

HOUSE & GARDEN

LIBRARY OF HAWAII

CIRCULATING

DISCARDED



BRADLEY WALKER TOMLIN

House Planning Number

35 cts ~ 350 a yr

1 1922



"Standard"
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.
Pittsburgh



Residence A. L. Briggs, Orchard Park, N. Y.

BISHOPRIC STUCCO OVER BISHOPRIC BASE

The Ideal Interior and Exterior Wall Construction

A HOME built of Bishopric Stucco will give you the greatest possible return in comfort and satisfaction.

A Bishopric Stucco Home costs less than any other type—is warmer in winter and cooler in summer, and it is always beautiful, for the hand of time serves but to enrich its charm.

Look about you in every direction, every locality, and you will see more houses being built of Stucco than any other construction. Stucco is the ideal type for a bungalow or a mansion.

If you contemplate building a new house, remodeling an old one, or only making minor alteration, it will pay you handsomely to investigate the merits of BISHOPRIC.

An interesting booklet, "Bishopric For All Time and Clime," illustrated with photographs of beautiful houses built with Bishopric Stucco, plaster and sheathing units will be mailed you Free.

Bishopric is Sold by Dealers Everywhere.

The BISHOPRIC MANUFACTURING CO.
658, ESTE AVE., CINCINNATI, OHIO

NEW YORK CITY
NEW YORK

LOS ANGELES
CALIFORNIA

OTTAWA
CANADA

BISHOPRIC



Time to Re-tire
(Buy Fisk)

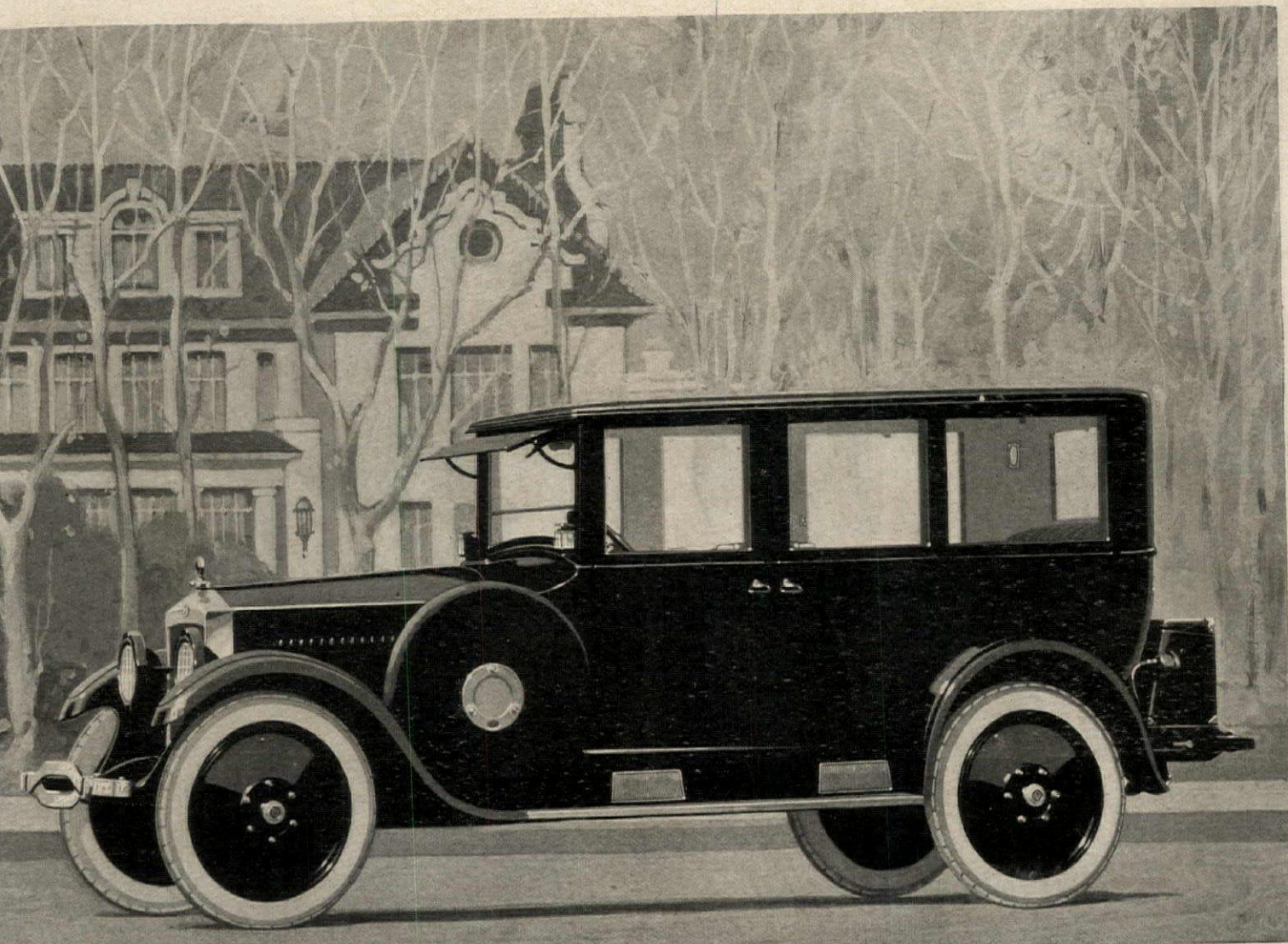
TRADE MARK REG. U. S. PAT.

PERHAPS the greatest inducement the FISK FLAT-TREAD CORD offers is a sense of security. Weather conditions for the next few months are at best uncertain. Undoubtedly we have to face snowy, icy, wet roads—roads meaning an extra demand on car and tires.

These are tires to add comfort and protection to your car and to increase your safety on winter roads. They will take you to Florida or California and back with security and comfort. Look them over and you will easily see why they do all this.

There's a Fisk Tire of extra value for every car, truck or speed wagon





THE STUDEBAKER BIG-SIX SEDAN \$ 2 7 5 0

The first Studebaker vehicle was built in 1852. It ran steadily for 33 years. It fulfilled the ideals of its builders—the ideals of best value, quality and integrity which have characterized Studebaker products for more than three generations. It more than fulfilled the expectations of the buyer.

These ideals are the rich inheritance of Studebaker cars of today. This is the background which looms up behind the magnificent, new, Big-Six closed cars.

Very essential for complete motor car satisfaction is embodied in these cars.

Big-Six performance on hills or open roads in the thick of traffic is unexcelled. Big-Six stability and freedom from repairs is common knowledge. Big-Six appearance is impressive,

suggesting power and stamina. Big-Six comfort is unsurpassed in any car, at any price.

Big-Six closed cars are completely equipped including such unusual items as an extra disc wheel with tire, tube and tire cover (two on Sedan); handsome nickel-plated bumpers, front and rear; large, enameled steel trunk; gasoline signal mounted on instrument board, and many others.

And they are moderately priced, representing a value impossible of attainment by smaller producers. This is because of Studebaker's large volume, the manufacture of all vital parts in Studebaker plants, and Studebaker's vast physical and financial resources.

The overhead per car is lower on the Studebaker Big-Six than on any other fine car built, because Studebaker overhead is distributed over

six times as many units as are built by any manufacturer who competes with the Big-Six.

Studebaker's experience in supplying high class transportation for 71 years is worth considering when you select your closed car.



Partial List of Equipment of Big-Six Sedan

Two extra disc wheels complete with cord tires, tubes and tire covers. Handsome nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof, glass visor.

Courtesy light, coach lamps, dome and rear corner reading lights and combination stop-and-tail light. Motometer with lock and ornamental radiator cap.

Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Jeweled eight-day clock. Upholstery of all-mohair velvet.

The 1924 model Studebaker cars are not equipped with Four-Wheel Brakes and will not be

1924 MODELS AND PRICES—f. o. b. U. S. factories		
LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.	SPECIAL-SIX 5-Pass., 119" W.B., 50 H. P.	BIG-SIX 7-Pass., 127" W.B., 60 H. P.
Touring.....\$ 995	Touring.....\$1350	Touring.....\$1750
Roadster (3-Pass.)..... 975	Roadster (2-Pass.)..... 1325	Speedster (5-Pass.)..... 1835
Coupe-Roadster (2-Pass.)..... 1225	Coupe (5-Pass.)..... 1975	Coupe (5-Pass.)..... 2550
Sedan..... 1550	Sedan..... 2050	Sedan..... 2750

Prices Subject to Change Without Notice



STUDEBAKER

Detroit, Michigan

South Bend, Indiana

Walkerville, Canada

Address all Correspondence to South Bend

H I S I S A S T U D E B A K E R Y E A R



From a drawing by M. LEONE BRACKER

The coal he shovelled in 30 years

—A true bed-time story for fathers

JUST before you fix the fire at bed-time, let us tell you this story of a father in Evanston, Illinois.

He has had an IDEAL Boiler in his cellar for thirty years; it cost him new, about \$275 (without radiators and piping.)

His house is large. In these thirty years he has shovelled more than 750 tons of coal which, at an average cost of \$10 a ton, amounts to \$7,500 or 27 times the original cost of the boiler itself!

Now what can we fathers learn from this story? Three things:

1. How amazingly IDEAL Boilers last. In 30 years there have been no repairs except a new grate, the old one having been "burned out through carelessness."

2. How little any boiler costs in comparison with the cost of the coal it burns. Since the difference in the first cost is so small it is wisdom to buy the best.

3. There have been many improvements in IDEAL Boilers, just as there have been improvements in automobiles. It would pay any father to take out his old heating apparatus and install a modern IDEAL Boiler. It would cut his annual coal bill one-third, which would quickly pay for the new boiler.

Moral: Every bed-time story has a moral. The moral of this story is contained in the free book that will come to you in response to your request at either address below. The book tells why you can take out your old heater and install a modern IDEAL Boiler, and by doing so, put much less money into the fire and much more into the bank.

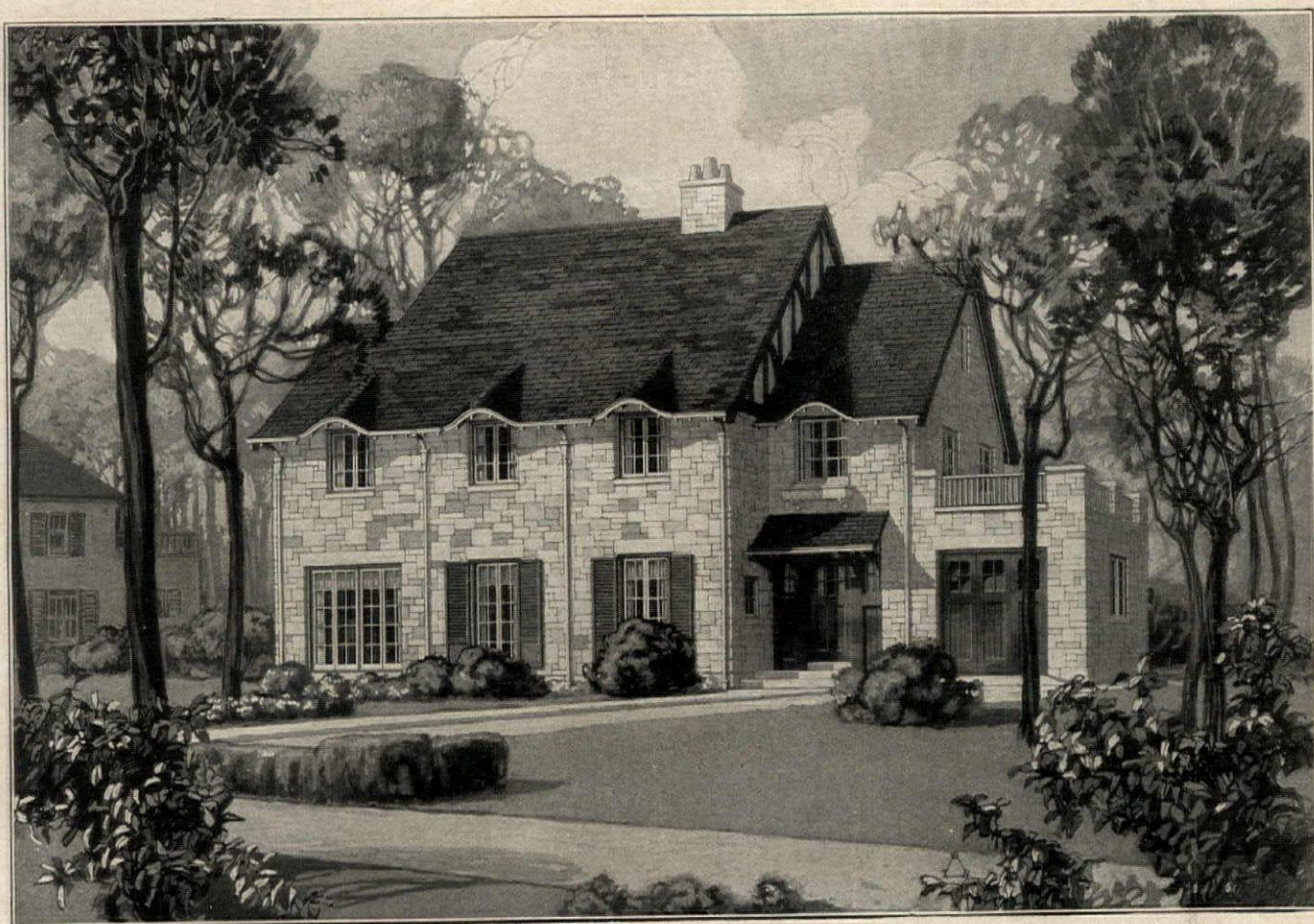
AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street, Dept. 152
NEW YORK

AMERICAN IDEAL
RADIATORS BOILERS

816 South Michigan Ave., Dept. 15
CHICAGO



Homes That Endure through the Ages

Now come the chill autumn winds. Come too the long evenings with glowing hearths, good books, and good friends. Fortunate is he whose home without reflects the warmth and happiness within.

Homes built of Indiana Limestone have the quiet elegance that breathes hospitality, dignity and permanence.

Time only heightens the beauty of this supreme natural stone, "The Nation's Building Stone." Like old wine it improves with years. For there is no deterioration and no maintenance cost.

Back in the dim pre-historic past mankind used stone when building for permanence. It has ever been a factor in the forward march of civilization.

Across the page of time is being written a new chapter in the Story of Stone. It tells how the most distinctive homes of a nation are being fashioned at low cost from the solid blocks of the great Indiana quarries.

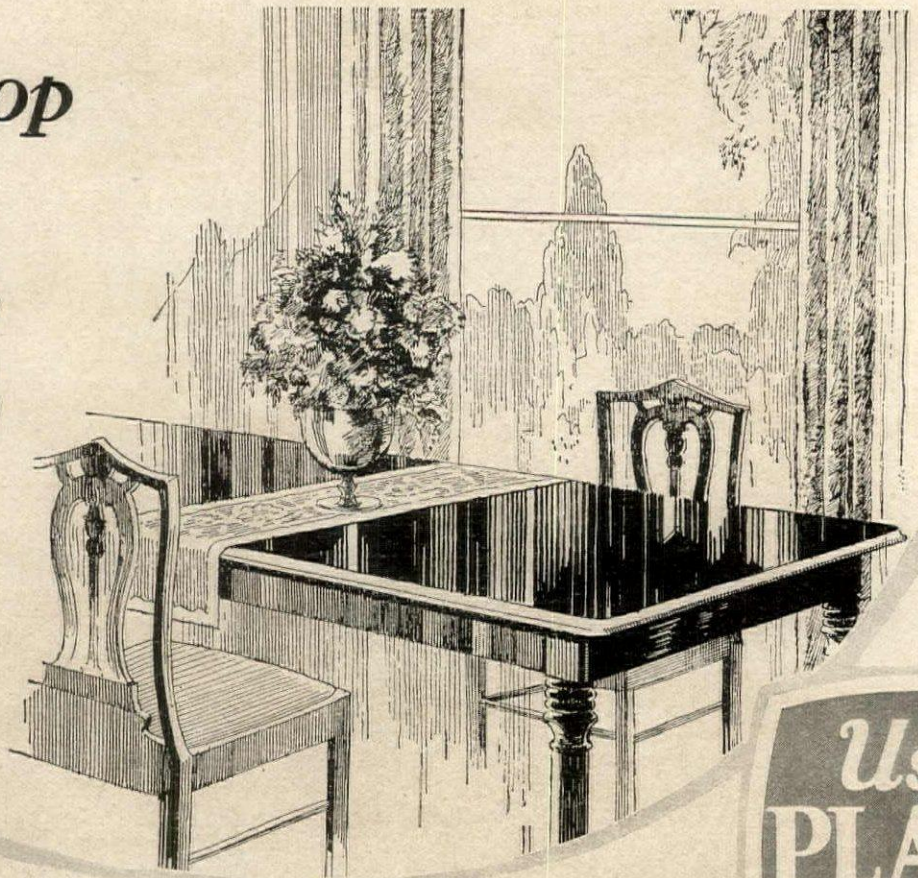
Time cannot dim the grandeur of such homes.

A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box J-782, Bedford, Indiana.

INDIANA LIMESTONE

THE NATION'S BUILDING STONE

Cover the top
with
**PLATE
GLASS**



Use
**PLATE
Glass**

A BEAUTIFULLY finished table top quickly loses its lustre from the marring and scratching of every-day use. Protect it with Plate Glass. Preserve its lovely polished surface. A table will last as long as its top.

Plate Glass is particularly appropriate for dining-room tables, buffets and serving tables. When luncheon sets and runners are used, Plate Glass protects without hiding the nicely grained and finished top.

There are any number of similar uses for Plate Glass about the house—on dresser, library table, and console. It not only protects, but enriches the beauty of the most handsome table.

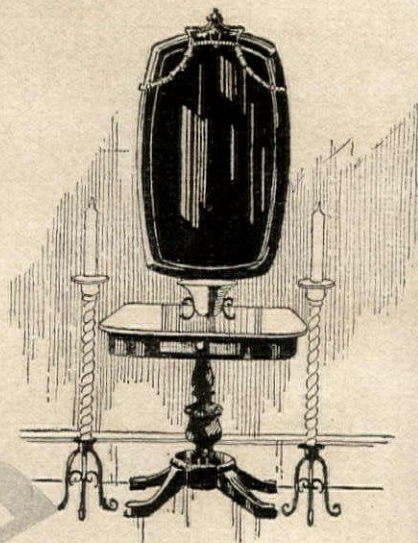
A slab of Plate Glass on the kitchen table is a clean and sanitary convenience. Plate Glass on the window sills protects the varnish from the ruining action of rain and wind. Push-plates of Plate Glass on swinging doors are easily cleaned with a damp cloth and will not tarnish like metal.

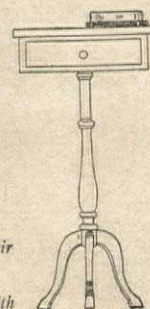
Your glass dealer or hardware man will deliver Plate Glass to you, cut in the proper sizes and shapes, with nicely rounded and smoothed edges. Fit all your tables and dressers with Plate Glass. It is far less expensive than refinishing the tops.

PLATE GLASS MANUFACTURERS of AMERICA



Nothing Else
is Like it

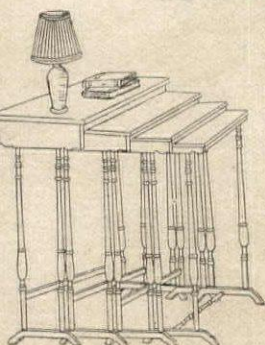




Genuine needlepoint Chair
with Walnut Frame,
\$167.00
French Coffee Table with
Marble Top, \$29.75
Marquety Cabinets, each,
\$139.00
Marquety Commode with
marble top and Bronze
Mountings, \$354.00

GIFT FURNITURE

What more acceptable gift could there be than a well-chosen piece of furniture—a gift which not only gladdens holiday hours but carries with it over the ensuing years the sentiment of the giver. A distinctive occasional piece is a welcome addition to any room and wins for itself a place in the heart of the owner. For this Christmas season we are offering an unusually large assortment of decorative pieces all chosen for their excellence of workmanship and charm of design. These have been specially grouped with suitable accessories to make selection an easy and delightful task.



The three occasional tables illustrated are only a few of the many gift suggestions to be found in our selection of novelty furniture. There are wall cabinets, consoles and mirrors, desks, tea wagons, gate-leg tables, Windsor chairs and book racks. Also a large grouping of Colonial reproductions — secretaries, highboys, lowboys, card tables and many other pieces of interest.

Mahogany Table with drawer (right) . . \$12.89
Mahogany Nest of tables (above) . . \$34.25
Combination mahogany end table (right) \$11.89

R. H. Macy & Co.
HERALD SQUARE Inc. NEW YORK

GORHAM

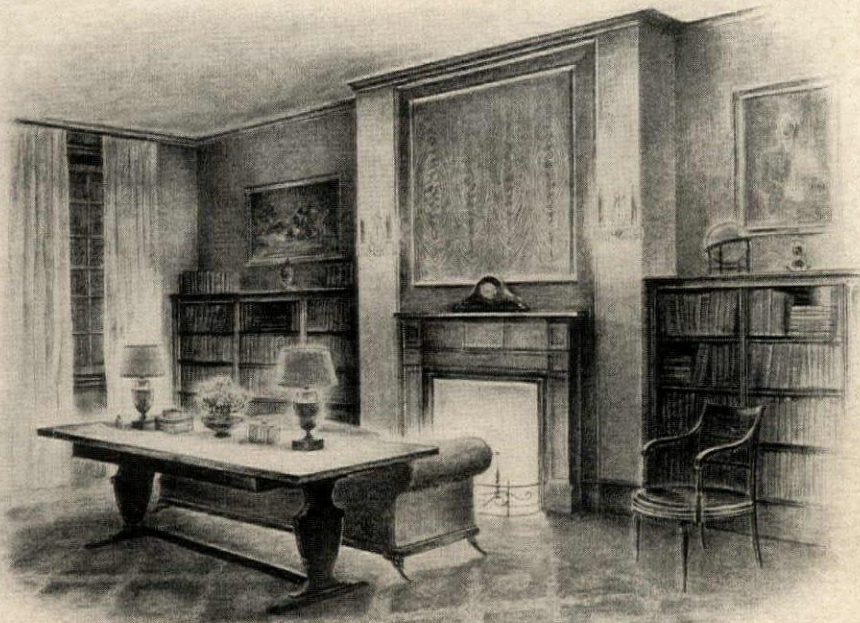
Many Gorham patterns are faithful replicas of fine old work of earlier centuries. The spirit of the great periods of art is intelligently interpreted, and exquisitely wrought in Sterling Solid Silver, to meet modern conditions and requirements.

Sterling Silver for Everybody

Highest in Quality, not Highest in price. For sale at responsible Jewelers everywhere.



ADAM CENTERPIECE AND CANDLESTICKS



MAHOGANY

for the Library

Mahogany, because of its infinite variety of figure, its susceptibility to a wide choice of color and finish, and its subdued, dignified appearance, is admirably suited for the library.

Trim, fireplace mantle, built-in

bookcases, and furniture, all of Genuine Mahogany—treated with a simple finish which does not obscure the figure, but permits light to penetrate the wood—become ever more beautiful with the passing of time, and endure for generations.

BE SURE IT'S MAHOGANY

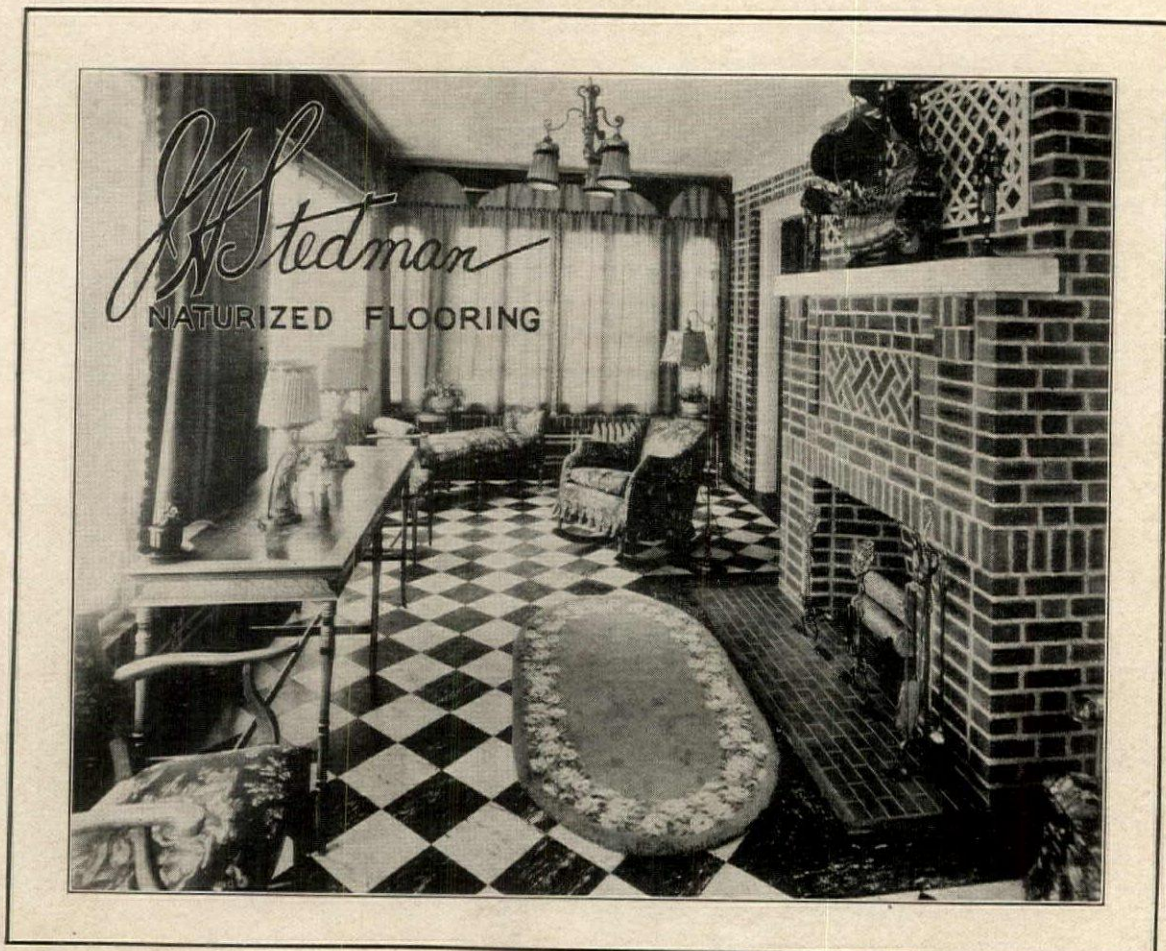
The Mahogany Association will be pleased to send you upon request a copy of its new illustrated Booklet "H" and other interesting literature on the subject of Mahogany. Your request will not be followed by a personal solicitation.

MAHOGANY ASSOCIATION, INC. 1133 BROADWAY, NEW YORK

FURNITURE

MAHOGANY

WOODWORK



Looks like Marble, feels like Velvet, wears like Iron—A Flooring that matches this splendid country residence.

As used by
Wm. H. Erler
Architect

Stedman's Idea Puts Life in Your Floor

UP until a few years ago, a floor was merely something to walk on. All floors had faults: those that weren't cold and noisy were slippery, or expensive, or hard to keep clean.

But J. H. Stedman had visions of a floor as impressive as marble, that yields to your foot like a carpet of pine needles, that costs but little to start with, and practically nothing to keep up.

So, while all the other inventors were turning rubber into tires, Stedman alone had the genius to make it into Naturized Flooring!

Stedman Naturized Flooring is restful to the body and the nerves. It is resilient as a soft carpet—and as silent. It will not dent or crack. It won't stain. It is difficult to soil and easy to clean. It is absolutely sanitary. Adamantean in durability. Years of upkeep cost nothing but the washing.

Real rubber, reinforced with millions of minute web-like cotton fibres, subjected during vulcanization to terrific hydraulic pressure—that is Stedman Naturized Flooring.

Made in marble, granite and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, black—in all the formal splendor of a classic floor, or in an intimate blend of cozy warm mixtures in Nature's own colorings.

Write to us for samples and detailed information

STEDMAN PRODUCTS COMPANY

Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings

SOUTH BRAINTREE, MASSACHUSETTS

Agencies in principal cities. See your local telephone directory.

DIRECT BRANCHES

101 Park Avenue
NEW YORK

4488 Cass Avenue
DETROIT

15 E. Van Buren Street
CHICAGO

462 Hippodrome Annex
CLEVELAND

GREAT INSTITUTIONS USE STEDMAN FLOORING

BANKS

Bankers Trust Co., New York City
First National Bank, Detroit, Mich.
Merchant's National Bank, Boston, Mass.
North River Savings Bank, New York City

BUSINESS OFFICES

Crane Co., Chicago, Ill.
McKim, Mead & White, New York City
Stetson Shoe Co., South Weymouth, Mass.

CHURCHES

Central Presbyterian Church, New York City
St. Gregory's Church, Philadelphia, Pa.
St. Paul's Church, Cambridge, Mass.

CLUBS

Knollwood Country Club, Elmsford, N. Y.
Union League Club, New York City
Chicago Athletic Club, Chicago, Ill.
Grosse Point Country Club, Detroit, Mich.

HOSPITALS

Baylor Hospital, Dallas, Texas
Boston Lying-In Hospital, Boston, Mass.
Fifth Avenue Hospital, New York City
Mount Sinai, Cleveland, Ohio
Royal Victoria Hospital, Montreal, Can.

HOTELS

Astor Hotel, New York City
Biltmore Hotel, Providence, R. I.
Jefferson Hotel, St. Louis, Mo.
Sinton Hotel, Cincinnati, Ohio

OFFICE BUILDINGS

Amer. Tel. & Tel. Bldg., New York City
Fuller Brush Co., Hartford, Conn.
General Motors Building, Detroit, Mich.
Metropolitan Life Building, New York City

RESIDENCES

Many of the most exclusive in the country

SCHOOLS AND COLLEGES

Bristol High School, Bristol, Conn.
Boston Latin School, Boston, Mass.

STORES

B. Altman & Co., New York City
La Salle & Koch Co., Toledo, Ohio
R. H. White Co., Boston, Mass.



The Purple Label Mattress

IF you were told that you could rent the finest and most comfortable mattress made for two cents a night, you might refuse to credit the statement.

Yet that is all the cradling luxury of *The Purple Label* will cost you, if you buy it. Hundreds of mattresses of the time-proved *Purple Label* design, built of sensitive small coil springs, in separate fabric pockets, bound together under deep pads of curled hair, are

giving supremely satisfying service today, after twelve to fifteen years of use.

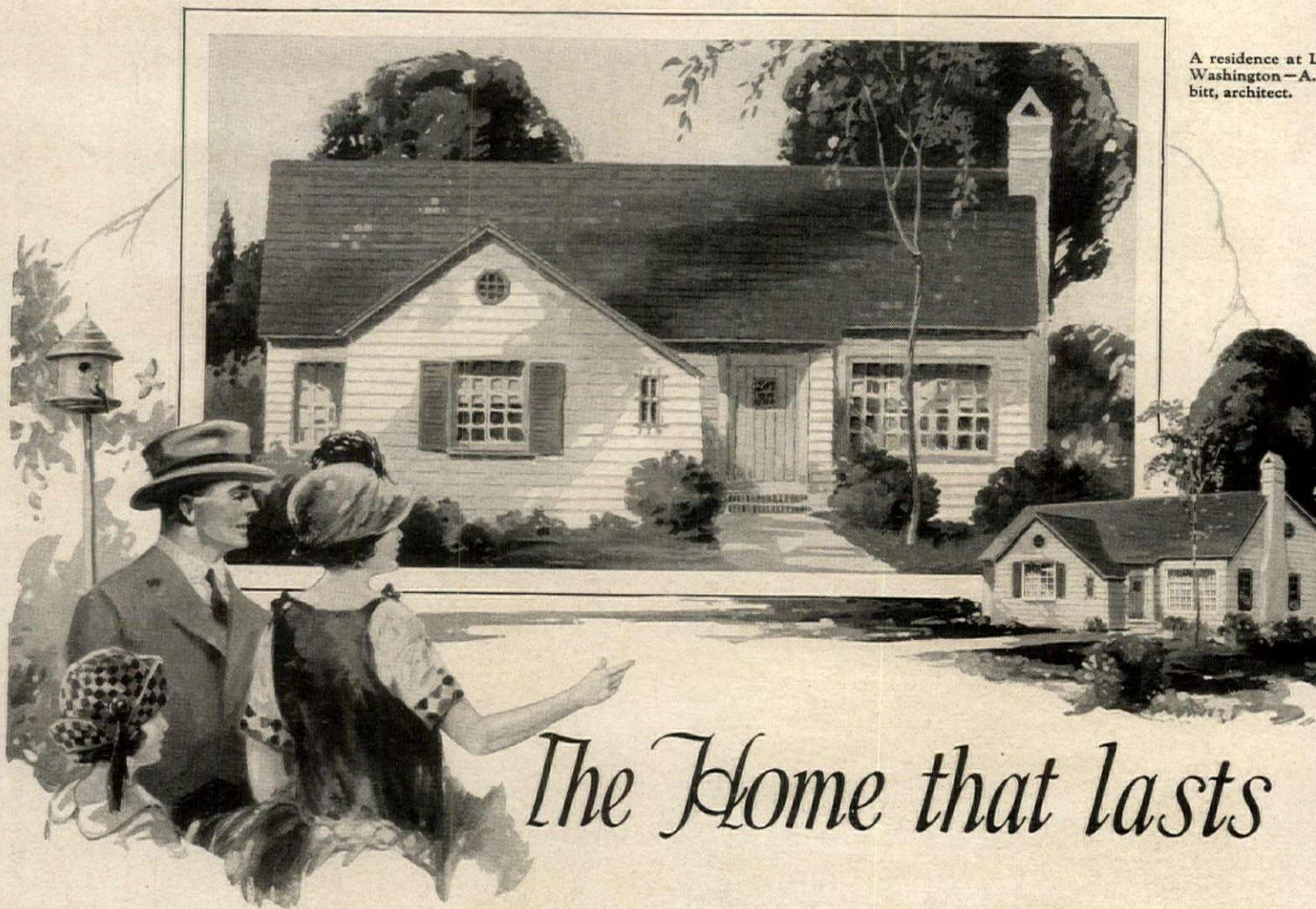
You will find them in great hotels and clubs, where comfort requirements are highest. The new Statler Hotel at Buffalo has installed 1,100 *Purple Labels*, after extended trials had proved their ease and economy.

Ask your dealer to show you a *Purple Label* today. Examine it critically. Give it every test you know. Judge its value to you for yourself.

S I M M O N S

Mattresses · Springs · Beds

BUILT FOR SLEEP



A residence at L
Washington—A.
bitt, architect.

The Home that lasts

Why

LONG-BELL LUMBER IS DEPENDABLE—

- 1—It comes from virgin forests.
- 2—Each log is cut and manufactured for the purposes to which it is best adapted.
- 3—Milled in our own mills, all operating with modern machinery under a uniform process and efficient supervision.
- 4—Unsurpassed accuracy and thoroughness at every step of manufacture.
- 5—Surfaced (planed smooth) four sides.
- 6—Unusual care in trimming.
- 7—Full length—uniform in width and thickness.
- 8—Uniformity of grading.
- 9—Uniform seasoning.
- 10—Lower grades receive the same care and attention as upper grades.
- 11—Correctly piled and stored—carefully shipped.
- 12—Minimum of carpenter labor—planing, sawing and sorting—necessary to put into construction.
- 13—Minimum of waste, due to uniform quality.
- 14—The product of a lumber company 47 years in the business.
- 15—Long-Bell Lumber can be identified by the Long-Bell trade-mark on the end of the piece.

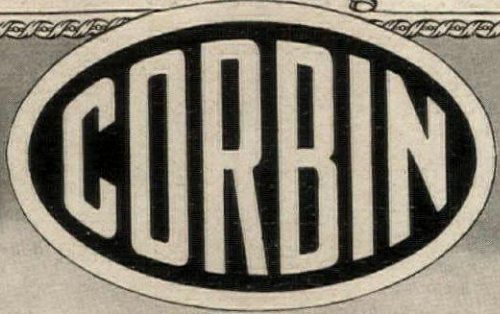
A home is as durable as the lumber and construction builds it. Whether it shall maintain its value only a few years, or shall serve, without too-rapid depreciation, for a long time, is a choice that is made in part when the builder selects and buys his lumber. To give the most accurate building value for the money put into it, lumber men must have thorough attention in manufacture. Long-Bell trade-marked lumber has the important safeguard of thorough care at every step of manufacture. It is economical and dependable—enduringly serviceable!

ASK YOUR LUMBERMAN

The Long-Bell Lumber Company
R.A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.

Long-Bell

Good Buildings Deserve Good Hardware



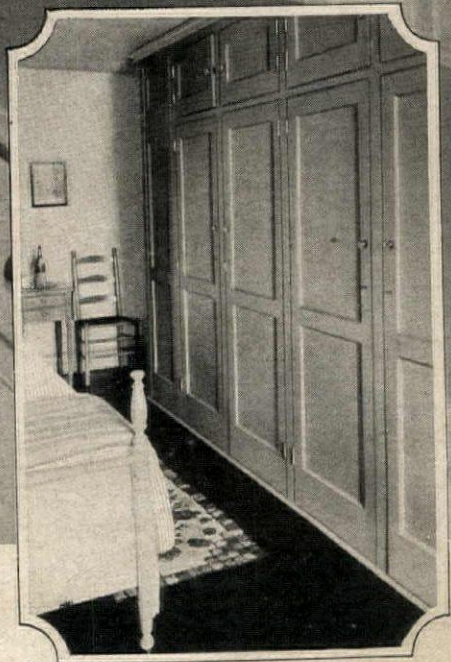
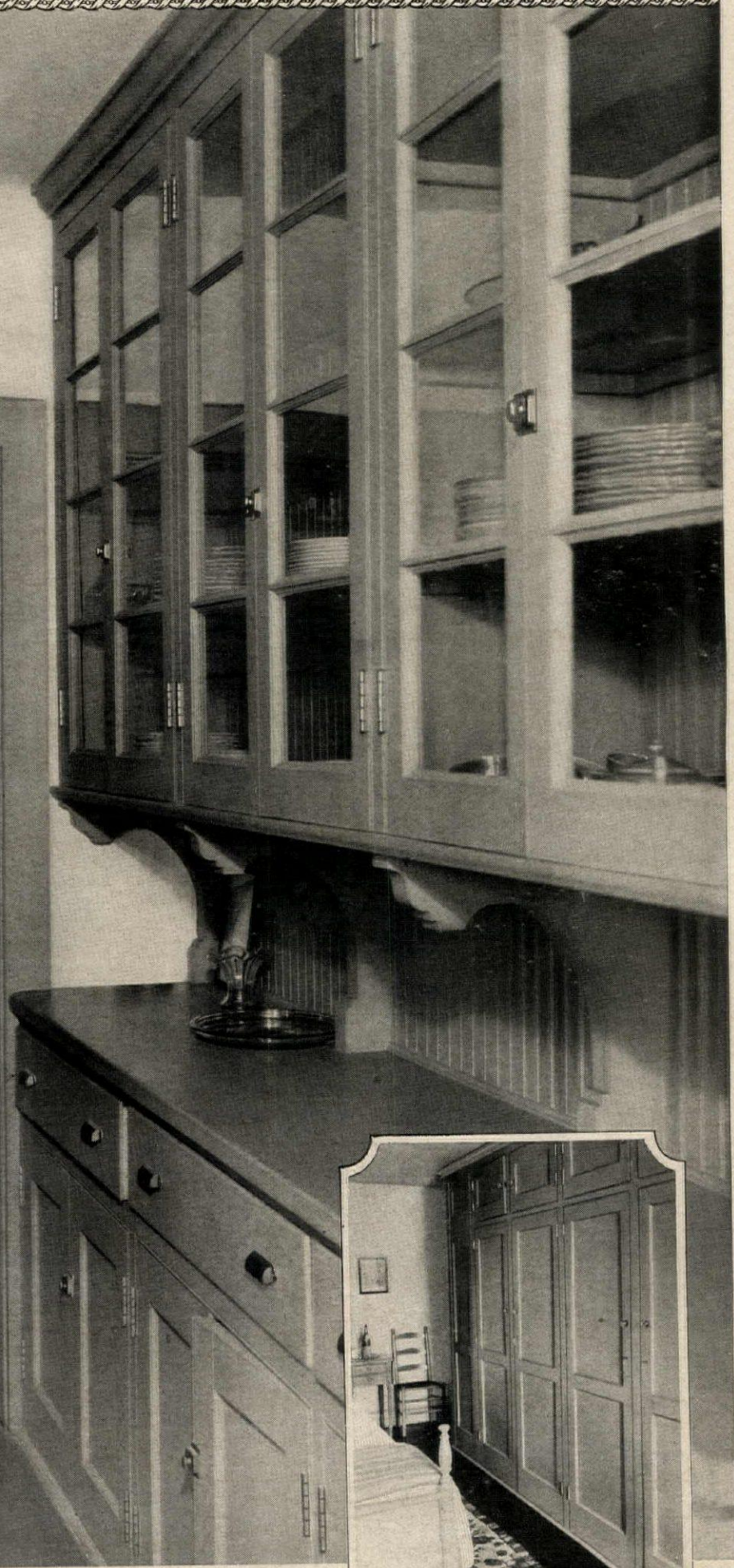
Your pantry, too, deserves Good Hardware

IT is poor planning to have good hardware on your front door and your casement windows, and nondescript hardware in your pantry and kitchen. Let all the hardware in your home be uniformly *good* hardware—hardware that works—hardware that lasts—hardware that harmonizes with its surroundings. Such hardware is Corbin.

The store that sells Corbin is usually the best hardware store in town. That's the place to go for locks or door checks, for cupboard catches or drawer pulls, for butts and bolts and hooks. Look for the Corbin oval and you'll always be satisfied with your purchase.

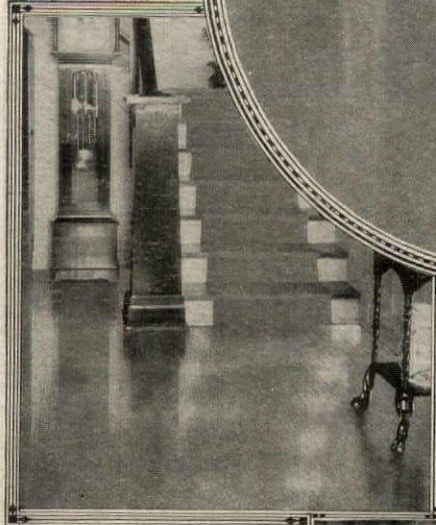
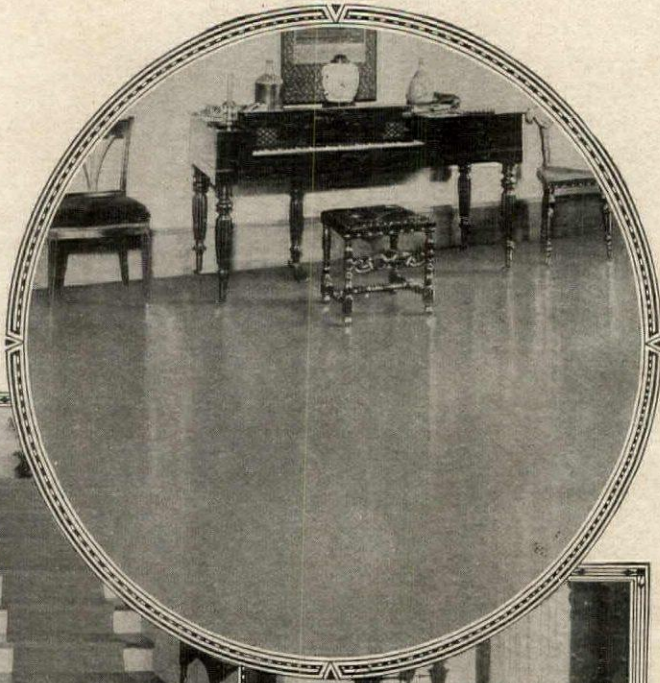
Write for illustrated booklet, "Good Buildings Deserve Good Hardware." It is packed full of Good Hardware information.

