the builder the equivalent of a day's wage and give him merely sufficient margin to offset unforeseen costs was gladly taken, for its loss meant a possible disruption of a building machine that had been carefully put together, piece by piece, during the years of normal activity. This condition still holds with many builders, and in many sections of the country profit-making is of less importance than keeping intact a smoothly working organization.

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fered much and one cannot blame them for taking a profit whenever the opportunity to do so arises.

A study of a very considerable number of cost estimates on various types of building operations indicates that the savings stated in the opening paragraphs of this article are approximately typical of conditions all over the country. Moderate cost building operations, employing standard materials and normal grades of labor, show savings ranging from 10% to 18% of costs a year ago, with the average probably close to 15%. Higher-priced homes show a somewhat smaller proportionate saving; an average reduction in cost of 10% may be taken as normal expectancy. A very interesting study was made last fall of one low-cost frame house on which costs were known for the previous year. The total saving, exclusive of contractor's profit, was approximately 13%. The greatest decreases were in excavation, which dropped 35%, finished hardware 35%, window shades 33%, ceramic tile 24%, millwork 20%, painting 16%, rough lumber 14%, mason work 12%, and carpentry work and electric wiring each 10%. Only negligible reductions were noted in such other items as plastering, plumbing and heating. These percentages would not necessarily apply in the same relative proportion to another job, and they certainly would not apply to a more expensive house, but they are, at least, indicative of some of the remarkable changes that have taken place in the past year.

Other factors than these also favor home construction and improvement at present. The real estate market has been very sluggish in almost every section of the country, with the result that those who have not yet purchased a site for their new home can buy land today at bargain prices. This item alone may represent a very important saving in the total investment which normally would be made.

Another favorable factor is that money is now plentiful for sound, conservative mortgages. The building and loan associations particularly are well-supplied with funds for loans on new homes and on home improvements. The mortgage companies also have a better supply of money than in any recent year. While this money is available for sound first mortgages and sometimes for second mortgages, there is no indication that bankers will be less conservative than heretofore in making their appraisals. On the contrary, the sharp depression in real estate values that culminated in 1930 resulted in many high loan appraisals being called and in the firm attitude of extreme caution in making new loans. Those who build today may expect lower charges for their loans than normal, and they will undoubtedly find that the conservative appraisals balance off against the lower (Continued on page 104)
Plaid chairs, cushions and lamp shades are gay notes in this boy's room where a Napoleon paper in bright colors covers the walls. Chairs are in red, white and blue cotton, curtains are red cotton taffeta; the sofa is upholstered in red suede cloth. Jones & Erwin, decorators.

Plaid papers and fabrics are effective in modern schemes, provincial French and Early American interiors, children's rooms, and wherever a somewhat informal appearance is desired. (Above, top) Glazed chintz in turquoise, tan and red. Katharine Hartshorne. (Center) Coarse linen excellent for porch and sunroom furniture, yellow, green, lavender and red. Odom & Rushmore. Below this is an effective blue and cream checked cotton. Chintz Shop

(Above) Blue-green plaid paper is an interesting departure from flowered effects. Green, terra-cotta, coral and brown predominate in textiles; carpet is rust. The home of William Ogden Coleman, Indian Hill, Ill. Earl Hart Miller, decorator. Russel Walcott, architect.
Above are three unusual plaid wallpaper designs. The design at the top, of silver lines on a pale gray ground, would make a serene background for modern furniture and peach or flame-colored curtains. From Elsie Sloan Farley. (Center) A washable wall paper in peach color plaided in deeper peach. Walter Johnson. The remaining paper, also washable, has a peach-colored design on soft green. From Helen Graeme Hammond & Margaret S. Taylor, Inc.

Walls in plaid design are a refreshing change from the numerous underwater decorations and painted bird and water lily effects gracing so many modern bathrooms.

Plaid washable wall paper in tangerine, brown and black is used with excellent effect in the man's bath at the left. Black woodwork, cork floor and tangerine shower curtain complete the scheme.

This bath in the home of James L. Breese, Southampton, L. I., is also interesting for its use of dark colors in place of the ubiquitous pastel tints. Assembled by Frances T. Miller.

(Above) A gay checked treatment characterizes this bath in the residence of Mrs. E. Mortimer Barnes, Glen Head, L. I. Wall covering, curtains and chair seats are red and white gingham.

This method of matching walls and curtains is practical for a small room. By keeping the same pattern and color in background and hangings, the space appears larger than reality.

The fixtures and cabinet are white; furniture is French provincial. Lighting fixtures are white with red decorations. The Mow, Inc., decorators.

Plaid Papers And Fabrics Bring
Color And Gaiety To Decoration
The Choice And Application
Of Painted Wall Finishes

James E. Serven

No one can expect to become a finished craftsman by reading the direction label on a can of paint, but it is reasonable to expect a study of the general principles that apply to various methods of painting will become a means of avoiding mistakes, and of developing practical ideas with good taste and judgment.

Besides an inherent sense of good taste one must have some knowledge of the basic principles of decoration. For instance, it is important to know that bright colors such as yellow or red and very dark colors make rooms appear smaller and objects appear nearer. Colors that do this are called "advancing". Larger patterns or designs are also "advancing" in character. At the other end of the spectrum are the blues and greens. These, together with light tints, are known as "receding" colors because they are helpful in creating an illusion of larger size.

It is essential to analyze the spirit of a room before selecting the colors best suited to it. We are told that simplicity is the keynote of all art. Complicated color schemes are not only difficult to do correctly, but nine times out of ten make the walls assume a too prominent part in the entire decorative scheme. Walls are primarily intended as the background for other decoration.

COLOR HARMONY

The safest rule in the selection of colors calls for a dark floor, walls of a lighter hue and a still lighter tint for the ceiling. Color harmony throughout the house should be carefully planned, but particular care must be employed that adjoining rooms do not vary too suddenly in their treatments, especially if there are wide connecting openings between.

The key color of any room may be selected from personal preference, to make the room look larger or smaller, or because of fixed colors in the woodwork, rugs, draperies or furniture. After these considerations are given proper weight, attention should be paid the exposure, so that the warm colors may be used for rooms having little sunlight and cool colors selected for rooms having much. While warm colors are indispensable in creating cheerfulness, it is well to remember, also, that the cool colors have a part to play in softening a room and making it restful.

When the general color schemes have been determined, the problem of finishes comes to the fore. Of course much may be said for wall papers, paneling and the various other wall treatments, but this discussion shall be limited to walls treated with paints or plastic materials.

PLANNING WORK

Regardless of the colors or finishes selected, there are several important things to consider before proceeding with the work. Spring and fall are the busiest seasons of the year for painters and decorators. It is well to arrange to have the work done when most convenient for personal comfort and at a season when costs are at the lowest range. Progression of work should be carefully planned so that important rooms need not be cut off from other portions of the house. The ideal temperature for painting is between 60 and 70 degrees. Ventilation is important for drying, and in the event artificial measures are necessary, an electric fan will serve the purpose. Paint should always be kept in a warm place before application.

For ordinary purposes, a flat or lusterless paint is preferable. After the wall surfaces have been properly sized and primed, the favored custom is to start in the upper left hand corner of a surface and to apply the paint in vertical strips several feet wide. This system tends to avoid marks where edges join, and to produce a smooth, uniform coating. Up and down strokes of the brush are used.

New walls should be given at least thirty days to dry and all the free lime treated to avoid spots or burns in the paint. Two pounds of zinc sulphate crystals in a gallon of water will produce an ideal solution for treating walls of this kind.

Old surfaces should be sandpapered and cleaned. Holes or cracks will be cut out and filled with plaster of Paris. Grease may be removed with a solution of ammonia or sal soda and water. Old wall paper is removed by applying hot water and by scraping the surface with a putty knife. The wall must then be smoothed and filled.

A priming coat is necessary to stop suction and absorption. It provides a firm foundation for succeeding coats. A coat of flat wall paint is the most satisfactory primer of plaster and wall board surfaces.

Stippled effects are frequently secured by pounding the final coat on with a special stippling brush. A sponge, cheesecloth, burlap or paper may also be used for this purpose, and a variance of patterns is thus produced. Regularity of pattern is to be avoided. An unstudied irregular effect is the desirable result.

Tiffany blending is popular and offers the decorator many opportunities for colorful toning. For this process the ground coat must be perfect—preferably stippled. A transparent glazing liquid is applied, and while this is still wet, spots of color are brushed on where desired. These are then rubbed with a wad of cloth in a circular motion, thus distributing the colors and tones as desired.

MOTTLED EFFECT

Scumbling differs from stippling in that it takes off paint in places rather than applies it. The wall is first treated with a final coat of paint and, while this is still wet, loosely crumpled newspaper or wads of cloth are rolled down the surface or tapped against it to remove some of the paint. It is well to have the ground coat of a lighter shade than the finish coat in mottled effects of this type.

Several colors are usually employed in spatter finishes, and, if these are well selected, striking results may be obtained. This interesting finish is used for painted floors as well as walls. The desired base coat is applied and allowed to dry. Then the first spatter color is mixed and a full brush of it is slapped against a stick in a manner to send a spatter of the color against the wall. After enough of this color is used over the entire

(Continued on page 110)
Curtains To Complete
The Thirteen Bedroom Ensembles
Suggest A Variety Of Treatments

GATHERED
(Above) Red glazed chintz curtains, edged with a quilling of green, carry on the color scheme of the red chaise longue (see December). A wooden valance board is painted green.

CORDED
(Left) These curtains of brown cotton dotted net are made very full. The valance is of brown velvet stiffened and shaped at the bottom. The tie-backs and large rosettes match.

PUFFED
The figured chintz of the dressing table and chaise longue appears again in the curtains. The wooden valance has a simple design made of gilt star nails. Below this hang curtains with green puffing. Undercurtains are in the French country style, tied in the middle.

RUFFLED
Green figured voile curtains are stretched on two rods, top and mid-way of the window. At the top the curtains are crossed. The lower half hangs loose and is edged with a narrow green silk binding.
**TUCKED**

Short curtains of blue, small figured chintz, hang straight. They are lined with white glazed chintz and finished with three tucks. A mirror valance has its under edge painted blue. There are blue wooden tassels on the cords.

**BALLED**

(Below) Brown toile de Jouy has for lining a small sprigged English chintz. The curtains are bound and tied back with red linen tape, with long ends. A tan painted valance board has moldings and diamonds in a deep, warm red.

**QUILTED**

For curtains use a large patterned chintz in bright plum, edged with a wide scalloped ruffle in two-toned green taffeta. Use the same fabrics on the valance. Plum georgette glass curtains hang beneath.

**BANCED**

Figured chintz curtains are finished with three pinked ruffles of tan, blue and peach, as also are the fan tie-backs. The valance has three tiny ruffles set onto a deeper scant ruffle of plain peach. Peach net undercurtains may be added.

**SMOCKED**

(Below) Black moire curtains are lined with magenta silk and have a narrow magenta binding. Window casing is emerald green. On the pleated valance is a bow of green taffeta. Shade has a painted green vine.
January, 1931

Designed by
Agnes Foster Wright

EMBROIDERED
A light yellow printed satin of French design is headed the full width of the window and edged with a salmon fringe, and held back by a French gilt arm. The right hand curtain, of thin salmon silk, can be drawn across at night and is edged at bottom with the same salmon fringe.

LACED
(Extreme Right) Long, light weight white cotton velvet curtains are lined with yellow and edged with yellow French strié ribbon. The valance is painted wood with a silver metal cornice set in. Tie backs are of silver. Undercurtains are made of soft yellow gauze hanging full.

TUFTED
(Extreme Left) For the Tufted Room the curtains are blue and white striped moree tied back with handsome cords and tassels or rosettes of the curtain material. The valance board, representing two ostrich feathers, is cut from wood and painted white and blue gray.

BEADED
A deep purplish rose gauze has three sized tucks down the front and at the bottom. The gathered heading is lined with stiffening. The curtains are caught back by Directoire ormolu arms. The window shades are a handsome chintz patterned in a lace and flower design.
Modern Windows In
Colorful Designs Of
Rich Glass And Lead

Windows of decorative glass can serve both a useful and an esthetic purpose. They can filter colored light into a room and form a colorful pattern that serves much the same purpose as a mural painting; or they can add the useful service of blotting out an objectionable view.

Hitherto they have seemed merely artistic adjuncts to a house, a species of desirable luxury. In this age when views in town, at least, are being blocked by new buildings, or vistas become undesirable, the window of stained or decorative glass becomes a necessity. If the method of making them is unusual, they have the added virtue of individuality.

The lead plays an important rôle in the design. Figures are cut and perforated lead set between two sheets of glass or else it is used to outline unusual patterns. In other windows various kinds of glass are employed—ribbed, fluted and otherwise textured—a colorless pattern that still lets in a maximum of light. In still others colored medallions and borders make a rich tapestry. They are the work of Chicago artists.

These studio windows are carried out in textured, colorless glass and cut lead. The texture of the glass, which is ribbed, fluted and squared, obscures the vision—which was a desired feature—and yet admits ample light.

The diamond-paned window to the right depends for its effects on brilliantly colored figures and borders standing out in sharp contrast to a background of glass in subtle tones. Here the windows serve as a mural of light.

Cut and perforated lead can be made into any number of fascinating medallions. In these decorative panels it is set between two sheets of glass, and the medallions either placed in a window design or hung against plain glass.
French and Italian 18th Century furniture of the country type, combined with painted Venetian pieces, give variety and color interest to this living room in Cincinnati. Walls are hydrangea blue scumbled in zinc to achieve an antique effect corresponding to the timbers. Floor is polished black slate with Alpujarra rugs.

(Right) In this formal window group is a Venetian sofa covered in red velvet, and Italian chairs in white leather and mustard and brown striped satin. Citron moire hangings have quilted valances of poppy colored taffeta. Urban Morgan & Charles Seyffer, decorators.

A Small Portfolio

Showing Four 18th Century Interiors
Three rooms from the San Antonio residence of Mrs. Keita C. Baker are illustrated. Old English furniture is a feature of the living room where walls are buff, curtains changeable green and gold taffeta and rug a light fawn. Cedar damask, needlepoint and printed linen cover overstuffed pieces.