P. & F. CORBIN SINCE 1849 NEW BRITAIN CONNECTICUT
 The American Hardware Corporation, Successor
 New York Chicago Philadelphia



Closets, wardrobes, cupboards, drawers, windows and doors are made convenient and attractive by Good Hardware.

THE OVERLOOKED BEAUTY SPOTS IN YOUR HOME



No home may be said to be really modern that lacks the distinction of oak floors in every room. They are a legacy that you will leave to the next generation, and they will be modern then

When you enter a home that is particularly charming in its decorations and furnishings, you realize that its secret lies in the wonderful background of elegance formed by its broad expanse of lustrous, velvety oak floors.

These are the beauty spots that unfortunately are overlooked by many people who do not appreciate the added loveliness and charm of this everlasting wood.

PERFECTION

BRAND OAK FLOORING

You can easily bring infinitely greater charm to your own home. Perfection Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow ground color that will harmonize with your wall tones and add distinction to your hangings, your pictures, your drapes. Perfection will remain beautiful for generations and never needs replacement.

If your home lacks this touch of refinement, you can have a Perfection Oak Floor laid over your present floor at a cost so modest it will surprise you. If the leading lumber dealer in your town does not carry Perfection, write us and we will give you the address of one near you.

When You Build

The ideal time to consider the wisdom of oak flooring is when you are planning your home. It is a pleasure in knowing that its prized beauty will give evidence of your good taste, will increase your joy of anticipation. Your architect or contractor will supply you with all the necessary information regarding Perfection.

We have a most interesting brochure on this vital subject that will be well worth your reading. Simply write us and ask for "The Overlooked Beauty Spots in Your Home." It will be sent to you at once, gratis and postpaid. May we suggest you write at once?

ARKANSAS OAK FLOORING CO.
PINE BLUFF, ARK.



This Coupon Saved us Fuel, Labor and Worry—Send it

Chamberlin Metal Weather Strips seal out cold, stop draughts, and end fuel waste. They save 25% to 40% on your heating bills. They insure even heat. Keep all parts of the house warm. No more cold spots. No dangerous draughts. Their small cost will surprise you. It pays for itself in fuel saved.

And think of the comfort they give—the protection against dust, dirt, and soot constantly sifting in. They are a necessity of good household economy. They end the constant fight against dust—a tedious labor removed from daily tasks.

Redecorating is not a yearly necessity in homes and apartments equipped with Chamberlin Metal Weather Strips. Curtains stay clean longer. Furnishings are saved from soiling. More than 12,000,000 doors and windows are Chamberlin equipped.

No household equipment so thoroughly pays for itself in satisfaction. Installations are made room by room with practically no disturbance or inconvenience to the household. Investigate now. See how little this permanent protection will cost you.



Chamberlin's own experts plan, fit and install all Chamberlin Metal Weather Strips.

It is specialized work. Special tools are required. Even a "good mechanic" not trained in this specialty cannot make a proper installation. That is why Chamberlin maintains its own nation-wide service organization. And because we know installations are made right we guarantee them for the life of the building.

CHAMBERLIN

Metal Weather Strips

Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels, and apartments.

They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free.

Chamberlin Metal Weather Strip Co., Detroit, Mich.
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside doors _____ windows _____

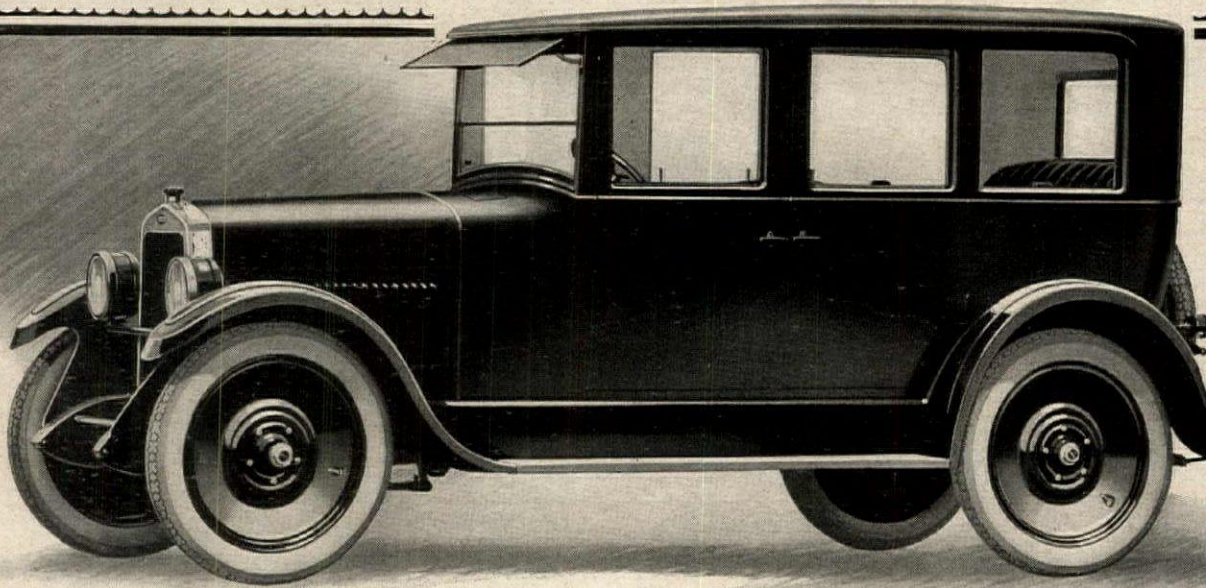
Name _____
Address _____
City and State _____
Eng. Dept. F-12

Chamberlin Metal Weather Strip Company, Detroit, Mich.

Brand New and True Blue

Oakland '6

The Sedan
\$1395



Inspect Its Four-wheel Brakes! See Its
Brand New Engine—Its Beautiful New Body

New Lower Prices

Touring Car	-	\$945
Roadster	- - - -	945
Sport Roadster	- -	1095
Sport Touring	- -	1095
Business Coupe	- -	1195
Coupe for Four	- -	1345
Sedan	- - - -	1395

Prices f. o. b. Pontiac

Oakland's "True Blue Travelers" are just completing their highly successful nation-wide demonstration of the Brand New Oakland Six. They have shown that Oakland's 15,000-mile performance guarantee and the Mileage Basis gauge of value apply even more fully to the True Blue Oakland.



From axle to axle—this True Blue Oakland is *new!*

For two years—Oakland engineers and General Motors experts have labored, without handicap or stint, to produce the finest light-six in the world.

And now, it is here—ready for your inspection!

It has a brand new engine—smoother, quieter and more powerful.

Four-wheel brakes provide the very ultimate measure of safety. They are sound, simple and practical, requiring much less attention than the conventional two-wheel brakes.

Fisher-built bodies of rare beauty and luxurious appointments grace every model.

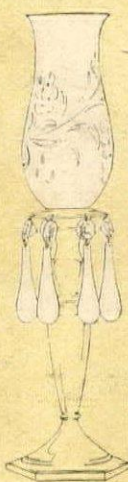
See it—inspect it—compare it! Let your Oakland dealer point out its centralized controls, its new type of permanent top and the many other exclusive features that stamp it—
—the greatest dollar-for-dollar value in the entire automotive market.

OAKLAND MOTOR CAR COMPANY, PONTIAC, MICHIGAN
Division of General Motors Corporation

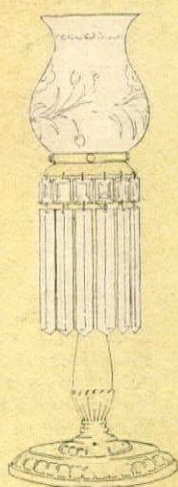
Oakland



Mantel Lamp
No. 7080



Mantel Lamp
No. 7082



Mantel Lamp
No. 6879

DURING the long, bleak evenings of winter, the soft, colorful beauty of a Handel Lamp adds a warm glow of friendly welcome to every room. So skillfully are the rich colors blended that there is a perfect harmony between shade and standard—between lamp and the most thoughtfully selected interior draperies and furnishings.

The true beauty of permanence is wrought into each Handel Lamp. With ordinary care, it will last for a lifetime. You will find many

exquisite designs at the better dealers—one which blends with your decorative plan in every room.

The name "Handel" is on every genuine Handel Lamp. Look for it when you select the lamp for your home or for a distinctive gift. The table lamp illustrated is No. 7026.

The newest Handel creations for the living-room are the graceful mantel lamps fashioned after the rarest of Colonial models. Three of the most distinctive designs are illustrated. You may see them at the better dealers.

HANDEL *Lamps*



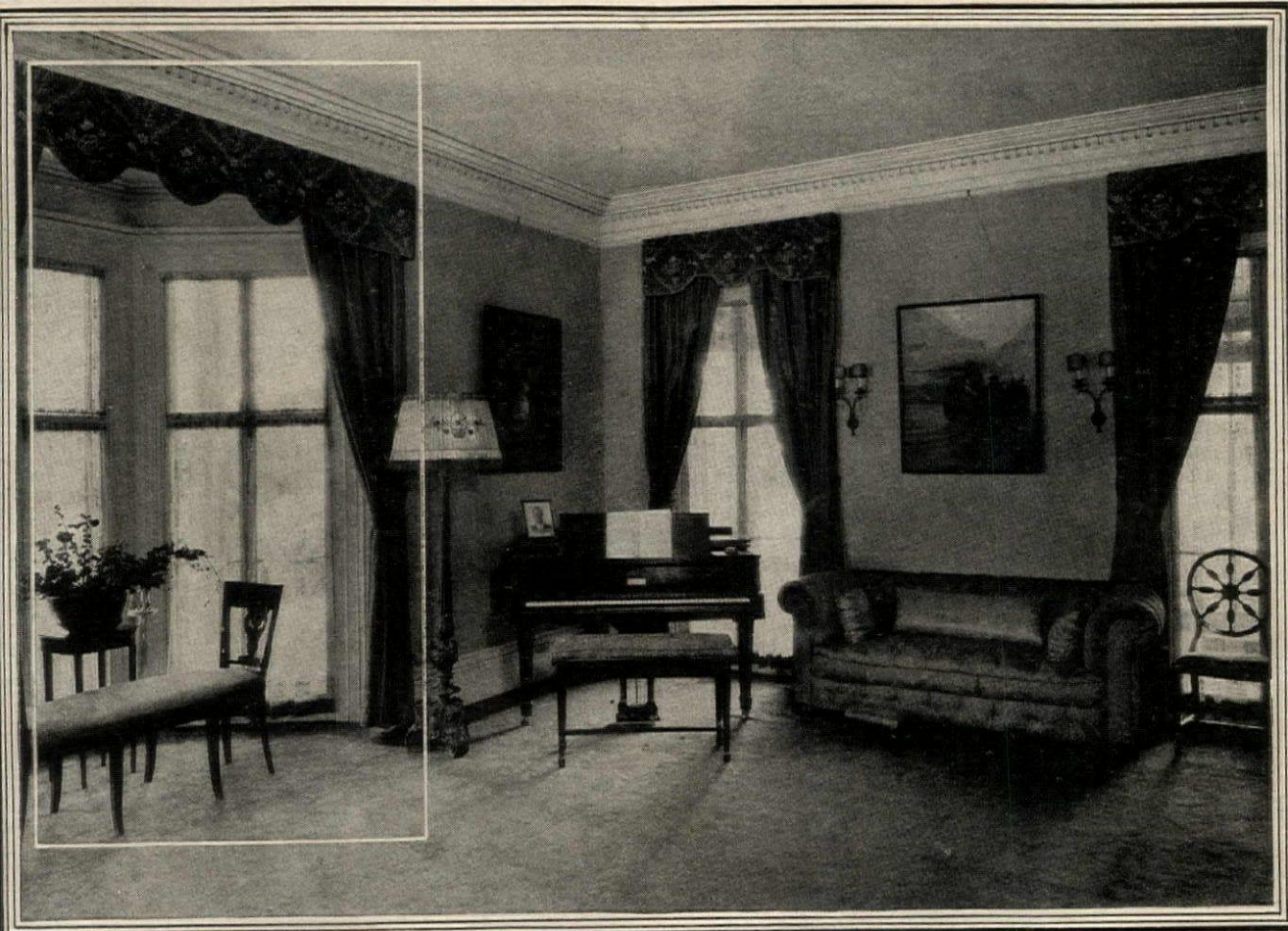
IN THE COUNTRY HOME OF
Miss Ethel Barrymore

*T*HE alcove above is part of Miss Barrymore's music room, which appears on the opposite page. The curtains are of **Oxford Cross Net**, in the new sunshine color.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa.

Wholesale Salesrooms; 890 Broadway, New York



The section within the white rule indicates the end of the alcove shown in color on the opposite page.

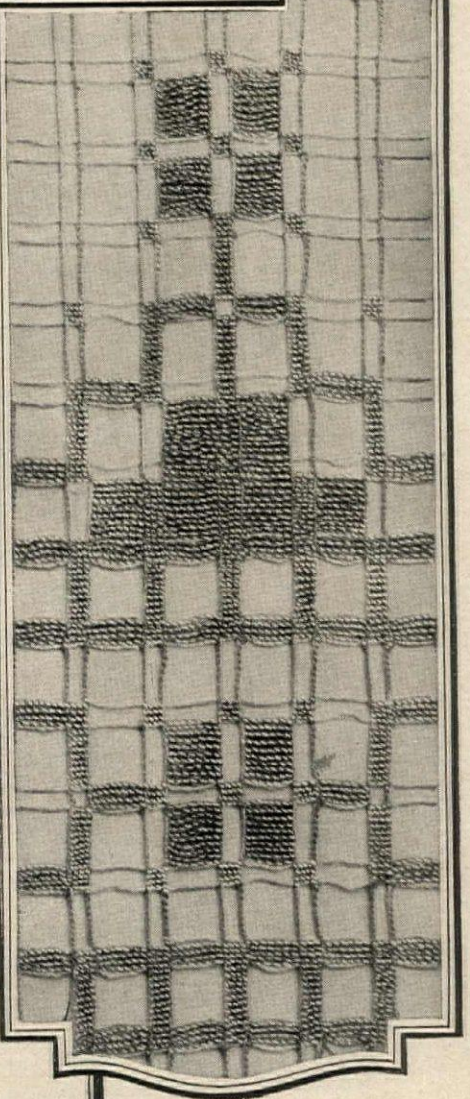
Only Half Your Curtains are Yours

ONE SIDE of your curtains you see from your rooms. That is the half that belongs to you.

The other side is your gift to your neighbors, who not only can but must view them daily. Does this gift worthily express your taste and personality?

Quaker Oxford Cross Nets and Curtains—the newest window coverings—are delightfully cheerful from within, dignified and pleasing from without. The fresh color which makes them so attractive is sunfast and tubfast.

Quaker Oxford Cross Net (shown in actual color on opposite page) is suitable for every type of room and makes it possible to harmonize the window draperies of a whole floor or façade of a house.



A booklet of Oxford Cross Nets and also "Concerning Window Draperies" will be sent free if you mention the name of the best retailer in window draperies in your city or shopping center. Otherwise enclose ten cents in stamps.

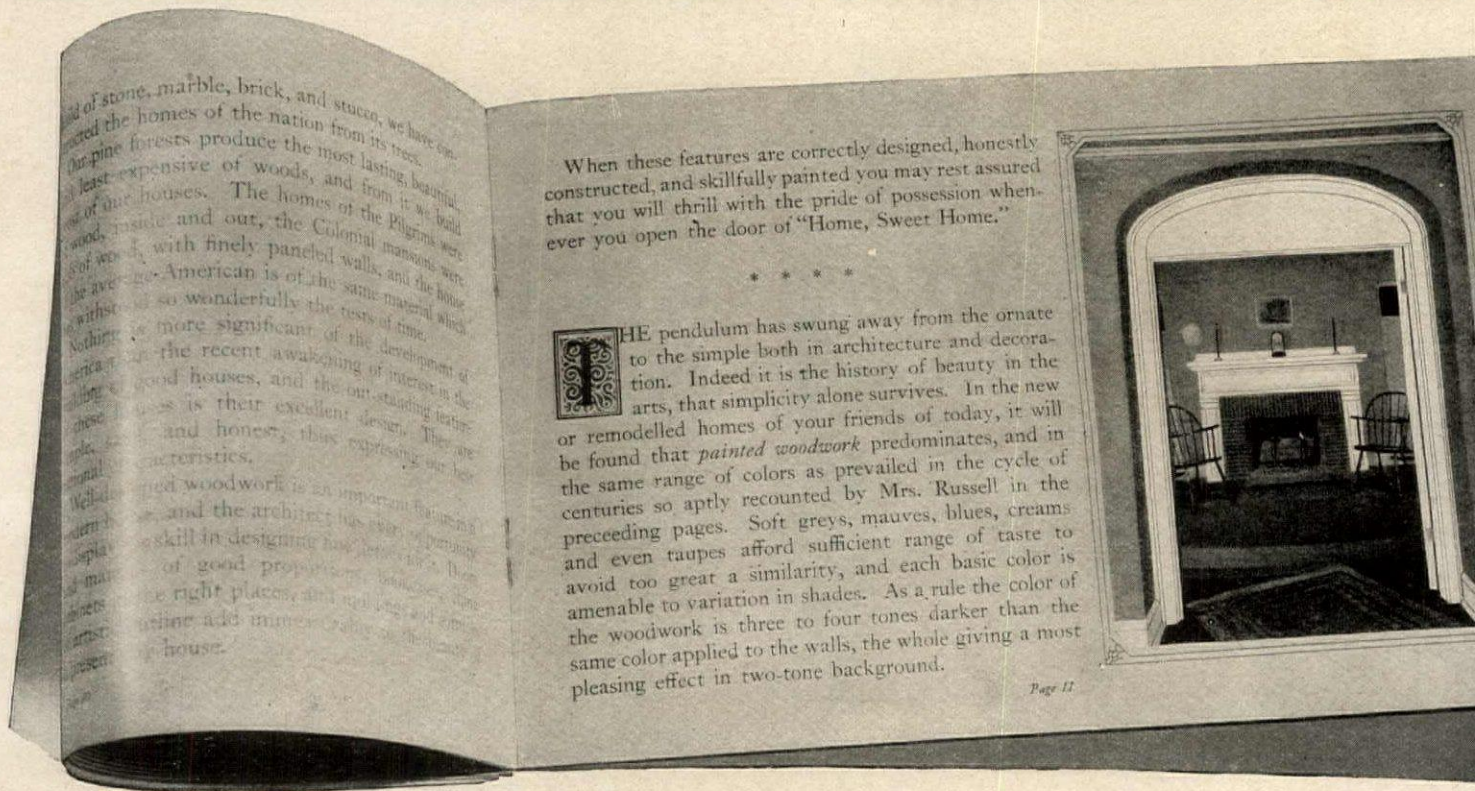
Oxford Cross Net in Actual Size—The panel on the right shows part of the pattern of the Quaker Oxford Cross Curtains in Miss Barrymore's music room.

QUAKER LACE COMPANY

Mills: Philadelphia, Pa.

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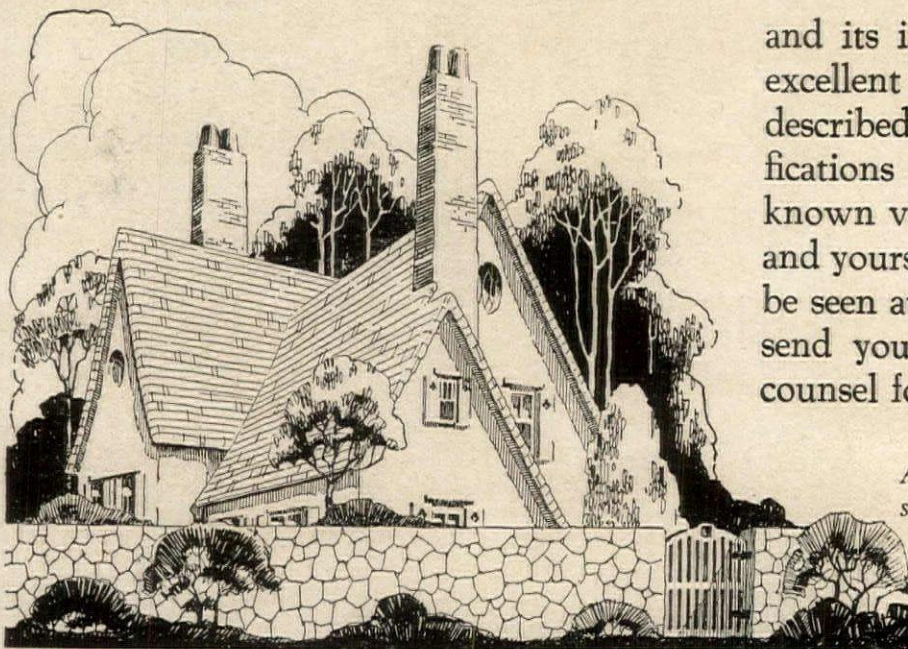
This BOOK is for HOMELOVER



who prefer painted woodwork. Centuries ago, painted woodwork was used in homes of the Roman and Italian aristocracy. Its revival today is but another example of simple beauty displacing the fussy and ornate.

Interesting indeed is the romantic story of painted woodwork as told in this book and—on the practical side—the method by which this beautiful trim may be had without the use of rare and expensive woods.

ARKANSAS SOFT PINE *Satin-Like Interior Trim*



and its individual merits as the wood par-excellent for painted finish are also fully described, supplemented with accurate specifications prepared for us by one of the best known varnish makers. A valuable book!—and yours for the asking. Finished panels may be seen at your local lumber dealer's, or we'll send you a small set on request. Reliable counsel for builders. How can we help you?

Arkansas Soft Pine is trade-marked and sold by local dealers east of the Rockies

ARKANSAS SOFT PINE BUREAU ~ 112 Boyle Building, Little Rock, Arkansas

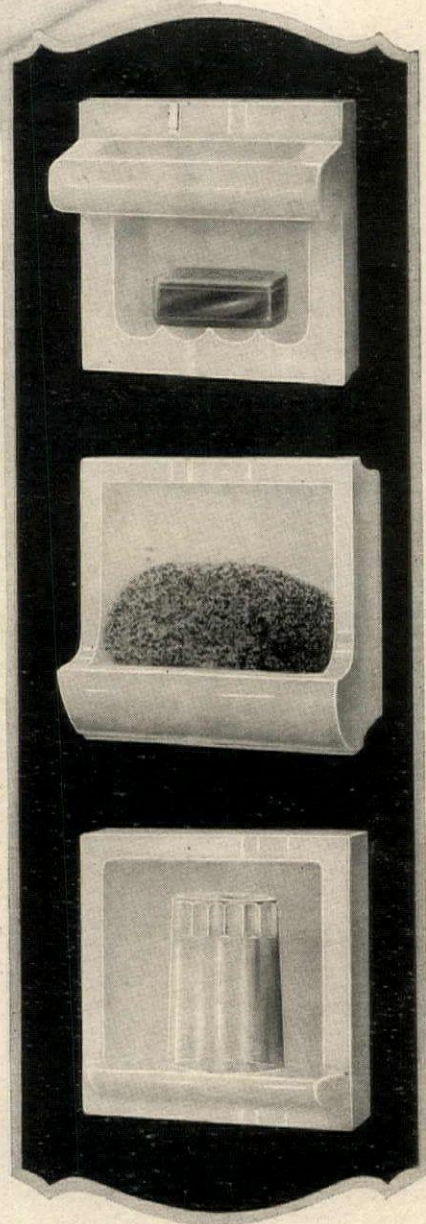




Let them play ~
Fairfacts Fixtures
 are out of the way.

BOYS and girls or bigger folks . . . we all like to splash around . . . and it's so much nicer now . . . no bumped heads or upset soap dishes to spoil the fun. Fairfacts Fixtures are out of the way . . . built right in the bathroom walls. Their diamond-hard surfaces refuse to crack, stain or discolor. Just a touch of a damp cloth and they are spotlessly clean. Surely, such fixtures are comfort, luxury and durability all built in one.

A charming little booklet, "The Perfect Bathroom," explaining and illustrating the wide variety of Fairfacts Built-in Fixtures, including various models and sizes of soap dishes . . . tumbler holders . . . toothbrush holders . . . towel racks . . . shelves . . . paper holders (both for sheets and rolls) . . . sponge holders . . . safety grips and many combinations that add the last touch to your comfort and luxury, may be had by writing to The Fairfacts Co., Inc., Dept. D, 234-236 W. 14th St., New York City.



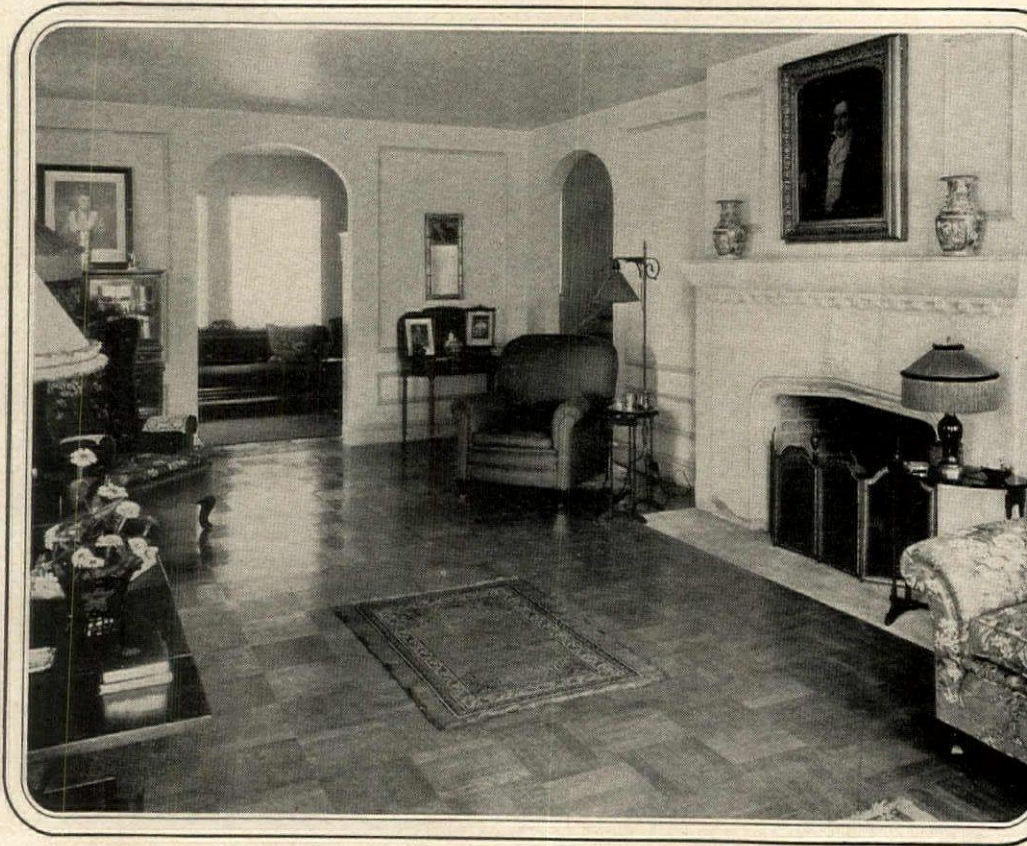
Look for this
 trade - mark



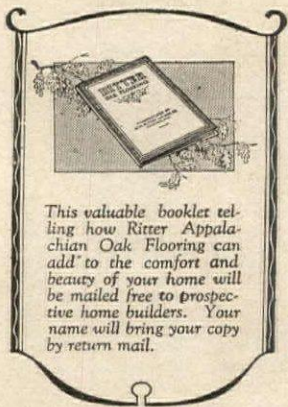
Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS

Living room of a residence at Overbrook, Pa., floored with Ritter Appalachian Parquet Oak Flooring—block pattern—one of the many designs in which this fine flooring may be laid.



The Charm that lingers



This valuable booklet telling how Ritter Appalachian Oak Flooring can add to the comfort and beauty of your home will be mailed free to prospective home builders. Your name will bring your copy by return mail.

CENTURIES have proved that flooring of no other material can surpass that made of Oak. But Ritter Appalachian Oak Flooring provides *even greater* charm and serviceability than is ordinarily expected—a charm that lingers through the passing years.

Fashioned from Appalachian Oak—noted for its beauty—Ritter Flooring may be laid and finished in a variety of patterns and tones to harmonize with any decorative scheme. And yet, considering the high quality of the timber from which it is manufactured and the ease with which it can be laid, this superior flooring costs very little, if

any more than ordinary Oak flooring.

The use of Ritter Oak Flooring assures smooth, perfectly matched floors of fine grain and uniform color. When finished, they more than meet the most extravagant expectations in floor beauty. No amount of costly decoration can achieve their quiet luxury and character.

When you build that house of yours—no matter how pretentious or how modest it may be—make sure that permanent value is built into it by insisting that your architect or builder specify Ritter Appalachian Oak Flooring—the underfoot woodwork of America's finest homes.

Reputable dealers will be furnished complete information upon request

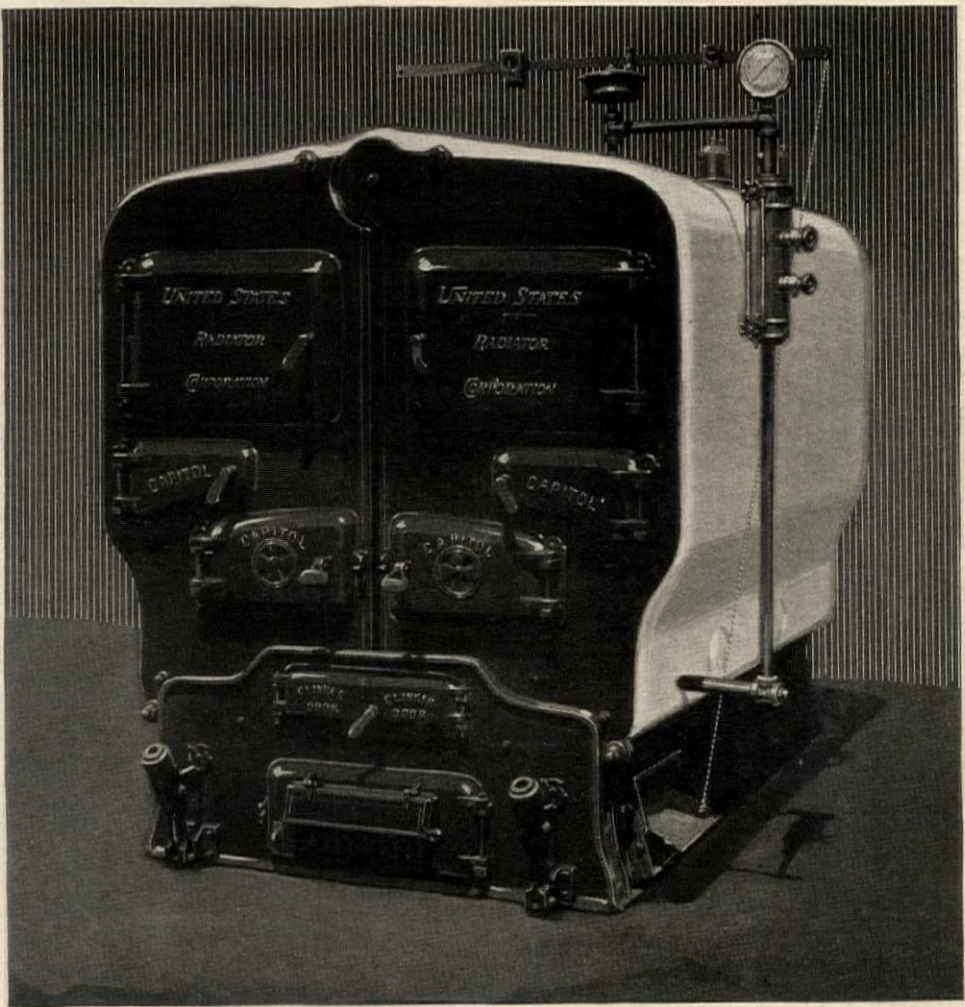
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America's Largest Producer of Hardwoods

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RITTER APPALACHIAN OAK FLOORING



Capitol Boilers

Modern steam and hot water heating is an exact science as expressed in Capitol Boiler installations.

There are no elements of uncertainty or speculation because thirty years of research and engineering experience have evolved the fully perfected heating units.

For large installations or small ones, Capitol Boilers are a safe, sane and utterly dependable specification.

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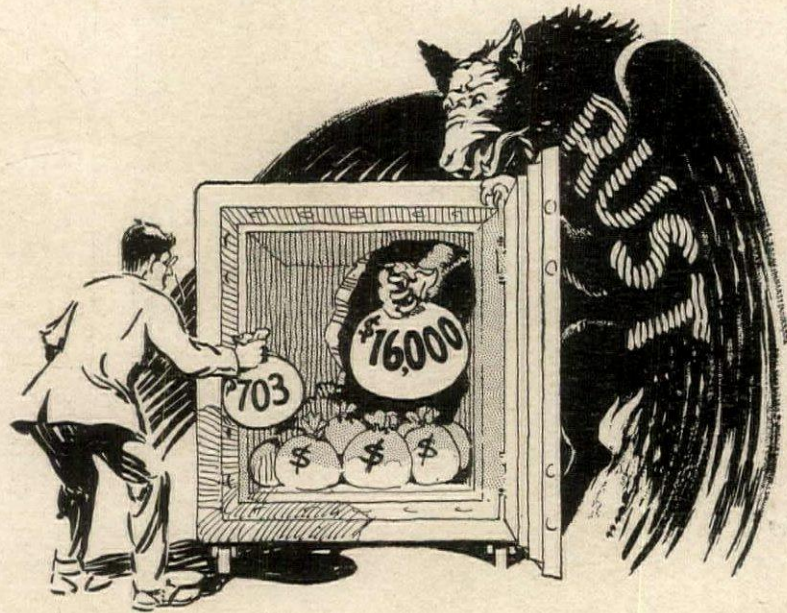
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A \$16,000 Lesson that Proves the Economy of Brass Pipe

THIS story of a bank's experience applies with equal force to the home-builder.

In 1915, a splendid bank building was erected in Bridgeport, Conn.

Less than two years later the plumbing developed serious leaks, which occurred with increasing frequency till the Fall of last year, when it was completely changed over to *Brass* pipe in both the cold and hot water lines.

To make this change-over

walls, floors and ceilings had to be ripped out and it cost the bank \$16,800; whereas in the first place Brass pipe could have been installed for only \$703.38 over the cost of the iron pipe then selected.

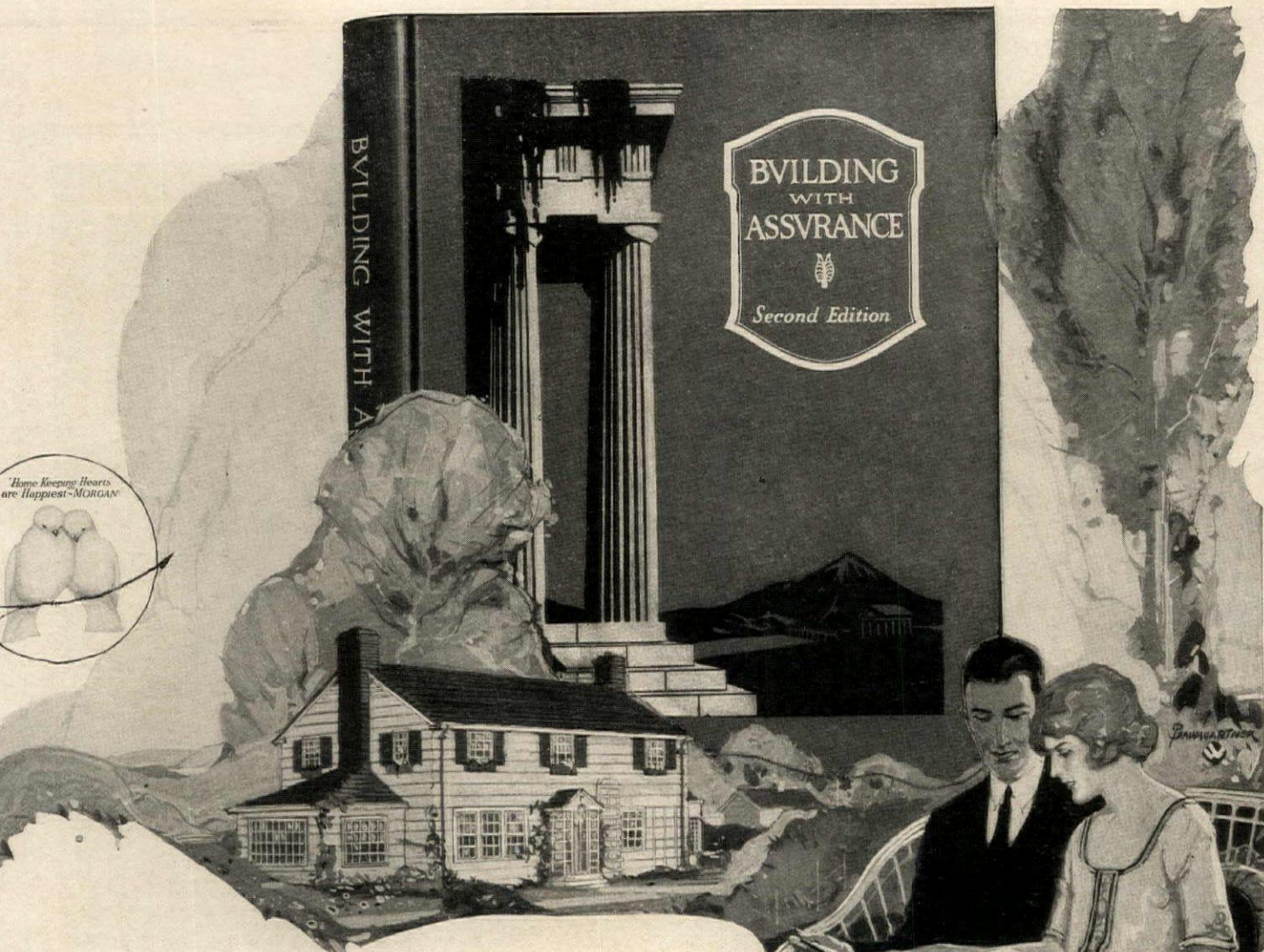
Such costly losses are constantly occurring in buildings equipped with piping that rusts.

Rusty, leaky piping is the only serious criticism of modern plumbing. Make the plumbing in your home rust-proof by using Brass pipe as well as Brass fittings.

*Brass is cheaper because
you pay for it only ONCE*

**COPPER & BRASS
RESEARCH ASSOCIATION**

25 Broadway - New York



Your HOME

The 440 pages of this great book are literally a gold mine of home building ideas and suggestions

at a vast difference in homes! They seem to have been merely built. They plainly show that they have been *planned!* They give real meaning to the sentiment of "Home is the Sweetest Home."

Don't take chances. Get this big, fine page Master Book—"Building with Assurance" (Second Edition)—and know the hows and the whys of every step. This great book was written expressly for home builders—is literally filled with practical building help—with ideas, plans and methods that you can actually USE to help you plan ahead wisely, reduce expense and guard against loss and save money.

BUILDING WITH ASSURANCE contains a wealth of beautiful homes

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plans. You get the help of authorities in arranging living room, dining room, bedroom, hall, etc. Also on interior decoration, floor coverings, lighting, heating, plumbing, landscaping, etc. You get the help you need in attractive, interesting, USABLE form.

Thousands of home builders praise the Master Book

Letters have been received from all over the world, praising "Building with Assurance." They say, for example:

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There is no added cost for "Morgan-Quality"

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Over 15,000 architects, contractors and dealers endorse and use it for daily reference. It is a veritable encyclopedia of home building facts and ideas.

Mail the Coupon today for prospectus

"Building with Assurance" (Second Edition) is not for general distribution. It is for earnest home lovers. Our prospectus tells all about it—shows beautiful homes with floor plans, reproduces actual pages, letters from readers, etc. The prospectus is gladly sent to those who mail the coupon.

Morgan Woodwork Organization

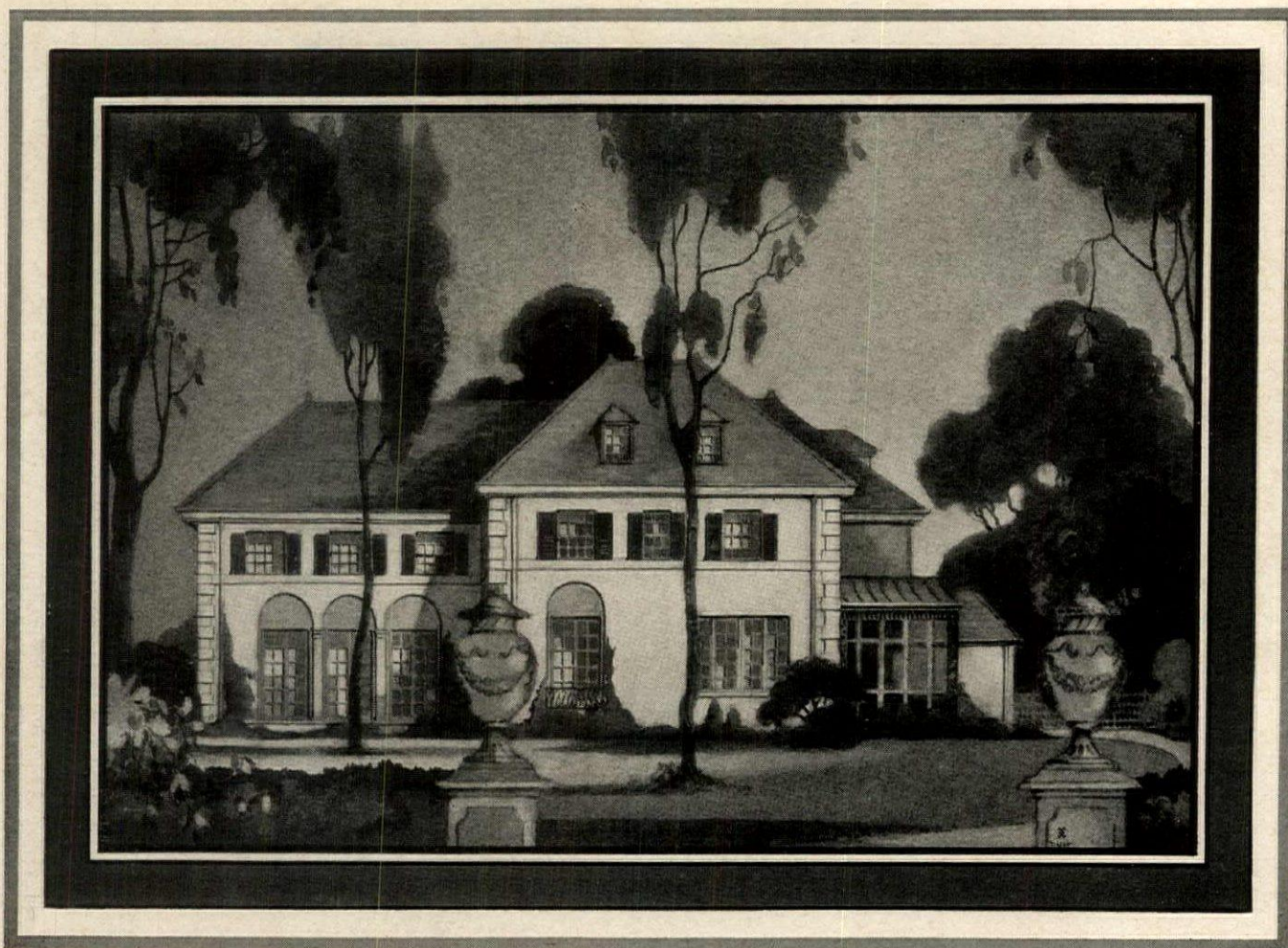
Address nearest office, Dept. A-11
Morgan Sash & Door Company, Chicago, Ill.
Morgan Millwork Co., Baltimore, Md.
Morgan Company, Oshkosh, Wis.