( Opposite ) The dining room has buff walls, fawn colored rug, Georgian furniture and flowered linen curtains. Green walls with yellow dotted Swiss curtains and bed hangings, chintz shades and antique hooked rugs are used in the guest room shown. Wilkinson, Barclay and Lowndes were the decorators.

Three Rooms From
A Georgian House
Located In Texas
The Morning Room—An Intimate Retreat

For Working Or Leisure Hours

Horace Wesley Ott

As its name suggests, the morning room is intended for the use of the various members of the household in the hours between breakfast and lunchroom. Orders for the day are given here; perhaps the time will be passed in a chat with a friend, or in reading or answering one's correspondence. It will probably contain books, yet it has none of the somber dignity and sedateness usually associated with the library. Neither is it merely an informal living room—it will usually be smaller, and the actual dimensions will make it inadequate for the varied interests of an entire family.

The analogy can be carried too far, but in some respects the relation of the morning room to the living room is not unlike that of the breakfast room to the dining room: both are intended for morning use, and their decoration should strike a keynote of simplicity and informality conducive to a proper beginning of the day. Fortunately, the morning room is not a modern version of the "den" of our childhood, which was supposed to attain coziness by means of a disorderly accumulation of dilapidated furniture and Navajo rugs. It may at times take the place of the card-room or breakfast room, but its utilization as such is not comprehended in the original conception.

As has been said, the emphasis which will be put on particular usages will depend on the tastes and manner of living of the owners.

It certainly should be so located as to receive plenty of morning sunlight. Without

An example of conservative taste in decorating a morning room is shown by these two photographs. The walls, paneled in walnut, are finished in a very light tone and waxed. Curtains are blue-green taffeta over champagne colored net.

The furniture here is a congenial mixture of French and English 18th Century pieces. The Louis XVI sofa is covered in blue-green velvet. Satinwood desk and desk chair are English. This room was decorated by the New York Galleries, Inc.
sunshine it is like a living room without a fireplace—deprived of the very force which would have justified its existence, it must always be self-conscious and meaningless. Artificial lighting it will undoubtedly have, but the determination of the decorative scheme will assume and be governed by the presence of sunlight.

Sunshine, then, is the \textit{sine qua non} of the morning room, and nothing in the decoration should be allowed to minimize its effect. Since the room will be used only for a few hours of the day, the wall treatment may be rather more daring than would be advisable in a room where more time is spent. Many charming sets of wall papers, notably those in landscape designs of trees and flowers, perhaps enlivened with a gorgeously feathered bird or two, are ideal for our purpose. The fact that the design is not repeated within a set, which will vary in number of rolls, gives such papers the pictorial interest of a mural painting. The painted wall is, of course, less expensive and, provided the color is right, may be used with charming results. As for draperies, heavy damasks and rich velvets will obviously be unsuitable for a room which must first and foremost be spontaneously cheerful and spirited. Crisp chintzes, linens or toiles—any of the simpler sorts of fabrics—not only do not obscure and absorb the light but seem at times to bring the sunshine indoors. Similarly, the sophisticated furniture of the drawing room and the ornately carved Italian and early English pieces will dampen the spirits of the best intentioned morning room. Let the furniture be painted of light woods—18th Century English, simple French or French Provincial, Venetian, modern—the choice is wide, so long as it is in keeping with the mood of gaiety and cheer we are trying to attain.

So much for our hasty and necessarily incomplete suggestions for the decoration of our morning room. The accompanying photographs are concrete examples of what we have been discussing in general terms. They are unusually interesting, if for no other reason than that they are about as different from each other as could be imagined: one is as modern as the other is conservative, but both have been created with a precise knowledge of the goal in view. We are not concerned with the opponents or champions of modern decoration—there are still plenty of both—but perhaps even the former will admit that for a room not constantly used, which must be smart and yet simple, it has some merits to commend it.

Walls in the modern room are painted pale gray with a bold design of sharp interesting lines in darker gray edged with white. The treatment of the windows is not only novel but extremely practical; three sets of curtains ordinarily would darken a room, but the transparent, almost gossamer-like quality of the fabrics allows the sunshine to penetrate almost as if the windows were uncurtained. The furniture is painted in clear shades of gray, sepia and black.

An interesting morning room in the modern taste is illustrated above. Here the walls are painted pale gray with a striking design of intersecting lines in darker gray edged with white. Both furniture and fabrics repeat the modern note.

The window treatments in this morning room are not only novel but decidedly practical in that, although three sets of curtains are used, the quality of the fabrics allows the passage of a maximum of sun. New York Galleries, Inc., decorators
Perfect balance and what might be termed gracious formality characterize the Phyllis W. Williamson garden at Scarsdale, N.Y. These effects are obtained only by careful selection of plant material as well as the design of the planting.

The garden is intimately associated with the house, access from which is direct and natural. From the upper windows one looks down easily upon a sheared hedge, broad masses of bloom and a wide stretch of lawn.

(Opposite) Late June is a time of great beauty in the garden which is then alight with the glory of Delphiniums, Madonna Lilies and Japanese Iris. J. J. Spoon was the landscape architect of this place.

Early Summer Comes
To Brighten A Friendly

Hardy Garden In A Westchester Suburb
Western Wildflowers
For Eastern Gardens

Herbert Durand

With the passing of 1930 there ends the fourth year of my cultural experiments with the Rocky Mountain wildflowers. Over three hundred species have been tested of which a large majority were located in their natural homes during the House & Garden plant-stalking expeditions of 1926 and 1927. Both years' seeds, bulbs and growing plants of the most attractive and promising kinds we found were brought East. The conditions of soil, moisture, exposure and plant association of each species were carefully studied at the time of collection, and voluminous notes were taken. Painstaking efforts (too painstaking, as it turned out), were made to approximate these conditions in my own garden and in two others, widely separated, that were placed at my disposal for the purpose. And the behavior of the strangers in their new surroundings was afterwards closely watched.

On the whole the results have been very gratifying. It has certainly been demonstrated beyond question that a remarkable number of entrancingly beautiful...
flowering plants, hitherto entirely unknown to American floriculture, have been proved to be admirably adapted to cultivation, are easily established in gardens of the Eastern and Central States, and can be obtained and enjoyed by anyone who will give them the same measure of attention they give to ordinary garden flowers. That there have been many disappointments and a few absolute failures (largely, however, with collected specimens), must be admitted and was anticipated. Some very desirable and lovely kinds seemed to resent their abrupt transition from high to low altitudes by making little growth and no flowers for two and, in a few cases, three seasons. In other words, they simply refused to become acclimated. And there was a little suicide club of ultra-fastidious aristocrats from above timber line, whose members passed away with astonishing celerity.

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(Right, above) The Cuckoo Flower of the Rockies is known to botanists as Cardamine cordifolia. Its slender, erect flower stalks lift their pure white blossoms well above the foliage. A desirable spring bloomer.

(Right) The mellow yellow masses of the Sulphur Plant (Eriogonum ovalifolium) are a notable summer sight in the rock garden. It is one of the western wildflowers that have been well tested in the East.

Golden Glacier Lilies (Erythronium parviflorum) as they grow naturally in the Medicine Bow. These bulbous plants, cousins of our eastern Troutlily, open light gold-yellow, starry spring blossoms. They are available and successful for use in our eastern rock gardens.
Clove Gilliflowers Of Long Ago Bring Unique Charm To Gardens Of Today

Louise Beebe Wilder

Among flower names none in the language is softer or sweeter than the Gilliflower. It is a pity that it has almost lapsed into disuse. In the old days it seems to have been a sort of pet name bestowed not upon a single flower but upon several to show the esteem in which they were held, and there was usually a distinguishing prefix. Thus there were Clove Gilliflowers (Carnations and Pinks), Wall Gilliflowers (Wallflowers), Queen’s Gilliflowers (Hesperis), Stock Gilliflowers (Stocks), and a number of others. All had in common the gift of rich fragrance. The Carnation, Dr. Prior tells us, however, was the Gilliflower *par excellence* of early times, the favorite flower of high and low.

In ancient works we find the name spelled impartially Gylofre, Gillofloure, Gely Flower, Gelouer, July Flower, and so on. The word is a corruption by way of the French Giroflée, from Caryophyllus, a clove, and referred to the spicy odor of the flower, which was used commonly in flavoring wines to replace the more costly clove of India, *Caryophyllus aromaticus*. Today the fragrant flowers sold in the Paris flower markets as Giroflée are Wallflowers. The name Carnation is said to have come into use about the middle of the 16th Century, and was usually written “Coronation” because of the frequent use of these flowers in chaplets and coronets.

The original wild Carnation with its five rose-crimson petals may be seen in many parts of France and occasionally in England, growing on cliffs above the sea.
January, 1931

and keeping a foothold in the crumbling walls of old castles and churches. Nobody nowadays grows the wild Carnation, so many and so enchanting are its descendants, but it is very pretty, nevertheless, and very sweet and quite worth a chink in your rock garden, if you can get the seeds.

The Carnation was probably the first of what are called florists’ flowers, the first upon which hybridization was practically performed. In any case it was the first flower to have an entire book devoted to its culture. This was La Jardinage des Oeillet, published in Paris in 1647. Turner, the old herbalist and gardener (1551) refers to the Gilliflower as “a flower made pleasant and sweet by the work of man.”

In Elizabethan times this simple and sweet flower enjoyed universal popularity and gardens of the day must have been made very delightful by the rows and rows of Gilliflowers blowing along the beds and borders and perfuming all the air. All the books of the day include long treatises on their culture and some give the strangest instructions as to how to make them come double, or to give forth “divers smels or

(Above) Dianthus plumarius, the old-fashioned Clove Pink, runs into many different forms and color combinations. In the old days it was considered a remedy for hot pestilential fevers and was also used to flavor wine. Blossoms went into making conserves and salad garnishings.

(Left) Another form of Dianthus plumarius, more variegated than most. A single packet of the seed of this fine old Pink usually contains pleasant surprises, as there is no telling what variations in blossoms it will produce. Plants are easily raised from seed and look well at all seasons.

(Above) Spicy Breeze is the alluring name given to this double, dark border Carnation or Clove. So great is the variety of this fragrant plant family that one might well make a whole garden with it—and a wonderfully pleasant garden it would become.

(Continued on page 112)
A French Farmhouse Set On
A Quaker Country Hillside

Llewellyn Price

This house had an auspicious beginning. The inclinations and fancies of the owners led them touring the byways of the French provinces, picking up a window grille here and a lit clos there, a Gothic statuette or a bright brass kettle. These played an important part in the house that eventually materialized. Such concrete expressions of taste put before the architects a very pleasant task.

Then there is the site. A winding road passes through a wooded valley, turns gracefully and mounts to the crest of a high hill. At this turn lies a sunny slope, bordered by gigantic trees. Among these trees, on the flanks of the hill, grew this house.

Its genuine and unforced picturesqueness, seen as you approach it, breaks into real romance at the front door. For this door is reached by driving into a court surrounded by warm-toned masonry and bays of brick half-timbered work with windows and doors placed to advantage. Underfoot are worn cobbles. Fan-tailed pigeons perched on the roof beam, on top of a wall, among flowers and harmless china cats, complete a picture lifted from some rural village of France. This is not a large residence, and yet it is equipped with an amount of parking space that usually is reserved only for much more extensive developments.

The entrance door, the main decorative
feature of a tower-like unit of the house, is delicately emphasized by a beautiful 13th Century carving in a niche above. It is situated where the house joins the ground, so that there are no tortuous stairs to climb on a wintry night. Once inside the door one is in comfortable and pleasant surroundings.

Here in this entry, flagged with wide stone units, one sees at once the evidence of the collector and intelligent use of the collection. The paneling of an old cupboard forms one of the doors, and there is the new balustrade of the steps to the living room in pleasant accord with this keynote.

The living-room mantelpiece is reflected in bookcases flanking the entrance door. This living-room proves that the elegant and the picturesque can dwell together in harmony. The mantel itself has these two characteristics to a marked degree, for while it is in the style of the full-blown French Renaissance, it shows the rustic touches of the country craftsman. Two upholstered chairs of similar period contrast to mutual advantage, with a robust windowside table with heavy turnings.

While the living-room has been emphasized by a wall paper of striking design, the remainder of this floor is carried out in a plaster with a worked surface. "Worked surface" is just another name for "textured plaster," and "textured plaster" has come to mean all the tricks and craftiness that a clever workman can put into a wall, without the slightest knowledge of its artistic or architectural result. In these walls there is only enough undulation and wave to re-

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The home of A. M. Billstein at Mountain Lake, Fla., has been carried out after the fashion of the Provencal farmhouses of France: a central residence proper with outbuildings built in "L" fashion around the courtyard. Stucco walls are in a pale blue and the roof is of soft rose toned tiles. Taking advantage of the sharp slope at the rear, dining room and service rooms have been placed at a level lower than the entrance floor. The deck over these rooms is used as a terrace.
Old-World Precedent Applied
To Italian Houses In America

Gerald K. Geerlings

BEFORE one buys a bond in 1931 he tries to determine its chances for still being a good investment in 1941 and in 1951. In building a house in 1931 no less should he inquire into its being an investment in 1951, rather than a net loss. Among the foremost considerations there will be those concerning the exterior, as to its style and choice of materials.

Let us assume that one begins with the beginning of things, aside from pre-Roman dwellings, and considers first the Italian style. What is its present status compared to houses of other countries and periods, how adaptable is it to modern America, how much real estate appeal will it still boast in twenty years?

Unfortunately one cannot mathematically extract the square root of the Italian style in domestic architecture, add the result to 1931 and find out how long it will be a serviceable investment, rating well in Bradstreet. The so-called modern movement makes the computation more difficult. Nothing less than a combined Outline and Story of Architecture can adequately deal with the subject. Within the margins of a few pages there can be only a few abbreviated generalities. As to the modern movement and its effect on the future of American houses, particularly those of Italian forebears, one observes that the citizenry appear open-minded in viewing canvases and sculptures such as they have never seen before, and complacently invest small sums in occasional purchases. However, it seems equally obvious that they are less willing to sink all of a long-saved nest egg into an untried type of house with the expectancy that it will hatch into a beautiful swan regardless of all ugly duckling indications.