Gentlemen: I am a home lover, so please send me at once a copy of your beautiful prospectus, which describes "Building with Assurance."

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STANDARDIZED WOODWORK



Residence of Mr. George B. Kennerdell, Cleveland Heights, Ohio. Mr. Charles R. Greco, Cleveland and Boston, Architect.

OUT of the lights and shadows of your cheery open fire this winter, there will gradually materialize your dreams and hopes for the new home-that-is-to-be. As these take form in your own sketches, and later in your Architect's plans and drawings, let this thought take form, too: that White Stucco is the *real* element through which your cherished ideals will find their best expression. Beauty, permanence, harmony with surroundings, resistance to cold, heat and dampness—where else *could* you find a material so attractive when new, so *increasingly* lovely with the years?

Counsel now with your Architect. Send us your name and his, and we will forward copies of the Medusa Book to each of you, with our compliments.

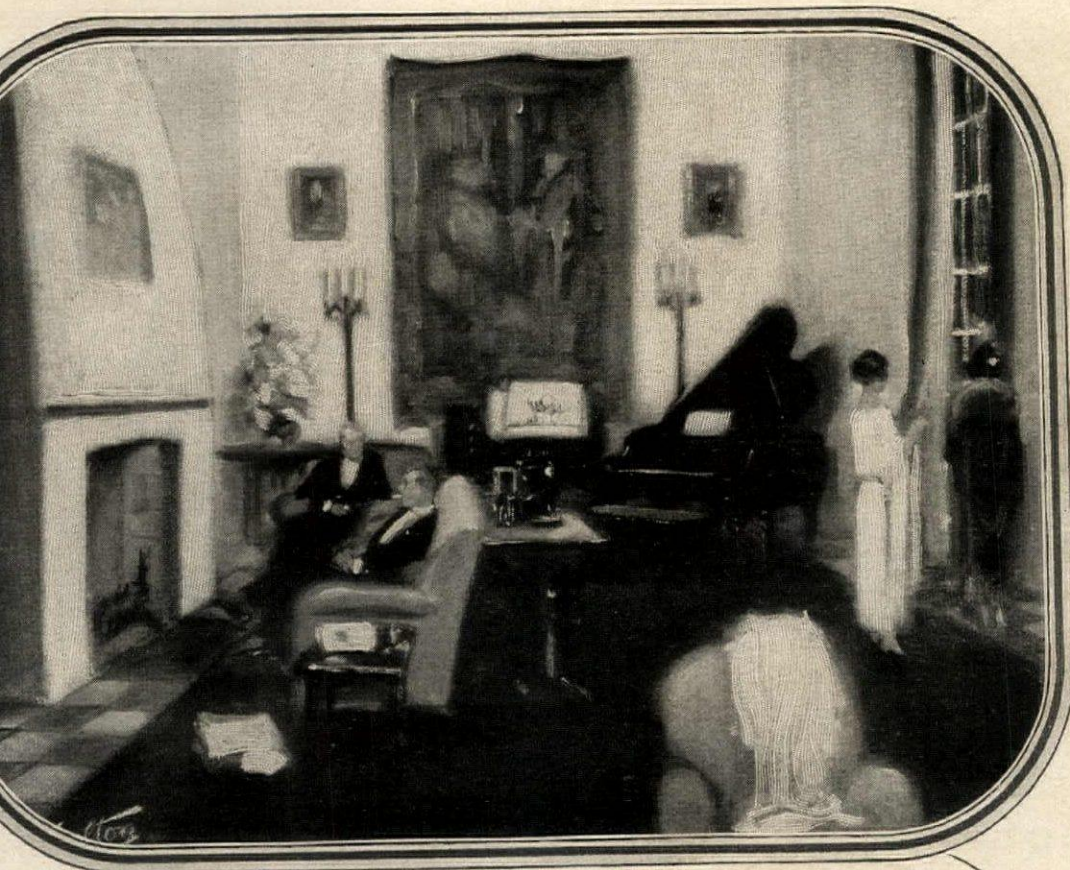
THE SANDUSKY CEMENT COMPANY, *Cleveland*

We are sole manufacturers of Waterproofed White Cement

MEDUSA WHITE CEMENT

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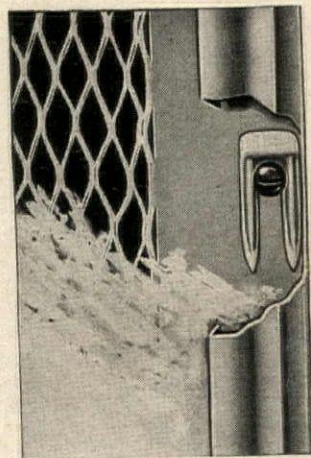


MILCOR metallic construction—the distinction of the truly modern home. Walls unbroken by dusty, insanitary, old-fashioned woodwork that makes rooms appear smaller than they really are. *Firesafe* walls, free from cracking in the interior corners—and true to delight the eye when a sunlight shaft would disclose the unevenness of ordinary construction. Exposed corners that take blows on an unseen metal edge and dissipate them without cracking or chipping of the plaster. Pictures and decorations afloat from invisible metal moldings that do not break the expanse of beautiful walls, or allow dust or vermin to gather. Simplified, safer, cleaner, more beautiful homes—furnished throughout in permanent, sanitary, fireproof metal.

If you are planning a new building, ask your architect about this most modern construction. Or address Dept. H at Milwaukee for complete information on any of the following MILCOR products for the modern home:

*MILCOR Expansion Metal Trim · MILCOR Expansion Base Screed · MILCOR Netmesh Metal Lath
MILCOR Expansion Corner Bead · MILCOR Invisible Picture Molding · MILCOR Stay Rib Metal Lath*

Milwaukee Corrugating Company
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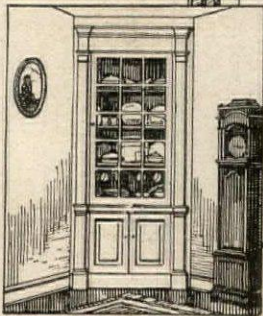
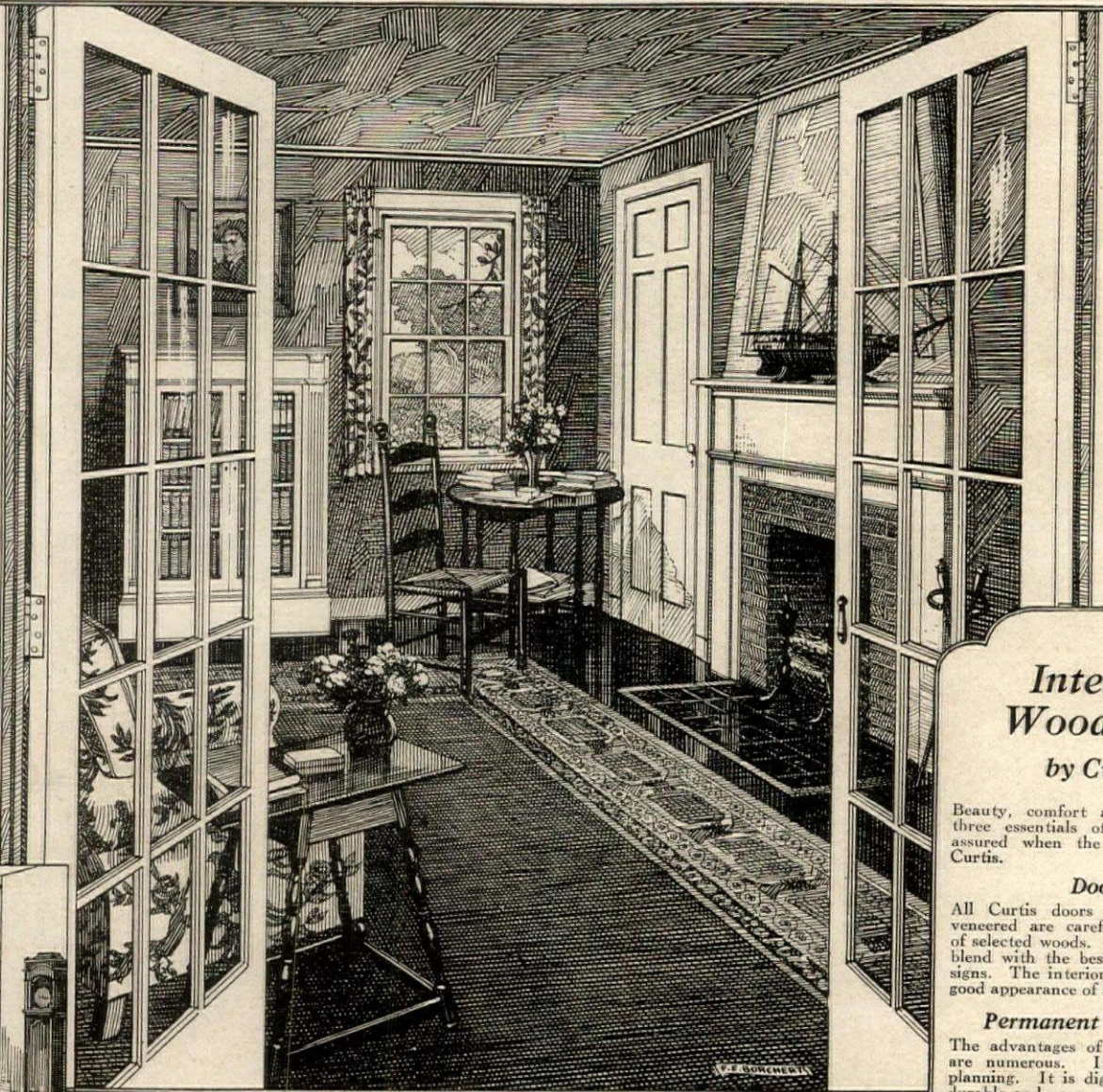


MILCOR Expansion Trim broken away to show patented clip which insures a tight joint, and manner in which the plaster keys into the expanded metal of the trim as well as flowing under the edge of the molding to form a perfect vermin-proof interior for any building that is permanent, beautiful, firesafe and free from cracking.

MILCOR

METALLIC BUILDING PRODUCTS

CURTIS WOODWORK



Interior Woodwork by Curtis

Beauty, comfort and convenience—three essentials of real home assurance when the woodwork is by Curtis.

Doors

All Curtis doors whether solid or veneered are carefully manufactured of selected woods. The exterior doors blend with the best architectural designs. The interior doors add to the good appearance of any room.

Permanent Furniture

The advantages of built-in furniture are numerous. It shows just good planning. It is dignified, decorative, durable and economical. Every piece of Curtis permanent furniture is made of carefully selected woods, excellent workmanship, perfect craftsmanship. It is a saving in comfort, convenience and cost.

Curtis Companies, Incorporated
Clinton, Iowa

Curtis Bros. & Co., Clinton, Iowa
Curtis & Yale Co., Wausau, Wis.
Curtis Sash & Door Co., Sioux City, Iowa
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Sales Offices in
Pittsburgh New York Baltimore,

Keeping down the cost of woodwork

EVERYONE wants a home to reflect beauty, individuality, and good taste in design. The interior must give the air of refinement, comfort, restfulness.

To obtain all these at reasonable cost is your real problem in building or rebuilding. The Curtis Companies offer you an effective solution.

What Curtis Means

Curtis standardized woodwork and permanent furniture—distinctive in design and character, perfect in quality, produced at low costs—give you the opportunity of realizing your ideal home in accordance with your financial status.

The Curtis Companies do not sell "ready-cut" houses, nor any building materials except woodwork—specializing in standardized architectural doors, windows, frames, trim, porch material, moldings, stairs and permanent furniture.

Formerly a good deal of woodwork was laboriously constructed "on the job" by the slow and expensive hand work of carpenters and cabinet makers. Today the finest designs are made at great savings in cost by skilled craftsmen in Curtis factories. This is what Curtis Standardization means: *Specialization on a limited number of really fine designs, made of the best materials, so that you buy quality woodwork at reasonable cost and get prompt deliveries.*

Each Piece is Trademarked

For more than 57 years the Curtis organization has been making woodwork, always with the intent to produce the very best. To this experience is added pleasing design, the work of architects recognized as authorities in interior details.

Curtis woodwork continues to please year after year, because it is made, piece by piece, in the best way so far devised, out of the right materials, and with exacting inspection before it is stamped with the Curtis trademark, fit for a lifetime of service.

Curtis Woodwork is identified by the mark at the right. Whatever you buy—sash, door, moldings or interior woodwork—see that it bears this trademark.

1866
CURTIS

We have prepared a series of Plan Books showing beautiful plans for homes in Colonial, English, Western & Southern architecture. Trowbridge & Ackerman, New York Architects, designed the 5-6-7-8-room houses.

The Curtis Companies Service Bureau

2611 Curtis Building, Clinton, Iowa

Please send copies of your free booklet checked below, showing

- Keeping Down Cost of Woodwork
- Windows Interior Doors and
- Permanent Furniture Entrances and Exterior Doors

Enclosed find (\$.....), please send me Plan Books checked. (Price \$1.00 each)

- Bungalows 1½ and 2 story houses
- 6 room 7 room 8 room

Name.....

Address.....

City.....

The Curtis dealer in your community can secure these books FREE if you sent this COUPON

The dining room reflects the personality and good taste of the mistress of the house. This china closet C-701—one of the many illustrated in the free booklet "Permanent Furniture"—gives the impression of solid comfort to the room.

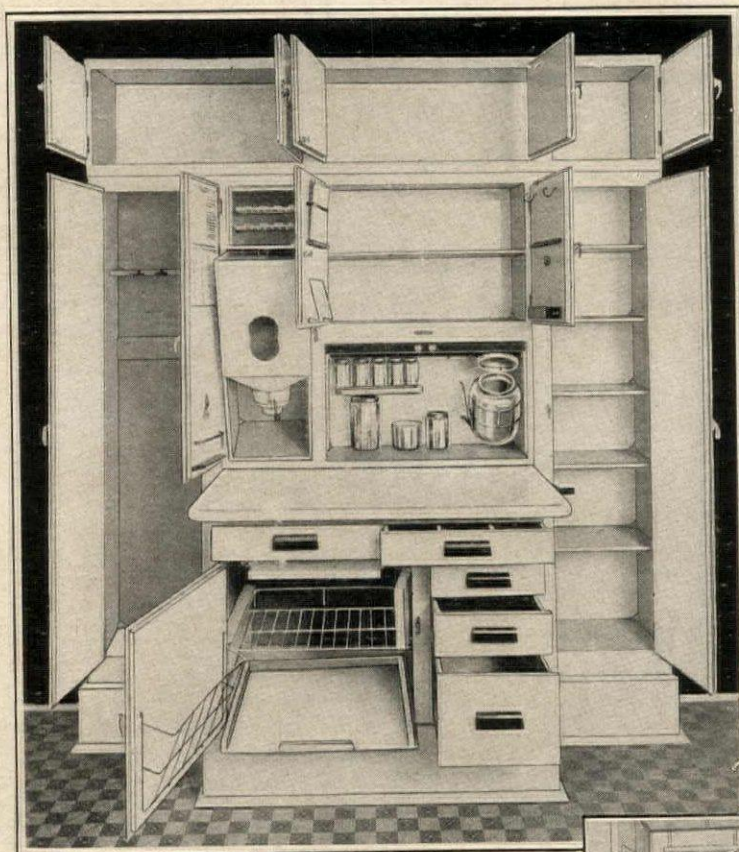
The Entrance C-109, illustrated above, is one of the many that are shown in free booklet "Entrances and Exterior Doors."

KITCHEN MAID

T A N D A R D K I T C H E N U N I T S

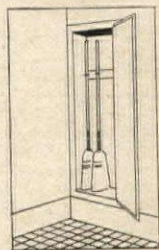
Fold away the Ironing Board and put away the Broom

If you make your kitchen modern, you will make its walls contain as much of your kitchen equipment as possible. You can build such a kitchen with Kitchen Maid units. Your ironing board can have a space in the wall. Your brooms and mops can have a special closet, or they can be put away in combination 1-X, pictured at the right. You can have cupboards for dishes and linens—right where they logically belong—beside and above a Kitchen Maid cabinet.



KITCHEN MAID COMBINATION 1X

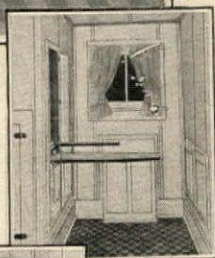
It is good taste, good sense, and good business to put Kitchen Maid units in your kitchen. They make it more convenient; they make it possible to have a better kitchen in smaller space; they cost no more than it costs to build old-fashioned cupboards; they are beautifully built by cabinet makers—the makers of the well-known Kitchen Maid cabinet, exclusive builders of the smooth surfaces and rounded inside corners. Renting and selling values of residence property are increased when you use these units.



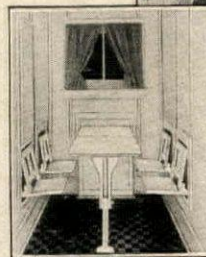
The Broom Closet can be built in the wall, set in a corner, or grouped with the KitchenMaidcabinet.

Get all the facts. Write today for the fully illustrated catalog.

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Andrews, Indiana



Closed view of the Pulmanook showing the "Disappearing Ironing Board." It folds into the wall and takes no space when not in use. Supplied as a separate unit or as part of the Pulmanook. Can be installed in new or old homes.



The Pulmanook consists of four seats and a table which unfold from the wall. Two seats and a table can be used in an ordinary corner of any kitchen.

"LET THE KITCHEN MAID BE YOUR KITCHEN AID"

KITCHEN MAID

STANDARD UNIT SYSTEMS

WASMUTH-ENDICOTT CO.,
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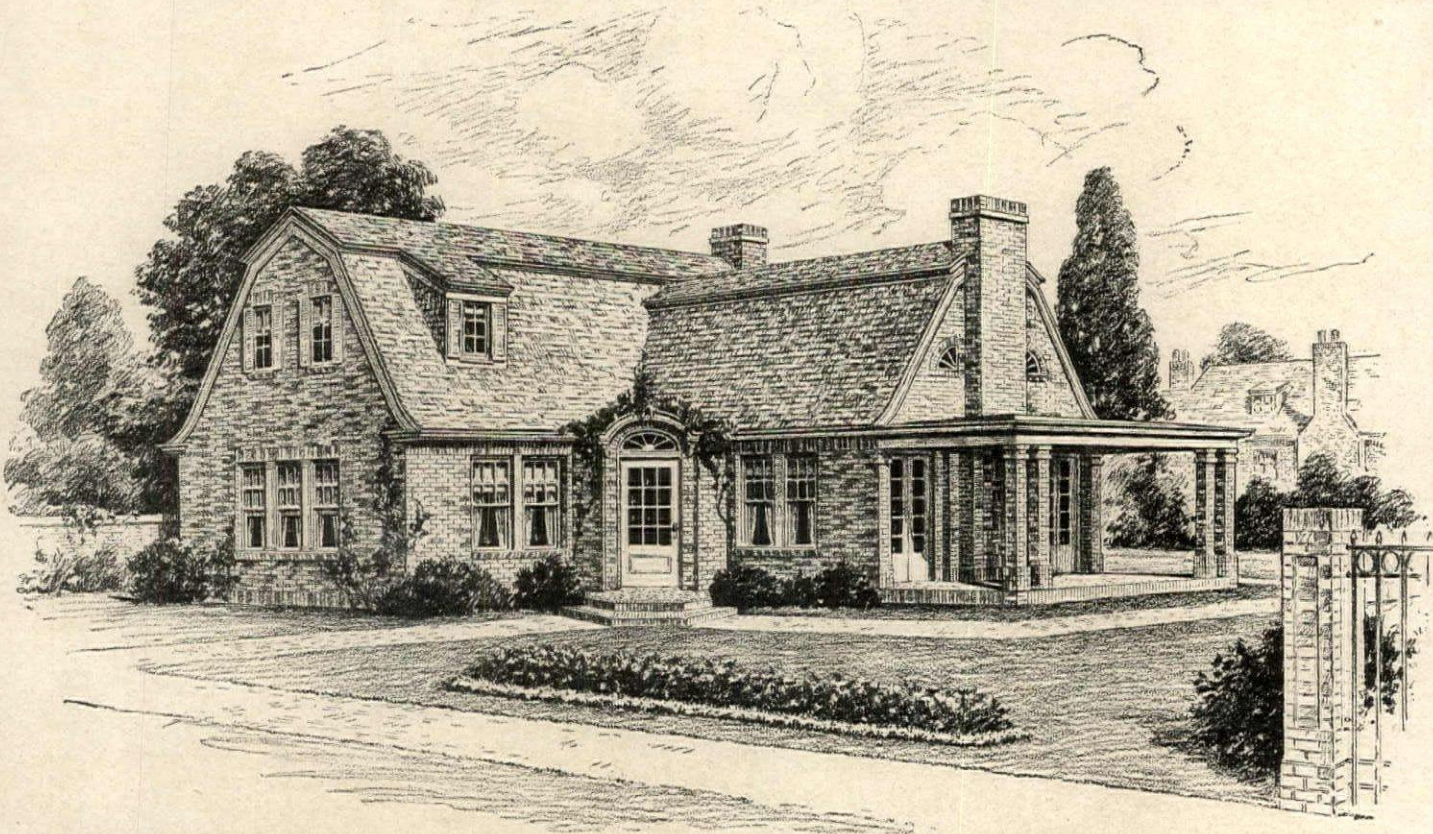
Please send me the book of Kitchen Maid Standard Units.

Name

Address

City

State.....



A. F. B. A. House No. 702

Designed for Service Department, American Face Brick Association

This is one of the ninety-six artistic and well-planned Face Brick houses shown in "Face Brick Bungalow and Small House Plans"

Face Brick Makes the Truly Economical Home

EVERY year more and more home-builders learn the secret of building an economical home. They are finding that the house which costs the least to maintain is the cheapest to own. This is one reason why so many Face Brick houses are being built today. Slow depreciation, a minimum of repairs and upkeep, painting only around doors and windows, low insurance rates, and smaller fuel bills—all contribute to the economy of the Face Brick house. The facts are discussed in "The Story of Brick." For your copy address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.



Send for these booklets:

"*The Story of Brick*" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"*Face Brick Bungalow and Small House Plans*" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We

can supply complete working drawings, specifications and masonry quantity estimates at nominal prices.

"*The Home of Beauty*" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. We distribute complete working drawings, specifications and quantity estimates for these houses at nominal cost.

"*The Home Fires*" is a new book containing twenty attractive original fireplace designs, for which complete plans may be purchased for one dollar, and twenty-five pictures of fireplaces designed by well-known architects. Also an article on fireplace construction. Sent for twenty-five cents.

casements and windows specify **Crittalloy**—the copper bearing steel



CRITTALL

Steel Casements

The building of Crittall casements, windows and French doors has back of it the authority and knowledge of generations in leadership of this craft. ¶ Built by hand, in various designs, their beauty, grace and enduring util-

ity is enhanced by workmanship that has come down as a tradition with this name. Above is illustrated a Crittall installation in the W. R. Flint residence, Pasadena, Calif.—Johnson, Kaufman & Coate, architects.



If You Like Unusual Christmas Gifts



© House & Garden

Wrought-iron candlesticks with gold, 16" high pair; etching by Powell—\$24.50; Chinese lettuce green bowl—as for the books, would a House & Garden ask than "The Practical Architecture," "The Book of Interior Furniture," "The Garden," or "The Art Decoration"? You can find all through the Shopping

Shop Through House & Garden

Gifts for The House

Glass from Venice, games from China, lace from Normandy, Italian pottery, English silver, lustre ware, unusual lamps, the odd piece of furniture that gives the final perfect touch to the room, the thing your friend hasn't had the chance to see. . . . *They're all in the next issue!*

Gifts for The Child

A little movie camera, a stove that would make a housewife out of any bob-haired imp, a dog that walks and barks, a breakfast set, furniture, silver and all, warranted to get Junior's oatmeal down with no contentions. . . . *That doesn't begin to tell what's in the next issue!*

Gifts for The Man

A watch he can throw out of the window and it won't break, smoking tongs that are decorative you'll be glad to have, a pigskin bag that carries three sterling silver briefs, a wing chair that'll keep him warm, a lamp he can read by. . . . *They're all in the next issue!*

Photographed ~ Priced Reasonably ~ Purchasable through the Shopping Section

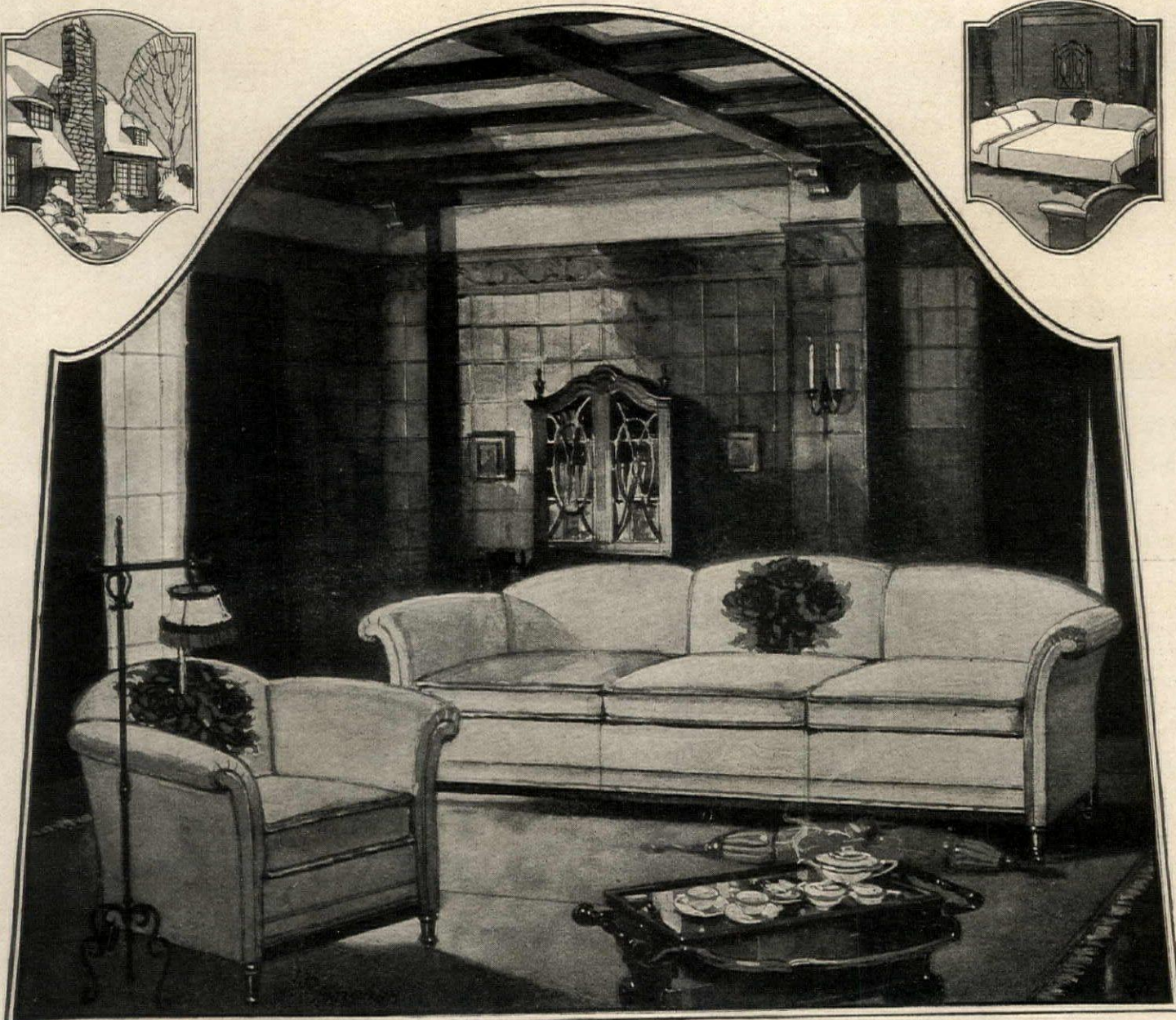
HOUSE & GARDEN

Condé Nast, *Publisher*
Richardson Wright, *Editor*
Heyworth Campbell, *Art Director*

35 cents a copy

19 WEST 44th STREET, NEW YORK CITY

At All News Stands



FOR YOUR HOME A PULLMAN

The Pullman davenport-bed is a rare combination of deep satisfactory comfort and appealing grace of design. While primarily an article of living-room furniture, its usefulness is not limited to this one purpose. One simple operation—just revolve the seat, and the comfortable Pullman davenport becomes a full size, restful bed. With a Pullman in the living room, the extra bedroom problem is permanently solved. Your local furniture dealer will assist you in the selection of a Pullman davenport-bed or day bed, with chair and rocker to match.

"Appropriate Furnishings," a recently completed brochure on interior decorating, will be mailed to you upon request

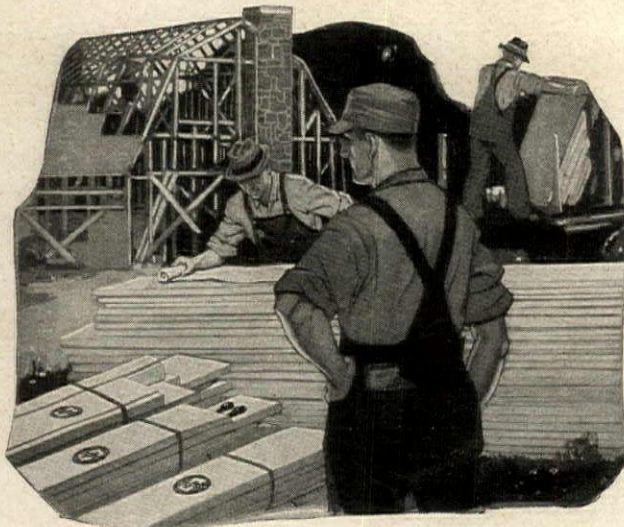
PULLMAN COUCH COMPANY

CHICAGO  ILLINOIS

Why Architects,
Contractors and
Dealers
Recommend

Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.



Andersen Frames Are Complete in Seven Units

THERE are only seven units to an Andersen Standard Frame. When a frame reaches the job, all the carpenter need do is to nail together these seven units and he has an accurate frame complete with pockets and pulleys in place.

Because of the few units, an Andersen Frame can be nailed up in ten minutes. No sorting out of parts or replacing of broken or lost pieces is necessary.

Multiply the time and labor saved by one Andersen Frame by the number of windows on any job, and you have an idea of what can be gained through their use.

Send For Additional Information

Write and have us tell you of equally important economies that go with Andersen Frames. Please say whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

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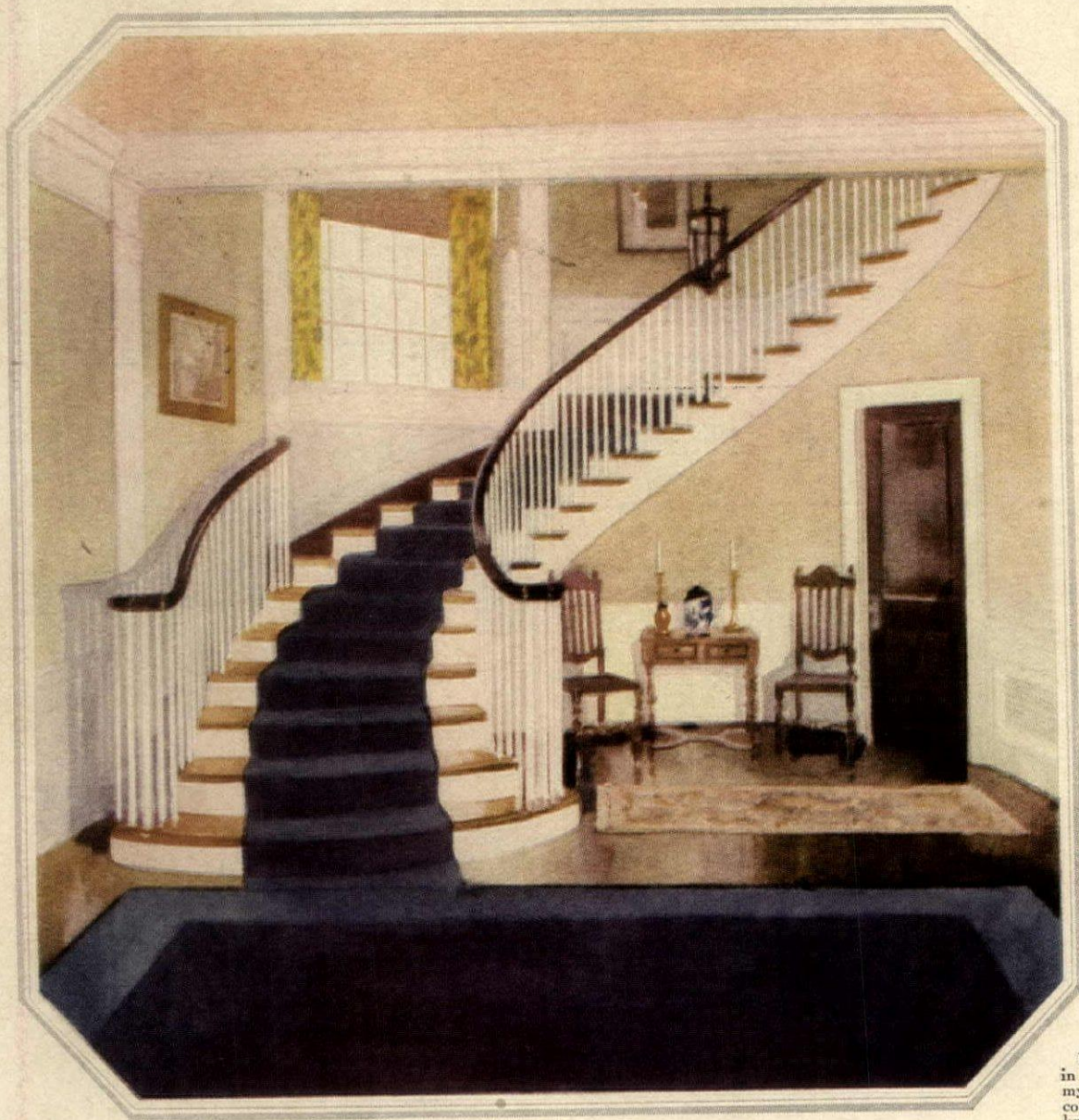
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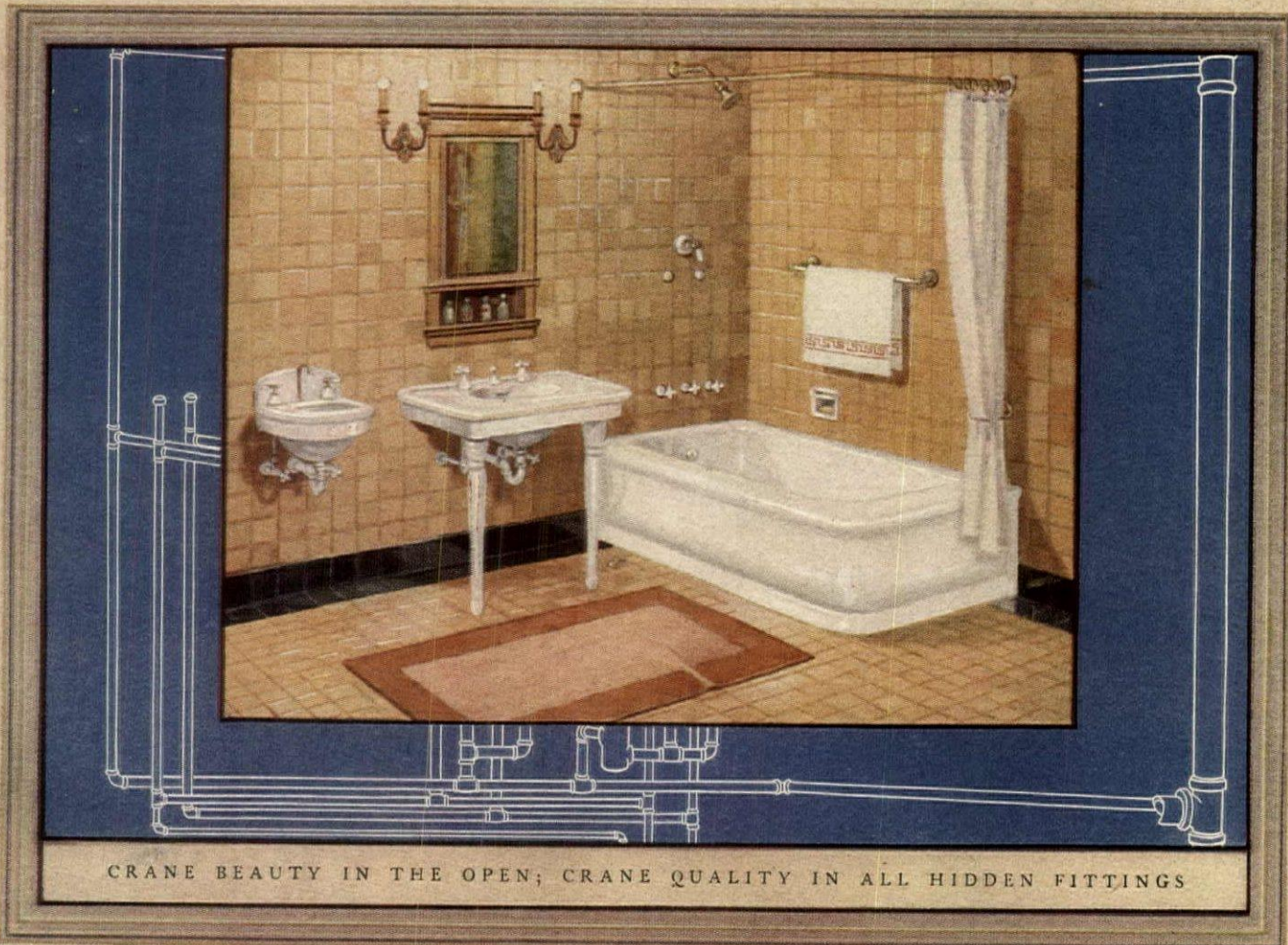
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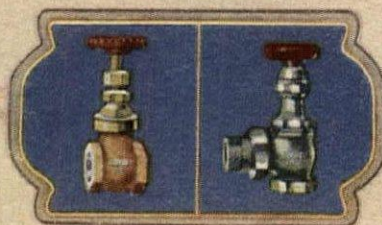
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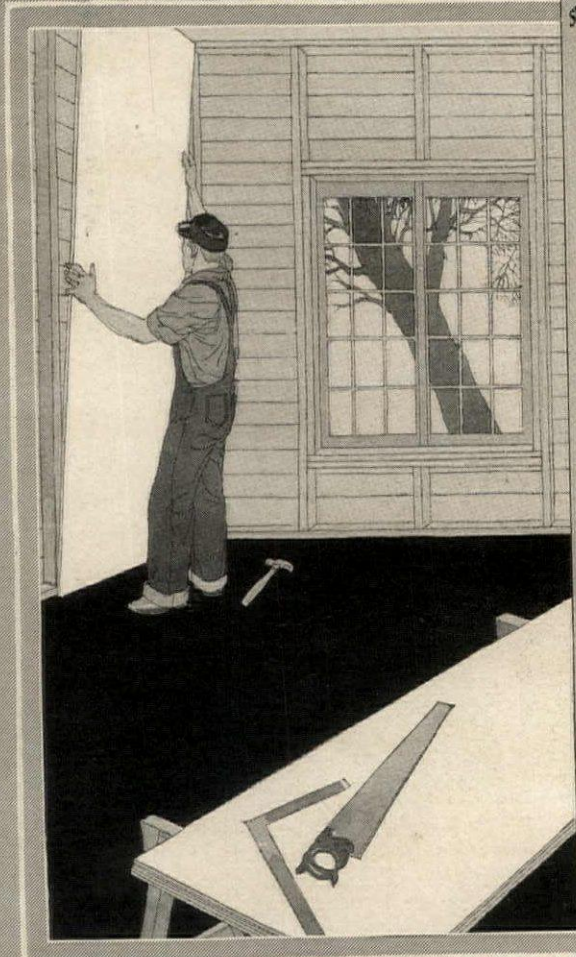
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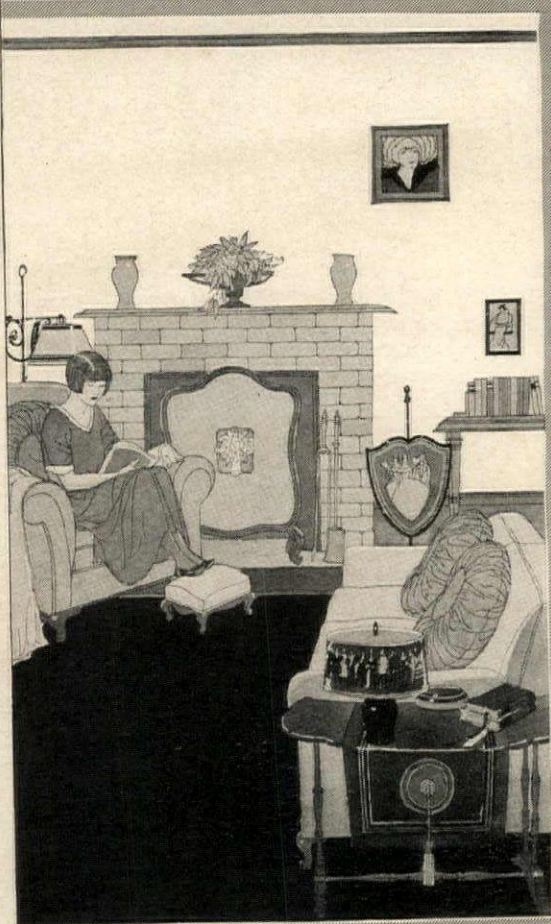
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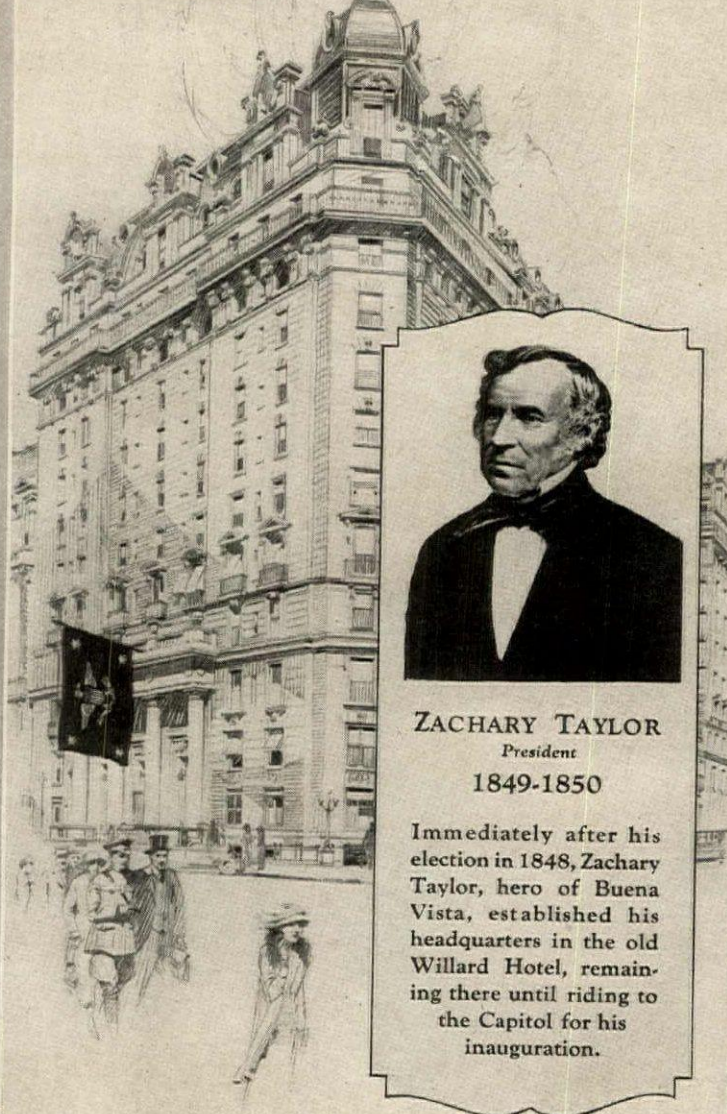
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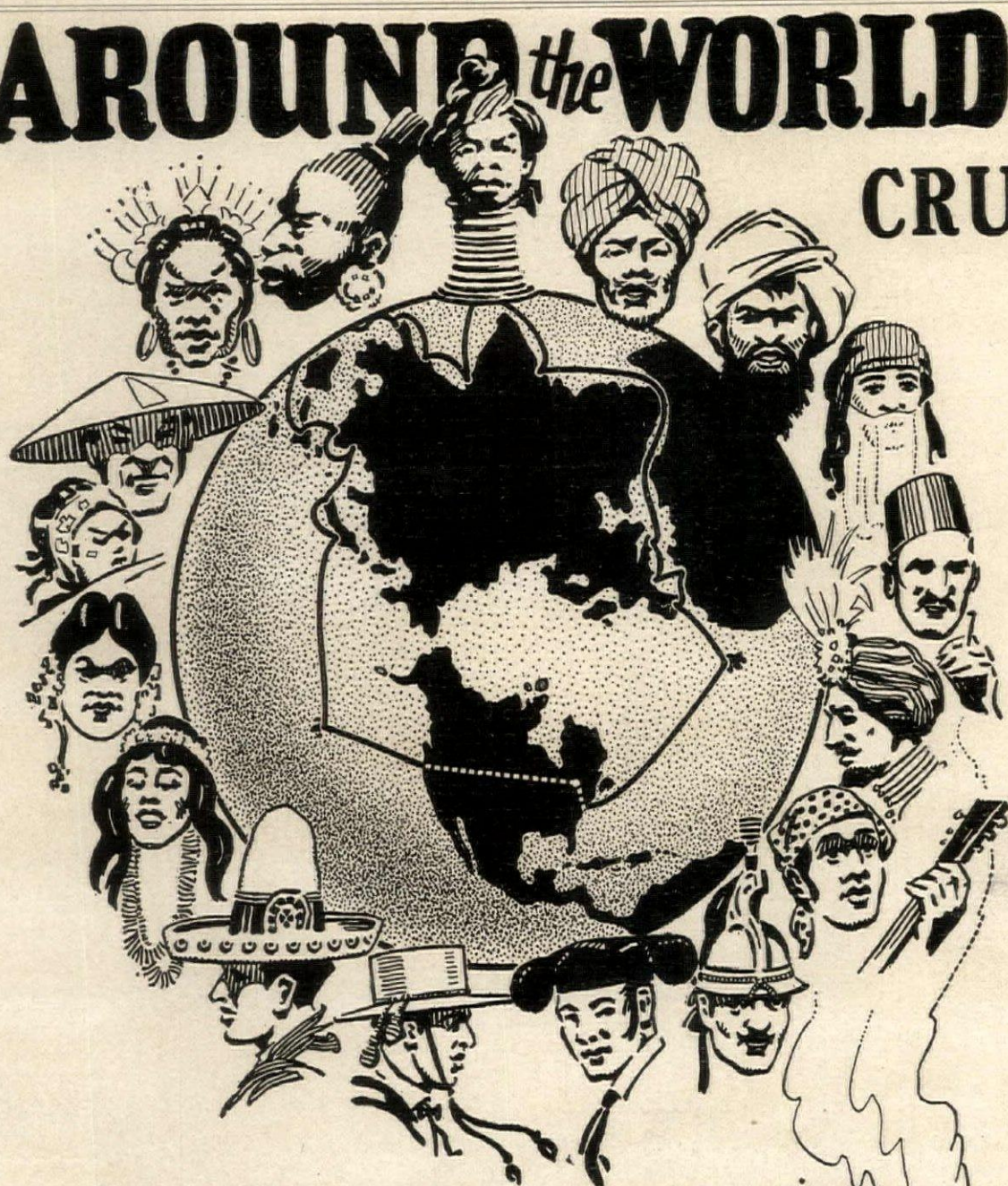
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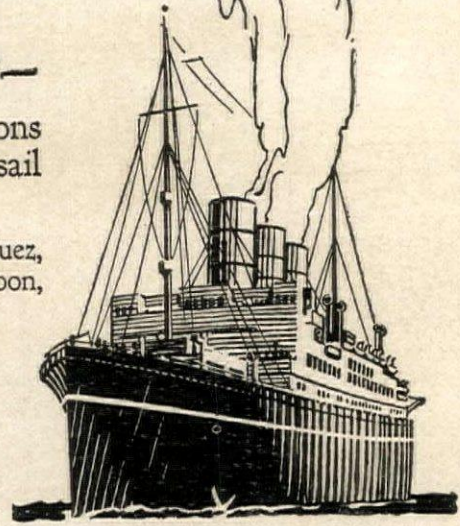


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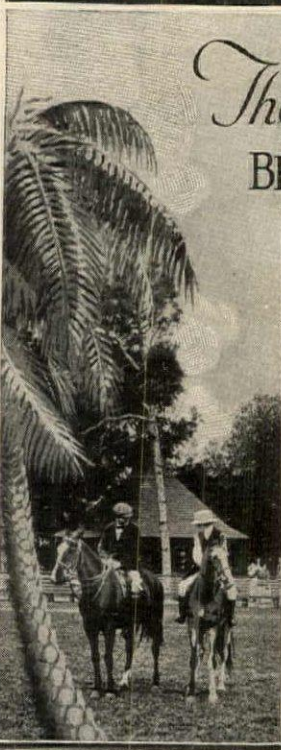
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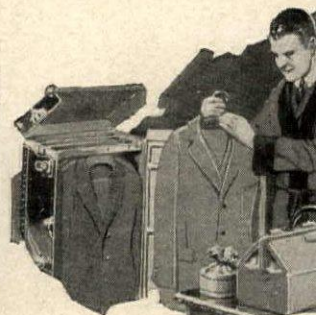
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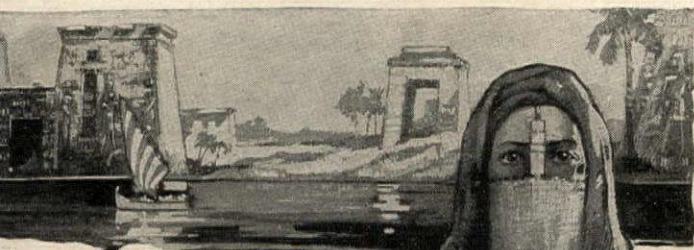
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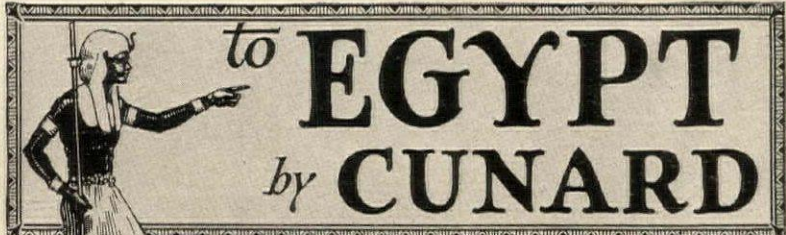
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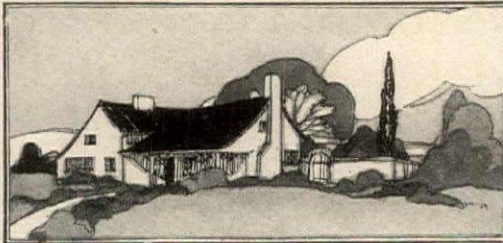
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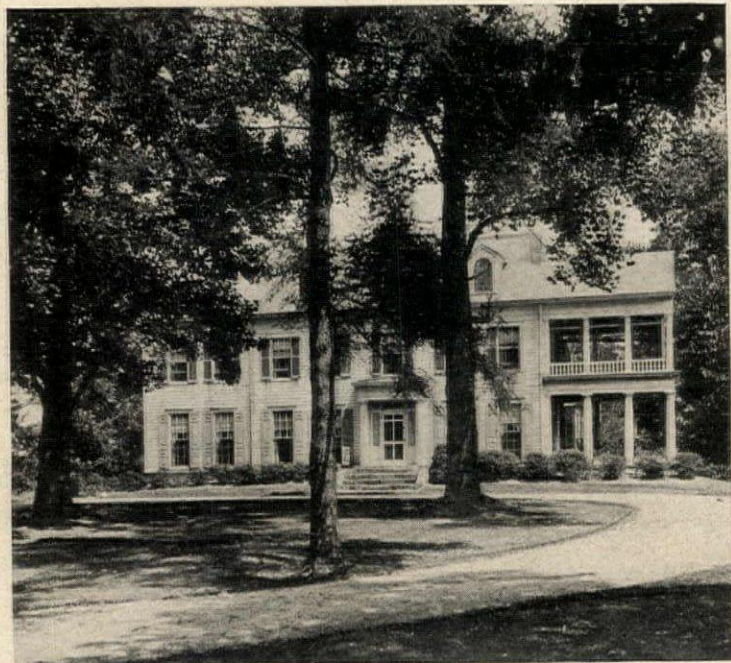


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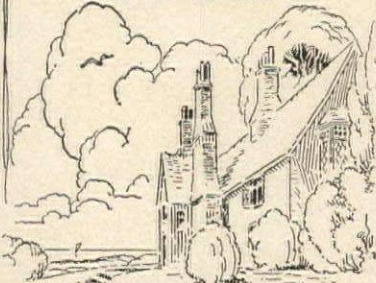
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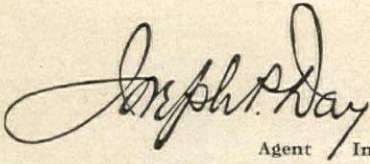
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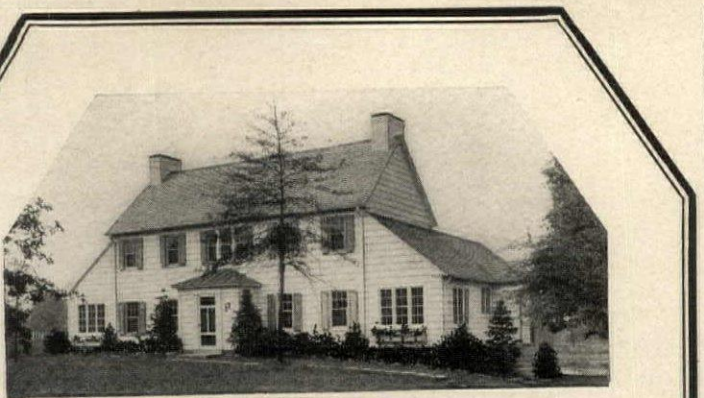


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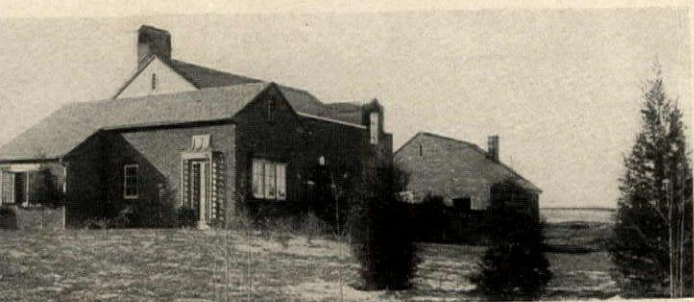
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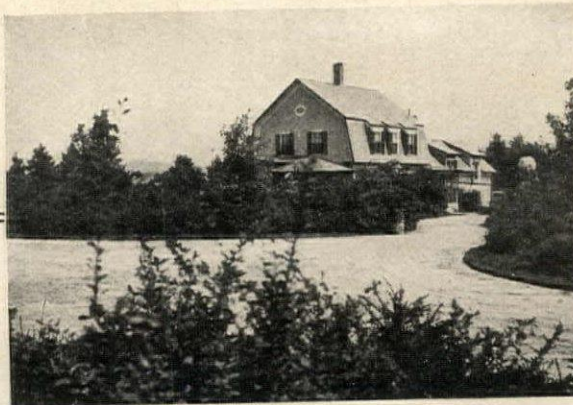
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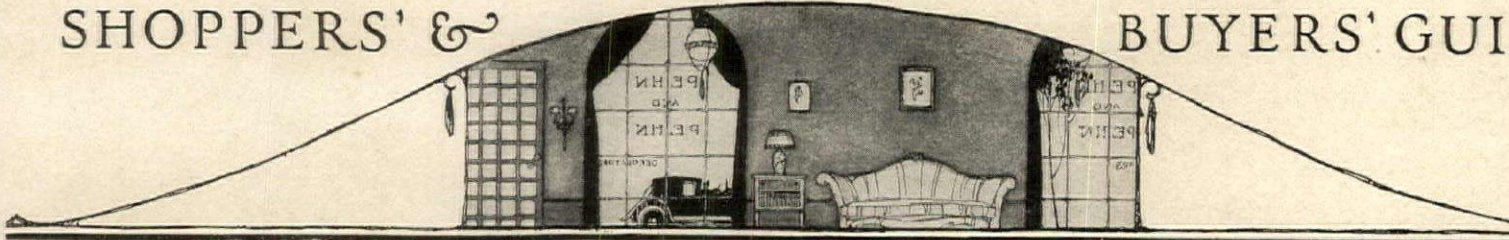
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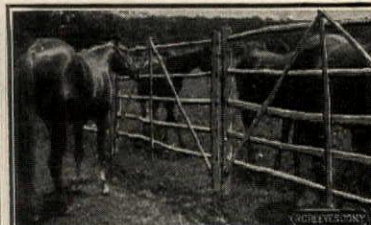
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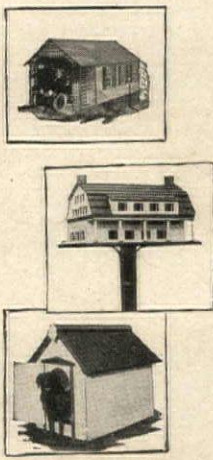
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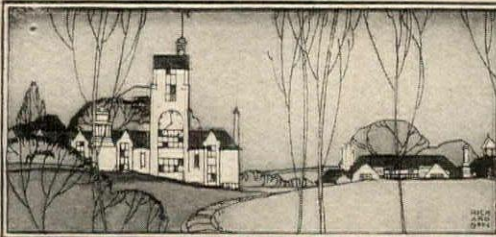
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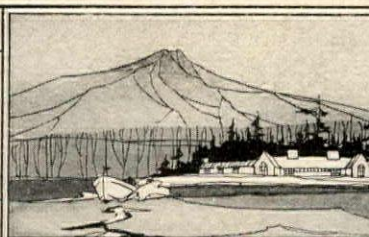


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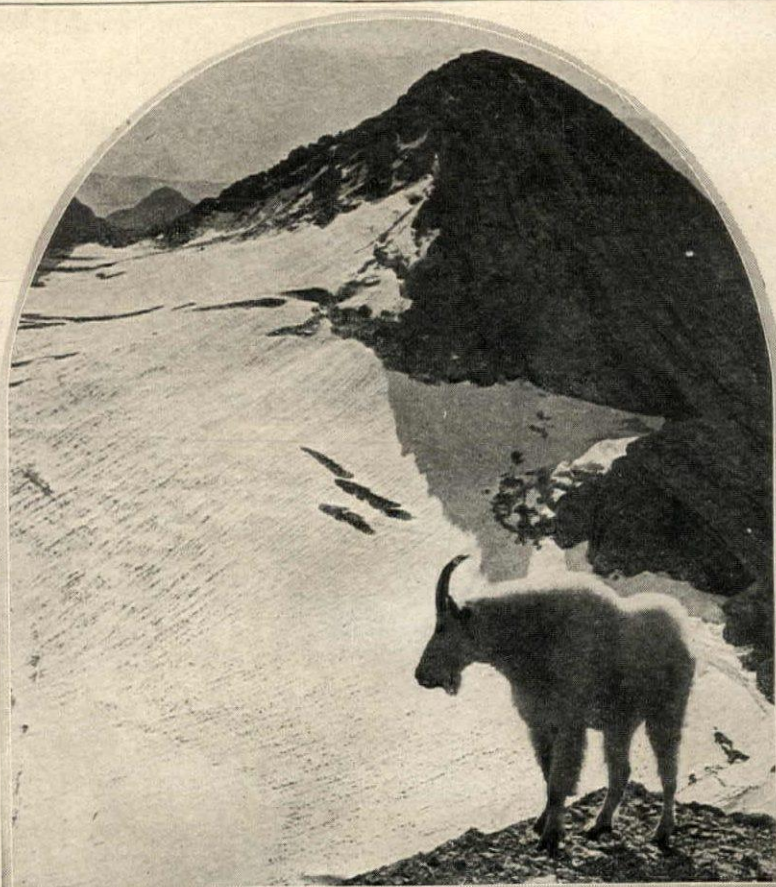
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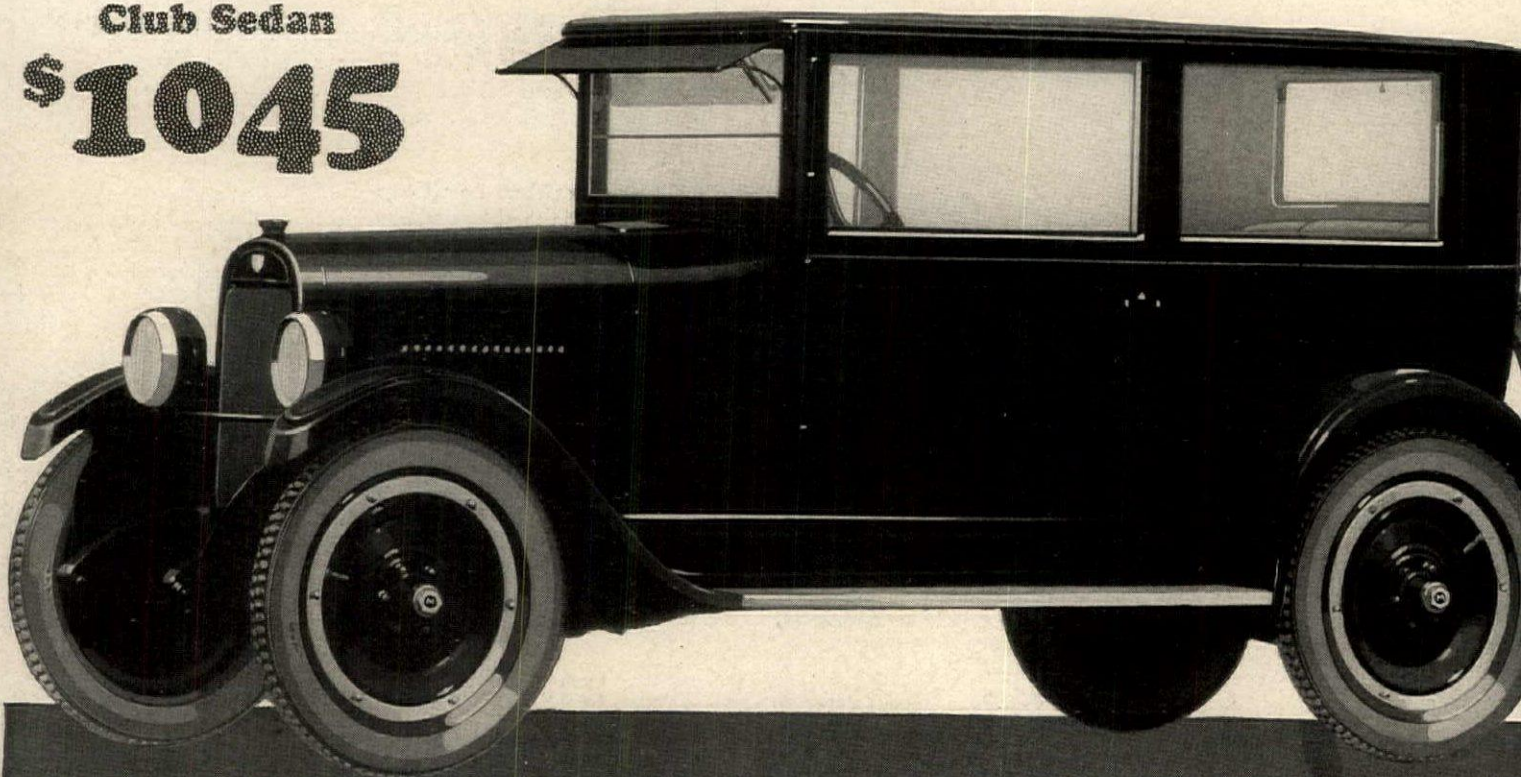
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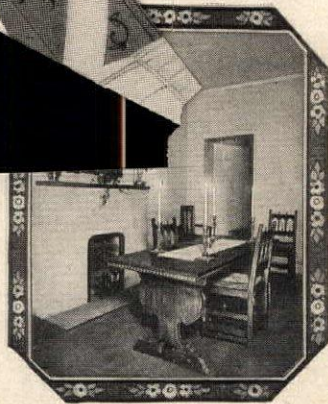
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& Garden



The dining room in a remodeled New York home, to appear in December

the September number, on the contents Page, we tried to describe some of the photographers whose help makes HOUSE & GARDEN so interesting a magazine. This month we take a look at the artists who do the covers. Now artists are notoriously temperamental people; you would not expect them all to look poetic, to be artistically dressed, to be as whimsical as a madonna. Such are the artists of the cover. In reality these cover artists are hard-working, business-like people. You'd never suspect them of being artists. They send their work in on a date when it is due. They are all artistically attired and if they have a particular temperament they must keep it reserved for private occasions. They are six, of which one is a female of a certain species, so we will start with her.

HELENE BETTS BAINS. We owe a great apology to Miss Bains. We can't associate her with the name of the cover. In the October issue, for which she made the lattice cover of asters and ferns, we called her Elizabeth. We have done so once before. Can't say why we do so, only she seems an Elizabeth sort of person, with all the sweetness that Elizabeth ought to have. Her first cover painting for the August, 1918, issue of HOUSE & GARDEN was exhibited, and she won a prize award, in the Spring of 1919, at the exhibition of the Pennsylvania Academy of Fine Arts at Philadelphia. She lives in Germantown, Pa., which is a very nice place to live.

HARRY RICHARDSON. In addition to his occasional cover, Mr. Richardson makes practically all the black and white drawings for the magazine. He is a slim young man with tanned skin and coal black hair. Has a most interesting habit of doing everything himself and doing it well. He lives in a small house in Chelsea Village, New York City, within earshot of the sea. The sea Seminary chimes and the whistles of the big liners in the Hudson. Being a sailor by way of

amusement, his house is a nautical museum—boat models, old maps, sea chests, binnacles, compasses, marlin spikes and things like that.

JOSEPH B. PLATT might be called The Well Dressed Man of Cover Artists. Tall, blond, quite handsome. You see some of his work in Vanity Fair. He makes stage sets in addition to covers. Also he has done some heroic murals for the Wanamaker store in Philadelphia, and is at present engaged on some notable decorations in Washington. Mr. Platt painted the cover on the August issue.

LURELLE GUILD lives in Stamford, Ct., which is the gateway to a sublime state. His first professional effort, after leaving art school, was so good that it became a HOUSE & GARDEN cover. Mr. Guild also does interior decoration settings and is quite active in black and white drawings.

GEORGE BRANDT. Here's another blond. This one is rotund, however. He is a spasmodic globe-trotter. That is, he is just as apt as not to decide in the middle of the night to go to China, and leave in the morning. You see him one day and call him up the next to find that he has gone to Italy for two or ten months. When home, he lives at Sparkill, N. Y., where with his own hands he built him a house which is said to be unique. The walls are decorated with panels painted by visiting artist friends. Some day we hope to see that house.

BRADLEY WALKER TOMLIN brings us out of the blond class into the brunettes. He is slight of build and, of all our cover artists, the most poetic in appearance. Syracuse, N. Y. is said to claim him as a native son, but for some time now it will have to forego the pleasure of his presence as he is abroad. The reason? He was signally honored by being awarded an important and much-to-be-desired traveling fellowship.

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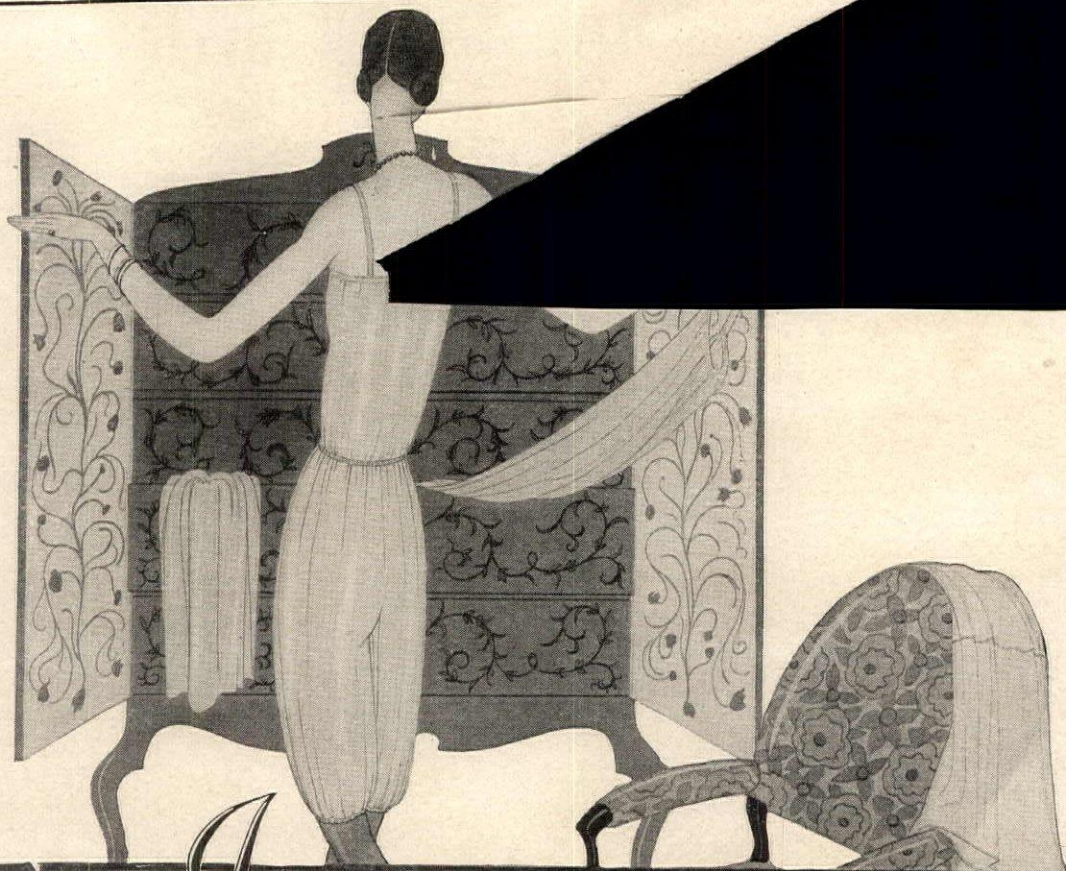
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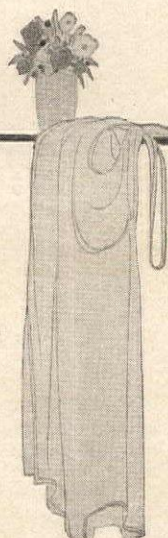
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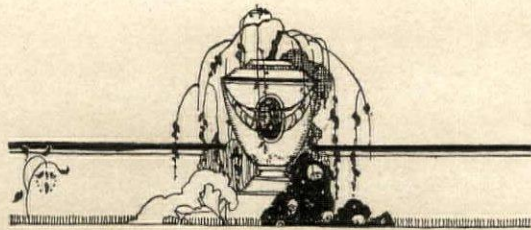
Besides three different weights of regular glove silk, these charming und garments may be had in Vanity Fair's own new weave, "Vanitisilk," the most desirable fabric ever constructed for underwear. Ask for it by name. You can't wash its length away. Its original charm will remain after months and months of service.

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THE HOUSE & GARDEN BULLETIN BOARD

two pages of Christmas gift suggestions that appear in this issue are only an appetizer for more to come in December.

September, did we say? Here we are writing of September when September has scarcely begun, the beginning of the Christmas Gifts Number while the month still blooms. And when December arrives, with snow and ice, we'll be thinking in terms of Christmas and flowers! That's where an editor has an edge over other people—he experiences two Christmases, one in late summer and one in late December. And we are genuinely excited about this December issue because it will contain many unexpected features.

There will be the seven pages of gift suggestions mentioned above, and articles on period furniture and decorative rugs about which we are running series in the decorating series Miss Fakes will write for schemes for hallways. These you'd naturally expect. But you will find something very new in the article on private chapels for country—a subject never considered, so far as we know by a popular magazine. You'd be amazed at the number of country houses that are equipped with private chapels. There is also an unusual side to the model article: it tells you how to make one; the parts and processes are shown and explained. The subject of imitation flowers and when one can completely use them also has its unusual aspect. Attention to these we are quite sure you will find an passing interest in the greenhouse article, the description of a remodeled New York City garden of varying levels, designed by the late Sanger, in the illustrations of quoin, in the houses that are grouped together and in the portfolio of good Interiors.

Next, as we turn the imaginary pages of this Christmas Gifts Number we have a feeling that you will want to keep that issue, keep it for its illustrations, for its wealth of practical suggestions, for the things found here that are not found elsewhere.

This issue will be coming to you on the 30th of the previous month, instead of the 25th as heretofore. The slight change in publication date, we think will not confuse you at first. It should only sharpen the appetite.



Each year we find more and more people who become convinced that a crowded city is no longer in which to live. And when we hear them express their new-found convictions we think of George Gissing once wrote: "I should like to petition the Litany a new petition: For all inhabitants of great towns and especially for all such as dwell in lodgings, boarding houses, flats or any sordid substitute for home which need or necessity may have contrived. . ."

QUAINTNESS has been the curse of much of the architecture of the last twenty years. The cottage idea has had the most baneful effect on the modern mind. Too many of the younger generation have been brought up to believe that the best architected house is the house with no architecture at all, the country cottage that has just spontaneously grown out of the ground.

The sophisticated imitation of unsophisticated work has led to the horror of quaintness. The same spirit which induces confectioners to call their refreshment room "Ye Olde English Bunne Shoppe" causes builders to put up little chaotic houses, all nooks and crannies, with microscopic windows and an inordinate roof, and induces other misguided people to inhabit them.

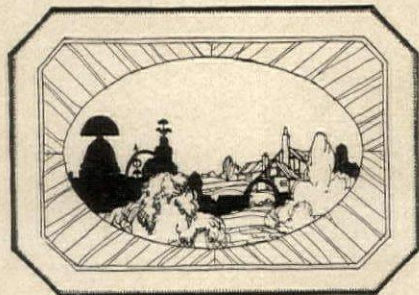
Of recent times there has, however, been a certain reaction away from the quaint towards a more definite, a more consciously artistic and (in the truest sense of the word) classical style of architecture.



AS this is the House Planning Number, it is natural that its pages contain a great deal of architectural material. It comes from quite a variety of sources. The work of no less than eighteen architects is shown. Those whose houses illustrate the article on "Why English Houses Are English", of course are British architects. The same is true of Charles Wade whose garden is shown on pages 56 and 57. Of the others, Aymar Embury II, Patterson-King, A. R. Hennell, Lewis Bowman and Prentice Sanger practice in New York; R. Brognard Okie in Philadelphia, and Koch & Armstrong in New Orleans. Mrs. Olive W. Barnewall, who contributes to the Little Portfolio, is a New York decorator. Wadley & Smythe, who designed and executed the rock path shown on page 59, are also in New York. The photographs of balconies on pages 65, 66 and 67 were collected by Harold Donaldson Eberlein.



ANYONE who has sniffed the sweet fragrance of nicotiana or stocks in the dusk of a summer evening must feel that there is something cleansing and health-giving in sweet smells. So thought old John Evelyn, the famous 16th Century gardener and author of "Sylva" and other horticultural writings. He had a plan to make London the healthiest as well as the happiest city in the world by surrounding it with borders and hedges of sweet briar, jasmine, lilies, rosemary, lavender, musk and marjoram.



THERE is undoubtedly a popular bias in favor of furnishing the small country house with farmhouse furniture. It is generally believed that antiques must be obtained at all costs, since the right atmosphere can only be conveyed by a complete equipment of old Colonial pieces or reproductions of them, Toby jugs, brass warming pans and old glass.

It is easy to see how this convention has developed. The first owner of a country cottage doubtless saw Colonial furniture, jugs and old glass galore in the kitchens of the farmhouses around, and immediately decided to furnish in similar style. He forgot, unfortunately, that the circumstances which had evolved the typical farmhouse interior might not apply in his case, and that a room which was in every way right for the every-day use of a country farmer might be less suitable for the enjoyment of a city man transplanted to the country. This passion for the primitive gets a bit tiring after a time.

In some respects country precedent may be safely followed. Farmhouse furniture has for centuries been made for hard wear, and is durable, simple and beautiful with the beauty of perfect fitness for its purpose. The owner of a modern small country house will find that, for him also, furniture that requires the minimum of attention, is necessary, and, as far as the essential pieces are concerned, he cannot do better than follow on farmhouse lines, leaving the decorative features to be suitably filled in as need arises.

On the other hand, not all our small country houses belong to the Colonial era. Many date from the Neo-Greek revival, 1800-1850. Primitive Colonial furniture looks out of place in them. Why not try the simpler Directoire pieces or furniture of the Normandy farmhouse type? It is quite refreshing now and then to find a remodeled or restored old country house that is furnished with English oak, late Italian or Directoire pieces.



A FREQUENT error made by prospective house builders is to give insufficient attention to the design prepared by the architect before getting estimates from builders and starting work. There is no more ruinous course than to tinker with a house while it is being built. The only wise policy is to study the design carefully before a brick is laid and to discuss with the architect every detail not excluding the arrangement of windows and doors so as to get as much light and air as possible, and the fittings, which should be of good design.

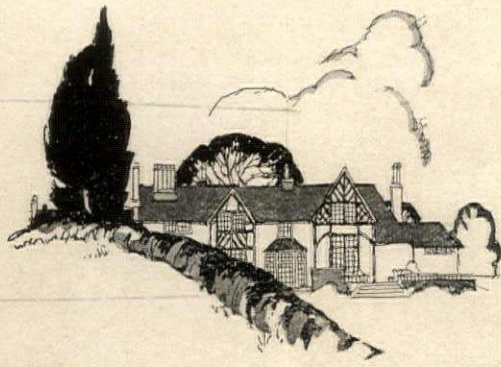
The great temptation which besets the builder of a small house is first costs. A house is intended to last not for months, but for many years, and cheap things as a rule soon wear out. A well-built and well-equipped house is an investment which does not as a rule depreciate in value. Cheapness, on the other hand, usually results in a heavy bill for repairs year after year and when the cheaply built house comes to be sold, the owner generally finds that he has been indulging in extravagance.



Gillies

A NEW HOUSE IN AN OLD STYLE

Both the methods and manner used in English 17th century houses have been followed closely, skilfully and sympathetically in the construction and treatment of this house, built almost entirely of local materials, at Bronxville, N. Y., designed for Henry N. Morris by Lewis Bowman, architect



WHY ENGLISH COUNTRY HOUSES ARE ENGLISH

*The Result from Four Principal Factors which are
Difficult to Reproduce Satisfactorily in America*

MATLACK PRICE

ARCHITECTURE has about it a curiously deceptive way of being the noblest thing in the world or the subtlest thing in the world. If you recognize that it is the second, it will reveal itself to you as the first. In other words, if you think that architectural style, or another man's work can be duplicated by merely copying forms, architecture will forever elude you as all arts elude the copyist.

But if you think that architecture is a living thing, a creative essence, full of inflections and instinct with the personal equation

it will begin to do things for you, almost of itself. It will seem, sometimes, almost a vehicle of magic, expressing your innermost secret imagination in terms of form and color and texture. It will paint a picture in three dimensions, with the clear blue of the sky above, the living green of growing things, and the warm, friendly red of brick that no painter has ever been able to mix on his palette.

Nonsense, says the materialist. Brick is brick and stone is stone, and if I could get hold of a set of Lutyens blue prints I would

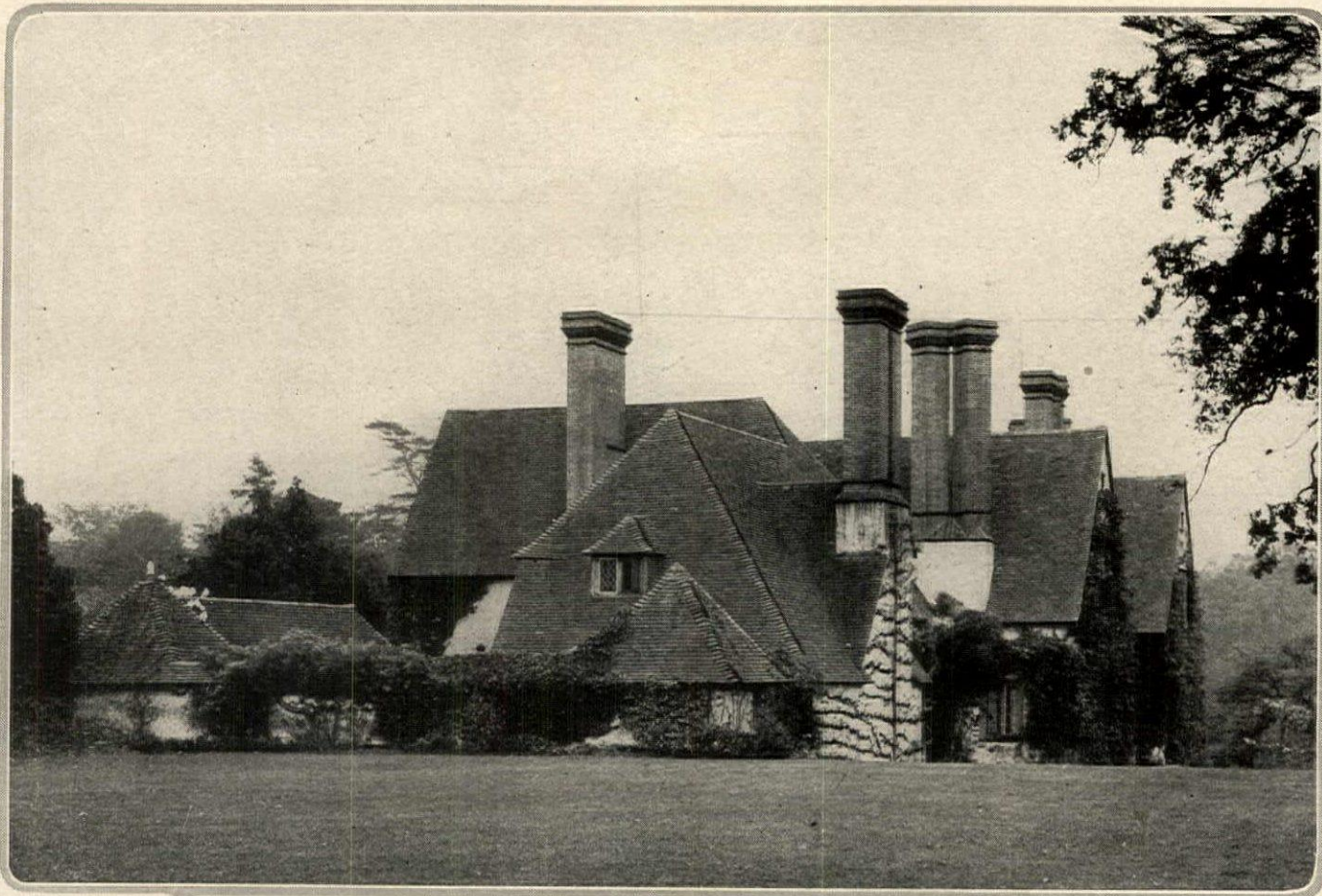
build me a house as picturesque as anything in England.

But the thing is not so simple. The very intention of copying, even before the act, has driven away the true spirit of creative art, and foredoomed the copy to esthetic failure.

It has seemed, no doubt, to a good many people that it should be a fairly easy trick to design and build a country house which would look just like the illustrations of English country houses. Casement windows, a few odd chimneys, picturesque



A garden terrace in a vine-covered angle of an English country house in a manner thoroughly typical of English country architecture. The house is built of local stone and roofed with local tiles. It is Thackeray Turner's house at Godalming, designed by himself for his own occupancy



Even a modern house may have a fine flavor of old age if it is designed by Sir Edwin Lutyens, the greatest of English architects



This remodeled English house is an ancient house with additions in keeping with the old work. E. G. Allen, architect



roof line, anything available in the textured building materials—simple enough. But when you come to do it, it is not at all, and the house has not only compensated for being “English”—it is not a good American house, which it otherwise have been.

What is the answer? In essence it is simple, and lies in the fact that English country houses are English. If this sounds like a trick answer, I hasten to amplify, saying that the things which make for the real character of the English country house are not things which can be copied. They are not plans or roof lines, or bricks or stone or anything so definite. It is that the English have a good many local peculiar building materials which we do not—but the difference does not lie in

We have all kinds of brick, plenty of rough, shaggy slates, we can do anything we like with stucco and plaster, and timbers can be hewn by us as well as by other builders. We can make and install casement windows—in fact we are doing anything, and up to a lot of things that the other countries are not on to.

The difference comes in the spirit of the thing, and that is the very point so often recognized by the materialist, and scornfully discounted by him when someone points it out.