Rather than revolutionize completely all the inherent ideas one associates with "home," the modern movement may be counted on to accomplish something less violent but more permanent and beneficial. Doubtless it will the more quickly rid us of the Victorian banking for gewgaws, and the desire for ostentatious display. Also, the recent years of peace and plenty had a way of making us profligate with mixing styles and materials. The modern movement with its preference for simplicity and utilitarian forms is not unlikely to benefit us by awakening a keener appreciation for certain architectural styles which were themselves born of such taste, but which through successive years of out-of-focus archeology have drifted further and further from the spirit of the original. Many of our houses of the past have so out-Italianed the Italians that they would scarcely care to accept the

(Continued on page 94)
Many solutions are possible with Italian houses on varying sites. This group suggests some of them.

In the upper left corner is a house on a hillside, conforming with the terrain and yet permitting successive additions. Beside it is a low, rambling type with a forecourt and an ell service wing, lending itself to additions almost at will.

The house at the lower left is for a gentle slope. One end has an orthodox roof which can be glazed in for winter; the rest is covered with vines trained up from the high ground at the back.

The last house, at the lower right, suggests the European plan of having dining room and service on the first floor, drawing room, study and the main chambers on the second, and children's rooms on the third.

The windows of the Italian villa are not without a modern flavor in the simplicity and effectiveness with which they are ornamented. At the left is an adaptation of some at Cigliano, with plain outer colored trim of stone or plaster and a sill that rests on a slightly decorated apron. Shutters, instead of carrying louveres to the bottom, are stopped with judicious panels.

The doorway is an adapted version of an arch motif in the palace at Todi. Here, the arch is made sufficiently wide to encompass both shutters and window within the surrounding recessed semicircle.

Simple quoins at the corner, a plain second floor sill course and two low plants placed in appropriately designed jars are further notes of Italian distinction suitable for America.

Italian Features And Details Of Design

As They May Be Done In This Country
One of the difficulties of the modern plaster house is to make the windows seem aligned and intimately related. A simple solution is offered by a farmhouse in Moline, Veneto, where plain flat widths of plaster are raised around the windows and carried through in horizontal bands. Band courses at top and bottom of second story windows provide horizontal accent to carry windows as related parts of a composition. In front of the steps is a pool and at the left a vine-clad arbor—both characteristic features.

The neighboring house at the left of the picture illustrates a possibility for garage doors and surmounting windows; the two are separated by a Grape vine on a simple suspended horizontal trellis.

The entrance door of the Tuscan villa is more a matter of refined detail and good taste than of expense, and the modern house may well emulate its salient principles. Stone or colored plaster forming a simple frame for a paneled wood door is more certain to succeed if prefaced by a wide step on which are small potted plants. A vine and tree shadows will help still further.

Stone quoins at the corner may be in an even line or alternately long and short. At the left of the picture in an arched treatment for living room, loggia or garage doors. The projecting balcony on the second floor could serve as open sleeping porch or play space.

All the illustrations on the pages of the foregoing article are the work of the author, Gerald K. Geerlings.

In Similar Ways A Latin Atmosphere Can Be Introduced With Best Success
Various Types Of Incinerators
And The Needs They Serve

Elizabeth Hallam Bohn

While the greatest boon of the incin­
erator was undoubtedly to country and
suburb dwellers who had no means of refuse
disposal other than privately paid carters,
those who live in cities and towns favored
with municipal collection departments gave
it little less eager welcome. As an aid to
sanitation and for its convenience it soon
sold its worth to them. At first a novelty,
suburb dwellers who had no means of refuse
for its convenience it soon
little less eager welcome. As an aid to
disposal other than privately paid carters,
proving the value of the property and re­
the home incinerator now takes its place as
with municipal collection de­partments gave
out-of-door models which handle barrels
of tree clippings and garden refuse in addi­
tion to serving all house needs. These abso­
lute necessities on large country estates are
usually built quite a distance from the house,
where they cannot interfere with the view.
House waste makes a speedy and easy trip
via a small hand-track.

Small Outdoor Types

Then, lastly, there are the baby out-of­
door models which snuggle unobtrusively
into a far corner of the garden, and within
their limitations of not indefinite service,
carry out their purpose speedily and well.
This type is not unlike a covered ash can,
with a short screened funnel, and layers of
alternating dry rubbish and garbage are
speedily reduced to innocuous fertilizer
when stored in its depths.

The smaller incinerators are a more cas­
ual purchase, like any convenience of mod­
crate cost. But the larger types are a matter
for real thought and discussion with the
manufacturer's specialist, who will advise
on the best type and size for individual con­
ditions. He will also supervise the construc­
tion or installation, and instruct in its most
effectual use. And, as with any major piece
of equipment bought to give one-hundred
per cent service over a considerable period
of time, the manufacturer's reputation and
known integrity should play an important
part in the decision.

From the list which follows, an inciner­
cator can be chosen that will fit the needs of
any type of home—in size, in price, and in
type of installation. If bottled gas is to be
used as a fuel, it should always be specified,
so that the burner may be adapted to it.
Twenty-four years of experience stand
behind the incinerators made by a company
we will call "A". Their portable type comes
in four sizes, all ready for installation in
kitchen or basement. Within the cast-iron
fire box, two bunsen burners, fired by bot­
tled gas, provide combustion of the refuse.

Automatic Control

Automatic control can be furnished on
these incinerators, if desired. The incinera­
tor is practically indestructible, and all of
the interior parts are very easily removable
without the use of tools.

This company also makes a portable in­
cinerator with kerosene-burning equipment
which can be installed under almost any
conditions. It gives splendid service.

The built-in-the-chimney type made by
the company spoken of above, destroys its
rubbish without the use of gas or other sup­
plementary fuel. The brick combustion
chamber may be located in the basement
or, if this is not available, built on the ground
level outside the building, with the feed
hopper within. These hoppers, into which
the rubbish is placed, may be located on
each floor, provided the flue is sufficiently
large. The design of the interior permits
slow burning of waste with no odor or heat
to indicate the destruction going on within
the firebrick enclosure.

Another sturdy and finely constructed
incinerator is "B." Its maker manufactures
seven different models to give satisfaction
under any possible set of circumstances.

The portable type uses bottled gas as a
fuel, burning the waste—wet or dry—in an
ingenious grate, like a suspended basket.
Its fine enamel finish makes it a real addi­
tion to the well-dressed cellar, and it is
quickly installed, being connected to exist­
ing chimney flue with a simple six-inch
stovepipe.

(Continued on page 96)
The home of Dr. and Mrs. A. O. Jimenis, at New Canaan, Connecticut, is of native stone and so skilfully located among the trees of an old orchard that it blends perfectly with its rural setting. Looking toward the south front especially, it is framed by the trees—a fine effect of naturalness which is heightened by the occasional use of Cedars along the stone wall which partially encloses the garden.

(Right) The entrance terrace is simply treated, as befits a house of this straightforward character. Throughout the exterior walls an interesting texture has been achieved by the varying tones as well as sizes of the stone.

Calvin Kiessling, Architect

Stone And Slate In The Midst

Of A Connecticut Apple Orchard
From the rear, the Jerseyis house merges pleasantly into its surrounding orchard. Both rear porch and the adjoining terrace open directly from the living room and face a lawn which has wisely been kept informal in treatment. Dining room, study, kitchen and a two car garage complete the plan of the first floor of this residence.

An Appropriate Type
As seen from the direction of the highway the house is long, low and inviting. Despite its moderate size it provides one double and three single bedrooms, with two baths. Two maids’ rooms and a bath, together with a small storeroom, are found in the ell at the left above the kitchen and garage. Stephen Hoyt, landscape architect.

**For A Rural Setting**
Along with the early settlers from the northeastern states came the types of houses they had known—the pattern which is still being chiefly adhered to in the best residential design of Ohio. The central portion of this residence, the home of Dr. Mervin Thomas at Shaker Heights, is of cut stone; wings are clapboarded. The roof is slate.

A short entrance hall provides access to living room, to second story and opens upon a smaller hall leading to kitchen and garage. At one side of the living room fireplace is a door to the porch, balanced by an entrance to the bookroom. An octagonal breakfast room is a feature. Four bedrooms, a dressing room and a playroom are on the upper floor.

Dunn & Copper, Architects

Ohio Still Follows Its Architectural Heritage
SOMEBODY has done some real
thinking about ironing boards, with the
result that these homely necessities are now
as modern as the garage door controlled by
radio. The new all-steel ironing board,
built into a cabinet in the wall of kitchen
or laundry, has no floor support or wall
brace to get in the way, and the board may
be turned from side to side for greatest
ironing convenience.

Due to its construction, it cannot warp,

bend, burn or wear out. It folds compactly
out of sight. A fireproof compartment at
the bottom of the cabinet is provided as a
housing for the electric iron. Installation is
as simple in an old house as in a new one.

Finished in gray, the door and cabinet will
take any other desired color. Pads and cover
are easily put on with patented clips, 18 of
which are supplied with the board. It fits
into a wall opening 56½ inches high by
twelve and a fraction inches wide. Bottom
of opening should be 24 inches from the
floor. The electrical connection for the iron
should be 58 inches from the floor and 12
inches from the right of the cabinet.

GARAGE DOOR CONTROL

RADIO control for garage doors has
been perfected. With a system now avail-
able, one can pull a knob on the instrument
board of a car and a radio transmitter will
send out, from an antenna fastened to the
car frame, a series of wireless impulses that
is picked up by an antenna buried in the
drive. This “underground aerial” is con-
nected with a receiver that operates a mo-
tor which opens the doors. The device also
illuminates the garage and closes the doors
after the car has entered.

It locks the doors but leaves the lights
burning. The receiving set is adjusted to
operate only upon receipt of a certain series
of impulses so no car but the proper one can
“tune in.” Doors may be opened by a switch
within the garage. Further, they are equip-
ped with a safety control so they will not
close if a person, the car, or other object is
in their path.

Locking is accomplished by a brake in
the motor unit and the lock is pick-proof.
During the day, garage lights will not light
when the knob in the car is operated. This
equipment is applicable to doors of sliding,
folding, swinging and overhead types.

Within the garage is a release chain on the
motor; pulling this chain makes possible
hand operation of the doors.

TRIPLE WALL INSULATOR

A new insulating material recently placed
on the market is bidding for popularity not
only because of its low conductivity, but
also on its ability to stop vertical circulation
of air within the walls. This vertical cir-
culation, we are informed, partially nulli-
fies actual insulation efficiency because the
warmed interior air has a tendency to pass
up through the wall and lodge in the attic
or escape through the roof. This new cor-
rugated wood-pulp board provides for the
stopping of such vertical circulation.

This board, when applied, is in the form
of a hollow I-beam. Header plates, three
feet apart, are placed between the sections
of insulation; these prevent air movement
within the walls and act as fire stops. In-
stalled between studs, it automatically
divides the space vertically into three sepa-
rate cells of caged air, one between it and
the outside wall, one within itself, and one
between it and the inside wall. These spaces,
it is said, reduce heat loss about 40 per cent.
The material is sanitary, vermin-proof and
fire-resisting, and may be easily installed in
the roof or attic floor of an old home. Its
action is like that of a storm window. It
may be telescoped to fit any width, and so
tends to eliminate drafts about windows.
The sketch at the left shows part of a wall
and ceiling with this insulation in place.

BREATHE SWITCH

MECHANICAL men, already light,
sound, touch and presence sensitive, are
now wind conscious. I do not refer to either
electric lung or larynx. Thanks to Dr. E. E.
Free, of New York, inventor of this elec-
tric sense organ, a mere “pouf” will sum-
mom the butler or call the police; a sudden
exhalation into a telephone-like transmitter
will, with simple auxiliary apparatus, cause
matter to do your bidding.

Nothing more than a push button switch
adapted to operate with air flow, this relay
may be harnessed to do anything from
operating a typewriter carriage to flushing a
toilet. A hard rubber case contains two thin
phosphor-bronze vanes hinged at their rear
extremities and arranged to be forced to-
gether by air flow. When forced together,
a contact is made and a telegraph key
actuates a relay which, in turn, can be made
to make or break any type of
electric circuit.

Sensitivity can be adjusted by altering the
length or stiffness of the vanes and by alter-
ing the percentages of in-flowing air. In its
ordinary form this switch may be made
sensitive to an air flow with a speed of about
400 feet a minute. Air passes between our
lips at a speed greater than this when we
blow out a candle flame.
Pleasantly informal yet solid and substantial in aspect as well as actuality, this small house at Bronxville, N. Y., is fittingly situated on a gentle rise of ground which sweeps unbroken to the road. Walls of whitewashed stone and stucco are set off by deep toned roof tiles.

While containing but the usual two full stories, such advantage has been taken of attic and basement as to add another floor to the place. The tower is not merely a picturesque exterior detail—housing both stairs and entrance hall, it renders adequate service for the space occupied.

A general view of the living room is given above. To the right is shown the interesting corner fireplace treatment which has been carried out in the owner's bedroom.

R. H. Scannell
Architect

An Architect Builds
Himself A Residence
Of Norman Character
The majority of the new bathroom fittings are chromium plated as this gleaming finish neither corrodes nor discolors and needs only to be wiped off with a damp cloth. (Above) Fixtures available in chromium plate, pewter-finish chromium, or gold plate. Kohler Company.

Many faucets show greater height. Below is an interesting design available in plain or satin-finish chromium, with hand-hammered panels. Or this model may be had in chromium with panels finished in gold plate, or in all gold plate. Standard Sanitary Manufacturing Company.

(Above) These faucets designed on strikingly simple lines are a combination of crystal and chromium plate. Fluted handles and waste knob are crystal. Also available in polished or brushed gold or silver plate. Crane.

Towel racks and holders for soap and bathroom tumblers are amusingly shaped in the form of a dolphin and finished in chromium plate. From the Chase Brass & Copper Company. Monogrammed towels from Morse.