What, then, is the spirit of the English country house? What makes it different

A traditional local style rendered in the traditional local stone are seen conjoined in “Drakestone”, Darsley, typical of the English country house manner. Oswald P. Milne & Paul Phipps, architects



everything except itself? Without
 into a maze of detail, I will touch on
 things which make the English country
 what it is. If these things, or factors,
 duplicated in any other country, it
 be possible to duplicate the English
 y house, as, indeed, has been done.
 neighborhood of Philadelphia, nota-
 where two, three and even all four
 s are found duplicated, we also find
 y houses which very closely approach
 d and at times excel the ideal English
 y house.

first essential of the English country
 is the man for whom it is being built.
 Englishman is not so self-conscious as
 . He does not feel that he must build
 e as nearly as possible like the houses
 right and left of him. It is his house,
 e will have it the way he wants it. He
 afraid that his friends will think it is
 r". What if they do? Does it matter?
 at all, and much less the possible
 ents of passers-by along the road.
 this I do not mean that the English-
 wants, or builds a freak house, one
 ould be an affliction to his neighbors.
 is a wide range between this and the
 onplace. To build a house which is
 ngly interesting because it is unusual
 o a favor to the whole community.
 e builder of a country house in Eng-
 then, stands a chance of having a
 (Continued on page 110)

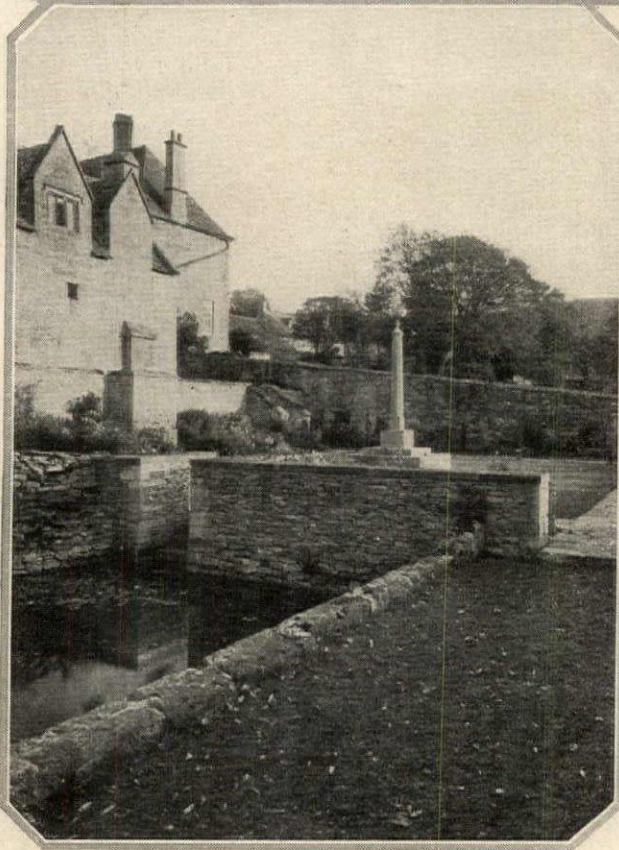
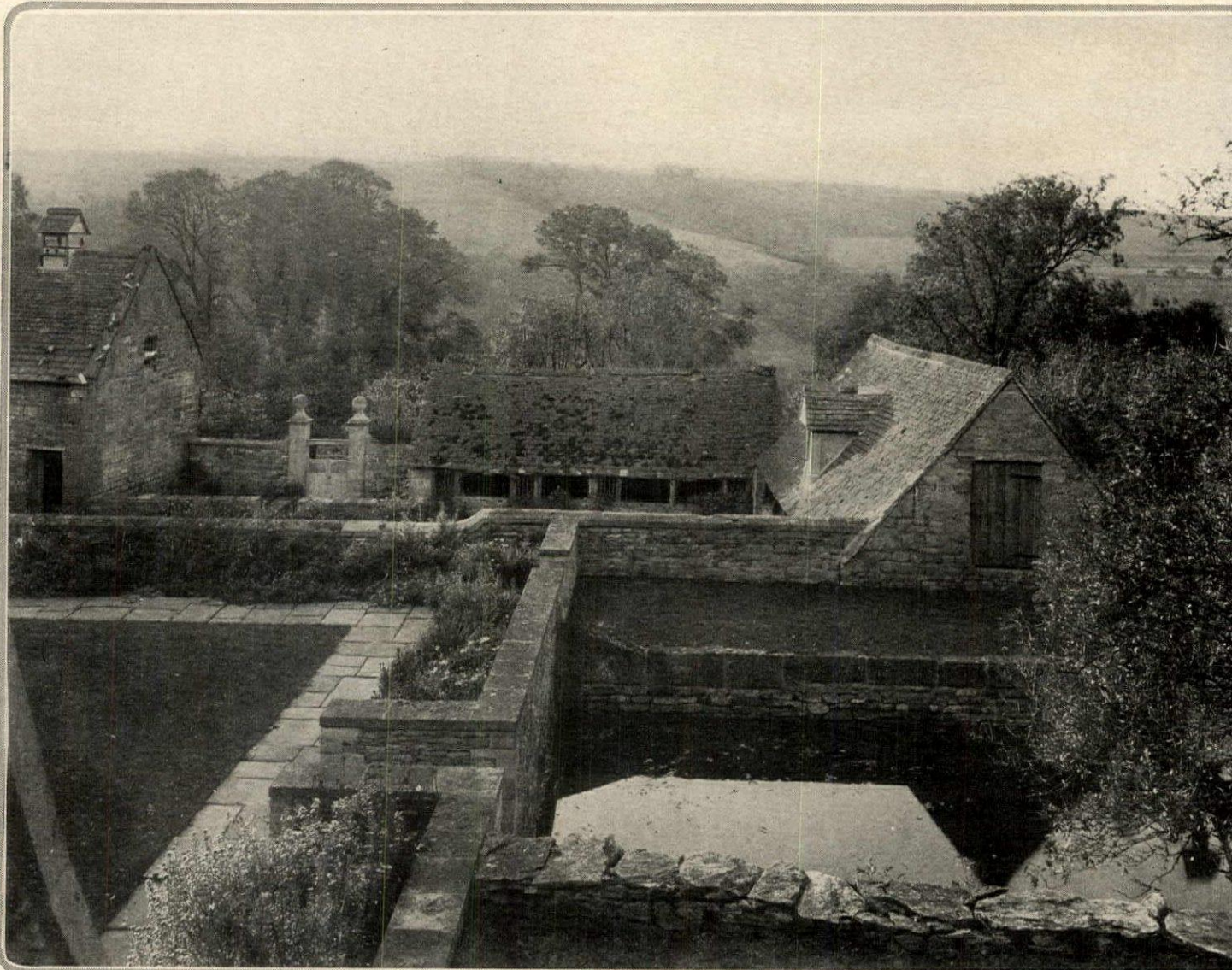


This detail of the entrance of the house (below) shows a splendid bit of weathered clapping and timber work; roof of thatch

In this house built by an architect for himself there is an interesting demonstration of formal gardening done on a small scale



A small modern English country house with a roof of straw thatch and walls of stucco. It is simply designed, but at little cost and no ostentation it achieves distinction. Basil Oliver, architect



This lovely and unusual garden scheme at Snowshill, Gloucestershire, England, was lately a forlorn and squalid space, full of rubbish and overgrown weeds

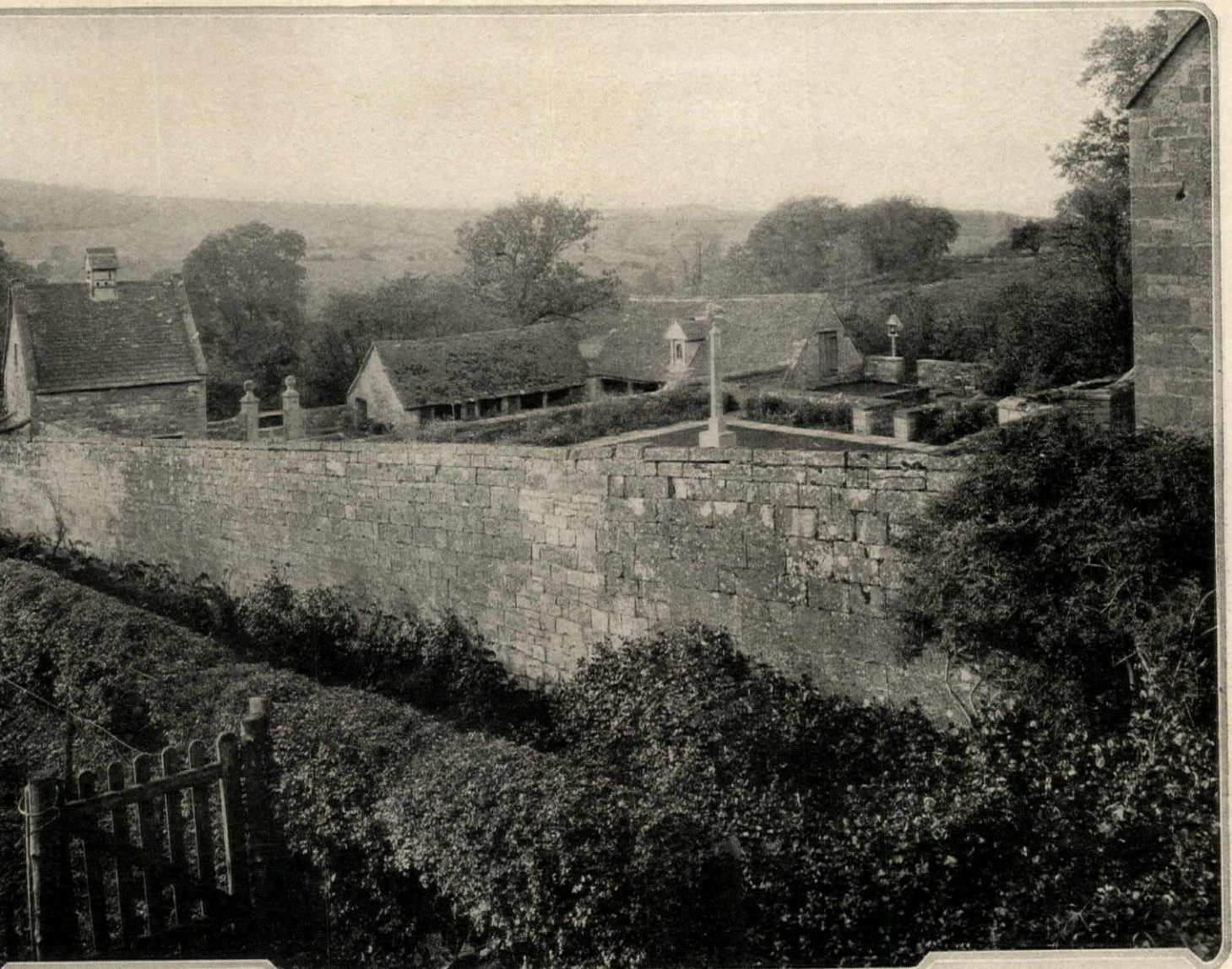
From the terrace of the upper garden, steps lead down into a bathing pool which has been set in the stone walls of former farm buildings by its architect-owner

In the steps connecting the terraces, in the walls, paving and elsewhere, as much as possible of the old, cream-colored stone is left in its original shape



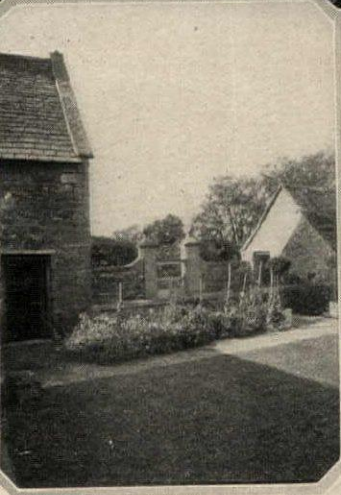
THE GARDEN THAT WAS ONCE A BARNYARD

CHARLES WADE, *Architect*



Over the sloping wall one gets a fairly comprehensive view of the gardens and their outbuildings. The old sheepfold and cow barn in the far corner have been stripped of their stalls and converted into the pleasantest kind of shadowy loggias

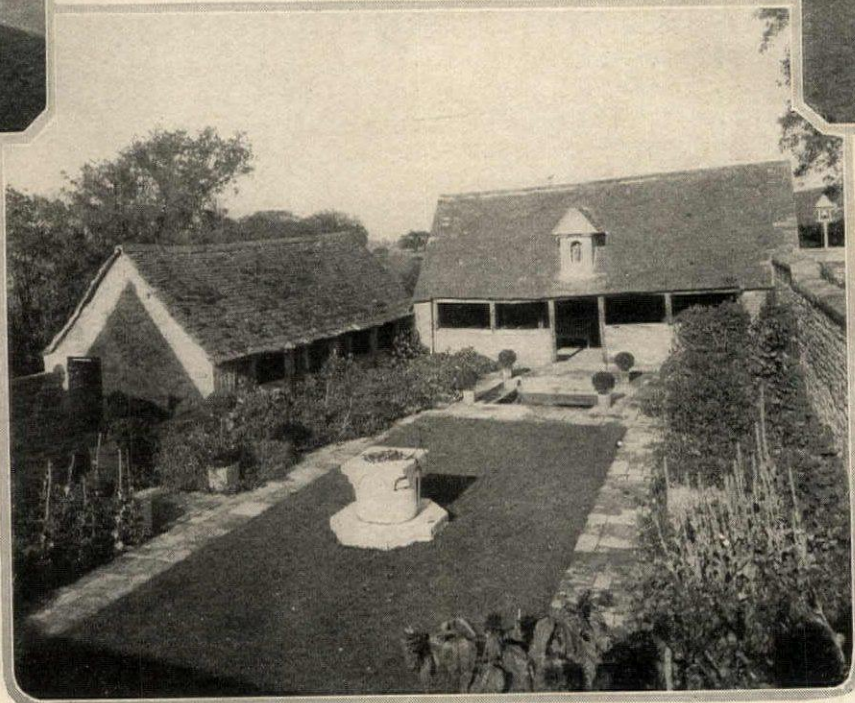
The garden, sheltered by the erstwhile farm buildings, is a veritable sun trap, and its design is a splendid example of directness and restfulness; a lily tank at one end and an Italian well head set effectively in the center turf panel



At the left of the dove cote a stone-piered gateway gives upon the garden (shown at the right) from the grounds lying upon the lower slope



On the upper terrace stands an ancient sun-dial supported on a tall stone shaft, the focus of architectural interest at that point



THE CHANCES FOR FATHER

In the Modern House Some Provision

Should Be Made for a Man's Hobbies

SOME years ago there could have been seen, driving around the streets of New York, a bakery wagon that bore the sign:

FATHER'S BREAD

GIVE THE OLD MAN A CHANCE

Doubtless inspired by the fact that Mother and Grandmother were then enjoying extensive advertising as breadmakers, this mention of Father came as a stimulating contrast. It reminded people, however vulgar the parlance of its phrasing, that the breadwinner ought to be accorded some respect for the bread he won. It may also have been a reaction to the song which assured us that everybody worked but Father. In short, at this time Father did not figure very prominently in the scheme of things; he was considered after everyone else had been given his or her share. And yet even in those days Father had a room to himself in the house. It was called his "den", as if the old gentleman kept bones there. But he didn't seem to mind what it was called so long as he had the room. Today, if we judge by the plans of houses which appear in our popular magazines, he hasn't even the room.

EACH issue of HOUSE & GARDEN contains many views and plans of recently erected houses, ranging in size from the smaller types to the larger. They are pleasantly laid out; you usually find an adequate living room, a serviceable kitchen, perhaps a library, bedrooms aplenty, often a nursery and always the necessary quota of bathrooms. As issue after issue appears we look at these plans, study them for the house that we intend to build and make notes on the things we want that house to contain. In only the rarest of instances, however, have we found any room definitely allotted to the head of the family as his very own. This, we feel, is a serious matter. We make every provision for children, for making sure—or as sure as we can—that our boys would rather be at home than anywhere else, but we apparently take it for granted that Father will stay put without any especial accommodation.

JUST why should the head of the house have a room to himself? What sort of a room should it be? And just what should the rest of the family do about it?

Every intelligent man has, in addition to his business, a hobby which he rides when the mood strikes him and when he feels a need for change from the routine and exactions of his business. He may have the carpentry complex and want to work with tools, or he may build ship models, as many men are doing now, or he may want to write or study or just sit still and think. The kind of hobby will decide the kind of room. Plenty of men are taking up gardening; for such men a small greenhouse would be the ideal sort of private room. The carpenter will want a workshop, the literary man a

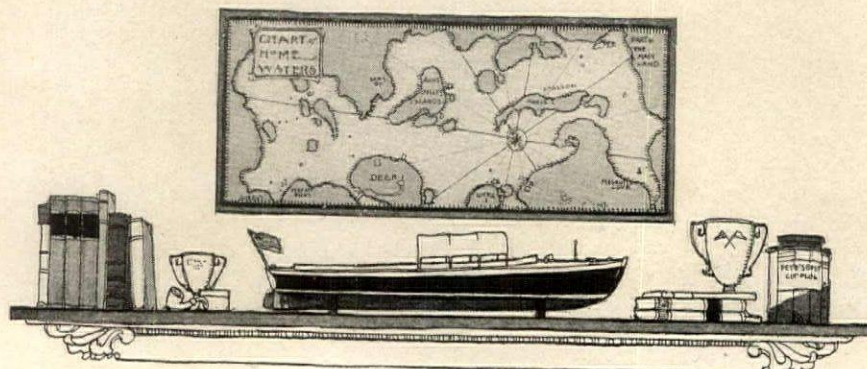
library and the chap who just wants to read and think, a room away from the noise and confusion of the house.

Practically every man has some few possessions that he treasures more than the other members of the family simply appreciate. What, for example, is a man to do with his first college diploma? With his college photographs? He worked hard, long years to get that sheepskin; and the photographs remind him of the times when he didn't work. Things of this sort don't belong into any other room of the house, and yet it is a pity for them to be relegated to the attic, just because they aren't accommodating to the scheme of decoration. Certainly the man should be permitted to furnish and decorate that room according to his own tastes. They may be atrocious tastes, and his room may be a junk pile, but if he is happy with it, let him have it.

BEHIND this desire for a room to himself lies a phase of human psychology which few women understand or attempt to understand. It is because of no lack of affection for the members of his family that a man wants occasionally to crawl off by himself. There are times when he craves solitude, when he hungers for a chance simply to be by himself, to do what, for the moment, pleases him. Reading, writing, wood-carving, fussing with plants—these are innocuous and engaging hobbies. A man might be worse occupied—far worse—than in putting around his room with these things. Fortunate is the household whose head is so inclined that he takes pleasure in these things.

But if he is thwarted in his effort to enjoy them, he may either become grouchy and eventually feel that, in a way, he is a failure. A sense of being thwarted is the most ruinous one that can come to a man. He may have a bad day at the office. Everything has gone against him. Let him come home, put on old clothes and slip into his greenhouse for the evening. At least the plants aren't against him—that's the way he thinks about it. He may have failed in his business that day, but the strip of linen-fold paneling he carried that night proves that he is no failure. He may have been thwarted all week long in his business, but the story he reads over the weekend leaves him triumphant.

NO man is defeated so long as he has hobbies and is permitted to ride them. But he must be given a loose enough rein to ride them within reason. That is why he should have a room somewhere in the house that is absolutely his. That is why the other members of the family should respect his privacy while he is there. That is why, if he likes a mussy desk, he should have a mussy desk. And if he enjoys gazing at his diploma and photographs of himself in his running trunks, for all that is good and true in life, let him gaze upon them without scorn from his family.





Gillies

THE ROCK PATH

Between the rose garden and the spring garden, on the place of Carl H. Pforzheimer, Purchase, N. Y., are these rock stairs connecting the two levels. Low growing sedums and other plants at home in a rocky environment were used to give color and greenery. The gardens were designed and executed by Wadley & Smythe

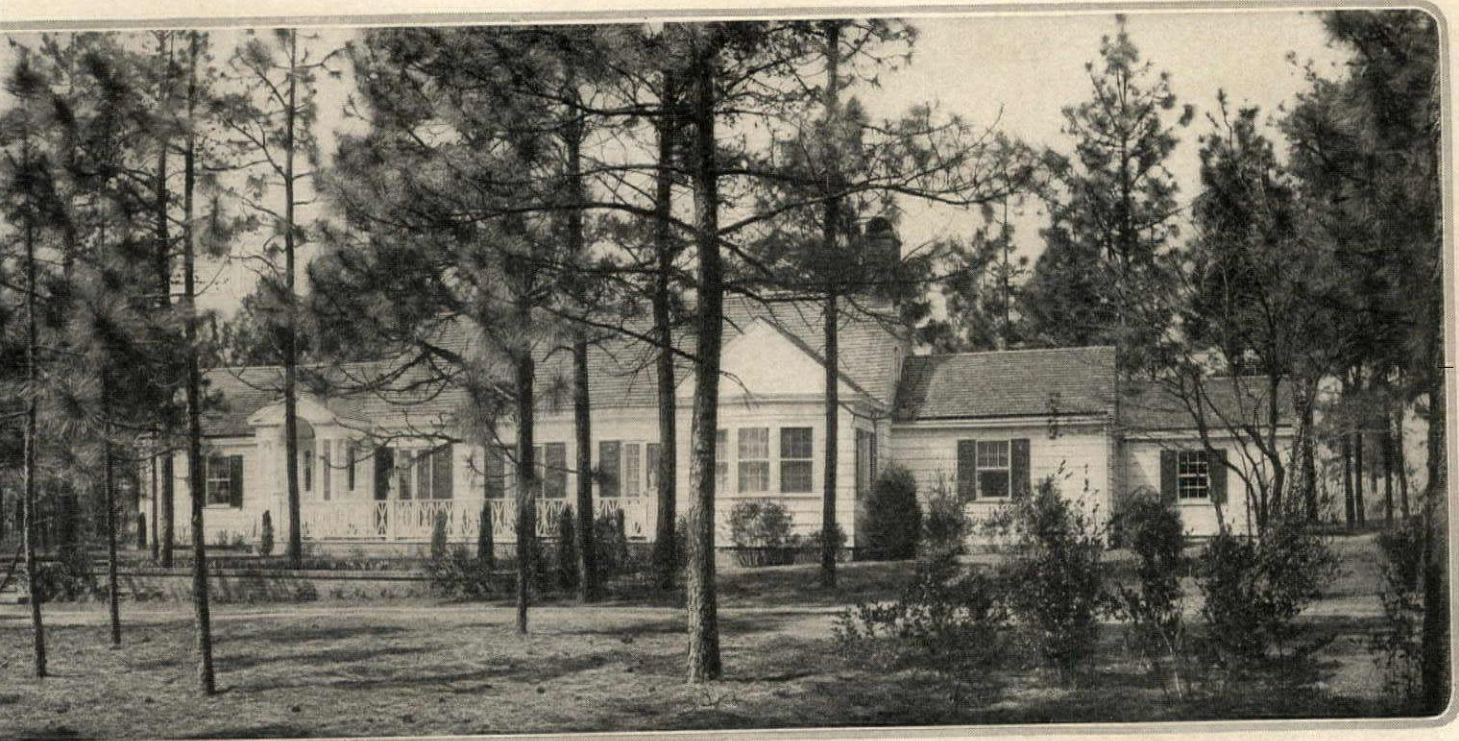


Eddy

The living room, 17' by 30', serves both for living and dining, the living end being shown above. The exposed beams, plaster ceiling and simple wooden walls make a dignified background for this splendid room.

The dining end is close to the kitchen and pantry. A Welsh dresser is placed between the pantry door and the door leading to the sunroom. This double use of a large room is an economical solution for a small family.





The residence of Dr. E. G. Cady, Southern Pines, N. C., is mainly a one-story structure with shingled walls and roof. The history of its plans, with Dr. Cady's permission, is related in the text by the architect, Aymar Embury II

THE NARROW MARGIN OF PROFIT

One Architect's Experience in Which He Realized Exactly \$3.67 for a Set of House Plans

AYMAR EMBURY II

PEOPLE so often wonder what an architect does with all the money he gets for the drawings for their houses that I attempted to tell how much I made on the little house illustrated in this article.

The owner came to me and asked me if I could make him a flat fee for designing a little winter cottage with just two bedrooms and a living room, and a garage attached; his idea was that there would be a kitchen or servants' quarters in the house, but he would take his meals in a nearby hotel. A house of this kind can be built in North Carolina for three or four thousand dollars and I told him a price of \$1,000, which is outrageous if figured on a commission basis.

I made some little sketches for the building. Then he decided to add a kitchen and a man's room and bath upstairs, and to improve the quality of the house a little. I told him these changes would cost \$150 additional so that my fee for making these drawings was \$650. If anything I did my work more economically than in many jobs of this kind; no water color perspectives and no elaborate sketches were submitted, for my client understood these things cost more than the size of the job justified. The drawings

were made in pencil on tracing paper; the specification was, of course, thorough, and full sized details for all molded or decorated parts of the building were furnished as well as for all windows and doors.

An abstract from the books reads as follows:

Dr.	
265 hours of time.....	\$248.83
265 hours of overhead.....	397.50
	<hr/>
	\$646.33
Cr.	
Agreed amount.....	\$500.00
Extra.....	150.00
	<hr/>
	\$650.00

In other words I made for about ten days of my own time \$3.67, throwing in the idea.

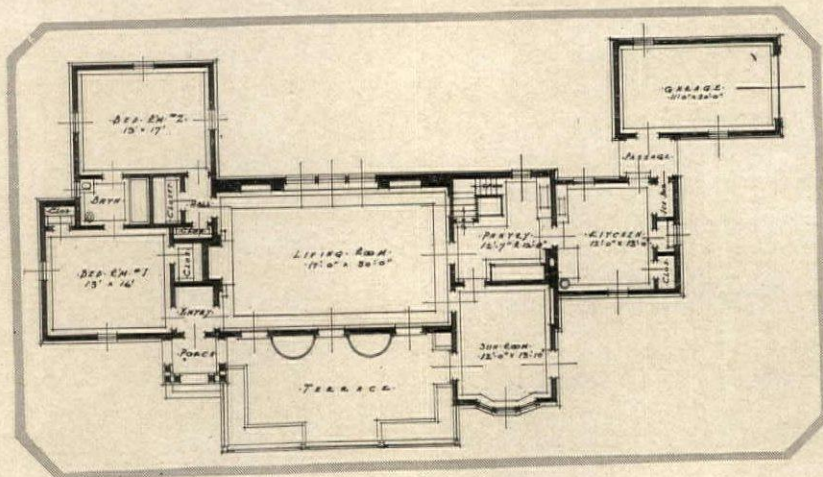
It is quite conceivable that had I had a

more difficult client, who would have required a great number of sketches, I might have spent twice as much time on the work as I actually did, but as it was, the job was about an average one in the amount of time spent in making changes, and the cost of the sketches was about the correct proportion for the cost of the house as a whole.

The item of overhead is one which most people do not understand, but in the course of twenty-two years of architectural work I have found that the office expense approximates \$1.50 an hour for each hour of draftsmen's time.

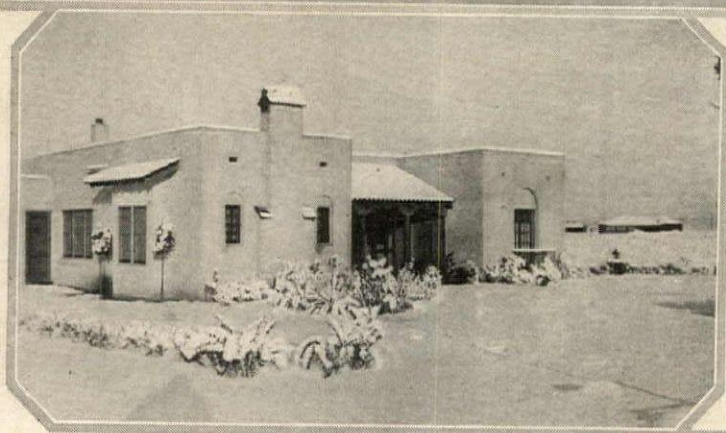
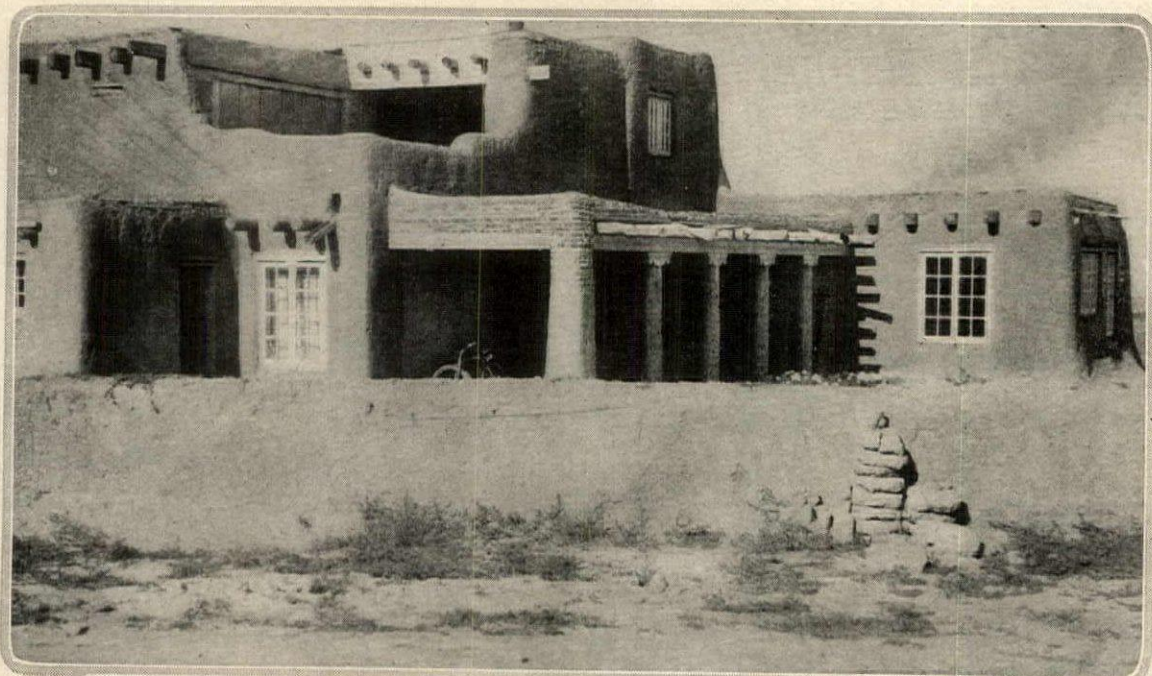
It may be well to explain just what this overhead is: salaries of stenographers, office boy, janitor; telephone, heat, light, water, and ice; blue prints, office supplies and photographs; colored drawings made outside the office by professional renderers; insurance, taxes; draftsmen's time for which no money is received.

This last item may seem a surprising one but practically every architect has a
(Continued on page 106)



The middle of the house is occupied by a large living room with chambers on one side and service on the other. The plan is notable for simplicity and livable qualities

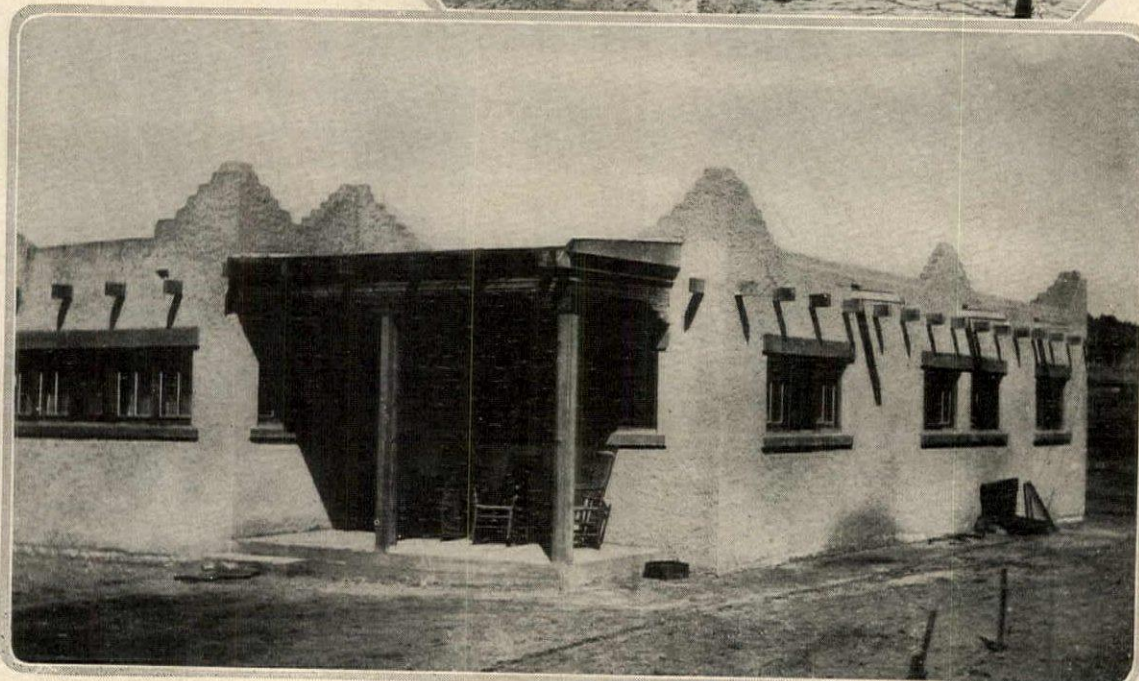
MODERN
ADAPTATION
of the
ADOBE



A Spanish home of six rooms, with wings flanking a center living room. The garage joins the house on the left. The house is at Albuquerque, N. M.



The arched openings on the front porch, the tile covered gate and the walled courtyard distinguish this Spanish house at Albuquerque, N. M.



A detail of timbers carved by Indians for a New Mexican mission in 1729. These are now used in the patio of an artist's home in Santa Fe

The pueblo house, built in adobe or sun-baked clay, is native to New Mexico. Its revival as a style for homes in that section is noticeable



M. E. Hewitt

A beautifully carved Tuscan bed of the 16th Century and a piece of brilliant Spanish embroidery are the dominant features of this bedroom furnished with an interesting array of old Spanish and Italian pieces. Decorations by John Wanamaker

FURNITURE *from* ITALY *and* SPAIN

Antiques and Reproductions are Much in Demand Owing to the Increasing Appreciation of the Spanish and Italian Interior

MARGARET McELROY

is easy to understand the growing demand for Spanish and Italian furniture. Interiors are becoming more simple and there is something about a room furnished after the Spanish manner that is extraordinarily restful—a sense of ease, a restraint and absence of useless ornament that make for peace of mind. Italian furniture, while frequently elaborate-carved and ornamented, has this same restful quality. Its lines are essentially simple and straightforward and there is nothing flip-floppy or restless about its appearance and dignity. Because of its sincerity and suggestion of permanence it is a happy choice for many of our modern interiors. The vogue for Spanish



On two sides of the dining room is a niche painted lacquer red inside—a striking contrast to the gray blue plaster walls. It makes a delightful setting for vari-colored pottery and glass

and Italian architecture has naturally created a demand for this type of furniture. Interest in Spanish decoration of all kinds has resulted in some excellent reproductions being made of Spanish furniture of the 16th and 17th Centuries. While differing from the Italian in some respects—notably in the use of Moorish decoration and much wrought iron work, the two styles are so alike in feeling that they can be combined successfully in the same interior.

The Spaniard demanded plenty of room to move about in. Only such pieces of furniture as were absolutely necessary were used, with the result that the room frequently presented an aspect of bareness, almost
(Continued on page 124)

THE WISDOM OF MID-WINTER PLANTING

Not Just Another Attempt to Prolong the Gardener's Labors but a Way to Lessen the High Cost and Hurry of Work in Spring and Fall

RICHARD H. PRATT

MID-WINTER planting is a tussle between the gardener and a more or less unwilling season. The plants themselves, being dormant then, are ready for moving, but the ground in the average climate of these States from December to March is generally reluctant to receive them as it should. At one time it is the consistency of rock and at another the consistency of jelly, and it is often under snow. Neither frozen ground nor mushy ground offers a pleasant place for plants, and certainly neither assures great chance of success; for planting soil, particularly in winter, should be friable; it should crumble easily in the hand so that it can sift in readily among the roots of the plant and leave no air spaces or water pockets to give devastating performances. This means that if planting is to be done in mid-winter the ground must be in proper condition to take care of it both during and after the operation. This can be done, and the way it can be done is by covering the planting area with an adequate mulch before the ground has frozen, removing it just before the actual planting, and re-covering the area afterward to prevent frost working too rapidly into the loose ground. Evergreens should be protected from the drying winds after planting, trees and large shrubs should be guyed securely, and while some small ground cover plants can be moved safely, herbaceous things generally should be left for gentler seasons.

In brief, these are the precautions which must be taken for mid-winter planting. While they add something to the methods of spring and fall, the increased difficulty is as nothing to the advantage which planting at this season affords. That is, there is an advantage, and a great one, if your regular planting seasons are crowded, or if the coming of winter finds you with your fall planting uncompleted. And as most enthusiastic amateurs and most landscape architects live through hectic springs and falls, despairing from one minute to the next of their chances for getting their planting done in time, and as much fall planting is carried over until spring just because fall couldn't be stretched out indefinitely, there is much to be said in winter's favor as a time for getting plants in the ground.

EVEN when winter planting is not done to meet an emergency it can still be considered a worth while undertaking. For one thing, large tree moving can be done then more safely, if not more easily, than at any other time; for another, labor is usually easier to get and harder to keep busy; and for both of these reasons some

nurseries will sell trees and plant them for less money than during the more popular buying seasons.

Mulch is the most important factor in mid-winter planting; without it, in fact, planting at this season would be almost impossible and extremely uncertain in its results. It is simply a protective covering to prevent frost from entering the ground, consisting of dry leaves or manure, straw, corn husks, salt hay, or any non-conductor of this type. Even a small place should produce a sufficient quantity of dry leaves to take care of its winter planting, but it will necessitate thrifty accumulation—no carting away in bursts of enthusiastic clean-ups nor any pungent fall bon-fires. Mulching with manure on a large scale these days is apt to be an expensive affair, but there is hardly a better material. Corn husks need to be used in greater quantity than anything else because they offer a looser blanket than other mulches. Straw is splendid material, and a bale of straw will go a long way and not add greatly to the cost of the planting.

THE mulch should be placed over the entire planting area, extending slightly beyond the actual limits to prevent frost creeping under the edges into the ground which is to be dug up later. The thickness of the mulch depends altogether upon the severity of the winter in the locality of the mulch itself. Where the winters are not unusually violent and frost does not penetrate usually to greater depths than 12" or 18", heavy manure will serve very well at a thickness of 6"; light straw manure at from 8" to 10", and leaves, straw and salt hay at from 10" to 12". The mulch can be held in place by a guard of chicken wire fixed on short stakes, by brush, boards, or by a small quantity of earth thrown over it.

If the work is to be single plantings of trees or shrubs it will be necessary, of course, to cover only the circles of the prospective holes; but it must be kept in mind that even the smallest evergreen or deciduous tree should have a hole prepared for it at least 3' in diameter, and that single large shrubs will require holes 2' or more in diameter. Where the planting is to be done in closely planted groups the most practical method is to cover the whole area; for it is always possible in mass plantings that it may be necessary to shift individual plants from their planned positions, even slightly, to take the best advantage of their size and shape and get from them their most effective composition.

Both ends of the transplanting operation must be mulched; the plant as well as the planting space, for it is necessary to keep all

the ground involved in good working condition. The exception to this is the case of the large tree which is to be moved with a frozen ball, and here only the ball should be allowed to freeze. Small deciduous trees need not be moved with a ball of earth, but after they attain a trunk diameter of more than 3" or 4" it becomes to be a wise precaution. Evergreens, with their fibrous roots, and such deciduous trees as the Liquidambar, Tulip, Birch and Dogwood, should always be moved with their roots encased and undisturbed in their original earth. There will always be root ends and rootlets which extend beyond the ball, and as these are extremely important parts of the tree's anatomy they should be protected and preserved. Therefore a trench should be dug around the tree just before freezing weather sets in and the root ends disengaged at a time when this can be done without damage. This trench may be filled with loose earth and mulch or it may be merely mulched; the object being to keep the earth from freezing around these sensitive rootlets and also to make transplanting easier. In some cases where trees have been moved with frozen balls it has been found possible to do away with digging a trench around the ball in advance by simply mulching the ground about the same circumference. This makes for easier digging where easy digging is necessary. The new holes for large trees might also be prepared in advance of freezing weather with a considerable saving of labor.

WHEREVER the solidly frozen ball is not used in transplanting trees and shrubs, the earth, as stated before, must be of a fine enough texture to allow it to enter all the crevices of the roots and compact firmly. Planting anything in frozen clods of earth is inviting almost certain disaster to the plant. Then, after the plant has been put in its new position, the earth should be packed about its roots, and guy wires attached (if it is of any size), the mulch which has been removed for the planting operation should be replaced. For the freezing which takes place in this lately disturbed ground is dangerous. It causes heaving which lifts the plant, creating air pockets about the roots which sooner or later are bound to do irreparable damage.

Tree and shrub transplanting by the methods in mid-winter can be quite as successful as it would be in the spring or fall. Discretion is more necessary, perhaps, but no greater skill is required. Certainly not nearly so much skill is required as in mid-summer planting, where great carelessness and high speed must be combined, a

(Continued on page 148)

November, 1923



The wrought iron balcony gives the one necessary finishing touch to a front of chaste and satisfying composition in this house, La Lanterne, at Versailles

ALCONIES

*At Times
A Saving Grace*



Just as a sense saves many a dig- tion so a balcony a façade. In t House at New for example, lightness in mitigates the of the arch do

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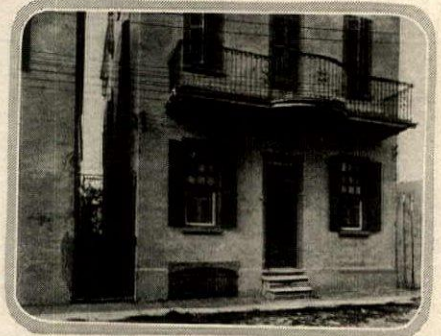


The latticed balconies or grilles on this house in Viroflay, France, serve as purely decorative notes of interest and balance

(Below) Among the most interesting balconies still to be found in Charleston is an example of wrought iron with a projecting semi-circular

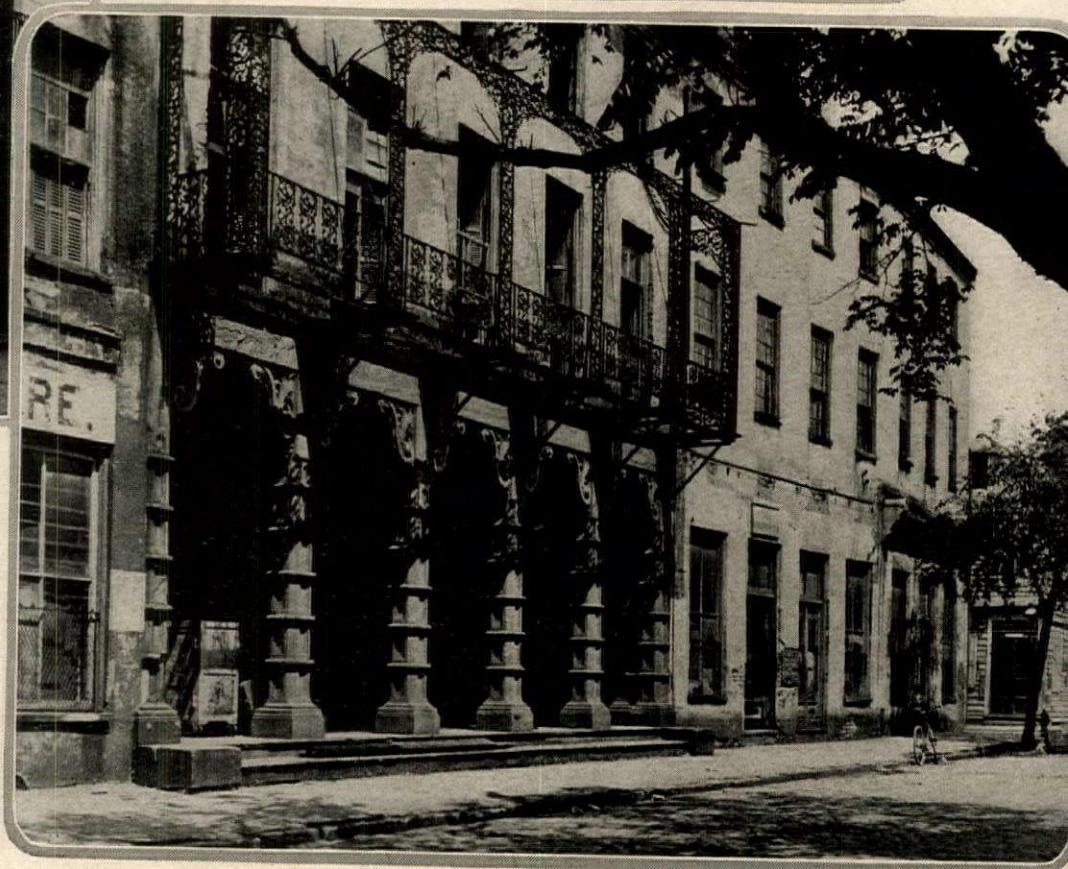


These balconies of Regency houses at Clifton, England, are so contrived that neither their floor projections nor roofs darken any of the windows. The attenuated pattern of the wrought iron accords with the spirit of design of the period



Balconies of semi-elliptical plan and graceful Regency design give this house front in Cheltenham, England, unusual fascination. They also serve as a protection for the full-length windows

The balconies in Charleston, one of the noted architectural marks of that famous city, were executed both in wrought iron and in cast iron. The example shown is of cast iron. It originally had a roof



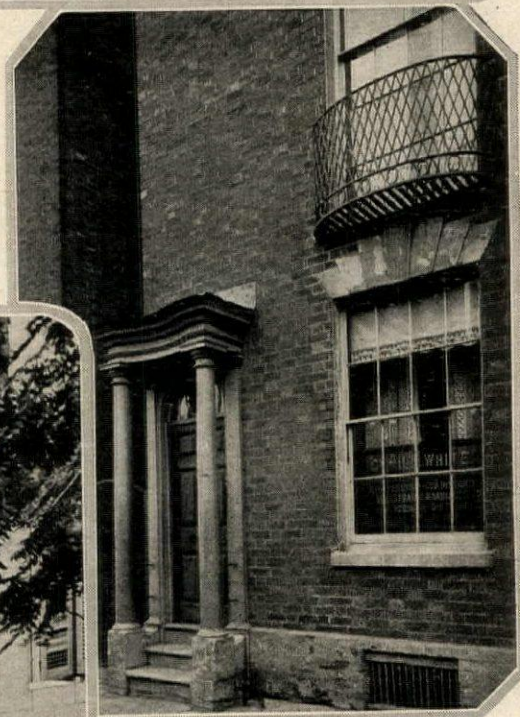


*sense of airy light-
ness this house at
England, by the Re-
my. It might be
town houses here*

*This treatment of a
pillared verandah with
two tiers of balconies
above it might well be
used for warm climates*



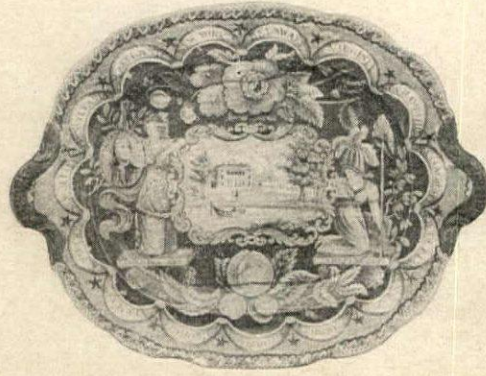
*Roofed balconies with wrought
iron in a great diversity of
patterns were one of the most
fascinating characteristics of
the Regency period. Apart
from their usefulness they
proved to be an economical
method of giving decoration*



*Without the wrought iron latticed
balcony this house front at Per-
shire, England, would be rather
heavy. It offers contrasting line
and material and makes an inter-
esting play of light and shadow*



*Imagine this Charleston house
without its balcony, and you
would have a stern and rather
dull façade not in harmony with
either the hospitable climate or
the old city's picturesque air*



Among the Staffordshire platters made in the 19th Century by J. & R. Clews was this, showing a White House view with a portrait of Washington

WHY NOT COLLECT PORTRAIT CHINA

This Subject Presents an Easy and Romantic Field for Lovers of the Antique and Curious

GARDNER TEALL

THAT which history can give us, said Goethe, is the enthusiasm which it raises in our hearts. The enthusiasm which lovers of old china show in their indefatigable searches for historical pieces but adds another proof to the fact that if we would seek the most interesting romance we should go to history for it.