(Below) Hexagonal faucets in smooth or satin-finish chromium, or satin-finish gold plate, are effective with colored porcelain. In this case they are on a Copenhagen blue lavatory. Standard Sanitary Manufacturing Company.
Excellent design in the modern spirit characterizes the two fixtures at the upper left created by Helen Dryden for the Dura Company. Chromium plated, the simple horizontal effects have distinction and grace. Below these are chromium fittings with black glass knobs designed by George Sakier. Standard Sanitary Mfg. Co.

Below at the left are gold plated period fixtures for the French bathroom designed by Fontaine. In the fourth picture from the top is a characteristic Louis XVI pattern of slender leaves. The graceful Empire design below this has swan handles. Crane

The fittings at the upper right are in chromium finish, plain or hammered Sheffield plate, or gold plate. Speakman Company. The lavatory is durable marbled china which simulates the delicate veinings of natural marble. The Trenton Potteries

(Below) This conservative modern design, with its simple fluting on the faucets, would be effective in any type of bathroom. It comes in polished or brushed chrominum plate, as well as in polished or brushed silver or gold plate. From Crane Company

The simple, rectangular lines of the design at the right are admirably suited to the modern bathroom scheme. These faucets may be had in bright or pewter-tinished chrome plate, or in gold plate. Shown by courtesy of the Kohler Company

New Bathroom Fittings
In Varied Designs Now
Add Beauty to Utility
I have a number of floors that are in very bad condition. Can these be refinished to look presentable? And can you send me any directions for refacing old floors?

L. G. W.

Floors of hardwood, such as oak and maple, and the better grades of soft wood, have so much beauty inherent in the grain that they are usually finished with some transparent material like high-grade varnish or else waxed and polished.

The first step after the wood has been carefully scoured and any surplus fillers or stains have been dusted, is to use a filler to fill up the pores of the wood. Apply it to the floor and then rub off the surplus filler as soon as it dries. There should be included in this filler whatever stain is desired for the floor. After the filler or stain has set for fifteen or twenty minutes, the surface is rubbed crosswise of the grain with cotton waste or burlap. It should then be allowed to dry from twelve to twenty-four hours.

Then apply a coat of shellac which should be allowed to stand for six to twelve hours. Go over this with 0 grade sandpaper, smoothing it off but not cutting it through. Apply a second coat of shellac and treat it in the same way. If the shellac has been thinned, use three coats, but if it is rather heavy, use the top coat of shellac as soon as it has dried; it is a good practice to wait two or three days. Then go over it with sandpaper, smoothing it down with soft cloths.

After cleaning the floor off thoroughly, apply the floor wax. When the wax is dry, polish it with a weighted brush. If a brush is not available, use soft flannel rags.

Varnish is easy to apply and gives a surface of brilliancy and durability. The first requisite for an effective varnish finish is to use good varnish; the second is to have the surface of the wood and the air in the room as free from dust as possible, the third is to have only exceptionally clean, correctly made brushes. The varnish should be brushed on lengthwise of the grain in a smooth, durable and very easy to keep clean.

Several times I have heard it said that, given an equal number and size of rooms, a low, rambling, one-story house is more expensive to build than one of two stories. Could you tell me just why this should be—presuming that it is actually a fact?

W. G.

There are at least three definite reasons why the extended type of house normally is more expensive to build than one of two stories. First, because of the greater cellar excavation area and the correspondingly larger amount of foundation and of those essential parts of a house rank high in the total cost, even under the most favorable conditions.

Second, there is the added roof area necessary to cover the rambling type. Obviously, it will take more roof to cover eight rooms strung out in a line than would be necessary if four of them were placed on top of the other four. In this particular case, the requisite roof area would be exactly doubled.

In the third place, consider the attic space. It is obvious that the area directly below any given roof is more or less waste space as far as actual living accommodations are concerned, because the pitch of the roof, gable angles, etc., cut down the head-room. But no satisfactory way has been found to eliminate it—at least, in any of the architectural styles which are in general favor.

Naturally, if the cubic feet enclosed by the walls, roof and cellar floor, it follows that cutting down this factor reduces the dollars-and-cents expense of the completed job.

Will you be good enough to help me in the furnishing of my boudoir so that it will be gay, colorful, and have comfort, elegance and charm?

In this room there must be a writing table, a daybed, a bookcase, a corner for sewing or tea, and perhaps a couch. The only pieces of furniture I want to keep are a commode of Persian walnut and a simple bureau of pearwood. I have plenty of mirrors with- out frames. Could they be used in the room to brighten it and where should I place them?

I hope you will help me with my problems.

H. M.

In spite of the fact that your room is badly proportioned and has only one small window, we believe you can make it attractive and livable with a light-giving color scheme, comfortable furniture and decorative wall paper.

Landscape wall paper in a design of trees and feathery foliage not only gives life and interest to the walls but has the additional merit of making a room appear larger. There is an extremely good, inexpensive reproduction of a Chinese floral wall paper that comes with either a yellow or green, and here and there a note of henna brought to harmonize with the greens of the trees.

In House & Garden's Second Book of Interiors we believe you can make it attractive and livable with a light-giving color scheme, comfortable furniture and decorative wall paper.

House & Garden's Second Book of Interiors

L. C. W.

I have seen a morning room where the walls were covered with Chinese wall paper. Would it suit my room? What kind of furniture does this type of paper demand, and what type of hangings would you suggest? I have plenty of mirrors without frames. Could they be used in the room to brighten it and where should I place them?

I hope you will help me with my problems.

H. M.

In House & Garden's Second Book of Interiors that you refer to. It contains a wealth of helpful suggestions for anyone planning to decorate, as there are over 200 color schemes and 300 illustrations of various types of rooms.

In your case we would advise the paper with curtains of soft yellow silk made with a swag valance and trimmed with yellow and green ball fringe. On account of so much design in the walls, the rug should be plain, in a soft green tone to harmonize with the greens of the trees. Cover the daybed in a narrow striped moire in green and copper color and two small overstuffed chairs by the daybed in green damask; a large overstuffed chair in the corner might have a covering in copper color.

Good 18th Century French or English furniture can be used here. In the matter of furnishing arrangement, we feel the daybed should go in the center of one long side wall. A writing table placed in a window is both effective and practical. The commode with a mirror hung above it might stand in the center of the wall space opposite the daybed, with a straight chair on either side. Place the bookcase at one end of the room. Put a table at either end of the daybed and a pair of small overstuffed chairs in front, at the ends, this arrangement making an effective and livable group.

With a daybed in the room and comfortable chairs you will not need a couch. Instead, there might be a big overstuffed chair in one corner by the writing table. An unframed mirror hung above the daybed will give sparkle to the room and make it appear larger.

I am contemplating building an eight or ten room house this coming year, but as yet have not decided on the architectural style which will best suit my requirements. I want a straightforward sort of place, simply planned and livable, which would look well on a practically flat piece of ground. An architect will be employed, of course, but I want to have something definite in mind before talking to one.

A friend suggests a Georgian house. What is your opinion of this type for my conditions as outlined above?

G. B. G.

We feel that a typical Georgian design would satisfy your requirements very well. It could be a simple rectangle, with central entrance door opening into a straight hall running through to the back of the house, where another door communicates with the garden at the rear. Among the specific advantages of such a style we might mention:

Symmetrical arrangement of rooms, reducing waste or semi-waste space. Rooms well proportioned and free of odd corners and angles, which means that they are easier to furnish and live in. Central stairway out of the main hall, thereby maintaining intact the first-floor rooms. A simple, straightforward roof design which minimizes the cost of this important part. Roofs with irregular lines, much cut up by dormers, valleys and changes of direction, increase the expense materially.

Every winter, when the new seed and plant catalogs arrive, I am simply appalled by the prospect of selecting from among the thousands of alluring things they offer. The further

(Continued on page 192)
The value of hardy garden perennials can be appreciated only when, in the spring, the first warm spell brings up the new growth with no effort on the gardener’s part. Though the fall and winter have left no trace of life above-ground, the root stocks below the surface have retained their vigor and now set to work replenishing the garden with beauty.

Perennials have rightly come into their own, for they can be used in any garden and under almost any condition. Although the majority of them require a sunny place for the full development of their inherent beauty, many will be found tolerant and as such they will spread their charm in shady and partially shaded locations. Among the latter special mention must be made of Astilbe, whose flowers become fully developed in lightly shaded spots provided they receive a plentiful supply of water during the period of greatest growth.

Of course, if the hardy plants are to produce a large quantity of flowers they must be placed in sunny locations. This is no more than natural. They are effective when placed before the taller trees and they are striking when grown in groups in the border. For formal beds the smaller forms are often to be preferred while the taller and more massive types with more spreading branches are the suitable sorts for individual plantings.

Various types of mountain or rock garden plants are to be numbered among the smaller perennials and there are excellent border plants among them. Placed as flowering plants in the garden beds the smallest forms are at the outer edge while the taller forms are placed behind them until the largest of all are found in the back. At the same time care should be taken to see that the colors of the flowers produced harmonize.

Wherever wider beds are to be planted a number of plants of the same type are placed close together, this producing a more pronounced color effect when the flowers come. Clusters of various kinds may be planted together and the spaces between may be filled with forms flowering at a different time. In this way smaller groups

(Continued on page 115)
The Gardener's Calendar for January

Good Firewood, Says Old Doc Lemmon, Isn't Just Logs

"I never can quite figure you out, it is that the city folks who come up here in the back country on try the old places don't seem to know any idea what real firewood is. Seems like anything that looks halfway like a piece of a log is all right with 'em, 'I believe if I could sell 'em all the ones there aren't no sense in nothing on earth than it. Ain't fittin' for nothing ex'cept woods.

"Ye knows, there's a lot o' difference in the ways kinds a' wood burn. Mostly the surface when all's said and done 'tis the trouble with the choppin' 'em; they ain't got no more strength in the fireplace than the hay on the stump. Green spruce an' balsam burn good enough when they get a-good, but I'm a-said a-shredded 'em not the chimney ashes, where the sparks they would shoot up it.

"When ye git to the apple's uncommon toads, there isn't no more that burn well..."
January, 1931

All the bracing invigoration of Bouillon at its best!

Bouillon with the true French accent. Rich in all those exhilarating and beneficial qualities for which really good bouillon is famous. And touched to that ultimate refinement and perfection of flavor which everybody expects of Campbell’s chefs.

The sparkling limpidity, the delicate bouquet, the enticing flavor of this soup are achievements instantly appreciated by the sensitive taste. The reaction of increased vigor and the response of a quickened digestive system make it valuable also for the sick-room. The amber-clear broth of choice beef is flavored with celery, onion, leek, parsley, herbs and seasoning. 12 cents a can.

YOUR CHOICE

Every soup you ever want, at its delicious best!

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mack Turtle
Mulligatawny
Mutton
Ox Tail
Peach
Pepper Pot
Printanier
Tomato
Vegetable
Vegetable-Beef
Vermicelli-Tomato

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL’S 21 SOUPS

LOOK FOR THE RED-AND-WHITE LABEL
Bring SPRING into your home now with healthful Moist Air [HUMIDITY]

Banish winter dryness with automatic humidifier as low as $150

F.O.B. FACTORY INSTALLATION EXTRA

Doherty-Brehm Humidifying Radiator, the only successful inexpensive humidifier, can be installed in a few minutes, with little fuss or bother. It fits into any steam, hot water, or vapor radiator heating system like an ordinary radiator, and requires as little attention. It evaporates the right amount of water for health and comfort automatically. Evaporating up to 100 gallons a day, as needed, one provides moist air for an entire house or apartment.

Easy payments on the CRANE Budget Plan

The Doherty-Brehm Humidifying Radiator is sold by CRANE through dependable heating and plumbing contractors everywhere. You can buy it under the Crane Budget Plan and pay only 10% down, the rest in small monthly payments. Call in your nearby heating and plumbing contractor and tell him to equip your home now.

A French Farmhouse On A Hill

(Continued from page 71)

The slope of the roofs, cutting into the bedrooms on one side, makes interesting angles that carry the picturesque charm of the exterior into the house.

live them from the too skillfully mechanical.

In the dining-room this plaster becomes the suitable back-ground for a decorative scheme that is both simple and picturesque. The same lack of rigid and tiresome conformity is evidenced in the selection of the furniture. There is a refectory table with its companion benches from France, which fit well with the uniquely curtained window. In a corner stands an Early American corner cupboard and about the room are placed a number of English Windsor chairs.

The bedrooms on the second floor are of manner and good tone consistent with the other parts of the house. The steep pitch of the roof interrupts the side walls of the rooms to their advantage. While there is ample vertical area, against which to place furniture, there are also the sloping surfaces above, cut into by windows.

In the little tower is a child's room of such a character that one could hardly mistake it for anything else. A tall, balconied window lets in an abundance of fresh, outside air, and has, as companion, a large bull's eye high up in the ceiling. These lend the room an imaginative and fanciful air.

A unique possession is to be found here, a possession at once a fine thing in itself and a fitting part of the whole room—a lit clos. These beds were once to be found in almost every Brittany farmhouse, placed in a corner of the room and very nearly horizontally when their sliding doors were pulled together. The upper deck of this lit clos has been removed and the superstructure now serves merely as a decorative canopy.

The interest inside this dwelling does not end with the living-room, dining-room and bedchambers, but is extended into the basement. Passing from the front hall by a flight of steps hewn from solid timbers, one enters into a low, heavily-beamed French farmhouse kitchen. It might be a French farmhouse kitchen, but it happens to be a game room. There is, for main interest, an informal fire-place built this way and that and blended into the wall and ceiling with many a rounded angle and offset. It has the typical high mantelshelf, hung below with a short colorful smoke valence, and is cluttered with brass kettles, pots and fire tools.

The basement has been fitted up as a playroom, decorated and furnished in the manner of a French farmhouse kitchen. The irregular fireplace, with its smoke valance and array of brass utensils, stands in amusing contrast to a modern ping-pong table.
January, 1931

Illustrating three pieces in the Sloan Crystal Ware Lonaconing pattern. The goblets are priced at $120 a dozen; the high sherbet glasses at $130 a dozen; and the 7-inch plates at $150 a dozen.

LOOK FOR THIS LABEL

REAL OR NEAR REAL

All that glitters is not rock crystal . . . Yet this is a season when fashion urges the real not the near real, especially for formal occasions. Rock crystal, not etched glass . . . sterling silver, not plated . . . full length linen damask cloths, not luncheon sets. So tables, like clothes, are more elaborate, more romantic, more exquisite than they have been for many years . . . lending glamour to entertainment once more.

When you see the new Sloan Rock Crystal Ware you will visualize your table set with the slender, graceful goblets, glasses and plates . . . so exquisitely cut . . . so sparkling with the fire and enduring brilliance of rare diamonds. Add this grace note to gracious living now. Write us for a booklet that pictures The Waldorf, The Ambassador, The Blackstone, The Lonaconing and other lovely patterns.

SLOAN ROCK CRYSTAL WARE RINGS LIKE A BELL

Lonaconing Maryland

Italian Houses In America

(Continued from page 75)

Italian houses in Italy are more nearly than in any other type (except for the absolutely flat type, of course) and that it is therefore far less expensive than the French or English one. There are a number of excellent roof tiles on the market, of varying sizes and colors, the final result will evidence a distinguishing taste or lack of it by the tiles' not being too clumsy or overbearing, and by being slightly mottled in color but not "jumpy."

While the grander palaces of Italy were of stone, and an occasional villa of brick, the vast majority were of cement plaster—the very material which so highly recommends itself today. Even the villas which were faced with other materials have been so painted and whitewashed that to all intents and purposes they might as well have been of plaster. It is not stretching the point, therefore, if we follow the path of building up structural walls of a number of products such as common brick, hollow tile, stone tile, cement blocks, and so on, and over them coat stucco or plaster cement—whichever you prefer to term it. Furthermore, corner quoins, trim at windows and doors, aluminum and hand courses can be of cast cement, or of raised plaster units colored and in contrast to the regular wall surface.

As to coloration of plaster, this can be accomplished by mixing the ingredients with the cement, rather than painting after the surface has dried. However, when the house needs freshening there is no real reason why it should not be painted with excellent results, particularly with the spraying apparatus which transforms the rough surfaced texture quite as thoroughly as the smooth. As to texture for plaster, that is a matter of selecting an architect who knows it should be neither smooth as glass nor rough as a macadam road, and who is able to encourage a good plasterer. The contractor, until the effect is a happy medium between the two.

The Morning Room

(Continued from page 65)

silver, with the designs worked out in peacock blue, lavender and black. The fabrics, all of them of the newer modern sort, are in tans, orange and sepias. The effect is one of simplicity and neatness altogether congenial to the temperaments of the young owners.

The other morning room, equally charming in the more conservative manner of the 18th Century, has walls panelled in light toned walnut only a little darker than satinwood. The almost severely simple draperies are of blue-green wrinkled taffeta hung over chair backs colored netting, the rug is likewise blue-green, slightly deeper in tone than the draperies and of a size to leave a margin of the floor exposed. The Louis XVI sofa is covered in blue-green velvet with tufted back. One of the armchairs by the window is of satinwood upholstered in gold brocade with a design in rose and green; the other, a charming Louis XVI painted model, is in the palm of blue-green brocades figured in rose and ivory. The desk and desk chair are 18th Century English satinwood pieces with painted decoration of flowers, medallions and garlands. The incidental tables and consoles belong to the same period, some satinwood with a piece or two in tulip and rosewood.

This room is so situated that it has windows on two sides, thus ensuring adequate morning sunlight. The draperies are drawn back to allow it unencumbered panoramic background has been kept light in tone, inclining more to the rich yellows than browns, and the furniture is of delicate design and freshly colorful. The revised bookshelves, the easy chairs, and desk, to say nothing of the gay jonquils and bounteous catnary, make a room one might linger pleasantly in during the morning.
The dramatic beauty of Shakespeare's "Tempest" inspired this Schumacher brocade. In heritage, in texture, in subtle coloring—it is a worthy component of many distinguished decorative schemes... as traditionally fine as productions of Schumacher looms must be! Send for complimentary booklet "Fabrics—The Key to Successful Decoration."
CONSIDER THESE MODERN CONVENIENCES

While elevators have long been considered essential for apartment houses, more and more are people realizing the advantages of an elevator in their own residences. This is particularly true where some member of the family is prevented by age or illness, or other disability, from readily climbing stairs... or perhaps the doctor has warned against stair climbing.— If such a condition exists in your home, it would be advisable indeed to consider the Sedgwick Individual Elevator. It is precisely counterbalanced for the weight of some one individual, so it is surprisingly easy to operate. It costs much less than expensive power-operated equipment and is free from maintenance charges. It is easily and quickly installed without marring attractive interiors and requires little space. Users are most enthusiastic in their expressions of satisfaction.

Then there is the Sedgwick Fuel Lift, which brings the fuel right close to the fireplace. A modern residence without an open fireplace is a rarity, yet many fireplaces remain unused because it is so inconvenient and laborious to carry coal or wood logs from the cellar, through the house. It also means dust and dirt on floors and rugs. The Sedgwick Fuel Lift is popularizing the open fireplace.

Let us tell you more about these two wonderful conveniences. We suggest you write for booklets, or if you prefer, you can consult with your architect.

SEDGWICK INDIVIDUAL ELEVATOR
and the
SEDGWICK FUEL LIFT

Sedgwick Machine Works
166 West 76th Street New York, N. Y.

Various Types Of Incinerators
(Continued from page 78)

The built-in-chimney type is usually self-burning, though bottled gas may be used if greater speed and efficiency are desired. The minimum size of flue for the passage of rubbish and the carrying off of smoke and gas is twelve by twelve inches. Improvements in the details of construction make this a highly desirable addition to the well-ordered house.

Here is an old established company with a large selection of incinerator "C". They, too, have developed to a point of perfection both the self-contained portable type and the built-in-chimney models. The former is constructed of heavy sheet steel and cast iron, with porcelain enamelled sides in two sizes. It is fired with bottled gas, the burner flame lit by a pilot. The pressing of a button starts the incineration, an automatic shut-off extinguishes the flame when the burning is accomplished.

FOR NEW HOMES

The built-in unit requires no fuel other than the waste fed through a convenient hopper on the first floor. This model is especially recommended for the new home, or one where a large chimney flue near the kitchen is available. Where this is not the case, the basement-fed installation may be substituted. This is similar in construction, but waste is deposited through a silent, self-closing, feeding door in the upper part of the brick combustion chamber at an convenient height for dropping. This company guarantees permanent satisfaction in its installation through supervised construction and periodic inspection.

Incinerator "D" is another splendid trash consumer, available both in portable and built-in types. Gas may be used as a fuel if the tanked variety is already part of the home equipment. The portable type requires very little space and can be connected to the existing chimney through a seven-inch pipe. This convenient type can be operated continuously without heating the cellar, and reduces two bushels of trash to ash at each burning.

With the built-in incinerators made by this company, either the chute, or door-fed arrangement may be chosen, depending on the location of the chimney and the size of the serving flue. The flue may enter the furnace chamber, either in the front or rear, and if the cellar-fed type is chosen, the large guillotine front door permits easy firing of refuse from the incinerator floor. These incinerators come in a wide choice of sizes and may have gas burners if desired.

Considerable latitude is possible when incinerator "E" is the make chosen. The portable type may be fired with details by its own power, using only the waste as fuel. It may be installed in the basement with a service hopper in the kitchen, connected into the boiler flue, and comes in three sizes. If gas is used, two burners flame the over of the grate through the mass to be consumed. A clock device controls the gas automatically.

The built-in-chimney type, too, has variations to suit all purposes. The brick chamber, like those with other makes of this type, is constructed at the base of the chimney. The receiving hopper is located in the kitchen. A special gas burner may be installed protected by specially formed brick to completely dispose of all damps material. This gas need be used only in emergency when the trash contains large quantities of moisture. Otherwise, it will operate on its own fuel when dry.

Then, this company can also furnish a type which burns coal, wood or charcoal. Where bottled gas has not been included in the home equipment, this makes a superlative solution of the trash problem.

Still another long-established company is the builder of incinerator "F", a self-contained cellar unit which can also be installed out-of-doors. This comes in various models, excellent for large homes, more and more are people realizing this makes a superlative solution of the trash problem.

A simple yet efficient incinerator is "G", made of cast iron and steel plate with a two-bushel capacity only. This requires no gas, consuming its rubbish from the top down, with only the aid of the ingenious construction which makes for a constant air circulation.

Still another variation in convenience is furnished by incinerator "H", a self-contained, portable unit, which operates as easily as a kitchen stove and is automatically controlled. While this is fed from the basement, a unique feature is the rubbish chute from the kitchen to the basket located in the cellar. An automatic device warns when it is time to go to the cellar and empty the basket into the incinerator.

Incinerator "I" is a unique development of the portable type. Installed directly under the kitchen, the feed door is placed in the kitchen floor. By sliding this door with the foot, the trash or garbage is deposited into the chute leading to the combustion chamber. Then the lower door opens, de­ poses it into the incinerator itself, and the trash problem is solved automatically.

Gas may be installed, if desired, in this model. The entire combustion chamber, grate, top, bottom door and burner are entirely rigidly upheld by steel framework. No extra flue is required.

FOR THE LARGE ESTATE

The manufacturers of incinerators "C", mentioned above, have developed an out-of-door model especially designed to consume the varied forms of waste characteristic of the large country place. This incinerator is a brick enclosed chamber with a waterproof roof and brick or steel chimney. The ingenious construction permits of burning wet or dry refuse, using wood or coal as a supplementary fuel if the amount of rubbish is not sufficient for the complete incineration of wet garbage. Cans and bottles are flame sterilized and later removed with the ashes. Deposits continue and both wet and dry rubbish may be fed while it is burning.

Three sizes and several models are offered for choice, and the layout is made by the company's representative, who advises on which type best fits into the purchaser's local conditions.

(Continued on page 98)
Linen Damask is genial at Dinner

ON THE dinner table, Linen Damask is friendly as candle-glow—serene as twilight. When the cares of the day are at their ebb, hospitality sparkles with laughter and shines with peace. Linen Damask creations by Irish and Scottish craftsmen offer many patterns, designed especially to enhance the genial atmosphere of the dining room at dinner.

Many lovely designs in Linen Damask for all occasions are pictured in a new booklet—"New Beauty in Linen Damask Tablecloths." Send ten cents to cover mailing, addressing Dept. VC-1, The Irish and Scottish Linen Damask Guild, Inc., 260 West Broadway, New York.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES
THE GENERAL ELECTRIC SUNLAMP GIVES THEM THE BENEFICIAL ULTRA-VIOLET OF THE MID-SUMMER SUN

Of course you've noticed how the children grow in summer sun. Sunshine floods their skin with ultra-violet radiation. This tends to develop Vitamin D potency. Young bodies retain and use more mineral salts. Bones grow stronger... teeth sounder.

Wintersunlight slanting along course through clouds, smoke, fog, loses most of its ultra-violet. It's destivated!

But your children can have the beneficial ultra-violet of June sunshine... all winter with a General Electric Sunlamp.

Attach its cord at any ordinary A.C. 60 cycle, 110-v. lighting outlet. Let the children bask in its broad beam a little while each day. Like playing on the beach!

The General Electric Sunlamp is good for the whole family... promoting health and well-being. See the four handsome bronze or ivory-white models at any General Electric Sunlamp dealer's TODAY.

Various Types Of Incinerators

He may suggest that it be installed in a hollow on a hillside, or out in the open. The construction is supervised, employees instructed in the use of the incinerator, and periodic inspection made to see that it is operating with greatest efficiency. The parts are supplied knocked down, by the manufacturers, and the erection is usually done by a local mason.

A still more elaborate model put out by this same company provides a most Superbly designed and workmanship. These incinerators are an adaptation of the industrial incinerator. They are built by the company's own manufacturers, of special brick made to their own formula; the frame is of steel. The company's representative gives full cooperation in selecting the correct type for individual needs.

The manufacturers of model "D" also make a splendid outdoor model. Their equipment consists of an angle-iron frame, grates, doors and the services of a competent supervisor at the time of installation. The frame is bricked in by a local mason, according to drawings which they supply.

Ernest Henry Wilson, 1876-1930

(Continued from page 59)

Upon him. The Victoria Medal of Honor, the Robert White Medal, the Geoffrey St. Hilare gold medal—three out of a hundred awarded him; a Master of Arts from Harvard, and a Doctor of Science from Trinity, are only a few of the expressions of respect and admiration granted the man.

Scarcely a fine garden in America or England but richer for his discoveries, for the beauty that is found in the Davidia Tree, Cornus Kousa, the Regal Lily, the Tea Crab, the Beauty Bush and a score-odd of new Hostas, Spiraeas, Deutzias, and Cotoneasters. No generation can measure the fruit of such discoveries, for the beauty that is found in the Davidia Tree, Cornus Kousa, the Regal Lily, the Tea Crab, the Beauty Bush and a score-odd of new Hostas, Spiraeas, Deutzias, and Cotoneasters.

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This firm has used a rubble stone treatment to the sides of the incinerator, to harmonize the appliance with its surroundings. The interior parts are scientifically constructed to consume wet and dry rubbish thoroughly and quickly. Wind, with the guiding hand of a competent supervisor at the time of installation, the frame is bricked in by a local mason, according to drawings which they supply.

Scarcely a fine garden in America or England but richer for his discoveries, for the beauty that is found in the Davidia Tree, Cornus Kousa, the Regal Lily, the Tea Crab, the Beauty Bush and a score-odd of new Hostas, Spiraeas, Deutzias, and Cotoneasters. No generation can measure the fruit of such discoveries, for the beauty that is found in the Davidia Tree, Cornus Kousa, the Regal Lily, the Tea Crab, the Beauty Bush and a score-odd of new Hostas, Spiraeas, Deutzias, and Cotoneasters.

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The General Electric Sunlamp is good for the whole family... promoting health and well-being. See the four handsome bronze or ivory-white models at any General Electric Sunlamp dealer's TODAY.
“It took us a year and a half to get this right”

Emily Post says:

WHAT IS THE SMARTEST WAY TO SERVE CANDY AT A BRIDGE PARTY?