The old blue Staffordshire plates, platters and other pieces with decorations depicting historical scenes and views are dear to the hearts of collectors and none more so than those which bear portraits of heroes in the annals of the American nation. Perhaps of all the portrait "china" which has come down to us, plates are the favorite pieces with collectors. It is interesting to trace the story of portrait plates to its origin.

Throughout the history of ceramics portraiture, imaginary and actual, has been applied by potters to the decoration of their wares. We have Sappho on an ancient Greek cylix, an effigy of Caesar on a Roman jar, Confucius on a K'ang Hsi Cowl, Ona-no-Komachi on a Japanese dish, Dante on an Italian Renaissance piatto, William of Orange on a Delft plaque, Voltaire in Sèvres, all giving testimony to the use of portraits as decoration in ceramic wares long before the Staffordshire potters turned their attention to the galaxy of American immortals.

When Benjamin Franklin

wrote home to his daughter during his third sojourn in Europe, where he found himself as first American ambassador to France at the court of Louis XVI, he referred to the medallion and other portraits of himself

which were being so profusely France on medals, enamels, and wares as follows:

"A variety of other medallions have been made since of various sizes; some in the lids of snuff-boxes, and some as to be worn in rings; and the number are almost incredible. These pictures and prints (of which copies are spread everywhere) have your father's face as well known as the moon, so that he durst not do that would oblige him to run away; he would discover him wherever he ventured to show it."

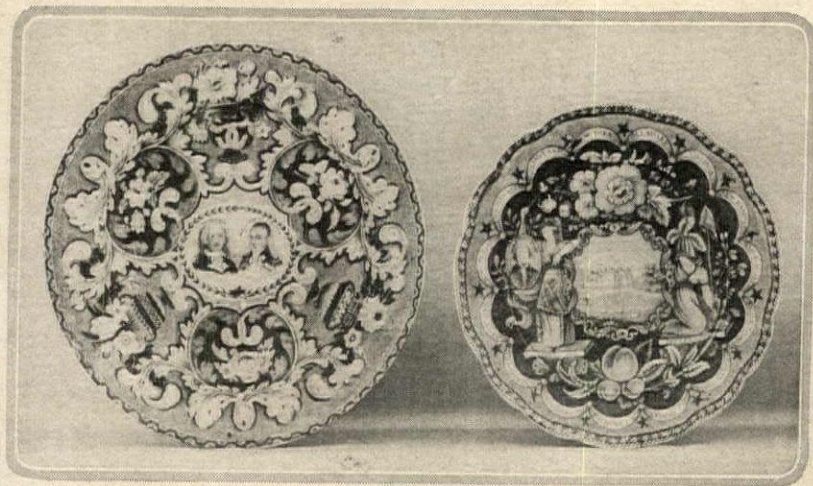
But this had not been the first time Franklin had seen his portrait on a plate. When in England in 1757 his visit coincided with the invention of the transfer printing process applied to pottery, introduced by the Liverpool potter, a portrait of Franklin soon appeared on a bowl, a photographic reproduction

may be found in Atlee Barber's "American Pottery" which shows Franklin's popularity was immensely extended by the publication of his "Poor Richard" writings, and the English potters found a convenient quarry of moral maxims suited to their "motto" mugs, etc., which they thought excellent examples.

(Continued on page 69)



A Washington portrait plate of English Liverpool ware made in the 18th Century



To the left is a Washington and La Fayette portrait plate, these two being favorite subjects; and to the right an example of the States pattern. Both are in blue Staffordshire and were made by J. & R. Clews

Even makers of Italian maiolica ware pictured Washington on their portrait plates, as in this 18th Century Cantagalli

Franklin was another favorite subject as his European visits and ambassadorship made him well known. Here he is in maiolica

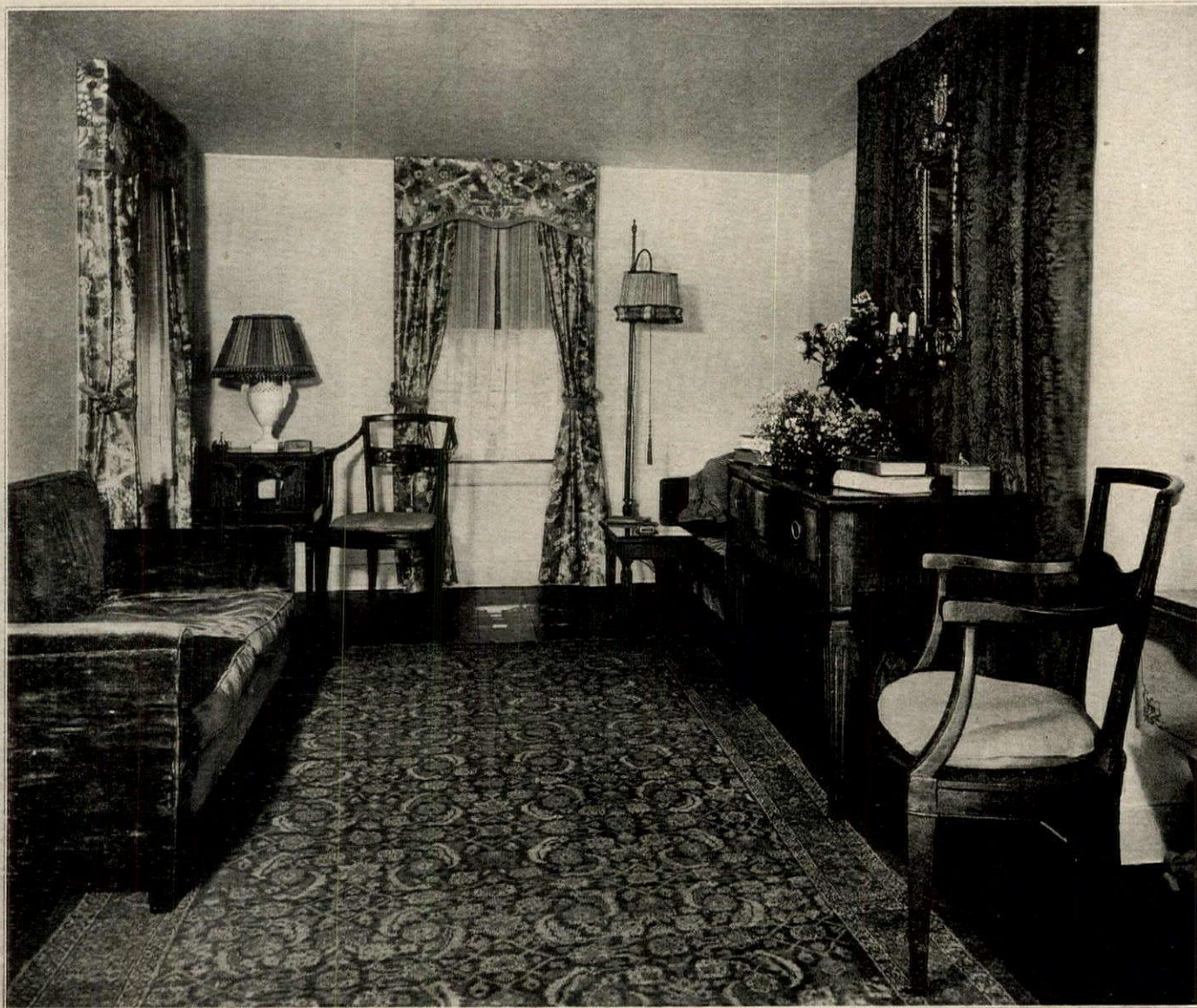


LITTLE PORTFOLIO OF GOOD INTERIORS



Van Anda

An Adam feeling has been attained in this breakfast room by the two doors at one end—the mirrored door to the kitchen and the china cupboard door, both treated with delicately carved trim and overdoor decorations. The walls are cream and the floor is of deep blue tiles. The room is in the home of C. C. Bolton, Jr., Cleveland, Ohio. Prentice Sanger, architect



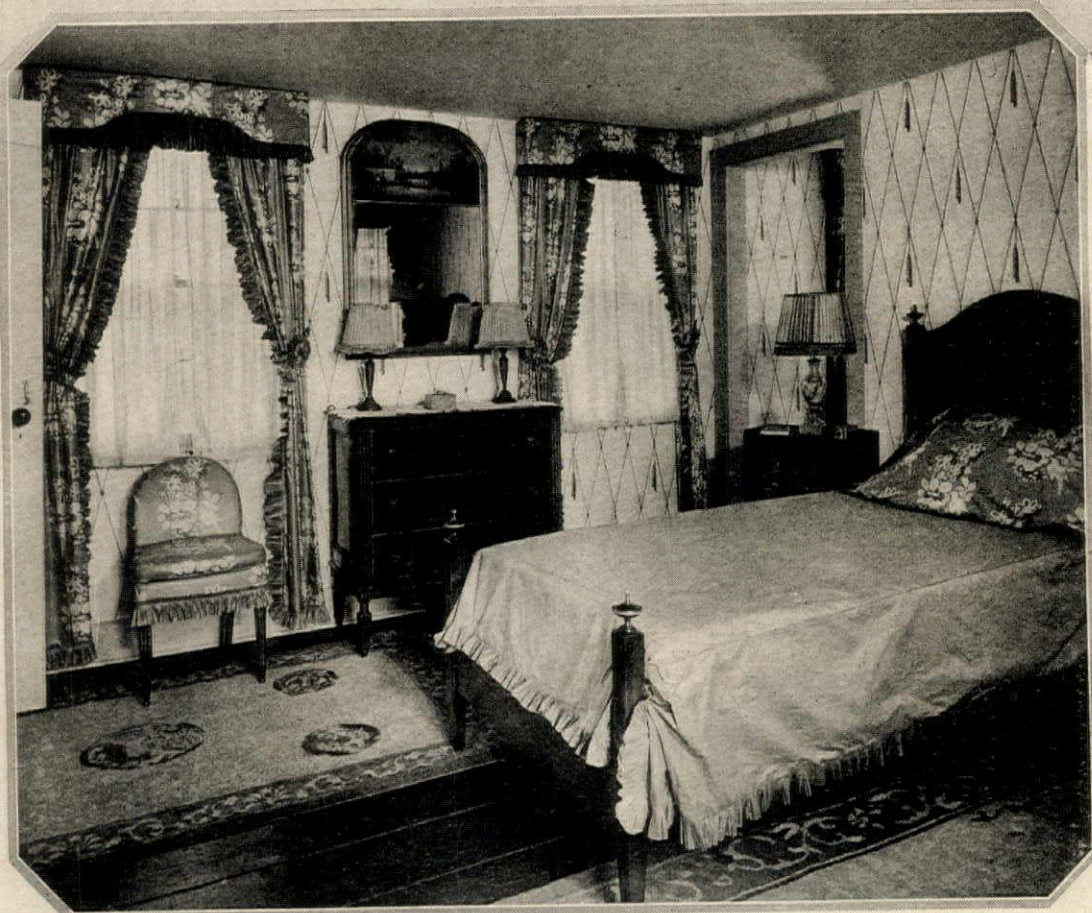
The photographs on these pages show three of the interiors of an old farmhouse which has been converted into a delightful guest cottage. Although tiny, a charming sense of formality has been created in the living room.

In the tiny dining room the sunlight filters through curtains of sheer orange gauze. The simple peasant furniture is painted coral green and braided rugs carry out the note of simplicity. Oliver W. Barnewall is the decorator.



harting

The color scheme of this delightfully modern living room in a converted farmhouse is blue, rose and yellow. The hangings are of striped satin in these tones and the chairs are in linen and chintz in harmonizing colors



A tiny bedroom in the guest cottage is done in blue and gold. The quaint wall paper with its diamond and tassel design and ruffle-edged, glazed chintz curtains are unusually smart. Olive W. Barnewall, decorator

A BREATH *from the* VIEUX CARRÉ

The Colonial French Quarter of New Orleans, Whose Architecture is the Most Romantic in America, is Drawn Upon for a House of Today

LYLE SAXON

SOME day a book will be written on the architectural history of New Orleans. It should be an interesting book, for there is no other city in America whose old houses have the same peculiar charm. Especially is this true in the French Quarter, developed during the Spanish regime, shortly after the great fire which destroyed the city in 1788. Here one finds high walls and barred windows, long passages and simple arches of heavy masonry, quaint old courtyards with their parterres of flowers and their broken fountains, crumbling pink stucco façades, and wrought iron balconies, like raveled black lace, clinging to the moldering walls.

But in the modern New Orleans this old charm is lacking. There are many fine houses, many modern dwellings of

A walk of old flagstones leads from the loggia, past the French windows of the living room, entered between palm-filled jars, to the rose garden beyond



old types; but there is little of individuality which these old houses possess to such a marked degree. There is not that severe simplicity which marks the older houses and makes them distinctive.

In the residential districts of the city, one finds a conglomerate of houses which is most surprising. A few years ago the bungalow craze swept over the city and transformed it; but that is passing now. There is another change. It seems that the city is groping its way back to that type of architecture which was its own particular possession and which it had abandoned and left to fate.

The photographs on this and the opposite page show a house that is typical of the best in this renaissance of

(Continued on page 96)

The house from the garden, simply designed, pink-walled, vine-covered, shows its Creole origin. Mrs. J. C. Lyons, owner; Armstrong & Koch, architects





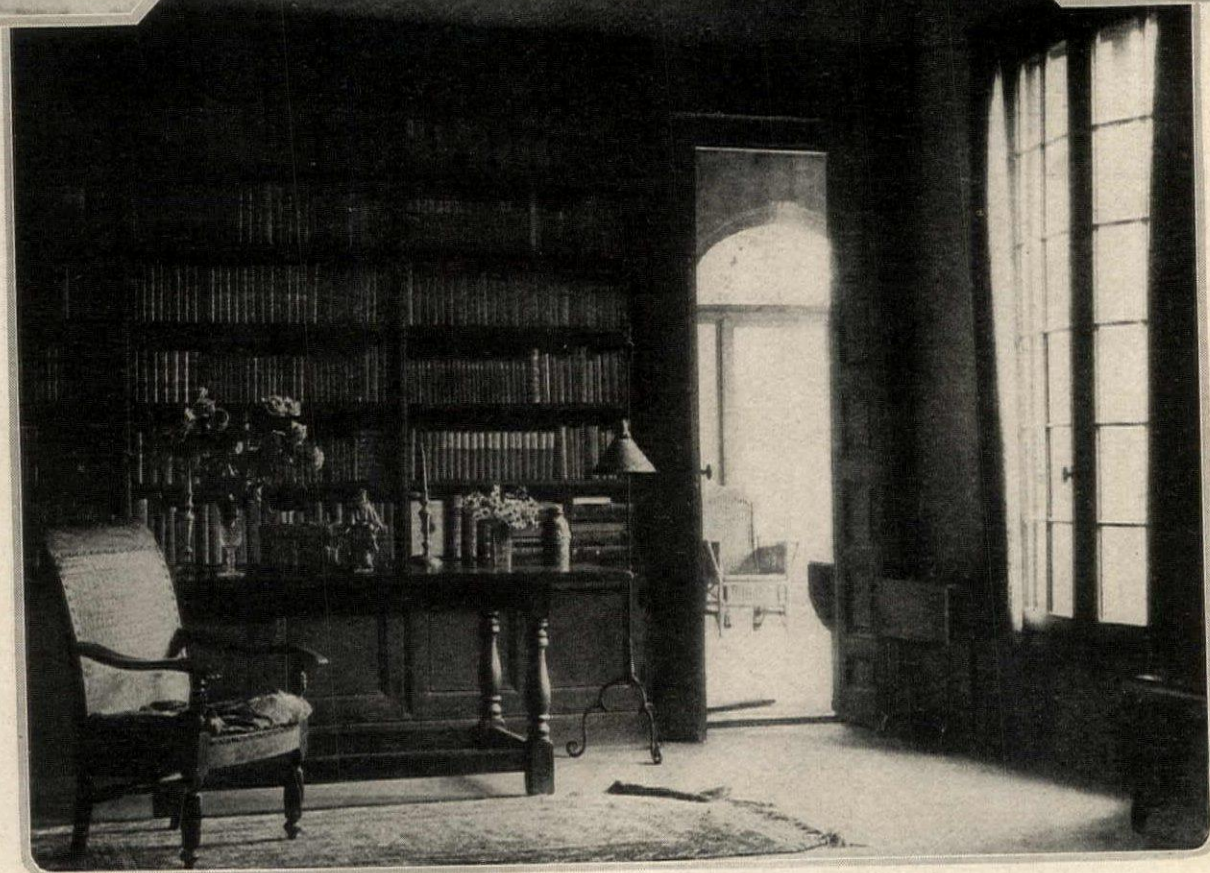
Odiorno

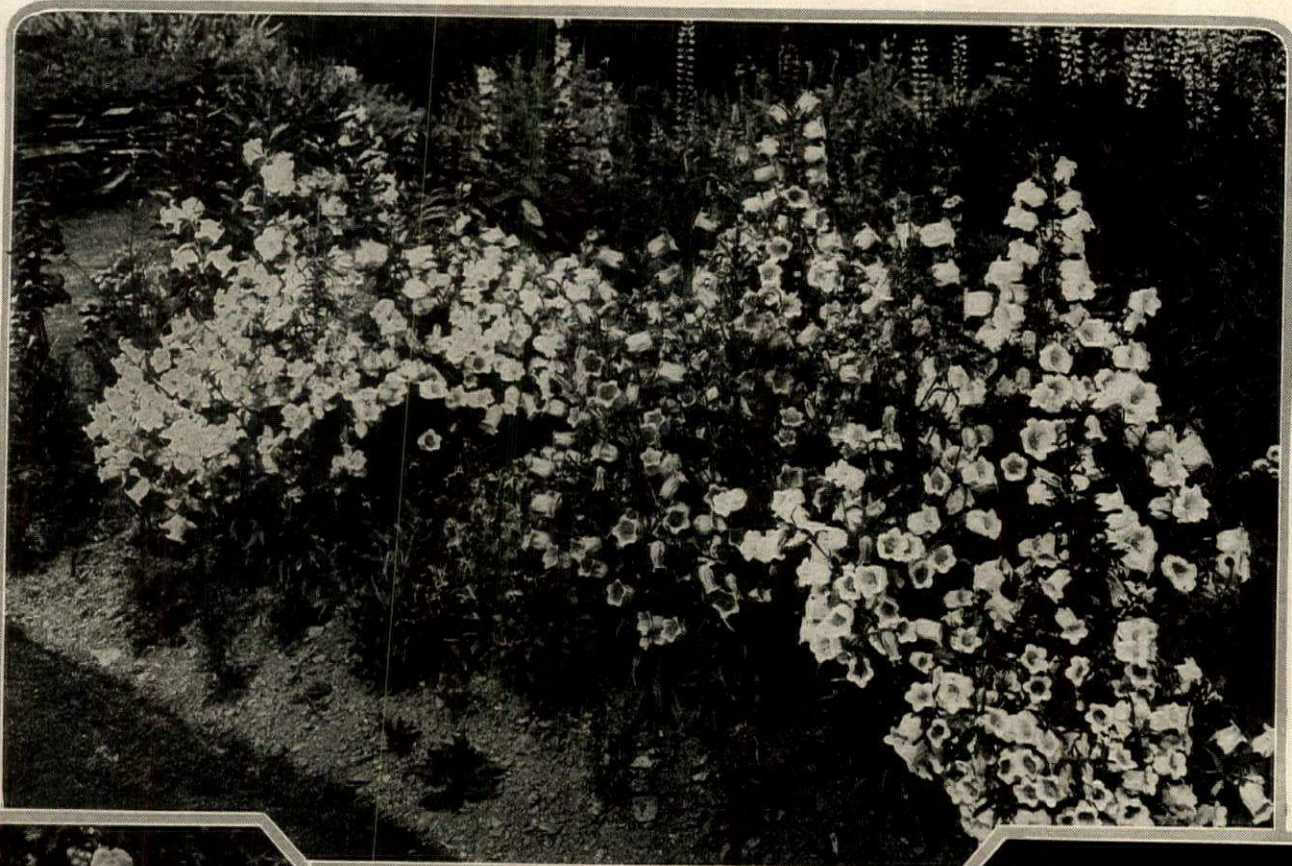
Simple wall surfaces and the severity of flagstone flooring in the living room are relieved and made effective by richly carved Spanish furniture and colorful decorations

In the courtyard, banana trees make fantastic patterns against the soft pink stucco of the wall

From the courtyard, one can see the street through the wrought iron grille of an arched doorway

The wall of the opposite end of the living room is covered with bookshelves and cabinets, and is pierced on either side by doorways leading to dining room and loggia





Canterbury Bells are best seen at close range, with their sturdy stems almost covered with blossoms. In a long border they can be allowed to break the line of edging plants



The semi-double Canterbury Bell, or "cup and saucer" is preferred by some although other gardeners consider it clumsy



Campanulas last well in water. This group includes Telham Beauty, Moerheimi and some others of the persicifolia group

SOME MEMBERS of the CAMPANULA FAMILY

The campanula family, with all its numerous species and varieties, may be roughly classed under three heads.

There are the tiny alpines, not more than a few inches in height, which are the most precious of the summer-flowering plants for the rock garden, and generally have a preference for lime in the soil. Many of these are woolly-leaved, which gives an indication of their need for protection against winter damp. On the other hand, many campanula will rot, if covered too heavily during winter. These smaller types will flourish in cracks along tops of walls and in sunny pockets of the rockery.

In this alpine group would come:

Tufted Hare Bell, *C. caespitosa*, a little tufted plant 4"-6" high, with bright blue flowers in May and June.

Blue Bells of Scotland, *C. rotundifolia*, grows 6"-12" high, in white or violet drooping bell on a wirey stem. Its season of bloom is from June to September.

The second group is a little taller in habit and is excellent for the rock garden, but some of its members, Carpathian Harebells, *C. carpatica*, for example, are also

delightful border plants doing well under average conditions. *C. carpatica* grows 15"-18" high, with erect, cup-shaped white or white flowers blooming from June to August.

In this second group might also fall the Spotted Bell Flower, *C. glomerata*, 15" high, a purple or white funnel borne on stiff erect stems.

Finally there are the tall kinds which have been much developed of late years with other old-fashioned garden flowers. There is still a need for discrimination in choosing them for the border, for many, although greatly improved in form and color, are still best suited to the wild garden and have only a short blooming season. They are hardy, doing well in most soils and are especially useful for shady places, although they do not dislike sun. *C. punctata*

(Continued on page 142)

ONE of these days some enthusiast is going to form a Bell Flower Society, and a genus that has been neglected, save in a few particular instances, will spring into popularity. Once you take a liking to Campanula you will never rest satisfied until you shall have grown more than are found in the average seedsman's catalog.

Of the hundreds—and there are literally hundreds of kinds—a good dozen will give satisfaction and a succession of interest and bloom, culminating in many of them flowering with the roses in June and July. Practically all of them enjoy a rich loam, plenty of leaf mold in the soil, and a sunny spot. Most of them are easily raised from seed. If seed of some special varieties is not available in American seedsmen's lists, they can easily be procured from English or Continental growers or your own seedsman may find it or import it for you.



Bay of Naples, part of old set of Italian views, been mounted on the walls of the music room in the Palazzo Pazzi near Florence

PREPARING FOR OLD WALL PAPERS

The Methods Whereby Antique Wall Papers Can Be Removed, Mounted and Preserved Are Described in This Article

HAROLD DONALDSON EBERLEIN

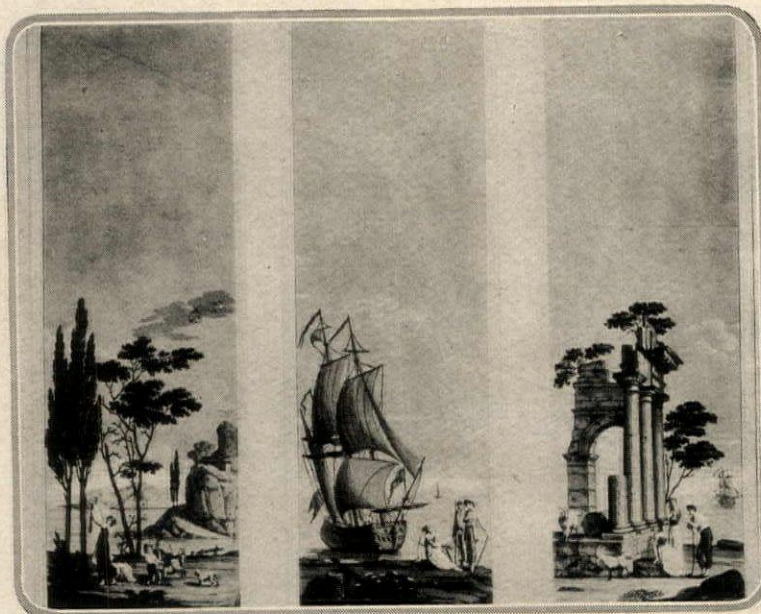
THE late 18th Century and the early part of the 19th may safely be regarded as the Golden Age of wall papers. Although all papers of admirable quality; fascinating design, and intriguing combinations of colors were produced before the period mentioned, and all sorts of patterns and papers with all sorts of designs, colors and patterns have been prolifically manu-

factured since then, there has never been a time, either before or since, when the art of wall paper design, and the mechanical processes that entered into the making of wall paper, have been so highly developed or practiced with such discriminating judg-

ment or such sympathetic understanding of this important branch of interior decoration.

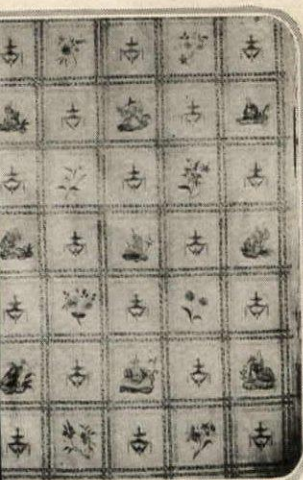
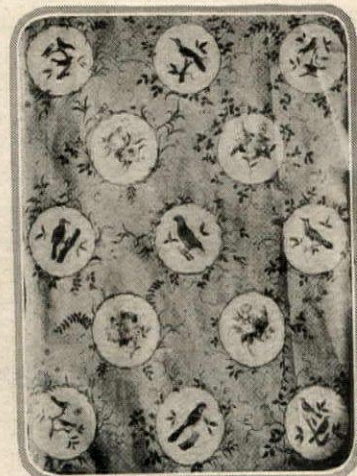
Thanks to all the intense activity of designing and manufacture that went on in that Golden Age, we now possess a rare wall paper heritage which it is well worth our while to cherish and preserve. A great many of
(Continued on page 150)

After being used as silk patterns, these 18th Century French papers were used as wall papers



Two strips of the "Bay of Naples" paper printed by Dufour in grisaille. This paper is susceptible of being treated either as a continuous subject or in the way shown here

Another 18th Century French "silk pattern" paper, with birds of different species and plumage



THE STORY OF REGENCY FURNITURE

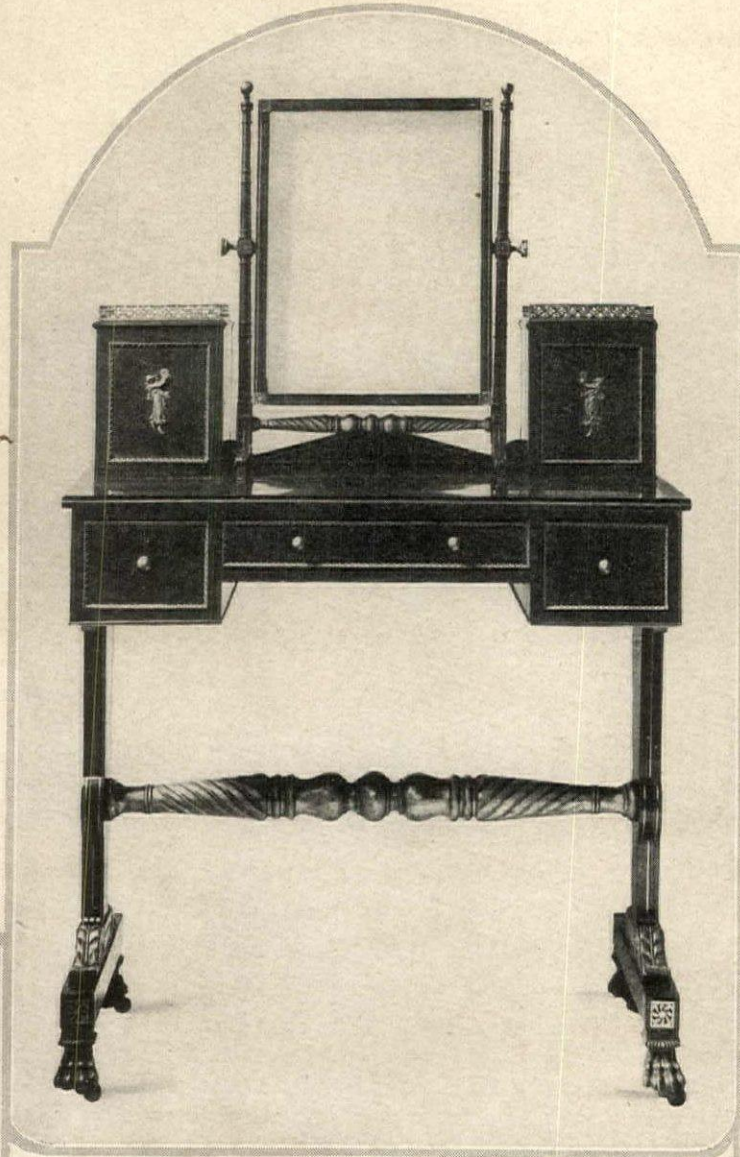
Many Pieces of This Period Have Interesting and Beautiful Designs Which Fit Them for the Modern Home

A. T. MILNE

THE finest specimens of Regency are, to all intents and purposes, museum pieces; that is to say they cannot be "picked up", and when they change hands it is at a price. The smaller, lighter pieces which were made for private houses and domestic utility, are neither scarce nor dear in England, though the prices have advanced since the war, and are still advancing to meet the modern revival of interest in the period. Chairs are probably the most plentiful; the painted and ebonized dining room chairs, such as were illustrated in the last article in the September HOUSE & GARDEN, can still be found in sets of six or a dozen; these, with their delicate scrolls and brass inlay are typical, and remarkably graceful examples of the period. Some of Sheraton's "Empire patterns for eating-rooms" have become standardized, passing down through vari-

ous minor changes to our time, though all which have widely incurred top splat and outward curving legs are Regency any more than a round-topped table standing on one leg with three carved "mal" feet. One must be wa-

The most interesting and safer pieces to collect are those which passed out of use in fashion. The narrow little dressing-table, of which quantities were made for the dressing-closet of the day; this fits into our sophisticated modern apartment. The circular mirror-wreathed and standing on a single foot; the little mahogany-topped pier table for a wash-board; a dumb waiter to help at luncheon, and the narrow Regency book-case-secrétaire



This dressing table, with its detachable mirror, is made of rosewood, which often replaced mahogany. The mounts and moldings are of brass and the stretchers gilt.

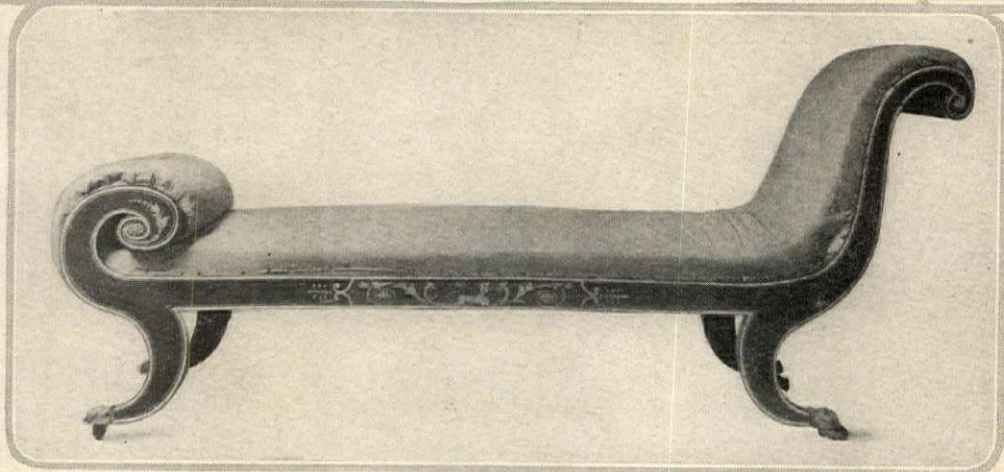


This elbow chair, painted black and gold, is one of a set. The oval panel in the back has a figure painted "en grisaille"

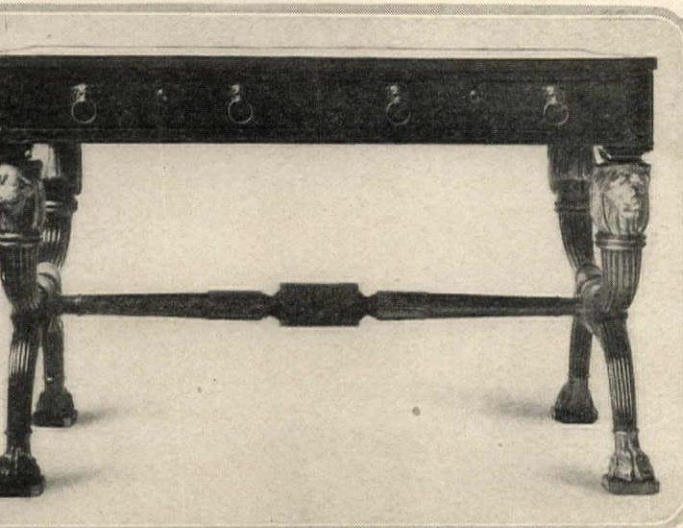
This is the second of a series of three articles on the Regency now so popular in England and destined to find an eventual vogue here. The first was published in the September number. The next, which will appear in a forthcoming number, will consider Regency architecture and gardening. The reader is also referred to some examples of Regency balconies on pages 65-66-67



A set of painted and ebonized chairs is finely ornamented with honeysuckle and other ornament. The seats are blue and



The framework of this Regency couch is painted in imitation of rosewood and outlined with gold. The sphinx and scroll ornament on the front is painted in tones of

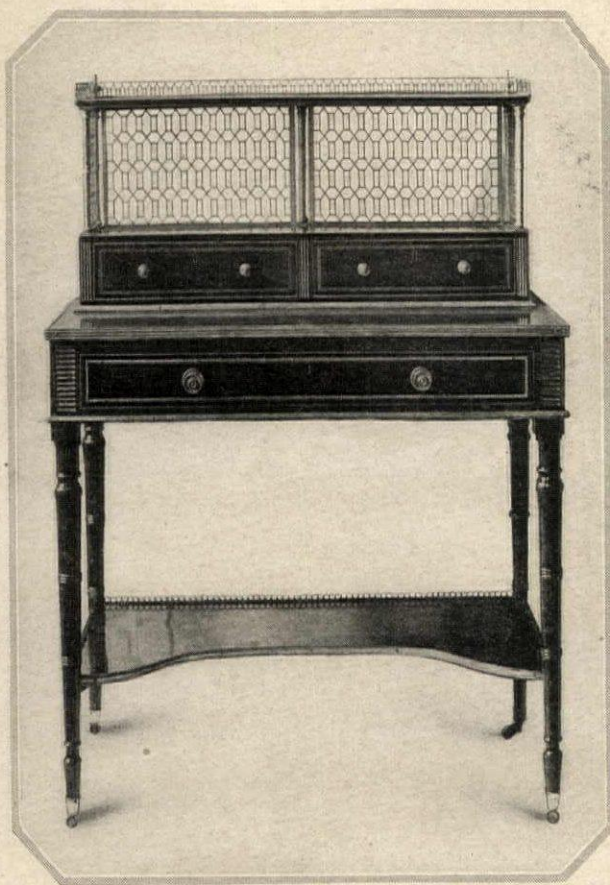


Elaborately carved leopard's head ornaments appear on the cross stretchers at each end of this mahogany and ebony writing table

This beautiful little snakewood Regency table, with its finely chased and gilt mounts, would look well in any living room

drawing room—these may be
d up today. The big circular
y table with brass handled
ers all round is not very acces-
it has proved too good and use-
part with.

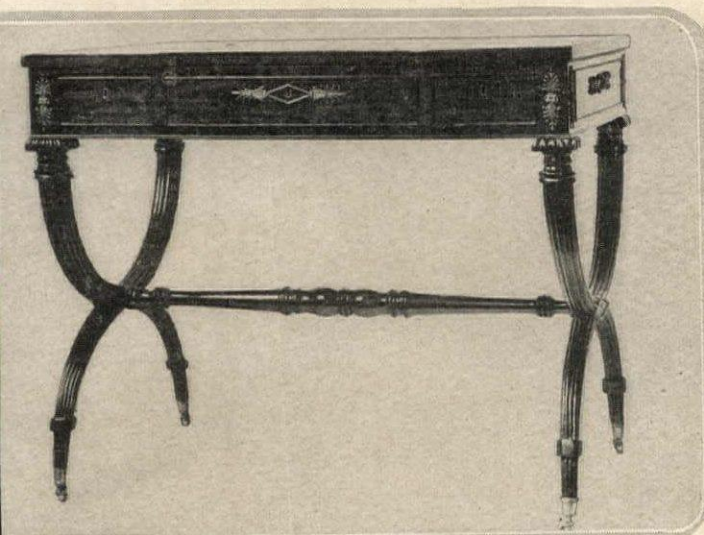
contemporary catalogs of furni-
it is most interesting to note that
r of the descriptive names are
an outcome of the time. We
the Trafalgar chair and the
on chair, with their decorations
anchors, cables, dolphins, and
nautical emblems. A Sheraton
pattern was known as the Cur-
armchairs were Herculeans
ariots; the Carlton table remains
arlton to this day. Mr. George
h—"already appointed upholder
ordinary to his Royal Highness
Prince of Wales"—sponsored the
onier or Chiffoner, a corruption
e French for a lady's work table,
h described singularly ill the little
net-sideboard that bears the
e; even now English dictionaries



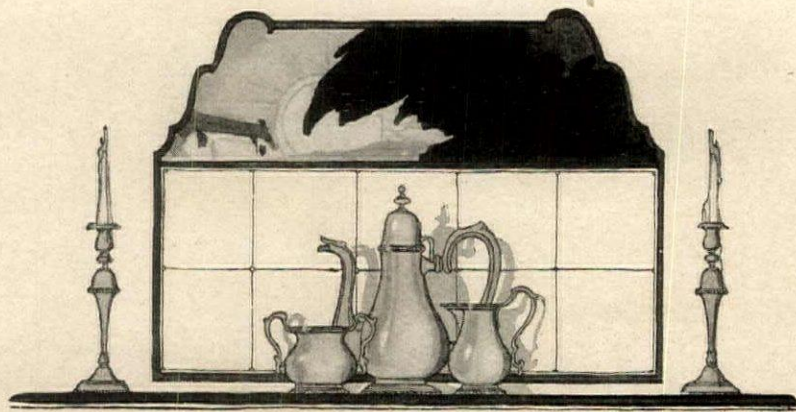
are uncommonly shy about including
the word. What Mr. Smith called a
"chaise-longue" we should speak of
as a sofa or couch. Then there was the
Dejune table, the Jardinière, a double-
tired stand for the drawing room, and
the Escritoire, spelt according to
fancy. The "tête-à-tête" was a
comfortless, backless affair, "in di-
mensions calculated for two persons
to sit on." The popular "Secrétaire"
of that date was a square solidly built
chest of drawers with the top drawer
made extra deep, fitted up with
pigeon-holes and compartments for
writing materials and finished with a
pull-down front which served as a
desk; a bookcase with latticed glass
doors formed the top. All these were
typical of a well-furnished house of the
period, though that is not to say that
all chiffoniers, for example, are to be
cherished as Regency; many of the
typical pieces were Victorianized. Of
these some early copies are well worth
(Continued on page 136)

A Regency secrétaire of rosewood inlaid with lines of satinwood has a bookshelf above with finely pierced brass panels and a useful shelf below

The tables on this page show the variety of designs produced to fill the many purposes for occasional tables



A fine example of Regency games table is in mahogany with inlaid ebony lines and green morocco leather top



If one has a dining room furnished after the English manner, this silver coffee set and candlesticks, patterned on the dignified lines of William and Mary furniture, would be charming additions. From Rogers, Lunt and Bowlen



Aside from the suggestion of permanence which a piece of silver always gives, it is a striking and decorative note against dark, polished wood or with old crystal. Georgian flower bowl from the Gorham Company, furniture from Darnley, Inc.



SILVER
in
PERIOD DESIGNS



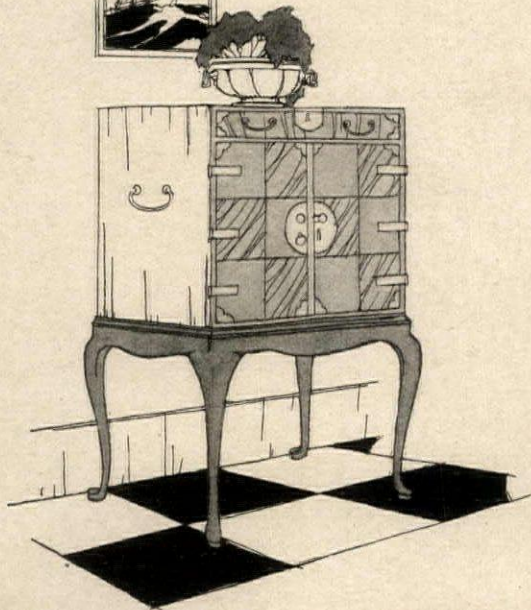
Flowers, fruit, old linen and abounding gleaming silver up the charm of a perfectly appointed dining room. The silver above is an effective modern addition from the International Silver Company. Decorations by Mrs. Sill Wickwar

The one thing necessary to complete this charming corner of an eighteenth-century morning room is silver as distinguished and lovely as the surroundings. The XVIII century tea set courtesy of Black, Starr and Fox Furniture from J. Hamilton, Inc.