"Candy is usually left in the box in which it was bought except when it is to be eaten at the dinner table. After passing it to her friends, the hostess leaves the box with its lid open on a near-by table, so that people can help themselves.

"Perhaps the smartest way to serve candy at a bridge party, is to put it in boxes of glass, china, or chromium steel. On small tables set between each two players place one of these boxes filled with assorted candies. Choice of varieties depends upon personal taste. The one requirement is that they be not sticky and not too large."

Searching the odd corners of the earth for the finest ingredients — tracking down certain elusive flavors we knew to be hidden in certain candy recipes — watching people’s eyes gleam over pieces they particularly liked in the Schrafft stores. A year and a half of this — and then we put this choice Chippendale Assortment together. That is the Schrafft way.

SCHRAFFT’S
Chocolates and Selected Candies

W. F. SCHRAFFT & SONS CORPORATION • New York and Boston • OWNED AND OPERATED BY FRANK G. SHATTUCK COMPANY
Days of business tension...market calculations. Days and nights of nervous strain, unceasing worry. Now, more than ever, watch your husband. Where worry fails, a winter respite wins. Sail away on a colorful, restful cruise by White Star or Red Star Line...with your husband.

**MEDITERRANEAN CRUISES**

by White Star Line in cooperation with Thos. Cook & Son.

**HOMERIC**

The Cruise Supreme on the Ship Splendor, Jan. 24, 45-57 days, $850 up, 1st Class, $454, Tourist Third Cabin. Calling at points of principal interest, including Algiers, Naples, Athens, Istanbul, Holy Land, Egypt, etc.

**BRITANNIC**

Also the great new motor liner Britannic, sailing from New York January 8, 46 days, $750 up, First Class, $420, Tourist Third Cabin. All Mediterranean Cruise rates include complete shore program.

**WEST INDIES**

12 to 19 days—brilliant itineraries, including Port au Prince, Kingston, Colon, Vera Cruz, Havana, Nassau, Bermuda—Britannic (in cooperation with Thos. Cook & Son) and Lapland during February and March, $125.50 up. The only cruises to visit Mexico.

Write to Desk F, No. 1 Broadway, New York, for the free booklet, "Watch Your Husband," telling about these wonder voyages. 30 principal offices in the United States and Canada. Authorized agents everywhere.

**WHITE STAR LINE**

**RED STAR LINE**

International Mercantile Marine Company
SAFETY should outweigh all other considerations in the selection of your vehicle for personal transportation. Even comfort, both mental and physical, is dependent upon SAFETY. Body styles, the number of cylinders and all other features become mere details when compared with the outstanding need for SAFETY. Because it is structurally different from all other cars, the Cord front-drive offers exclusive SAFETY advantages. These priceless advantages are appreciated most under adverse road conditions when the need for SAFETY is emphasized. These advantages result from a combination of low center of gravity, the fact that the Cord is pulled instead of pushed, amazingly easier steering, less driver-effort, surer control, and better roadability. In exact ratio as you value SAFETY you owe it to yourself to inspect and drive the new improved Cord and learn from experience why its advantages are obtainable in no other automobile.
Recent Developments In Building  
(Continued from page 100)  
handle within easy reach for closing and locking. Hinged or fixed transoms are available, as are round or square heads, and any desired arrangement of muntins.  

**BRONZE STEEL BUTTS**  
**CAST** bronze butts, commonly referred to as hinges, are now made with steel bushings at all bearings. They offer the owner the rust-resisting quality of bronze with the durability, under constant wear, of steel. Screws supplied are bronze and the steel pin is bronze plated.  

These butts are fabricated so accurately that the tolerance of variation is but three one thousandths of an inch. This insures even bearing at all friction points or, in other words, doors that function smoothly year on end. For exterior doors more than one and three quarter inches thick, ball bearing butts should be used. Doors over seven feet high, or even a little less, need three butts, the third not so much for carrying capacity as to prevent the door from warping.  

You may be interested to know that a hinge is screwed to the face of a door or shutter, while butts are screwed to the butt-edge of door or window and against the frame.  

**SMAHER KITCHENS**  
In the kitchen, a pleasing, colorful unity may be accomplished if table top, work tops of cabinets and dressers, window sills, baseboards and wall paneling are of a synthetic material now being offered. But its use is not limited to the kitchen. In living room it may appear as fireplace facing, window stool and as a top for tables. As soon as it appears as a pleasing fireplace facing, windowsill, baseboard and wall paneling, the whole problem is one of solving the problems of the materials' durability, beauty and finish which is a good way to be. Art Stone Mantelpieces are equal in every way to that of natural stone.  

**In Art Stone**  
F E W homes today are complete without a fireplace, for the hearth is truly the heart of the home. The lovely grace and beauty of an Art Stone Mantel with the cozy warmth of an open fire reflect an atmosphere of luxurious comfort resplendent with charm. Nothing does contribute so much to the embellishment of the home as the mantel.  
The texture, color, durability, beauty and finish of Art Stone Mantelpieces are equal in every way to that of natural stone.  

**Period and modern designs.**  
**Modest in cost. Easy to install.**  

**Art Stone Mantelpieces**  
**In All Periods**  

**LOUIS GEIB**  
**ARTHUR P. WINDOLPH**  
**JACOBSON MANTEL & ORNAMENT CO.**  
322 East 44th Street  
New York, N. Y.  

(Continued from page 88)  

**Questions Readers Have Asked**  

(Continued from page 88)  

**Early English Fireplace**  

To make the mantel more functional, one could incorporate electrical outlets, shelves for books, and even a small desk space. This would not only enhance the aesthetic appeal of the mantel, but also make it a practical addition to the living room.  

**Questions Readers Have Asked**  

(Continued from page 88)  

**Sheet of paper and three sharp pencils.**  
In the first place, you don't think you're idiotic—merely enthusiastic, which is a good way to be. All you need do is apply a system and stick to it. If you have made no list or notes of the things you know you want (incidentally, this ought to be compiled from time to time the year through, as you see, hear or think of especially desirable plants), the first step to take is to get yourself a good large sheet of paper and three sharp pencils.  

Then take up the largest and most diversified catalog and go through it page by page. When you come upon an item which looks good, write it down on the paper, adding the page number for future reference. Unless the catalog has done it for you, arrange these items under definite headings—vegetables, fruits, perennials, annuals, vines, etc.  

When the list is finished you will probably find it much longer than you could possibly manage to take care of. Alright—take a fresh pencil and relentlessly cross out everything except what you can't possibly do without. Then copy off the survivors on another sheet and look them up in other catalogs, to see if they are offered elsewhere in finer varieties, quality or at more attractive prices.  

The whole problem is one of sensible elimination. It becomes increasingly easy if, year by year, you keep a good notebook based on your actual gardening experiences and reading.
January, 1931

What lies beyond these lips . . . and yours?

Answer: millions of GERMS that threaten
colds . . . coughs . . . sore throat

Perhaps you do not realize that in your mouth—indeed in most normal mouths—live millions of germs. Swiftly multiplying, they strive ever to cause disease.

Among them are the Bacillus Influenzae (influenza), Staphylococcus Aureus (pus), Micrococcus Catarhalis (catarrh), and the Streptococcus Hemolyticus, germs associated with the common cold.

When body resistance is lowered by wet feet, fatigue, improper diet, or exposure to draughts and sudden changes of temperature, these germs frequently get the upper hand. The common cold, or sore throat, which is a frequent symptom of a cold, follows.

Surely you can appreciate the advantage of using full strength Listerine every night and morning. Listerine, as you know, while delightful and safe to use, is so powerful that it kills germs in 15 seconds (fastest killing time science has accurately recorded).*

Under normal conditions of health, the morning and night gargle with it is deemed sufficient to keep germs under control. When, however, your throat is irritated, or you feel a cold coming on, it is wise to increase the frequency of the gargle to once every two hours.

Listerine used as a gargle actually reduces the germ count on mouth surfaces 98%. But, to maintain this reduction in times of illness, frequent gargling is absolutely necessary.

Always keep Listerine handy in home and office, and in your handbag when you travel.

At the first symptom of trouble, gargle with it full strength in order that you may get its full germicidal effect.

Remember that Listerine is non-poisonous and really pleasant to use. It keeps the oral tract sweet and clean, and healthy. Moreover, it instantly ends halitosis (unpleasant breath), the unforgivable social fault. Lambert Pharmacal Company, St. Louis, Mo., U. S. A.

*Listerine is an ideal antiseptic because it is non-poisonous, healing to tissue, but fatal to germs. Even the Staphylococcus Aureus (pus) and Bacillus Typhosus (typhoid) germs, used to test the power of antiseptics, yield to it in counts ranging to 200,000,000 in 15 seconds.

LISTERINE kills germs in 15 seconds REDUCES MOUTH BACTERIA 98%
Corbin locks
KEEP what you ACQUIRE

GOOD BUILDINGS DESERVE GOOD HARDWARE

The Corbin Unit Lock—highest development in locks for doors

P. & F. CORBIN NEW BRITAIN, CONN., U. S. A.
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA
Makers of the world's most complete line of builders' hardware

Rock-Bottom Building Costs
(Continued from page 33)

building costs so that a normal proportion of the total investment may be supplied through mortgage funds. Interest rates have not been affected materially. Furthermore, mortgages that are now placed on a conservative basis will run for longer terms and will be less subject to curtailment in later years. An interesting side-light is that speculative building, which normally absorbs surplus mortgage money immediately following a period of depression, will not this year be so active as in former years, and consequently there will be less competition among borrowers for the money that is available.

Opportunity is knocking now in this month of January, but she may not repeat her call in the months to come. Now is the time to act, for prices may not long remain at their present rock-bottom level. The conditions justifying this statement are worth a brief examination.

Every spring shows a normal rise in building activity which usually takes life with the first breath of spring. There is no justification whatever for any belief that the spring of 1931 will not show a similar response. But in other respects, these coming months are abnormal. Building supply dealers have purchased very little material during the last six months; such buying as they have done has been from hand to mouth. Their stocks of lumber, cement, brick, building tile, windows and other minor supplies have dwindled through gradual absorption for improvement projects, repairs and the few building operations that have been steadily going ahead. The result is that with the first sign of renewed activity, dealers must replenish their stocks, and as soon as this collective action is felt by the manufacturers, it will result in the inevitable stiffening of prices. Some of this reaction has already taken place and more may be expected every week from now until the building season is well underway.

Two other factors favor immediate rather than delayed action. Building labor is still idle, but it is looking forward to employment in another month or two. A project started today will be from thirty to sixty days in advance of normal activity. This means that common labor can be employed for the necessary excavation work, even through frost, at present prices. Masons will start the foundations before a demand for their services restores them to normal employment conditions. Carpenters, roofers, glaziers, plumbers, painters and all the rest of the trades will be working on a job started in January or February fully a month before they normally would find active employment.

The bugaboo of winter construction has long since been laid to rest and need not enter present considerations.

This urgency for immediate action does not imply a sudden and complete return to normal cost conditions as soon as the ordinary building season opens. If the economic recovery of the nation is slow, one may safely expect less than normal costs throughout the coming spring. If the recovery is more rapid in its response to the stimulative efforts applied by President Hoover and the organizations following his lead, it is certain that he who delays will pay for his procrastination by missing entirely his present chance to build at rock-bottom prices.

Full advantage can be taken of this favorable buyer's market only by intelligent buying. Building practices that have proven their sound value in past years are even of greater value today. Quality construction and good design are essential if favorable loans are to be obtained. Plans and specifications should be prepared with exceeding care in order that competitive bids may be accurately figured. Good architectural supervision is more than ever profitable to the owner. But in an attempt to buy a bargain do not force the builder to an almost profitless job, for if the builder later has opportunity to take other work that will pay him a little on his time and skill, or if his credit is impaired through lack of earning power, the owner who tries to get something for nothing may be the loser.

Those who take advantage of present rock-bottom costs will only be benefiting themselves to a substantial degree, but they will be aiding in the most practical way the recovery of national prosperity.

House & Garden's Bookshelf


This great work, of the man whose writings were as prolific as his travels were indefatigable and his discoveries in the plant world unsurpassed, sums up explorations, lasting eleven years, of an area exceeding that of the Atlantic States from Maine to Georgia, in that part of the world that is most richly endowed in its flora. Even before Mr. Wilson, and to a less degree his predecessors, had brought ashore many of the highly prized trees, shrubs and herbaceous and bulbous plants to the Occident, there came from the Flowery King-

dom favorite plants with the names Indica and Japonica attached through laziness in the conception of such terms as "Indica."

Though chief interest is shown in the ornamentals, there is contained in the volume information about vegetables and trees of economic importance that may at some time be of great use generally. From two species of a low-growing tree is obtained oil that may become a substitute for linseed oil and which can be converted into excellent lacquers. The fact that the original India paper was a Chinese product suggests possibilities that are yet being utilized to only a very limited extent.

(Continued on page 114)
Salubra Pattern No. 30377—silver bubbles and black modern motifs on a background of Bermuda Green—strikes the keynote of the color scheme in this bedroom in a Rumson, New Jersey, home. This is but one of hundreds of Salubra designs to harmonize with every type of interior—Period or Modern. Myers & Shanley, Newark, N. J., Architects.

Salubra Wall Coverings give rooms an air of distinction which cannot be achieved in any other way. The sensational beauty of the patterns which can be had in Salubra—and only in Salubra—represent the high mark in wall covering styles. Salubra styles are originated in those active style centers—Paris, Berlin and Vienna—cities to which the whole world looks for the exclusive and unusual in decoration. Salubra not only has national, but international distribution. That's why Salubra is able to offer you a choice of 2,000 patterns, covering every taste and requirement, solving every decorative problem. Many are produced under the direction of that famous organization of Continental artists, the Wiener-Werkstätte. The exclusive feature which makes Salubra washable and fadeless—a special technique of applying artists' fine oil colors on parchment paper—gives Salubra a richly beautiful texture which adds depth and character to color and design—warmth and softness to the walls. Consult your architect or write us direct. Salubra may be obtained through leading decorators. FREDERIC BLANK & COMPANY, 230 Park Avenue, New York, N.Y., or 24 N. Wabash Avenue, Chicago, Illinois.