M. E. Hewitt

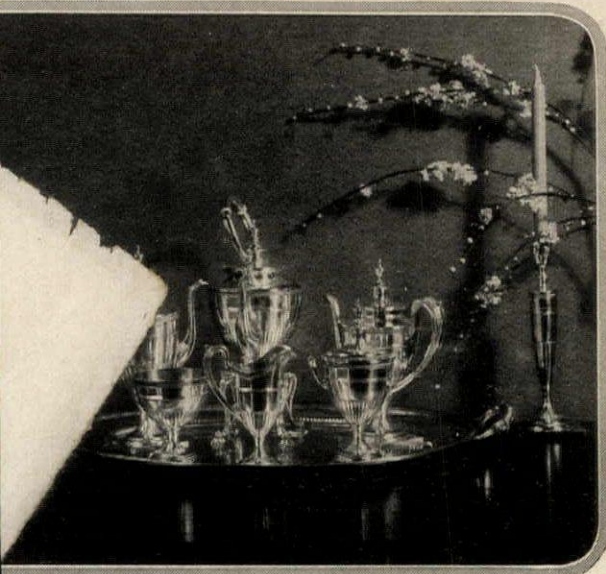
The grace of 18th Century English silver has never been surpassed. It is here beautifully silhouetted by an old tapestry and reflected in the polished surfaces of a Sheraton sideboard. Silver from Crichton, decorations by John Hamilton



Because of the lovely simplicity of its fluted pattern, and the grace and delicacy of its lines, this coffee and tea set, pure Georgian in design, is unusually desirable. Shown by courtesy of Dominick and Haff

A delightful group in a hall or man's room might consist of an old carved chest and this graceful octagonal silver flower bowl, a reproduction of an old English peony bowl, sturdily beautiful in design. From the Towle Company

In spite of the richness of its decoration—its elaborate and intricate design—the effect of the Louis XVI after dinner coffee set below is one of great delicacy and lightness. Courtesy of the Gorham Company



radley & Merrill



"A QUARTER OF AN INCH EQUALS ONE FOOT"

*Herein Are Explained the Mysteries of Scale Drawings
For Those Who Would Attempt to Make or Read Them*

ALWYN T. COVELL

OFTEN all has gone happily enough on the projected house until the first look at the plans, on each of which appears the legend, modestly lettered in one corner " $\frac{1}{4}$ Inch = One Foot", or " $\frac{1}{4}" = 1' 0"$ ", the latter employing the architect's and builder's symbol of (') instead of the word, "foot", or "feet", and (") in place of the word "inches".

"What does he mean, 'a quarter of an inch equals a foot?' A quarter of a dollar doesn't equal a dollar".

The whole thing is simplified if you read it "represents" instead of "equals".

On the architect's drawings, that is on the scale drawings of plans and elevations, every quarter of an inch represents a foot on

the actual house. The adoption of a quarter of an inch to represent a foot, instead of a half an inch, is simply a standardized form of procedure, a convention, used by all architects because its customary use makes it easier for contractors and the men on the job to "read" the plans.

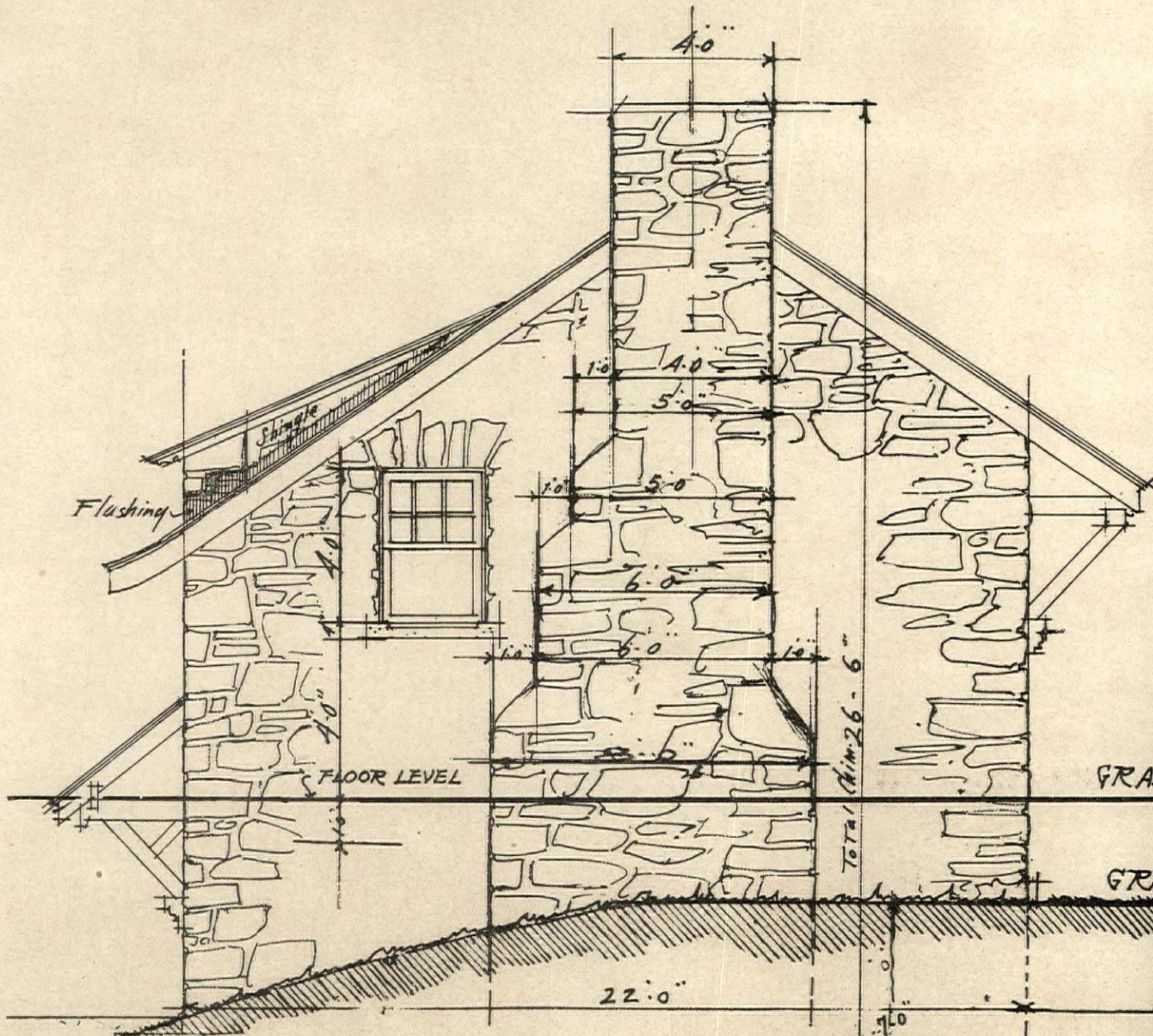
This "quarter of an inch" which represents a foot is the "scale" at which the drawing is made. Other scales are used for other drawings, but the working plans from which the blue prints are made, are always " $\frac{1}{4}$ inch scale drawings".

What happens if you try to make a set of plans, even roughly, without making them "to scale"? Everything is guess work. The hallway which you mean to be 4' wide

is nearer 6', compared with some guessed-at dimension, and a room which you mean to make 14' x 20' may be 10' x 18'. Nothing will work out on a guess-work plan even closely enough to determine the possibilities not to say the actualities of the proposed house. An amateur planner, too, has the utmost difficulty in getting the upper floor plans to correspond with the first floor plan.

It is a simple enough matter to make a set of preliminary plans to scale. It is simpler still to read scale plans. One should make the mistake of thinking that "scale" is all that's needed on a set of actual working drawings from work

(Continued on page 156)

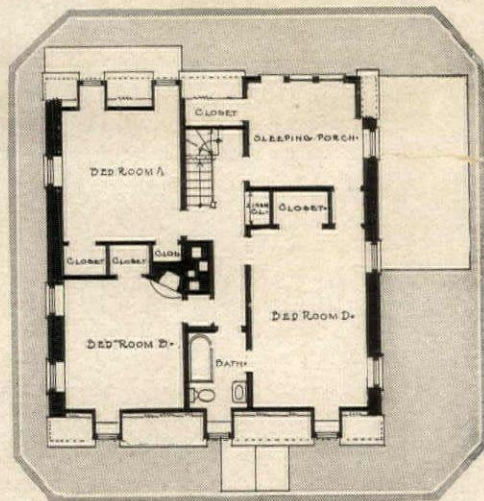
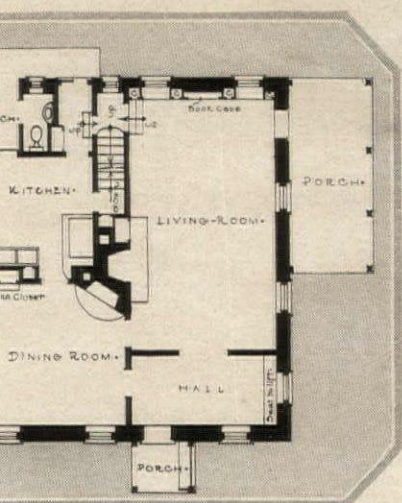
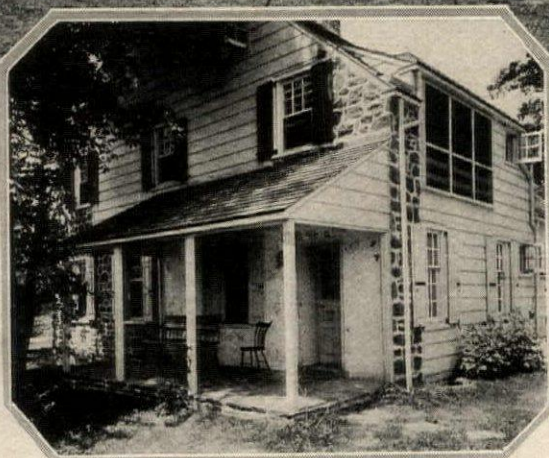


This is an exact reproduction of a quarter-inch scale drawing, showing the side elevation of a simple house. By placing an ordinary ruler on any of the indicated dimensions it will be seen that one quarter of an inch on this drawing is equal to a foot in the finished building



A small house which is really small, while entirely fulfilling its requirements as a dwelling. Its exterior is thoroughly in character with the local colonial types

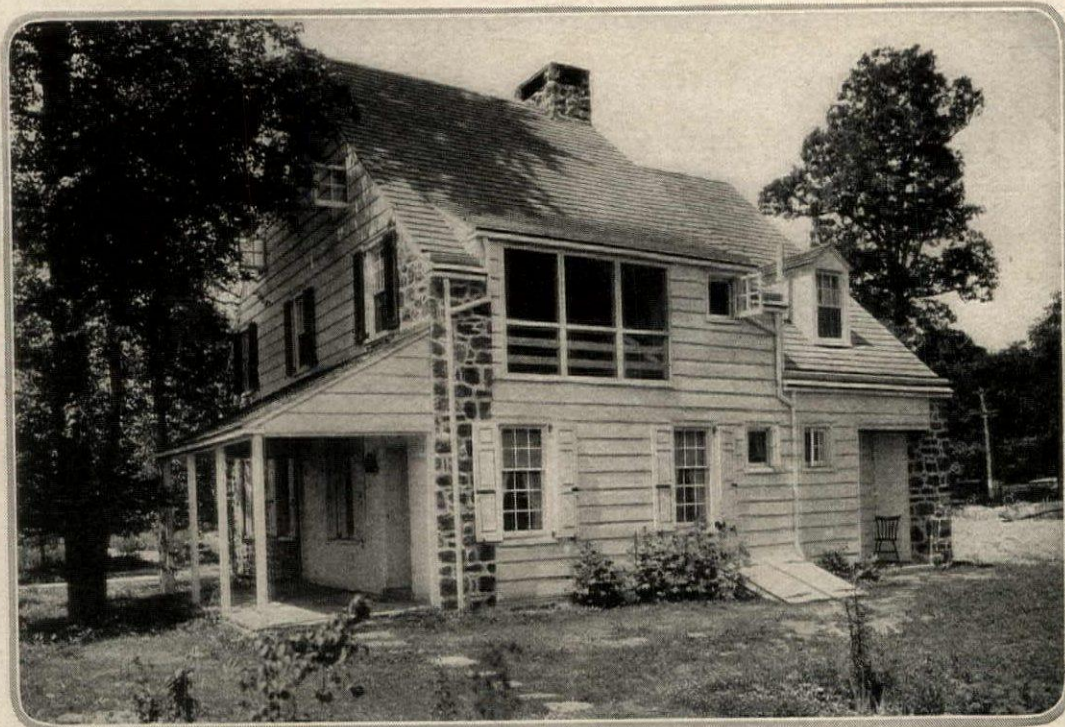
The details of the porches and shutters follow, with an unusual degree of architectural fidelity, the precedent of early farmhouses in eastern Pennsylvania



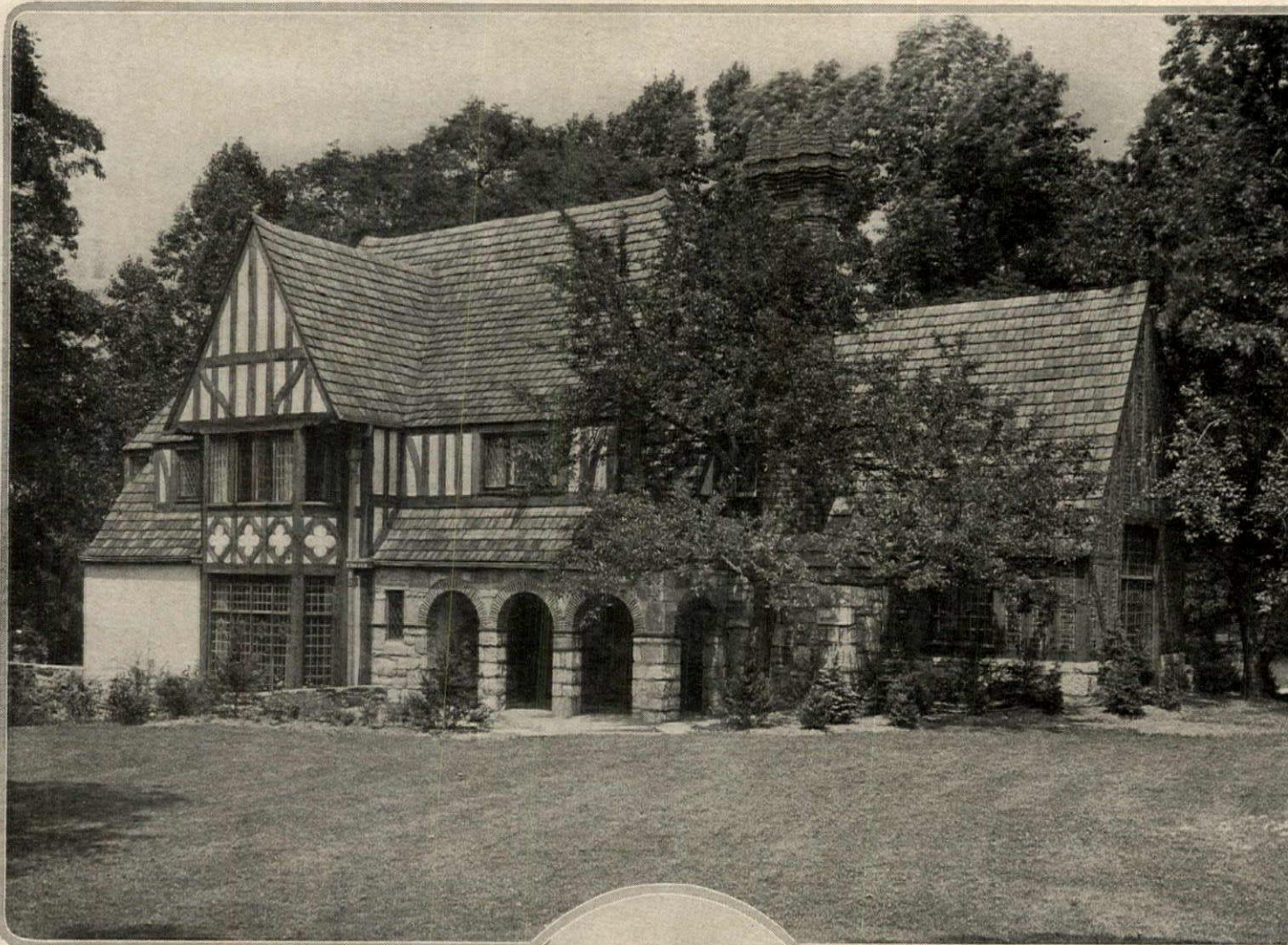
FIVE PAGES SHOWING
FOUR SMALL HOUSES

Plans are necessary, compact, yet adequate in the adaptation of a living room. Conservation of space secret of plan - so small an area

The second floor plan provides a surprising number of bedrooms. The architect is R. Brognard Okie, and the owner, Miss Mary C. Gyger at Bryn Mawr, Pennsylvania



A sleeping porch been contrived in manner not too incongruous with the Pennsylvania house type which used here as architect's model



Gillies

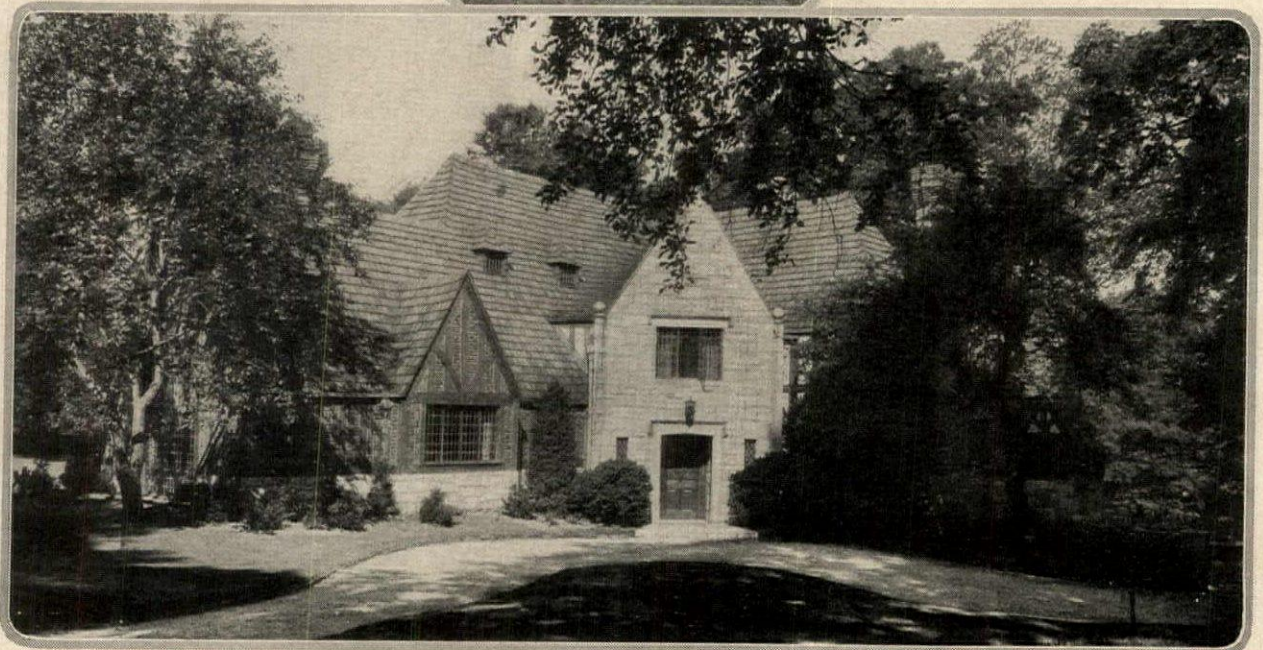
The garden side sparkles with a fine variety of materials: weather stained marble masonry in the lower walls and piers, tile arches in the loggia, half-timber and stucco in the main gable, and brick-filled half-timber in the living room wing at the right

The entrance is set within the interior angle of the building and its treatment is more severely Tudor than the rest of the house. The stone here is a local marble that has been exposed to weather in an old foundation for near a century with splendid effect



The garage gable is weatherboarded in wide elm planks which tone to a silver-gray and whose edges are not finished off but left in their natural irregular shape with only the bark removed. A bird house sits jauntily at the peak

A HOUSE IN
STONE *and* TIMBER
AT BRONXVILLE, N. Y.





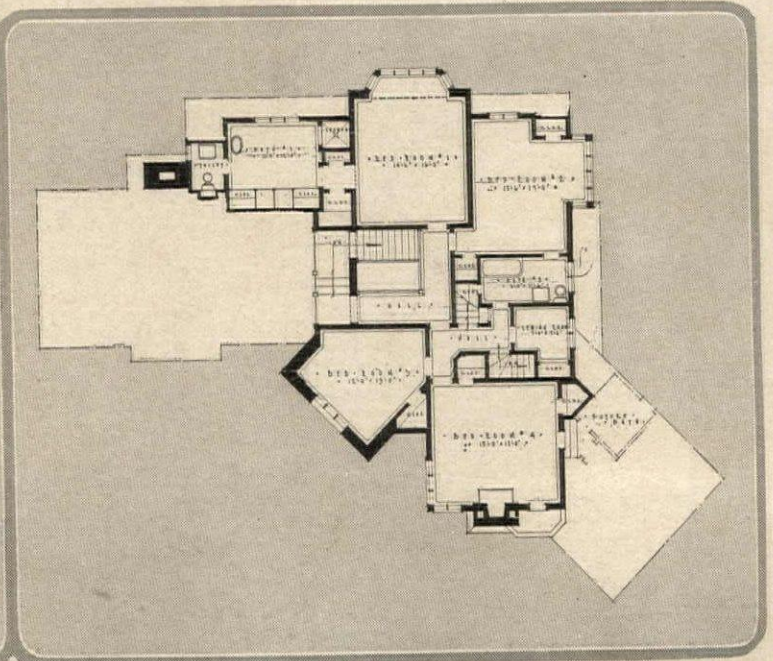
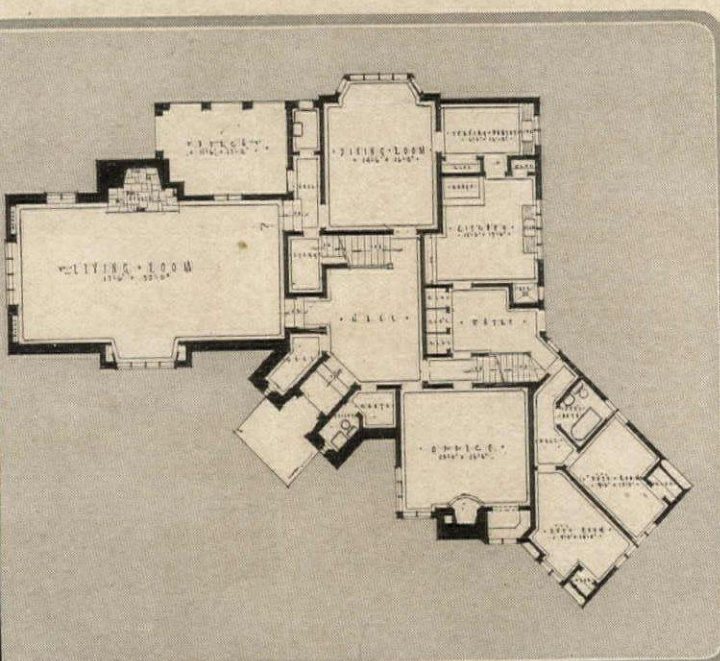
The timbers in the walls of the hallway are not a mild deception and a merely pleasant decoration, but are actually working members in the structural scheme of the house, a fact which gives them a more than superficial beauty

Like the timbers in the hallways, these beams in the living room, though they are made more consciously decorative by discreet carving, are not fake, not tacked to the ceiling, but form most of the framework which supports the roof

AN EXAMPLE OF AUTHENTIC DESIGN

LEWIS BOWMAN, *Architect*

The plan of the house was made roughly y-shaped in order that it might fit snugly the topography of the site. Such a general plan has resulted in an unusually interesting room arrangement and a departure from complete rectangularity





Lee

Here the characteristics of the modern English country house are transplanted to New Jersey by an English architect. Although lacking adequate shrubbery and the hand-wrought materials of its English model, it will improve under the softening touch of age



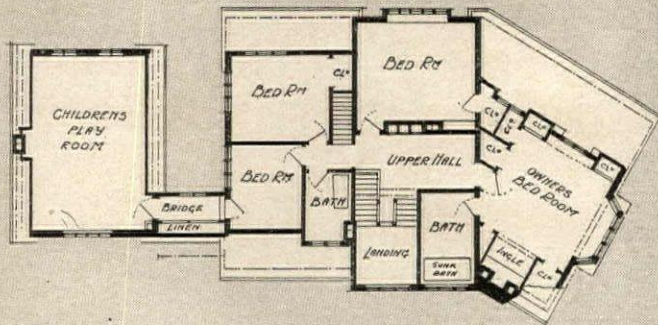
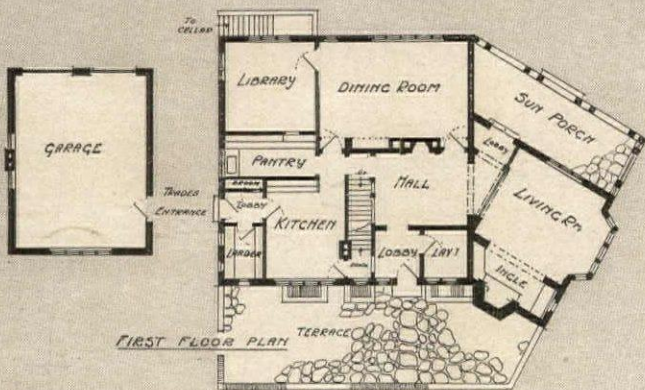
A detail of technique true to type is the diversity of materials employed in the different portions of this house. Stucco, brick, stone, half-timber and clapboards are interestingly mingled, and the casement windows are a necessary detail

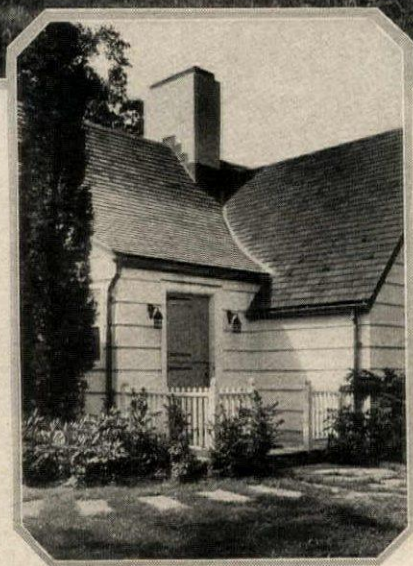
A HOUSE AT CRANFORD, N. J.

A. R. HENNELL, Architect

The plan, with semi-detached garage, expresses many of the picturesque and unsymmetrical traits of the English cottage. The splayed wing is an effective element in planning the picturesque house that is seldom utilized by American architects

The device of the splayed wing adds to the interest of the upstairs plan, as it does on the first floor, and the chimney at the right of the entrance affords the unusual luxury of an angle nook. The bathroom has a sunken pool





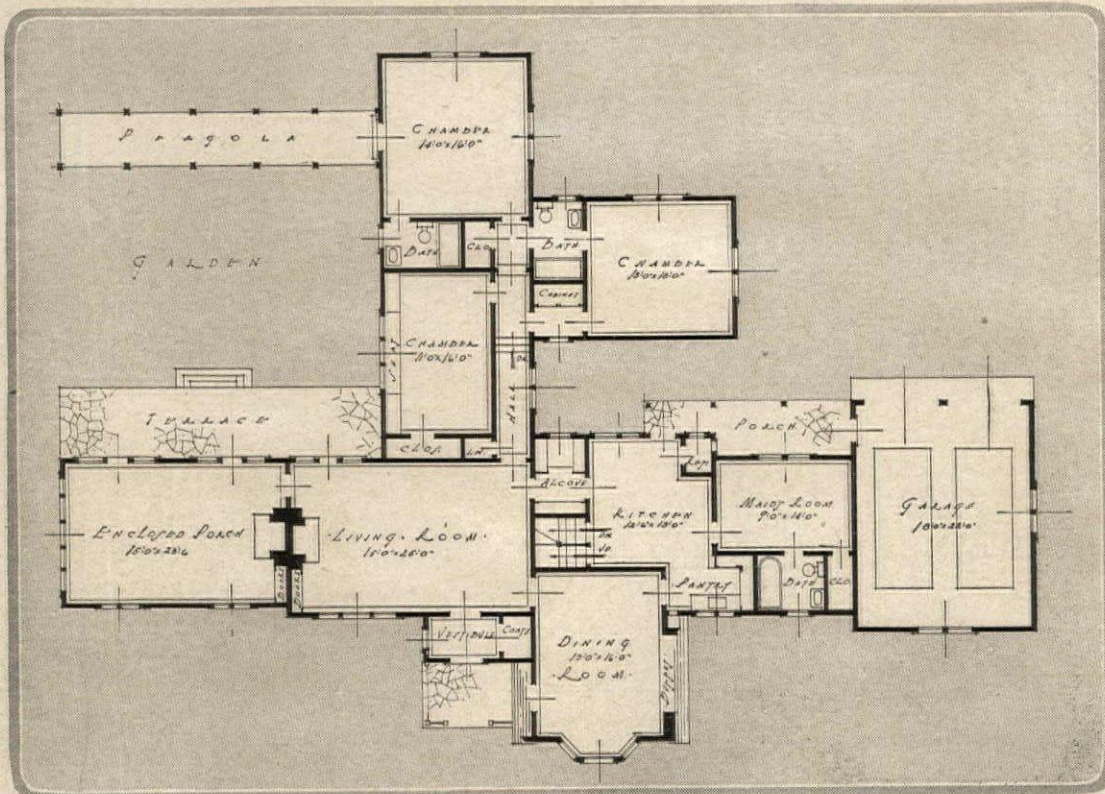
This house was so designed and placed as to command a panorama view of the Hudson River. Its one story has been found advantageous in that all rooms are well ventilated and the attic affords storage space

Shingle walls painted white, roof of dark tobacco brown, blinds and entrance door painted Wedgwood blue, and window boxes filled with flowers make this a colorful little house. The chimneys are of white stucco

THE HOME OF EARL
EYER, SCARBORO, N. Y.

TTERTON-KING, Architects

Cross ventilation and light are found in all rooms. The garden is enclosed by a wing of the house and a pergola of corresponding length. The garage is part of the house itself. The house is equipped with all modern conveniences



THE TRADITION of the KIRMAN RUG

Owing Little to Outside Influence, the High Standard and Individuality of Kirmans are Well Maintained

A. T. WOLFE

OF all rug-making centers in Persia, Kirman in the South has been the least subject to outside influences. This is largely due to its geographical position; the deserts and mountains which of old protected Kirman from the constant invasion and pillage that disturbed industry in the North also put a bar on the *va-et-vient* of commerce and made export and import difficult. Working on steadily in the old tradition of color, fabric, and design, the weavers of the Kirman highlands have been famous for at least a thousand years for their rugs and shawls. Marco Polo noted their beauty after his visit in 1270, and Chardin, the famous French explorer, added his testimony in the seventeenth century. But few travelers penetrated so far; even today Kirman is well off the beaten track. This accounts for the marked individuality and conservatism of Kirman rugs, and although modern products have not wholly escaped commercialism, still in no other Eastern rug is the old tradition so well maintained.

Another contributing cause to the fame and tenacity of this



Kirman industry is the quality and peculiar excellence of wool from the district. This wool, which is remarkably fine in texture and is naturally white in tone, comes from the native sheep that feed on the salt lake Niris, and partly from the hair of an indigenous breed of goats which inhabit the mountain ridges. There may be something in the lake water that accounts for the snowy whiteness of a Kirman fleece, at all events the wool is dyestuffs with a cleanliness and purity unrivaled elsewhere. Kirman yellow, for example, is amazingly golden and pure. The admixture of white goats' hair is used to give the pile its lustrous and soft quality that suggests silk, especially in some of the old pieces, though silkworms are cultivated and the produce woven into some of the rugs, such are exceptions. The use of wool and wool of coarse texture is the general rule in Kirman.

This uniformity in the Kirman fabric has been maintained through the centuries by weavers of remarkable diversity in faith and language. Wandering Afghan tribes, steeped in the tradition; Mo-

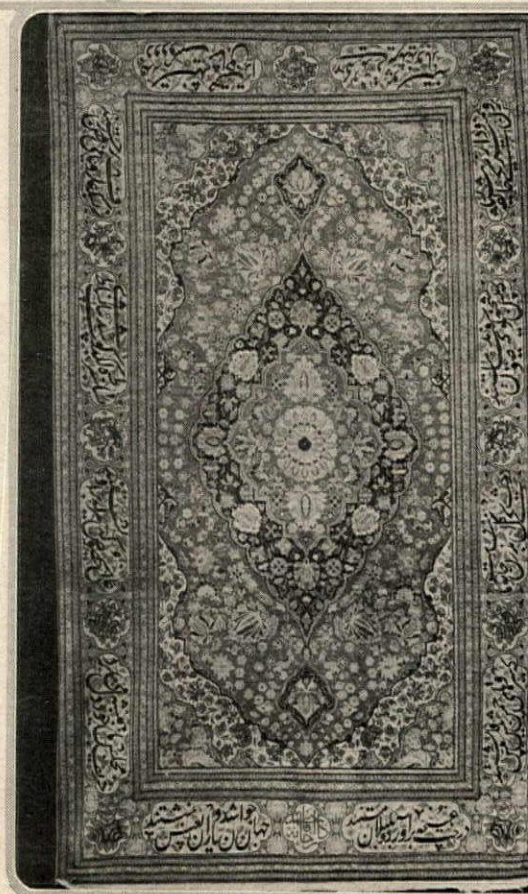


This fine example of a Kirman rug shows the Tree of Life motif with flowers of various kinds blossoming from its branches



This design was a favorite flower motif among makers of Kirman rugs. Four other kinds are shown opposite

(Left) The narrow flower border is typical. The ground of the rug is coral with the pattern traced in various colors. (Right) Arabic inscriptions in black against a pale ground have their decorative place in this design





A beautifully conceived design, in which small flower shapes are subordinated and woven into a flowing pattern by the long curving and serrated leaves



A vase shape was frequently used as a basic motive for an elaborately interwoven pattern of symbolic birds and flowers in a great variety of colorings, among which the famous Kirman yellow is conspicuous



The variety of flower shapes characteristic of Persian design, and the artistry with which they are combined reveal the fertility of the weaver's invention

ans work along with the descendants of old Parsees, themselves perhaps still fire shippers in secret, and the Turkoman ent contributes a share. Upright ns are used for the weaving somewhat r the fashion of the old Gobelin tapestry ns. For each rug the master designs a ted pattern which is hung in the factory eference, and the boy who sits nearest t chants or intones the variations of gns and color for the benefit of the other



Flowerly devices, characteristic of most Persian rugs, prevail in the Kirmans. Even living forms are reproduced—birds, animals and human beings

workmen. The sehna knot is always used, and the weaving is exceptionally fine; the men use little wooden mallets, and hammer every three or four stitches together as they go along. Only men are employed, and this partly accounts for the fact that Kirmans are the firmest and closest knotted of all. With a pile soft as velvet the underside is like a deal board. In many Kirmans a thick brown shag is attached to the underside in (Continued on page 100)



ese floral motifs were generally made without regard to the botanical relationship of the flowers



(Left) A pattern chiefly carried out in pale colors, salmon pink and green against a buff ground



A chair in the Chinese manner of the Chippendales. Of mahogany with crimson brocade seat. 1755-60



An Irish Chippendale side-table, of mahogany, dating from about 1750. This and the other photographs are from the Metropolitan Museum of Art



A carved mahogany ribbed back Chippendale chair with dolphin head, feet, and a tiered seat

THE FURNITURE OF THE CHIPPENDALES

THE Chippendales were cabinet-makers, father, son and grandson, the son the most famous of the three. They worked in the reigns of the Georges in England and excelled in all they touched, but their especial glory is their wood carving.

Mahogany came into general use in England about 1720 and reached its apotheosis with the Chippendales. Thomas Chippendale has been called by some "the high priest of mahogany". We know from records that in later years the Chippendale shop worked with the architects, the Adam Brothers, on satinwood furniture made on classical lines. In fact, the Chippendales, in addition to being artists, were very enterprising business men. Experts venture to suggest that some and perhaps much of this furniture thought to have been designed

by Heppelwhite and Sheraton really came from the Chippendale shop. It is certain, however, that pieces designed by Adam were executed by Chippendale.

The books of furniture designs published by Thomas Chippendale in 1750, issued ostensibly to be a help for designers, but in reality serving as a catalog of his designs, show his versatility. The one exotic touch is the Chinese; but this was already current in England under William and Mary, when many a lacquered garden scene echoed the

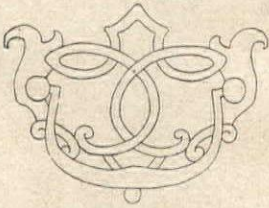
verse of the 18th Century poet, Ch'en tzu:

"If a home has not a garden and an old I see not whence the everyday joys are to come."

This Chinese "taste" might be called English cabinet-maker's great venture into the exotic. In the design books of Chippendale and his contemporaries, you can see this style displayed. It is an odd mixture of flowers, shell, figures and curves and the "Chinese" part of the designs seems to have evolved from the inner consciousness of the designers.

The Chippendales worked in many styles—Gothic, Chinese, Early Georgian—combining the Decorative Queen Anne, and French or classic; but they are best known by

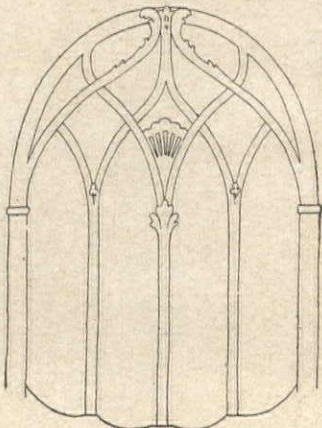
(Continued on page 94)



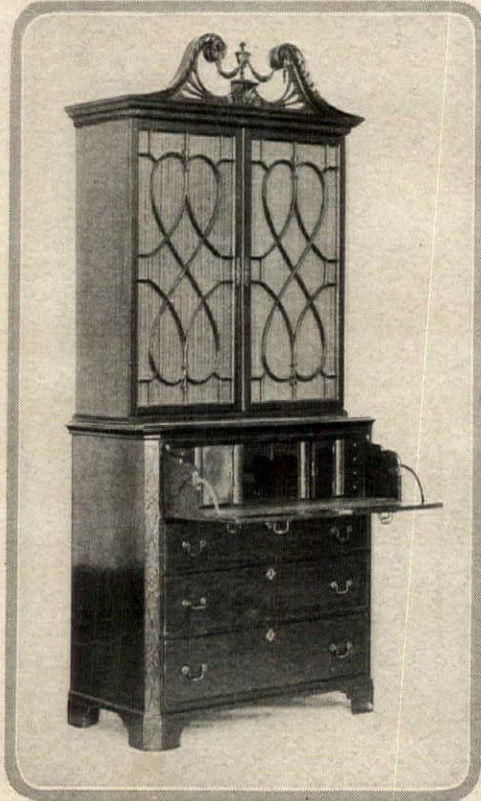
A brass mount and handle from a Chippendale piece



A simple mount and handle



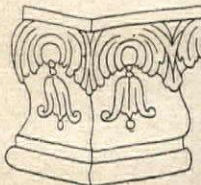
The Gothic influence is shown in this Chippendale chair back



Both the late Chippendale and early Sheraton styles are seen in this secretary, made about 1760-90

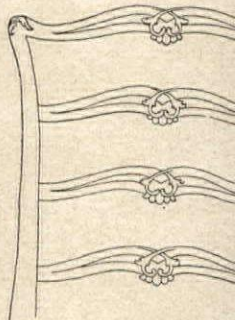


A brass mount, key plate



A foot and bracket from a Chippendale secretary

The ladder back is found on Chippendale chairs, with variations



THE PASSING of the PANTRY

Beautiful Kitchen Equipment, Servant Shortage and Economy of Space Have All Conspired to Relegate the Pantry to the Past

ETHEL R. PEYSER

Old times the house without a pantry could have been as poorly equipped as a house today without a stove. Yet today the pantry does things quite unthought of by the architect's plans for the modern house.

The reason for this change is threefold: First, space today is so valuable that the room occupied by a pantry is needed for other things (usually if there is an extra room it is the laundry); Second, an extra room means extra work which signifies more servants; Third, the manufacturer has so contrived to house the

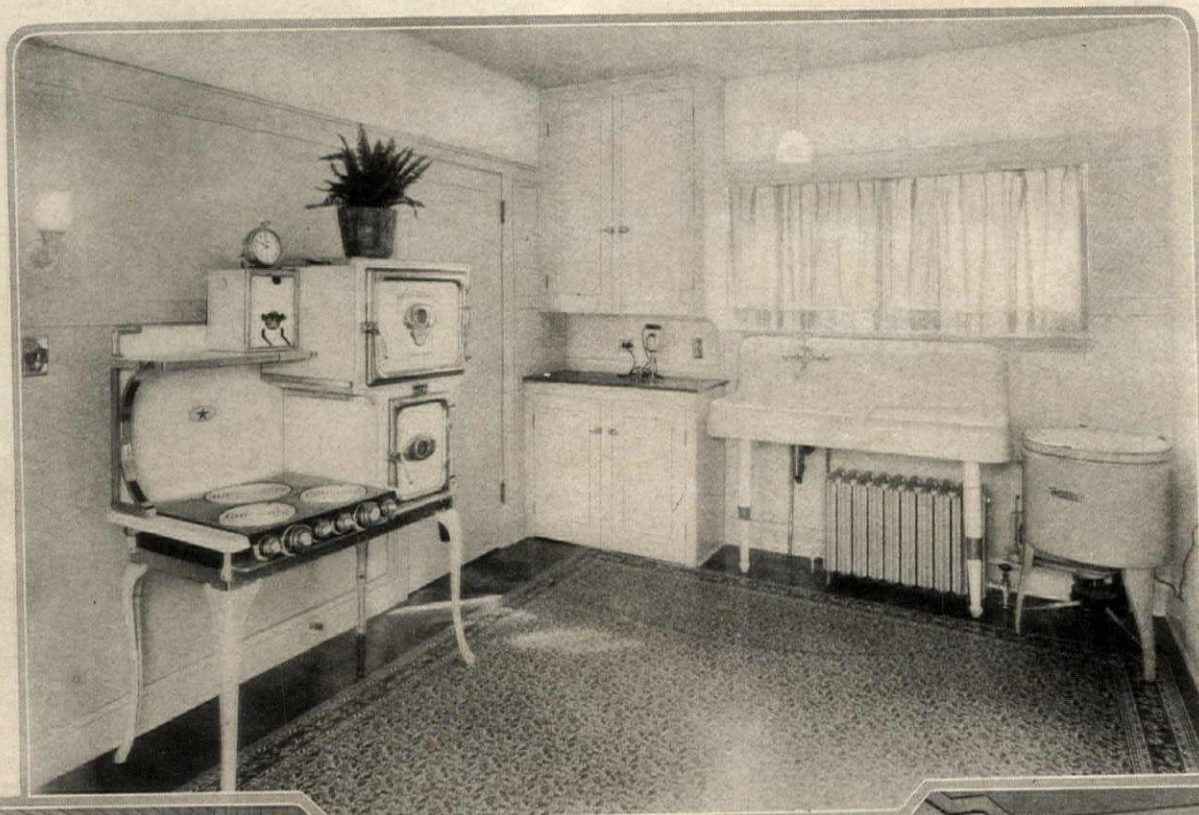
pantry materials in a *multum in parvo* state, that, except in the larger house, the pantry is unnecessary.

So we see that although a house may have a well-equipped laundry, even a place wherein the lady of the house can take care of her flowers, the pantry, as the pantry, has not gone but is swiftly giving up the throne to more democratic, utilitarian and important uses.

A kitchen equipped with modern labor-saving devices and fittings is not only a pleasant place in which to work but, on some occasions, in which to dine. From the Westinghouse Electric Co.