Salubra

WON'T FADE WILL WASH
Western Wildflowers
(Continued from page 69)

New Homes for Old

heart-broken because their accustomed and beloved murane was not brought along with them.

But Nil desperandum is a cardinal tenet of all us gardeners, otherwise our delightful pursuit would lose most of its fascination and zest. So it is great news to learn that my guide and fellow plant-stalker, Darwin M. Andrews, has tackled and solved the problem of acclimation. He wrote me all about it last year, saying among other things:

"Almost all my mountain plants are now propagated here in my Rockmont gardens, from seeds, cuttings, or root divisions. (Wildflower preservationists and other opposed to collected plants please note.) As the altitude of Boulder, about 5,800 feet, is half way between that of the subalpine zone and sea level, everything I'm growing now is practically born acclimated, and the change to eastern gardens from mine is made without shock or growth disturbance of any kind."

I sent him a list and asked for duplicates of my refractory species, and they arrived in time to become established before winter came. All of them, I am glad to say, have flowered and bloomed profusely during the past season.

As regards those finicky addicts, like those of foreign alpine regions, they can be grown successfully in this section by anyone who has the knowledge, facilities and means needed to build a real moraine; and the enthusiasm and patience to supply the other cultural wants. The books on rock gardening by Farrer, Wright, Meredith, Sanders, Correvon and other experts, contain all necessary information about moraine gardening. Nevertheless, unless one is equipped with all these qualifications and means of instruction, it is, in my opinion, a thankless waste of time, energy and much money to go a-morainizing.

FROM SEED

I have learned several things about the growing of American alpines during the past two years besides the arduousness of acclimation for collected plants. One is that their successful culture is a much simpler matter than I, or any other Easterner apparently, had hitherto supposed. For example, let me say from actual experience that it is easier, less expensive and ultimately more satisfactory to grow covered kinds from seed, although if a quick showing of bloom is desired, these precultivated plants come in handy. As half a dozen or more botanical experts have recently made a business of seed collecting in as many different regions, seeds of about every known species of conspicuously attractive Rocky Mountain and Pacific Coast wildflowers can now be obtained. And the seedlings resulting from a wise selection of the offerings can be depended upon to develop into sturdy, hardy, soon-acclimated and permanently beautiful specimens.

Bear in mind, however, that seeds of plants which grow naturally at high altitudes should be sown in autumn, in coldframes, that the soil should be a 50-50 mixture of coarse sand and peat moss, with just an appetizer, so to speak, of ordinary loam, and that the frames should be opened to receive a covering blanket during every snowstorm and the surface inside be allowed to freeze hard and often. All this will insure free germination of the following spring. Treatment with a soil sterilizing preparation will prevent damping-off.

Among my other important cultural discoveries was the realization that while I had left undone a few things that I ought to have done, I had done an appalling number of things that I ought not to have done; so it is not longer that there has been no health in many of my supposedly cherished victims. Let me briefly confess to some of these sins of omission and commission and tell of my efforts to achieve absolution, so that you who read may heed and profit thereby.

ACID SOIL

Much time and trouble was expended and wasted in the beginning, testing soils in a futile endeavor to give each species the exact degree of acidity or alkalinity that prevailed and was noted in its natural habitat.

In the finest and best regulated rock garden in the world—the Royal Botanic Garden at Edinburgh—the "Heather soil" of Scotland, naturally and distinctly acid, is the only soil used. For lime-loving plants this acidity is neutralized by perfect drainage and exposure to the sunlight—sunshine, rain, frost and snow. When I got home from a European jaunt, this policy was put into effect at once, in several parts of the garden, and my mountainers that were so favored rejoiced ever since and prospered mightily.

Another sin of omission was actualized by an obsession I had acquired somehow that alpine plants should be well nourished. This led me to start them off in a soil containing too much humus, which soon gave way to dyspepsia, indigestion and yellow jaundice to a distressing extent. It did not take very long to diagnose the trouble, however, and the soil was changed.

In a mixture of coarse sand and gravel, with not more than 10% leaf mold, the patients quickly regained their appetites and natural color, many of them making so vigorous a growth that they actually became diffusive.

My most egregious errors, however, were my fatuous efforts to duplicate Nature's way of supplying moisture in the mountains and the Andrews method of modifying the intense heat of the midday sun, at the Boulder level. During the summer the high Rockies are drenched almost daily with thunderous and garrulous downpours, which rarely last more than twenty minutes. They correspond to the daily showers of the temperate zone, excepting that there is half as much rain in California. In fact, August is the wettest month in California, and perhaps the foggiest. In the mountains the temperature is as likely to rise in the interval between showers as to fall. The mountain climate is more like that of New England than the climate of the Western United States. The growing season is usually shorter in the mountains than the growing season at sea level and in New England itself.
Any way you look at it ZENITHERM is the ultimate in floors

It makes no difference whether you judge Zenitherm from the decorative, the structural or the utilitarian angle—its advantages are obvious and outstanding. Beauty! Versatility! Durability! Economy! Zenitherm scores on every point! Zenitherm is a fabricated material which closely resembles some fine Italian marble. It can be sawed, nailed and worked like wood. There are no less than twenty-one harmonizing shades from which to choose. It is waterproof, weather-proof and fire resistant. It can be kept spotlessly clean with soap and water. It is "warm" to the touch—and when used for floors, quiet and pleasant to walk upon. Many of America's finest homes, apartments, clubs, offices and public buildings are both floored and walled with Zenitherm. It is the new mode for walls and floors, both indoor and out. Age and exposure to the elements only serve to add to its durability. May we send you descriptive literature?

Zenitherm Flooring in the Wm. J. Quigley Decorating Company, Chicago. The large, drab blocks and rich, Havana brown inserts present a pleasing contrast.

Zenitherm Flooring Company, Inc., Kearny, N.J.
110 East 42nd Street, New York, N.Y.

Philadelphia • Chicago • Boston • San Francisco • Detroit
The Unwelcome Gifts that Santa Claus Left

Boxes, crates, wrappings and packing materials! What to do with them? . . . .
If you heat with coal, then you can feed this after Christmas litter to the furnace slowly, little by little — a bothersome, laborious job. But if you heat with gas or oil, you have a real problem. The heating plant is out of the question, rubbish in the basement is UNSAFE, a bonfire is contrary to fire ordinances in most cities . . . .

A Kernerator is the real solution. It is built to completely destroy all rubbish and garbage. It flame-sterilizes cans and unburnable materials. No additional fuel is required—the air-dried waste furnishes the fuel for its own destruction . . . . You simply drop rubbish and garbage in the handy hopper door—located in the kitchen or hall—occasional burning destroys this waste. Wouldn't YOU like this daily convenience? Ask your architect or write for booklet.

KERNER INCINERATOR COMPANY
3541 N. Richards St.
Milwaukee, Wis.
Offices in over 150 cities

With GAS or OIL for HEATING—what will you do with WASTE and RUBBISH?

KERNER INCINERATION FOR NEW AND EXISTING BUILDINGS

Western Wildflowers

(Continued from page 106)

found perfectly reliably and as they issue catalogs in which informative details as to height, time of bloom, habit of growth, etc., are supplied, together with brief cultural hints, they are well worth sending for.

Rock Garden Plants

- Alium breviculum, rosy-crimson; early.
- Alium moly, pink; mid-season.
- Alium recurvatum splendens, rose; late.
- Aconitum napellus, pale purple; very early.
- Antirrhinum annuum, rose; pink; summer.
- Aster canbyi, soft pink; summer.
- Aster falcatus, rosy crimson; early autumn.
- Asperugo cernuus, bright white; summer.
- Calochortus gunnisonii, light lilac; summer.
- Calochortus nuttallii, white tinged lilac; summer.
- Campanula persicifolia, blue-purple; all season.
- Cardamine corymbosa, pure white; spring.
- Chrysanthemum pulchum, golden yellow; summer.
- Corydalis monantha, bright yellow; all season.
- Dactylorhiza hendersonii, rose-pink; spring.
- Dactylorhiza fuchsii, rose-pink; June.
- Dactylorhiza multiflora, pink; May-June.
- Dactylorhiza psilorrhiza, rose-lilac; May-June.
- Dactylorhiza philocassia, crimson; July.
- Dactylorhiza graecostarica, yellow; summer.
- Dryas octopetala, white; spring.
- Dryas subdubia, fine white hybrid; summer.
- Erythranthe coloratum, rose; summer.
- Eriogonum compositum, white; summer.
- Eriogonum macranthos, various colors; summer.
- Eriogonum salicinum, rosy violet; June-July.
- Eriogonum autumnale, sulphur-yellow; summer.
- Erythranthe purpusii, light gold-yellow; spring.
- Gentianopsis bistorta, rose or pale purple; summer.
- Gentianopsis uniflora, white; summer.
- Glaucium clymenum, rosy crimson; early.
- Glaucium Sieversii, tunicata, bright yellow; spring.
- Glaucium stipulatum, biennial, scarlet; late summer.
- Glaucium pulchrum, biennial, pink or white; summer.
- Glaucium subulatum, white; very eariy.
- Leucocoryne bullata, white striped pink; summer.
- Leucocoryne boliviana, white striped pink; summer.
- Leucocoryne pygmaea, crimson; summer.
- Leucocoryne rediica, satiny pink; summer.
- Leucocoryne tiguilistis, rose-lilac; August.
- Lupinus platysiphon, pale blue, dark blue spot on standard; summer.
- Malacothamnun coccineum, copper red; summer.
- Oenothera brachystipa, yellow turning orange scarlet; summer.
- Oenothera caespitosa, satiny-white; summer.

(Continued on page 110)
A certain house cost $10,000. The heating installation cost $950. It had been estimated at $1,000, including $200 for the boiler. The owner balked at the price and a $150 boiler was substituted. He saved $50.

At the end of the first year the boiler had wasted $50 worth of fuel. The original saving was gone.

The $50 waste continued each year. At the end of 5 years the loss was $200.

But suppose he had bought the $200 boiler. At the end of the first year it would have saved $50 in fuel. In other words the $50 difference in boiler cost was paid for in one year.

The $50 saving continued each year. At the end of five years the owner had saved $200.

He was actually $200 behind. When he might have been $200 ahead. Or, he was $400 worse off than he might have been. All for a measly $50 saving.

Every year he was an additional $100 worse off. Six years—$500. Seven years—$600. Ten years—$900. Figure it out yourself. All for a measly $50 saving.

What pitfalls await us mortals! If you are in this one, you can get out. If you are about to step in, you can avoid it.

Beware of that $50 saving that sets you back $400

Remember this one fact. The BIG saving is in FUEL. A saving made in the boiler, is made ONLY ONCE. A fuel saving is made EVERY YEAR.

The cost of your fuel every year runs from one-half to the full cost of your boiler. An efficient boiler will pay for itself in 3 to 5 years. Don't be keen to save on the first cost of your boiler. Be keen for boiler efficiency.

There's no harm looking into it a bit. And no obligation. Ask your Architect and Engineer about H. B. Smith Boilers.

Send the coupon for free copies of our two booklets—"The New Smith 16" and "Does it Pay to Install an Oil Burner". Address The H. B. Smith Co., Westfield, Mass.

THE H. B. SMITH CO.

Gentlemen: Please send me a free copy of each of your two books—"The New Smith 16" and "Does it Pay to Install an Oil Burner".

Name:

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THE NEW SMITH NO. 16

The H. B. Smith Boilers for steam, hot water and vapor heating; radiators; and hot water supply boilers; for every type and size of private home, office building, factory and public building.
Page Fence

A Home “Sufficient Unto Itself” is Well Fenced...

To be exclusive—to keep out the unwelcome and overcurious—to keep in and protect from passing traffic children and pets—you need a sturdy, neat-appearing Page Fence. It may be of everlasting Page Ornamental Wrought Iron or less costly Page Chain Link Fabric.

Page engineers have made a special study of residential fencing. They have developed Wrought Iron fencing in many beautiful patterns and Chain Link fencing in four different metals, including aluminum, so that no matter what atmospheric conditions you have, there is a Page Fence of great durability and low upkeep adapted to your needs.

A Page Service Plant—one of 64—will estimate, help in selection and erect your fence. Write for the address of the nearest Service Plant and literature upon the fencing of homes. Address Page Fence Association, 520 North Michigan Avenue, Dept. D12, Chicago, Illinois.

Page Fence is a Product of The Page Steel & Chain Company, a member of the American Chain Co., Inc.

Western Wildflowers

(Continued from page 108)

Painted Wall Finishes

(Continued from page 56)
"Flowers of remarkable size and hue, Flowers such as Eden never knew"

GARDENS AT BLENHEIM PALACE

Flowers grown from Sutton’s seeds are the kind that require superlatives to do them justice. So sure are these pure-bred seeds to produce large, gorgeously colored blooms, that wherever there are gardens in England, Sutton’s Seeds are first choice. Pictured above are the gardens at Blenheim Palace. These beautiful gardens, like those on the estates of many of the nobility, shrines of historic interest as well as those of thousands of small home owners, are abloom from early summer till frost with flowers grown from Sutton’s seeds.

By appointment, Selebrated to His Majesty King George V, Sutton & Sons are the premier seedsmen of the British Empire. Established in 1806, four generations of Suttons have contributed their time, skill, knowledge and experience to the breeding, improvement and selection of the choicest of pure-bred seeds. As a result, Sutton’s Seeds are invariably uniform in high quality, true-to-type and sure to germinate. They are becoming more popular in the United States every year because of their superb quality and because they are so easy to grow. If you would like a garden full of flowers such as you never grew before, send your order to Sutton & Sons. Be sure to write for Sutton’s Amateur’s Guide in Horticulture and General Garden Seed Catalog. You will find this book of more than passing interest. Besides illustrating and describing hundreds of exquisite flowers, it contains valuable cultural information for the amateur gardener. It will be sent postpaid on receipt of 25 cents in stamps or International Money Order. Address SUTTON & SONS, LIMITED, Dept. S, Reading, England.

HODGSON HOUSES

This is a floor-plan of the Hodgson House shown here. You can see a full-size Hodgson House, completely furnished, at our New York exhibit, 750 Fifth Ave., at 57th St. Similar exhibit, 1008 Commonwealth Ave., Boston. Outdoor exhibit at Sudbury, Mass., and Dunsmuir, Mass.

There is no hint of anything temporary or make-shift about a Hodgson House. When it is finished, you feel a suggestion of permanent grace, of something solid and lasting. It looks what it is—a vacation home designed and constructed for much happy living, through many seasons. Each year its beauty seems to increase... so simple are its lines; so sincerely does it blend with natural background.

It is all the more remarkable that a home so charming, so evidently permanent, can be erected so quickly, and with so little trouble. When you have selected a floor-plan, we build your Hodgson House in sections; ship it ready to erect. In a few days it can be put up by a little local labor... or, if you prefer, we will send a construction foreman to take all the details off your hands.

Many people of means are choosing Hodgson Houses, even when price doesn’t count—simply because they offer a logical escape from the usual bother of building, the fussing with contractors, estimates, litter, delay and confusion.

Our free book, G-1, gives pictures, plans, prices, complete information. Write today, to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 730 Fifth Ave. at 57th St., New York.

The book we will send you also pictures and prices lawn and garden equipment, bird houses, dog kennels, arbors, picket fences, etc. These also may be seen at our exhibits.
The Vegetables and Flowers you would like to see growing in your garden—read all about them in Burpee's Annual. This is the catalog that tells the plain truth about the best "Seeds That Grow." It is a beautiful book of 144 pages, easy to read, and full of garden news.


NEW VEGETABLES AND FLOWERS

You will be interested to read about Burpee's Tangerine Tomato—an entirely new and distinct variety, with bright tangerine-orange skin and flesh. Among the new flowers, four new Burpee Sweet Peas, including The Burpee, are most outstanding.

BURPEE'S ANNUAL IS FREE

More than a million gardeners, both amateurs and commercial growers, use Burpee's Annual as their garden guide and reference book. Just mail the coupon below and Burpee's Annual will be sent to you free.

CONTINUED POPULARITY

Apparently the popularity of the Carnation as a florists' flower never underwent a sudden rise to the high level it has since attained. The Carnation has been known to the horticulturists for a long time, but its cultivation has been slow in coming. Even today, it is not as popular as it should be, and yet it is a flower of great beauty and charm.

One of the most popular varieties of Carnation is the "Carnation Gilliflower," which was first introduced by Sir Havelock Henry, the famous gardener and author. This variety is known for its fragrant flowers, which are pale pink in color.

Another variety of Carnation is the "Carnation of Long Ago," which was introduced by Sir John Henry, the well-known gardener and author. This variety is known for its large, fragrant flowers, which are white in color.

There are numerous other varieties of Carnation, each with its own unique characteristics. Some are fragrant, while others are more fragrant. Some are hardy, while others are more susceptible to disease. Some are easy to grow, while others are more difficult.

In conclusion, the Carnation is a flower that is well worth growing. It is hardy, fragrant, and easy to care for. It is also a flower that is well regarded by both amateur and professional gardeners.

(Continued from page 71)

Clove Gilliflowers Of Long Ago

(Continued from page 71)

(Continued on page 114)
of the florist and the fancier than the American Tree, the Malinasions and other winter-blooming kinds, they have a grace and charm that is very appealing and they are grandly generous with their blooms. These come in clusters and of course the individual blooms may be increased by disbudding. The colors are white, yellow, pink, rose, crimson and scarlet.

The pink in early days was far less esteemed than the Carnation. "They only serve to set the sides of borders in spacious gardens, and some of them for Posies, mixed with the buds of Danusk Roses," wrote Rea—surely a mission enough for any flower. But in those days the Pink, the plant we now know as Dianthus plumarius, but which was then Carn dollsilus silvestris, had another end to serve. It enjoyed a respected place in the domestic Pharamopea, being known to prevail against hot perennial fermen, and to content the heart "being eaten now and then."

With the Carnation it was used to give a special flavor to wines—hence the old name, Sops in Wine—and the blossoms were used in the compilation of conserves and various sweets, and as a flavor to salads. But I am sure its most popular use must always have been in "nosegays and to deck up houses."

A garden full of Pinks "with spices in their throats" cannot but be a sweet and friendly one. Their modest beauty makes for informality, their fragrance reaches the heart—as well as the nose. The old physicians, when they declared it a sovereign heart remedy, were not far from actual fact. We do not use them as freely in America as we should. Anyone who has visited English gardens will remember the long borders edged with Pinks, especially the white fringy kind, which I think is Dianthus plumarius, and which may be bought and raised from seed and enjoyed in any sunny garden in this country. These traits of fragrant snow once seen are never to be forgotten. Her Majesty and Mrs. Sinkins are fair, fat and fragrant damos, so beruffled that they move as lightly as not by human "diminuendo," thus quite losing countenance. A shilling sent to any English seedman will bring you a packet of seed of any of these, but of course you will never stop with a shilling once you start, for you will want to try the lovely fringy and very sweet single Pink, Dianthus fragrans, and you will go on to Earl of Essex, Ipswich Crimson, Cyclops, Gladys Cranfield, and many more—or you may buy most of these plants ready grown in this country and so immediately fix their beauty in your garden without waiting for seeds to sprout and seedlings to grow. One of the finest Pinks that has come into my garden in recent years is called Annie Laurie. It is a single variety, very large of blossom and a clear rose color, with a clear circle at the heart. It is almost perpetual flowering and it is quite hardy.

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The Case For Hardy Perennials

(Continued from page 89)

of early flowering species may be mixed with later flowering kinds. For example, Delphinium, which flowers in June, may be mixed with clusters of Phlox or Late flowering Aster which produce their blossoms during August. In this manner bare spots may be avoided.

Since the perennials require a comparatively large amount of soil, the soil where they are growing is usually depleted after three or four years. Then it becomes necessary to transplant them. In general this process is carried out in the fall, some time in October or November. It is also possible to do this early in the spring during March, April or May, but the fall is the best time. Usually the plants are transplanted after their flowering period. When the process is to be carried out in the spring, it should be done before the leaves are developed and the plants must be thoroughly watered after being placed in their new location.

Before transplanting it is absolutely essential that the ground be dug quite deeply and preferably, that manure be added and well mixed with the soil. Then, too, the plants should not be set too closely together, for they develop and the plants must be thoroughly watered after being placed in their new location.

The first year after transplanting the perennials will not do particularly well; they become luxuriant only after they have become accustomed to their new position. Then the taller forms must often be tied to thin stakes so that rain and wind cannot bend them down to the ground. The first winter after transplanting, cover the soil with Pine twigs or straw manure.

While transplanting it is also possible to multiply the growths by a division of the root stock. Propagation through cuttings cannot be recommended when a hotbed is lacking. It is much better to raise the plants from seeds, the seeds being sown during August, though some gardeners favor May sowing. The hardy types are sown upon the beds while the less hardy kinds must be sown in the hotbeds where they remain throughout the winter. They are transplanted in the spring and the young plants develop their first flowers during the summer months.

The soil of the beds containing the perennials must be kept loosed at all times. In the fall a light border of short straw manure is provided and this is worked into the soil for a few inches, care being taken not to injure the roots. Since many perennial crowns tend to rise toward the surface, it becomes necessary to add a slight amount of rotted leaf mold now and then. This thing is caused by elongation through growth of the root crown.

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Each month there will be briefly reviewed on this page a number of the new brochures, pamphlets and catalogs which have been issued by House & Garden's advertisers. Address concerns direct for this literature, or simply check the list below for the material in which you are interested...

Hardware

Hardware For Utility and Ornamentation. A wide selection of hardware for both front doors and interior doors is to be found in this attractive booklet. Instructions are given on selecting locks. Sargent and Co., New Haven, Conn.

Incinerators

Incinerators (Chimney-Fed). This booklet tells something of how this pottery is made, from the raw materials to the glazed and finished product. The methods and organization of the industry. The Rockwood Pottery Co., Cincinnati, Ohio.

Slovak Rock Crystal Ware. Several models of Roseville pottery are pictured in this booklet. It is designed to meet the requirements of both small and large residences and apartments. Kew Incinerator Co., Milwaukie, Ore.

Portable Houses

Honor Homes. Several models of Honor Homes are illustrated accompanied by floor plans. In addition this booklet also makes gardens and places to grow flowers and a wide selection of garden furniture. E. F. Hixon Co., 1008 Common Wealth Ave., Boston, Mass.

Windows And Doors

A Simple Guide For Extensive Heating Costs. How Monarch Metal Weatherstrip affects the volume of air and the fuel consumption is explained in this booklet. Monarch Metal Weatherstrip Co., 5532 Prentice St., St. Louis, Mo.

Gardening

Fences

Dubois Woven Wood Fences. Illustrations show a variety of pieces of crystal tableware made of fine materials that can be used for food service or as table centerpieces. The Crystal Company, 114 Fifth Ave., New York City.

Gardening, Miscellaneous

Gardening With Peat Moss. Peat moss has long been used by professional gardeners, and amateurs who read this book will be much interested in its uses. A charge of 25.00 is made for this book. Athens and Dubois, Inc., 269 Eighth Ave., New York City.

Gardening, Miscellaneous


Philadelphia Bulletin: Builders Exchange, Minneapolis, Minn.

Just Between You And The Weather

United States Mineral Wool is described in this booklet. A charge of 25 cents is made for this book. The American Brass Co., Waterbury, Conn.

Seeds

Flowering Trees Of The Orient. Mr. A. E. Woollett has selected many of these flowering cherry trees for years and this booklet gives some ideas of the position he holds. A. E. Woollett, Napa, Calif.

Drapery & Upholstery Fabrics

How To Dry Your Windows. Color illus.

The String Thing. R. G. Kirsch, whose firm has been called "The Hunt Club," has created an edition for the new 1923 season which is arranged for either a fringed or tailored finish. Scranton Lace Co., Scranton, Pa.

Fabric, The Key To Successful Decoration. A book which should help to those who are planning home decoration. It discusses the importance of color in decoration, and gives the characteristics of the different periods. P. Schumacher & Co., 60 W. 40th St., New York City.

Draperies & Upholstery Fabrics (Cont.)

Gordon Series Of Curtain Lace. Six Georgian designs created by Joseph R. Woollett are illustrated in this booklet. All are available in a new tint called "Tan Green" and are also available in either a fringed or tailored finish. Scranton Lace Co., Scranton, Pa.

Fabric, The Key To Successful Decoration. A book which should help to those who are planning home decoration. It discusses the importance of color in decoration, and gives the characteristics of the different periods. P. Schumacher & Co., 60 W. 40th St., New York City.

Floor Coverings

Decorating Your Home. The many lustrous and modern materials presented in various period designs offer helpful suggestions to the home owner. A charge of fifty cents is made for the book. Holland-Sawford Carpet Co., 353 Madison Avenue, New York, N. Y.

Karatex Rugs. Seventeen oriental rug patterns are shown in this booklet. They are based on designs that make it possible to reproduce even the finest oriental rugs. Karatex Rug Mills, 258 Fifth Ave., New York City.

House Furnishings

Bathroom Fixtures & Plumbing

Homes Of Comfort. A chart in front of the catalog shows the coil plan and marketed, in which Crane fixtures are available. Color illustrations show bathrooms and kitchens equipped with colored fixtures. Cranes, 636 S. Michigan Ave., Chicago, Ill.

Bathrooms Of Character. The importance of good plumbing is emphasized in this attractive catalo""
The Garden

FOR A WARM DAY. When there comes one of those clear, warm, calm days which make one think that after all January isn't such a bad month, don't stifle that gardening impulse. Instead, get out the pruning tools and finish up the tree job which you started back in November, or better still, attend to the dormant spraying of the fruit trees. You can prune in real winter weather, but the time to spray is on a warm day.

COLDFRAME SEEDS. There is still time for the coldframe sowing of perennial seeds, whether the plants are ultimately destined for the hardy border or the rock garden. The seed will not take place until spring, but then it will begin so early that the young plants will be well started by outdoor sowing time.

These early winter sown seeds are planted in the usual way, after the well prepped soil in the frame has been thoroughly watered. Then a couple of inches of dry dead leaves are spread over the whole bed for shade and the sash replaced, leaving only narrow cracks for ventilation. When snow threatens, remove the sash so that it can enter, and then replace.

IVY INDOORS. Those who have trouble growing ivy in the house may find that their troubles vanish when the roots are put in peat moss instead of soil. This material has the faculty of retaining moisture for a long time, while still admitting the necessary air to the roots of the plants. Once the plants have become established they may be fed with any of the established indoor fertilizers, but no water, bone meal and concentrated chemical stimulants may be mentioned among those commonly used.

PLANTING EVERGREENS.

On various occasions we have advised the planting of broadleafed evergreens and certain conifers, notably Yews, in the early spring rather than the autumn. The reason for this has been that, whenever planted, these plants require abundant root moisture until they have established themselves. Such moisture is more likely to be present in spring than in the fall, judging by the sort of seasons we have had for the past several years.

Those who wish to plant evergreens in late summer or early fall may do so confidently if they are certain that any deficiency of rainfall in early spring is offset by adequate artificial watering. Ordinary sprinkling with the hose is practically useless, a genuine drenching is absolutely necessary. When the ground thaws immediately around small evergreens has been wet to the depth of at least a foot (more than that in the case of larger ones), then you know that the job has been done right. Unless rain comes, this watering should be repeated weekly until the ground freezes.

NEW SUPREME HARDY LUPINS

Easily Grown From Seed Soon Outdoors

Here is a strain of Lupin that is really all that the name implies, for it contains not just the usual blue shades, but such rare colors as buff, pink, rose and white. They flower in June and July, the second year after sowing, and are exceptionally fine for hardy borders and hedges.

Special Offer—For 50c in stamps we will send a large package of Harris New Supreme Hardy Lupins, containing a large proportion of the rare shades, all colors mixed. And also...

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SECRET OF GARDENING

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