The pantry in other times boasted of its salad days with triumph, for it was here that the salad was prepared and the fine glass washed, which was never to see the kitchen, because in the culinary dark age there was a time when kitchen sinks were none too lovely and safe. It was here in the pantry, too, that much of the fine china was housed; that the cocktails were mixed, etc. But now only the largest homes have refrigerated pantries, because, so well are the refrigerators made today, that if backed up against the stove in the kitchen they would still make frigid the contraband spirituous

(Continued on page 102)



A combined china cupboard and breakfast table for this guest house decorated by Olive W. Barnewall



For the pantry dining room this serving shelf is useful. The shelf and the cupboard doors both close





2001. A charming painting of an old-fashioned garden filled with hollyhocks and delphinium is framed in gray-blue wood, 19" x 22½", \$50.50. 2002. A graceful Italian pottery urn has flower decoration in green and yellow, 8" high, price \$5.75



2003. The Directoire painted lacquer red and unusually smart. The ment shade to match has a decoration of gold leaves, 20" \$30.50. Other colors. 2004. Colored flower prints from harmony, 8" x 11", \$5



2005. A reproduction of an old English silver tea caddy is \$38.50



2006. (Below). This Chinese sweet-meat dish is both unusual and decorative. Of green and white china with four trays, it is priced at \$9.25



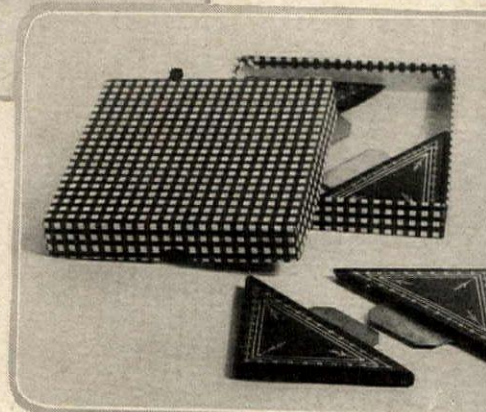
2007. An English slip glass makes a delightful flower holder, 6" high, \$7.75

2008. These blotter covers might be used with the pink inkwell above. In brown gold tooling, \$6.25; plain in different colors, \$5.25



2009. Colorful Italian pottery inkstand, \$16.50. 2010. Cream colored flower vase, \$2.25. 2011. Italian paper portfolio decorated with old map, \$9.25. 2012. Set of four pottery ashtrays, \$3.50

CHRISTMAS SUGGESTIONS



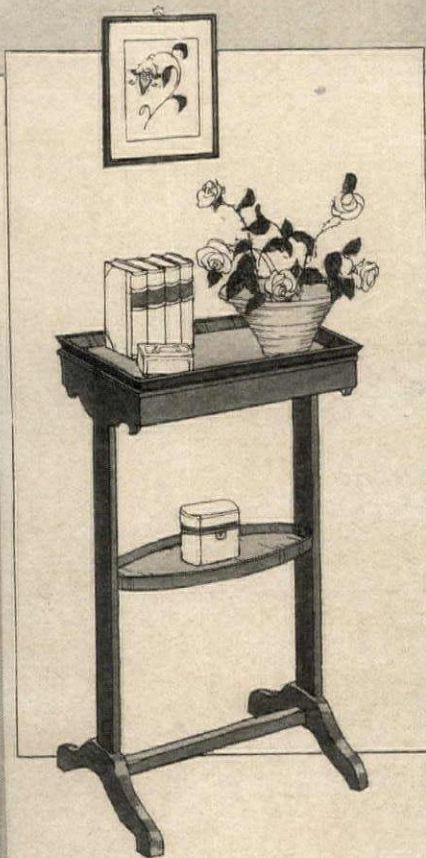


2013. This Quimper pottery figurine makes a quaint lamp for a child's room.



2013. This amusing lamp made of a gaily colored figurine is 12½" high, \$15.50

2014. An unusual black and gold metal lamp with Chinese red parchment shade, 16" high, \$30.50. 2015. Colored prints with harmonizing frames 18" x 13", \$15.50. 2016. Green or yellow bowl, \$2.25



2017. (Center) Reproduction of a charming French walnut tray table, 28" high, top 10" x 15", \$65.50. 2018. Pottery bowl in gray blue, turquoise, yellow, lavender or white is \$2.50. 5" high



2019. All rooms are enhanced by a note of white. The vase above, a reproduction of clear white Bristol glass holds long-stemmed flowers, 10" high, \$4.75



2020. For long stemmed flowers comes a graceful glass vase, a copy of an early American design with a raised pattern of grapes and leaves, 9" high, \$3.25

FOR EARLY HOPPERS

Directions for purchasing the gifts will be found on page 148



2021. A quaint Wedgwood breakfast set, cream colored with a picturesque design of black birds is attractively priced at \$12.50. 2022. Tray, \$3.75

The GARDENER'S CALENDAR for NOVEMBER

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

This Calendar of the gardener's labors is planned as a reminder for undertaking his various tasks in season. It is designed for an average season in the Middle States, but its suggestions should fit the whole country, with few local exceptions, if it be remembered that for every one hundred miles north or south, garden operations will be retarded or advanced, as the case may be, from five to seven days



U. P. HEDRICK

The Chief in Research at the New York Agricultural Experiment Station, Mr. Hedrick has done notable work in plant breeding and has written some very important monographs on many fruit varieties



SAMUEL FRASER

Mr. Fraser's work with fruits has been chiefly along economic lines in connection with nursery management, growing and distribution, and with his splendid, energetic studies in marketing and transportation



W. T. MACOUN
Prof. Macoun, Horticulturist of the Dominion Department of Agriculture, is the outstanding figure in Canada in plant breeding, as well as in research into other phases of fruit growing

He bids th' ill-natured Crab produce
The gentle Apple's Winy Juice;
The golden Fruit that worthy is
Of Galatea's purple kiss;
He does the savage Hawthorn teach
To bear the Medlar and the Pear,
He bids the rustik Plum to rear
A noble Trunk and be a Peach,
Ev'n Daphne's coyness he does mock,
And weds the Cherry to her stock,
Though she refus'd Apollo's suit;
Even she, that chaste and Virgin-Tree
Now wonders at herself to see
That she's a Mother made, and
blushes in her fruit.

ABRAHAM COWLEY (1666)

1. It is now time for all fall bulb plantings to be completed. Always plant four times as deep as the diameter of the bulb, mound the earth up so as to shed water, and mulch the surface well with manure.

2. It is not too late to start seeds of some of the more rapid growing annuals in the greenhouse for winter flowers. Of these may be mentioned calliopsis, candytuft, ragged sailor, and the ever popular mignonette.

3. Poinsettia, limes and other heat loving crops intended for Christmas bloom must be forced rapidly. A temperature of 75° or even 80° when plenty of moisture is available, will be beneficial to them.



SPENCER A.

The late Prof. Beach of Iowa serves a place of front rank of temporary American pomologists. His papers of New York were a great contribution and has very valuable

4. Ill-kept gardens breed diseases and insects. Clean up all refuse and burn the stalks and other material likely to decay. Thoroughly sterilize the ground by the application of lime or deep consistent trenching.

5. Do not neglect to make successional sowings in the greenhouse of vegetable crops such as beans, cauliflower, beets, carrots, lettuce, etc. The secret of success is sowing in small quantities and frequently.

6. Garden changes should be made now before the ground is frozen, to prevent settling and other irregularities in the spring. Plants disturbed now are more likely to live than those moved in midwinter.

7. It is perfectly safe to plant asparagus in the fall provided you make some effort to protect it during the winter. Pull plenty of earth up over the plants and cover them well with decayed manure.

8. Carnation plants should be kept supported and properly disbudded. Never allow the benches to accumulate green mould. The surface of the ground should be kept stirred. Top-dress with sheep manure.

9. The strawberry bed should be mulched with well-rotted manure; this not only protects the plants but prevents the deterioration of the soil. Straw to protect them from the sun should be added.

10. One of the hardest plants to protect during cold weather is the French Globe artichoke. If covered too much it decays, so use a frame to prevent the covering material from actually resting on the plants.

11. There are a number of popular perennials which force well. Clumps of coreopsis, bleeding heart, Shasta daisy, dicentra, etc., may be lifted, potted, and then stored outside to ripen properly before forcing.

12. If you have not already stored your root crops for the winter, they should be attended to at once. Burying them in trenches outdoors with the proper kind of protecting material is the ideal storage.

13. Sweet peas sown now and properly protected over the winter will give quality flowers next year. A frame made of boards and covered with manure after it is put in place will be an excellent protection.

14. Celery must be kept banked properly to protect the hearts of the plants from damage by severe frost. In fact, it can be stored in trenches any time now for use during the late fall and winter months.

15. Gooseberries, currants, raspberries and blackberries are surface rooters. A heavy winter mulch of manure will build up the fertility of the soil and help to protect the roots from damage by the frost.

16. Tender roses and all tea roses should be strawed over now to protect them. Putting earth around the bases of the plants helps shed water and will serve to protect the lower part of the plant from damage.

17. Manure for the garden should be purchased now. For garden purposes it improves greatly with age and handling, and it is always possible to get manure in the fall, while next spring is uncertain.

18. House plants of all kinds should be given a little extra care at this time. Sponge the foliage with soap solution, scrub the green scum off the pots and top-dress the soil in them with sheep manure.

19. Primula, cyclamen, cineraria and other potted plants that are customarily grown in frames may be brought inside now. Frequent feeding with liquid manures is very helpful to their continued success indoors.

20. Standard roses are among the hardest garden subjects to protect. If strawed in they must have heavy stakes or they will become top-heavy. Laying the stems down and covering with earth is the best.

21. Apples, pears and other stored fruit should be looked over occasionally for any decayed ones which would soon destroy others. When the fruit is wrapped separately in soft paper this danger is lessened.

22. Young fruit trees had better be protected now from the attacks of field mice, rabbits and other rodents which girdle the trunks. Tared burlap or paper collars placed above ground will help.

23. Freesias, French grown narcissus, early lilies and all bulbs of this type can be brought into a higher temperature now. After the buds show, free applications of liquid manure will benefit the roots.

24. Most smooth-barked trees and practically all fruit trees are subject to the attacks of San Jose scale. These trees should be sprayed with one of the soluble oil mixtures which can be purchased.

25. At this time all hardwood forcing plants such as lilacs, cherries, dentzia, wisteria, etc., should be lifted from their places about the grounds and placed in tubs or boxes for winter forcing.

26. Low spots in the lawn or irregularities in the surface may be top-dressed now to overcome these troubles. Use good soil, and when not more than 2 inches of it is applied the grass will come through all right.

27. Sweet peas in the greenhouse should be fed freely with liquid manures. The first flowers to appear should be pinched off to conserve the plants' strength. Keep the atmosphere dry at night.

28. Boxwood and other tender evergreens should have their winter protections applied now. Burlap covers that are supported so as not to come in actual contact with the plants are the best material for this.

29. Rhododendrons should have their roots protected by a heavy mulch of leaves or litter. Some branches of pines or other evergreens thrust into the ground between the plants will prevent sun-scald.

30. All ornamental garden furniture, settees, etc., and all melon frames, bean poles, tomato trellises and such planting accessories, should now be stored away for winter. Paint those that require it.

All things have something more than barren use; There is a scent upon the briar. A tremulous splendor in the autumn dews, Cold morns are fringed with fire.
ALEXANDER SMITH



W. H. CHANDLER

Now professor of pomology at the University of California, Mr. Chandler made a name for himself in his studies of orchard management, pruning, and many other phases of fruit production

This month it is a page of pomologists. Pomologists are men who occupy themselves with all the various problems which concern fruit, from its earliest propagation to its final distribution, and there is little else in horticulture more fascinating or more practically important to human welfare. The work of the six men shown here constitutes something which, now that it has been achieved, could scarcely be spared. Without

Mr. Powell's efforts in the remedying of the transportation of oranges, for example, there might still be the enormous waste which formerly bewildered the fruit growers. Without the energy devoted to the problems of marketing and distribution by Mr. Fraser, who is one of House & Garden's valued contributors, there could hardly have been realized to the consumer the great benefits that have come of recent years



G. H. POWELL
The late Mr. Powell, the son of George T. Powell, a distinguished agriculturist, more than any other man was responsible for the safe shipping of citrus fruits, a service of inestimable value



“Direct from *Whitman's*”

THE store that sells the Sampler sells also the ten separate packages represented in the Sampler.

It sells the QUALITY GROUP of candies, Whitman's Pleasure Island, Salmagundi, Standard Chocolates and other well-known assortments.

It sells a variety of the other packages put up by Whitman's to suit every taste.

It is a *selected* store, usually the leading drug store, and it is protected in the sale of Whitman's in order to enlist its whole-hearted co-operation in serving you these perfect candies in perfect condition.

Such stores receive every package of Whitman's *direct*—not through a jobber. Frequent shipments are made them by express.

They are pledged to care for Whitman's candies carefully and are deeply interested in your continued satisfaction with WHITMAN'S.

There is such a store in nearly every neighborhood in the land, an almost perfect system of candy distribution, on a national scale.

Any package of Whitman's that does not entirely please you, for any reason, will be taken back by either the Whitman dealer or by the makers—

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U. S. A.
 Also makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip
 New York Chicago San Francisco



This booklet illustrates and describes the Whitman candies and packages. Helpful in selecting gifts and planning Christmas lists. A special service for Americans abroad and in the Army and Navy. Write for booklet.

Whitman's

Chocolates



JOHNSON'S Paste - Liquid - Powdered POLISHING WAX

You can give every room in your home that delightful air of immaculate cleanliness by using Johnson's Polishing Wax occasionally on your furniture, woodwork, floors and linoleum. It imparts a beautiful hard, dry, glass-like polish which will not show finger prints or collect dust and lint. Johnson's Wax cleans, polishes, preserves and protects—all in one operation.

\$4.35 Floor Polishing Outfit for \$3.50

With this outfit (consisting of a \$3.50 Weighted Brush with Wax Applying Attachment and a 1 lb. (85c) can of Johnson's Polishing Wax), you can easily keep your floors and linoleum like new. The Johnson Brush is a welcome back-saver—answering a three fold purpose. It spreads the wax evenly, polishes the wax easily and is an ideal floor duster. This Special Offer is good through dealers—or send \$3.50 direct to us. (Price \$4.00 West of the Rockies.)

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The FURNITURE of the CHIPPENDALE

(Continued from page 88)

earlier types developed from Queen Anne and Dutch models and adapted with such consummate skill that the name of Chippendale is better known than that of any other English cabinet-maker.

These are the noteworthy characteristics of Chippendale furniture:

Construction: Solid and well built with good proportions and grace. Rectangular in Chinese types. Curving lines in chairs, and in front and sides of chests of drawers—bombé.

Ornament: Carving prominent, bold and lavish, yet delicate and intricate; Gothic, Chinese, Georgian and French styles; acanthus leaf, fret work and fillets; the mouldings are architecturally designed. Upholstery: Brocade, embroidery, leather. Mounts plain or open-work; elaborate ormolu on French models.

Top: Slightly arched, straight, swan-neck pediment, scrolled; chairs bow-shaped or slightly curved, pointed in Gothic or Chinese.

Back: Shaped to the body; openwork central splat is characteristic, whether flat or elaborately carved; Gothic or Chinese fret designs, ladder and "ribbon" back; triple chair-backed settees. Upholstered.

Arm: Joins back at an angle, straight or shaped, canted—flared outward.

Seat: Flat, occasionally dropped; square corners, tapering straight toward the back; large Dutch seat characteristic. Upholstered.

Leg: The cabriole is characteristic but others are straight and square; tripod table leg.

Foot: Claw and ball especially characteristic, term—spade, club, hoof, pad, splay, web, leaf, dolphin.

Chippendale furniture seems to be as accepted a fact with our race as the English language and subject to about as little change or danger of loss. We cannot yet improve on Chippendale. His furniture meets our requirements today as adequately as in the 18th Century.

A Chippendale room gives us a sense of ease in our house. It has dignity and importance but lacks bombast or pretense. It is the furniture par excellence of English speaking peoples.

The four photographs on page 88 show typical Chippendale pieces in the various "manners" in which the Chippendales designed their

furniture. The chair in the dates from 1760. Its seat brocade. Not teristic broad back in fret the character top varied by gestive of Chin arm canted— ward, ornament orated fret added support. leg is carved rods bound top ervals. It a characteristic carved with a design.



A Chippendale carved chair leg

The mahogany bookcase, 1760, Chippendale's later style, that of the early Sheraton the beautifully carved top ornament, swags and pendant of the glass doors; the fine corners of the lower section; a characteristic bracket feet.

Another type of chair is the ribbon back. It dates from the 18th Century. Chippendale's "ribbon" chairs were his especial pride in this chair is superb. The splat in the back is worked in of ribbon with streamers scrolls with acanthus leaf carving on the seat rail is very legs represent a lizard-like and in a dolphin's head for the front back feet are decorated with a leaf design.

Still another example of the dale taste is found in the mal table, dating about 1730 or so-called Irish Chippendale s thought to have been in use time of Chippendale. Note the drop of the apron below the ta the scrolled acanthus leaf ca delicate latticed background. is especially fine. In his book dale gives a great variety of ta side-tables being a feature, y swags and highly ornamenta supports. Such highly orname should be kept in good com others highly ornamented, lea pear too ornate in the averag fact, that is true the Chippendale. They appear to vantage when t carried out in i in pieces of equa design.

In creating a C
(Continued on

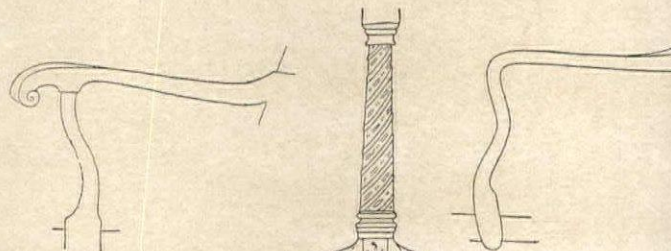
A decorative key plate



A leaf scroll table

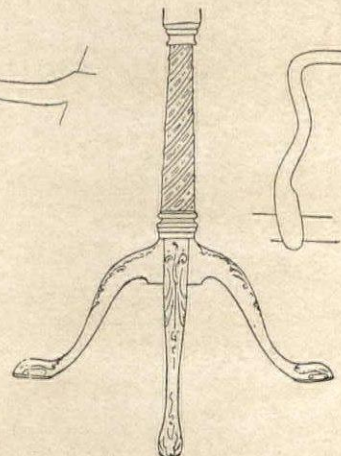


Silhouette of a characteristic chair arm

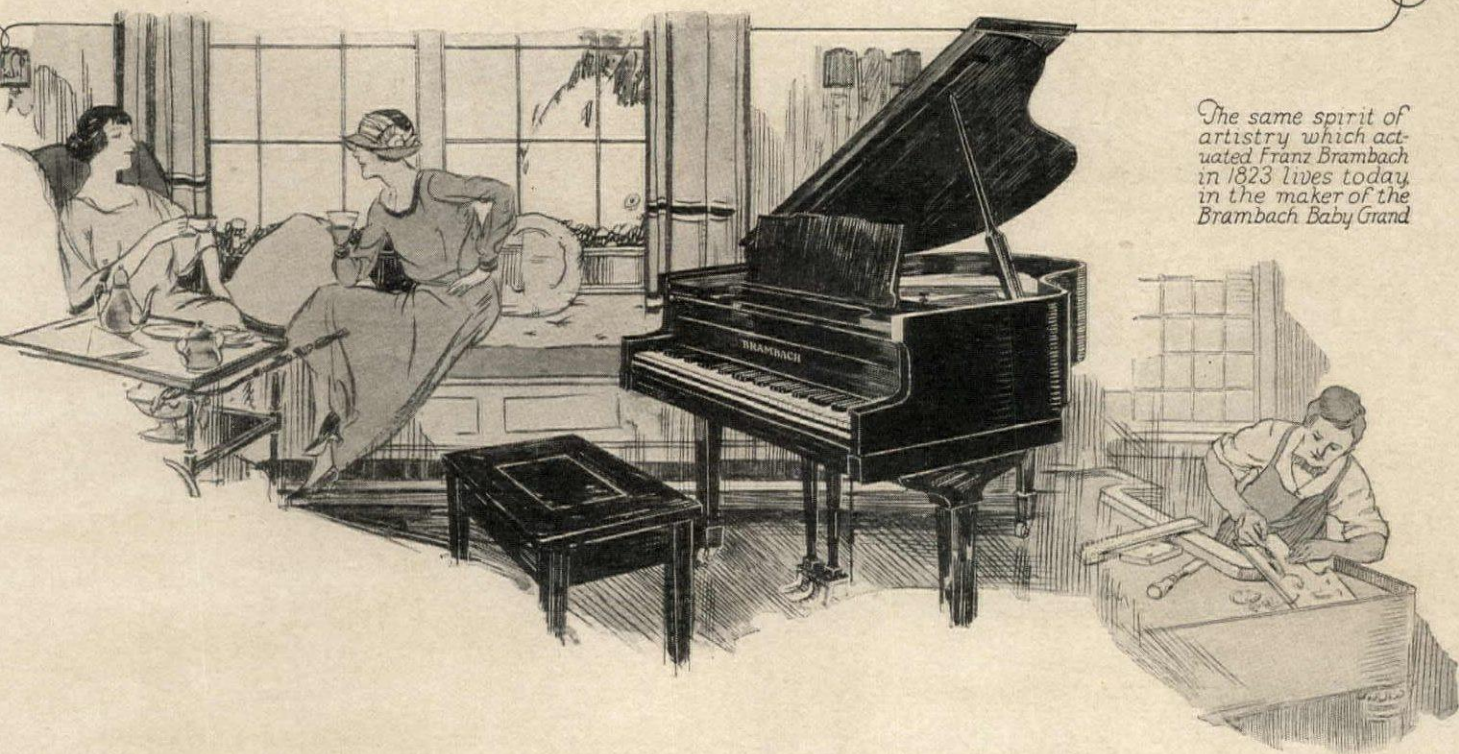


A typical Chippendale canted

A carved tripod table support and legs



1923—The 100th Year of Brambach Quality



The same spirit of artistry which actuated Franz Brambach in 1823 lives today in the maker of the Brambach Baby Grand

A Superb Furnishing for Tasteful Homes and a Master Instrument as Well

WHAT more appropriate piano for the tastefully appointed home than the Brambach Baby Grand? In design and finish it has that tone of quiet restraint which gives the final touch of beauty to any beautiful room.

But the Brambach Baby Grand is more than a delight to the eye; its wonderful tonal qualities and quick responsiveness satisfy the most intense desire for self-expression, and have made it

the choice of discriminating musicians. You may enjoy the delight of owning a grand piano of distinction even though your house or apartment be small; for the Brambach Baby Grand occupies no more space, and costs no more, than a high-grade upright piano. The Brambach is sold by leading dealers everywhere. There is one in your vicinity who will take pleasure in demonstrating its marvelous qualities.

At your request, we will gladly send you an interesting Brochure, and a paper pattern showing the small space required.

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Please send me paper pattern showing size of the Brambach Baby Grand.

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Riddle

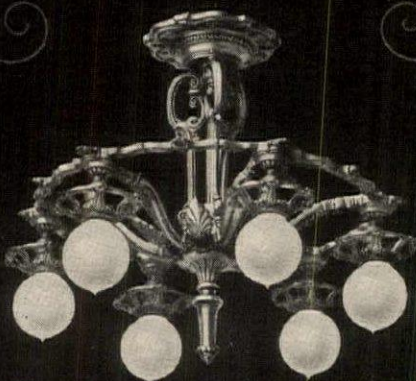
DECORATIVE LIGHTING FITMENTS



Residence in Columbus, Ohio,
equipped throughout with
Riddle Decorative Lighting Fixtures

IN building a new home the selection of the lighting equipment is usually left to the last, and too frequently the need of "economizing" is felt. But is there any real economy in inferior and inartistic lighting fixtures? Is it not wise to provide definitely in your building plans for an appropriate lighting installation, setting aside a suitable amount therefor? Beautiful lighting adds the final touch to the home. There is no need to spend extravagantly. Riddle Fixtures, now being chosen for so many of the better homes, are individual in design and decoration, and yet an entire installation may be made at moderate expense. And, because the finish never deteriorates, they are a permanent investment. Booklet illustrated in colors, and details of our planning service for home builders, sent on request.

THE EDWARD N. RIDDLE COMPANY
213 B RIDDLE BUILDING
TOLEDO, OHIO



The FURNITURE of the CHIPPENDALE

(Continued from page 94)

type of room it will be remembered that the background architecture of the room was in the classical taste we associate with Georgian work, but this classicism manifested itself in the furniture only in those pieces which were made architectural features—bookshelves, large presses and such. The arrangement of the furniture was formally dignified, each piece having its appointed place. Silk was used both for curtains and for draping the walls. Tapestry panels are found both on the walls and on the furniture. Silk damask was the favorite upholstery fabric. On the floors were laid large squares of carpet. By the middle of the 18th Century wall papers had become a favorite method of covering the walls, especially Chinese painted papers, which formed an excellent background in Chinese Chippendale.

The Chippendale style includes a great variety of subjects—chairs of various types, tables, both card and dining tables, writing tables and bureaus, bookcases and beds. The dining tables of this era were usually made in sets of two or more, each having sides that let down. These put

together made a long table accommodating many guests. Fine board games were selected for the tables on tripod stands were vogue in this era. When not in use they were set against the wall.

The bookcases of the period were imposing affairs, sometimes with paneled doors, with shelves above and boards below. Hanging bookcases were so much the vogue, were designed by Chippendale. Many were in the Chinese manner assigned to hold a few books, a piece or two of ornamental china.

Extreme beauty characterized beds, four-poster, of course. The headboard was usually quite ornate, carved and polished, a headboard foot board. Valances, tester draperies were used.

Among the illustrations of some furniture mounts. They show pierced decorative backs, small escutcheons and simple designs.

MR. AND MRS. G. GL...

A BREATH FROM THE VIEUX CARRE

(Continued from page 72)

Orleans, a house which seems a forerunner of better times in architecture. It lies at the end of a short street, a cul-de-sac, leading off one of the city's most fashionable residential thoroughfares. From the avenue one can see its soft pink stucco walls and its purplish-gray slate roof above a row of large palm trees which grow before the door. It is almost hidden by the verdure around it.

The French Quarter offers wonderful material in ideas, and the house has been built accordingly. The architects made a study of the old dwellings of the Vieux Carré and evolved this house therefrom by combining some features with those of the typical Spanish house. And, like the buildings of the old quarter, this new house is one of distinct and definite personality, and it is eminently suited to the semi-tropical climate of Louisiana. The house is placed directly on the street line to give it a garden space as large as possible. The garden, set against the house, is surrounded on three sides by a high wall, and is planted with large trees and shrubbery, thus receiving absolute privacy. In looking out from the windows of the house, one gets no hint of a surrounding city.

The center of the garden is an open lawn, irregularly oval in shape. The planting carries out the tropical effect of the house, there being large clumps of banana trees, oleanders, Spanish daggers, and century plants. There are roses, too, and jasmine and honeysuckle—a typical Southern garden, fragrant and beautiful.

The building is of a soft pink stucco, and it is covered with a roof of a sort of mauve slate. The coloring recalls Italy, and it recalls, too, the French Quarter of the old New Orleans where houses were tinted in vivid colors. It is almost screened from the street by a row of large palm trees growing along the sidewalk.

One enters through a door of grilled iron work. There is a square entry, paved with flagstones. The house forms two sides of the square, but the third is an open arch which gives into a small courtyard where banana trees grow amid a tangled mass of green shrubbery and flowers. From the entry one looks across this court to the garage, also of pink stucco and quite a charming little building in itself, with its heavy batten doors of soft green, and its sloping roof, half buried in the tops of palm trees.

The main door of the house opens into a short hall which is parallel with the

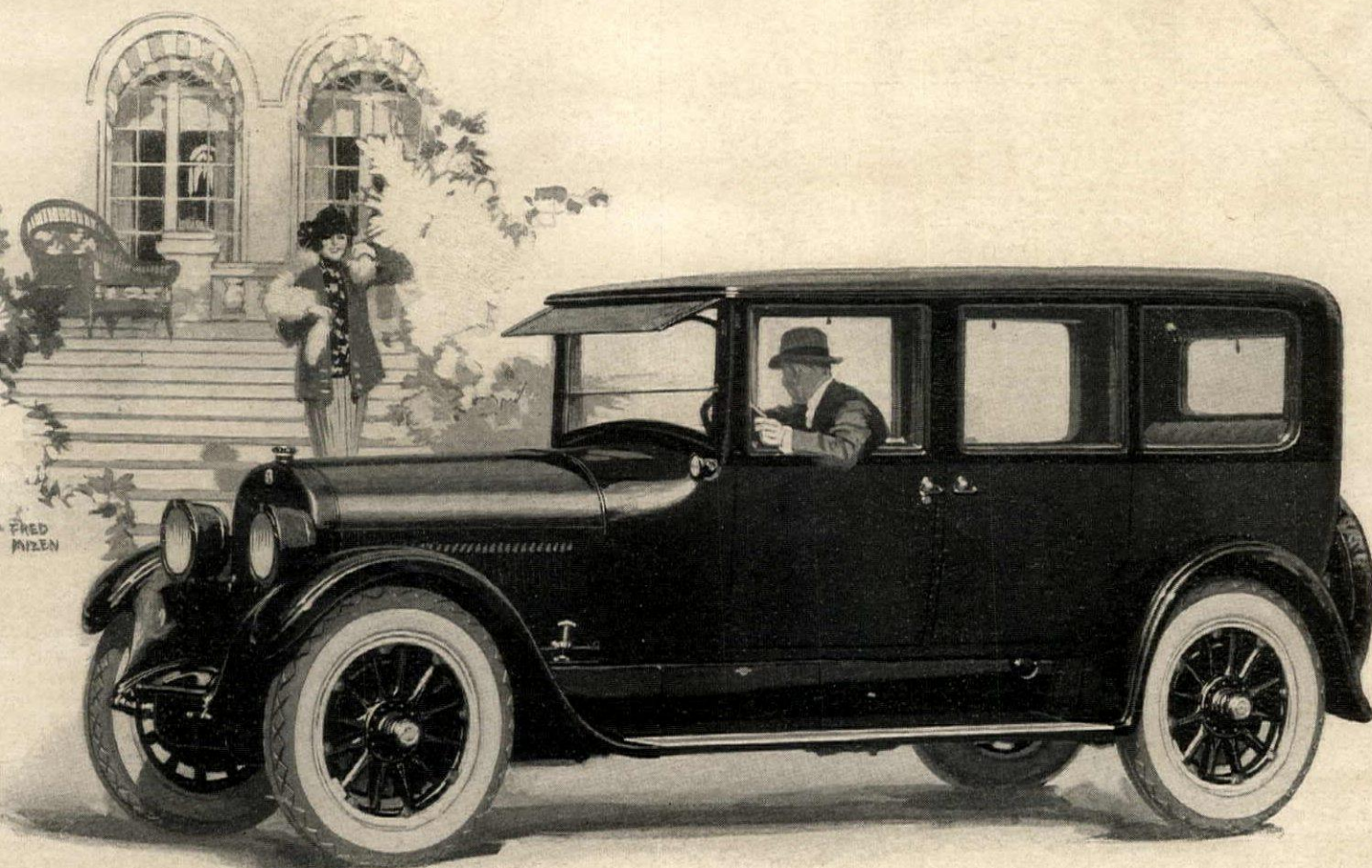
street outside, and in which rise to the second story. They have a hand rail of wrought iron, simple and austere in design. From the doors leading into the main room, and into the service quarters.

The drawing room, or main room, is rectangular, with dimensions twenty by thirty feet or approximately that. It is one step lower than the floor and the floor is paved with flagstones taken from an old house in the Vieux Carré; they are soft marble and have been worn smooth by the feet of the many feet which have trodden them for more than a century.

The side of the sitting room the door has three large French windows which open directly onto the street. One end of the room is completely with built-in bookshelves, filled with old books. There are doors at the bookshelves, one opening into the dining room, the other into a room paved like the sitting room with flagstones. The fourth side of the room has a large open fireplace, set flush with the wall, and flanked on either side by windows opening into the street already described.

The room is fascinating in its simplicity, all subdued and perfectly blended. The walls are of a soft gray plaster, and are throughout the house, and the work is dull oak. The floor is a rich purplish color which only in the evening can give, and the draperies are of a soft tone. By day the room is flooded with sunlight, and by night it is lit by candles and electric lights behind soft parchment shades. The room is severe in furnishing, but comfortable. A wide, deep sofa of soft moiré stands against the wall opposite the windows; another large sofa is placed in front of the fireplace. Old Spanish chairs with tooled and gilded leather upholstery; and beneath a window a large early 18th Century chair, carved, and surmounted by a painted wooden statue of a saint. Dull brass candlesticks.

The dining room, which is reached by going up one step, is equally simple with its quaint old Welsh pewter, and its old dishes in rich tones. One whole side is of glass and opens onto the loggia which, in turn, opens onto the garden. Seated at the dining table, one looks out, through Spanish architectural details, at a riot of tropical foliage.



THE NEW V-63 SUBURBAN

Expect Great Things!

the moment you see this New V-63 Cadillac you instinctively expect surpassing performance.

and when you drive and ride in the car, your first impression becomes positive conviction.

you discover that Cadillac riding ease has taken on a new meaning; that driving is a subconscious function, so effortless that you are left free to relax and enjoy; that safety is vitally advanced by Cadillac Four Wheel Brakes.

but even these remarkable refinements are over-

shadowed by the performance of the new harmonized and balanced V-Type eight-cylinder engine.

You are immediately conscious of great power and speed, and because of new principles of design the car's flight is virtually the only hint of the motor's presence.

All is quietness and smooth travel; there is nothing to detract from enjoyment of a motoring experience which you know is without precedent or parallel.

To see the New Cadillac is to expect great things; to drive and ride in it is to have those expectations splendidly realized.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN
 Division of General Motors Corporation

A D I L L A C

V-63



Standard of the World



Danersk Early American FURNITURE

represented by such groups as the Pendleton, Danbury, Glastonbury and Salem

Lovers of fine furniture and beautiful homes are more and more using Danersk Early American furniture in their rooms. Whether separate pieces such as the Plymouth Cupboard or the Heath Wing Chair—or, complete Danersk Groups—there is a satisfaction that only the possession of lovely furniture, authentic in its traditions of design, can give.

Among the groups reflecting this spirit that have been brought out recently are the Salem, Glastonbury, Pendleton, and Danbury groups. The Danersk Salem Bed is a definite contribution to furniture design. The headboard has the quaint wings found on an old-time Pilgrim Settle, and the bed-table, which fastens to either side of the bed with ease, is a new departure, based on old traditions; it is of "butterfly" type with a drop-leaf.

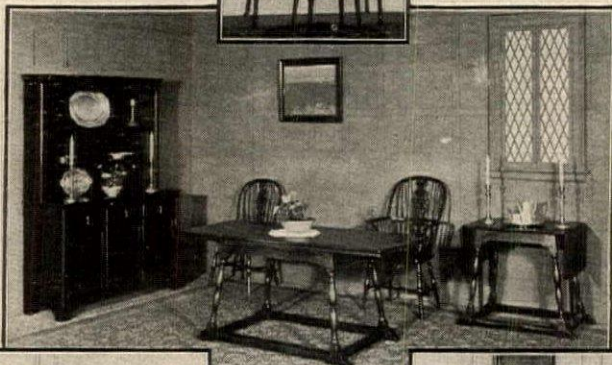
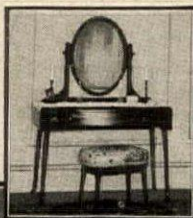
The Pendleton Group is a small collection of veritable treasures—all of old maple and white walnut, finished in the rare tones of old meerschaum with a

running frieze of blue, decorated as though inlaid.

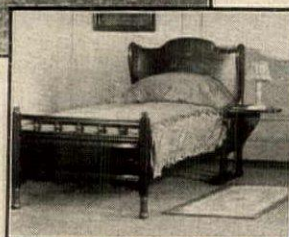
Pieces from the Danbury Group are suitable for either living room or dining room. The Danbury Cupboard is after an original Early American Cupboard, made in Connecticut. The pegged joints and beautiful amber tones are preserved in the Danersk model. The Danbury Butterfly table, when open, may be used as an addition to the side-draw dining table.

The Glastonbury Group is authentic in detail of design. The mahogany posts of the bed are delicately fluted and carved in the leaf design; the headboard is of choicest curly maple, toned with a mellow glow that is in complete harmony with the mahogany posts.

Comprehensive selections of these and other Early American, as well as decorative groups, may be seen at our salesrooms in New York City and Chicago. Call now. Decorators and their clients always welcome.



Danersk Glastonbury Bed



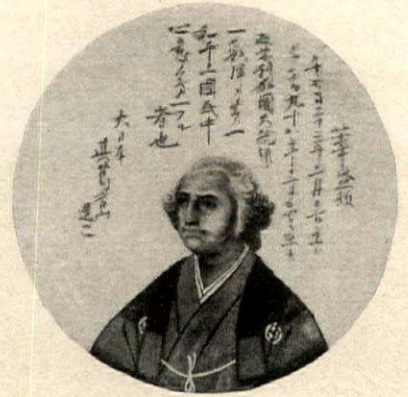
Danersk Salem Bed

The dressing table and stool are from the Pendleton Group. Tables, chairs, and cupboard are various pieces from the Danbury Group

ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York City

315 Michigan Avenue, North, Chicago



A 19th Century Japanese portrait plate of Washington

COLLECTING PORTRAIT CERAMICS

(Continued from page 68)

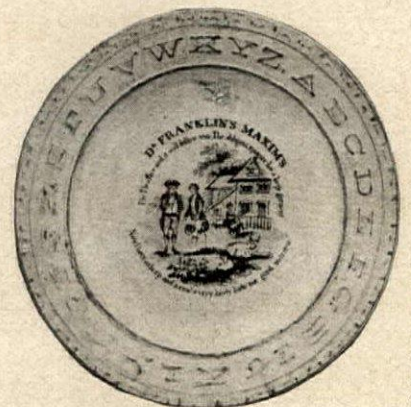
to set before the young at table. After the War of 1812 there was no question in European minds but that the young American Republic was firmly established. England, late enemy though she had been, found praise, after the cessation of hostilities, for the naval exploits of the vigorous new nation. England also was quick to see the advantage of extending commercial relations with America and the English manufacturers of pottery who, through the Colonial and post-Revolution period, had long enjoyed the patronage of Americans, sought by every means in their power to strengthen the market for their wares across the Atlantic. It seems a bit strange to us that one of the means chosen of interesting American buyers of pottery and porcelain could have been that of employing as ceramic decorations views, incidents and portraits of historic import connected with the two wars in which their own country had suffered such signal defeat. However it must be remarked that the Englishman has ever found himself able to recognize and express admiration for true heroism, and such exploits as those of Bainbridge, Decatur, Preble, Perry, Hull, Pike, and Macdonough. Indeed not only was blood thicker than water, and racial kinship deeper than the sea which separated the new world from the old, but such incidents were not to be forgotten as that of Captain Macdonough, victor of the Battle of Champlain, who returned their swords to his defeated adversaries with the famous speech: "Gentlemen, your gallant conduct makes you worthy of your weapons. Return them to their scabbards."

Howbeit, the potters of Liverpool and the potters of Staffordshire were soon producing quantities of historical "china" of definite American appeal. Portraits of Penn, Franklin, Washington, Jefferson, Adams, Clinton, Harrison, Jackson, Clay and others came to be placed on plates, platters, plaques, dishes, and all sorts of pieces. Nor was Lafayette overlooked, since he was regarded as almost American, surely America's noblest foster-son. The black transfer printed yellowish wares of Liverpool set the pace, and the blue Staffordshire wares quickly followed. Enoch Wood, Stevenson, Clews, Phillips,

Tams and other well-known turned attention to the increased demand for historical portrait, scene plates and other ceramic for all the early Colonial incidents and subjects for their artists. We instance, a landing of the Pilgrims from Enoch Wood's pottery, young John Alden stepping on Plymouth Rock and being with the Indian chiefs, Samoset, and A scroll and eagle border with touches, two of which contain the scene. The portrait, of course, fictitious, and do not otherwise. Thomas Green's Penn's Treaty with the Indians and his Treaty platter (different of which show the scene in which he portrays Penn as his portrait shows him in feature. This portrait appears to have been the only one Green turned out.

One might make a large collection of old china decorated with portraits of Washington, portraits imagining instances, but for the most part well-known types painted by Stuart, Trumbull, Savage and great was Washington's fame in the 19th Century that even the Chinese of China sent to Europe a large number of ceramic pieces decorated with portraits of Washington, though highly diverse ones depicting the Paterfamilias in queue and mandarin garb! The maiolica potters and those of the Holland also produced Washington of interest to the collector of china. There were, in all, more Washington portrait plates by the European potters than all other American portrait subjects together. Black printed Liverpool subjects and the rich Staffordshire Washington platters most sought by collectors in the hobby of portrait plate collecting. Lafayette is so close to the Americans that Lafayette portraits produced in abundance. Lafayette to America in 1824 was in the prolonged triumphal sojourn. idol of Americans, feted everywhere as a grateful and unforgetting guest of a grateful and unforgetting

(Continued on page 10)

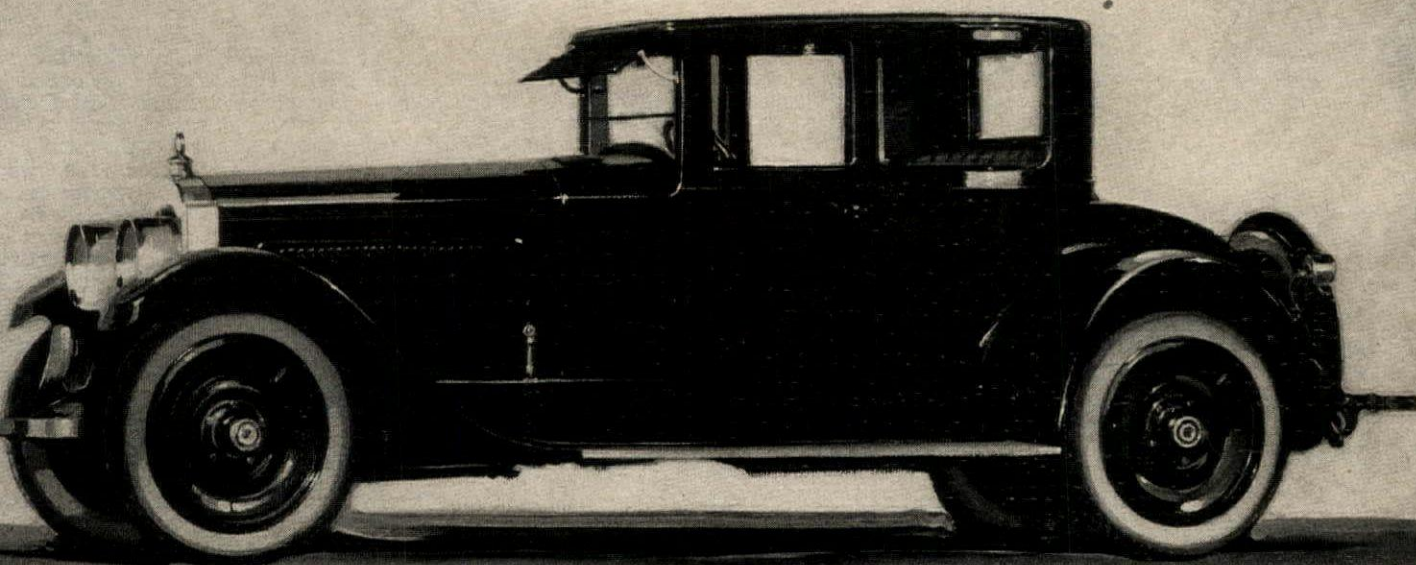


A Franklin plate made in the U.S.

SINGLE-EIGHT

A New Production by

PACKARD



Packard Single-Eight is the embodiment of the ultimate degree of fine motoring. Principles never before applied to a motor car have made possible a luxury of riding, comfort and performance beyond

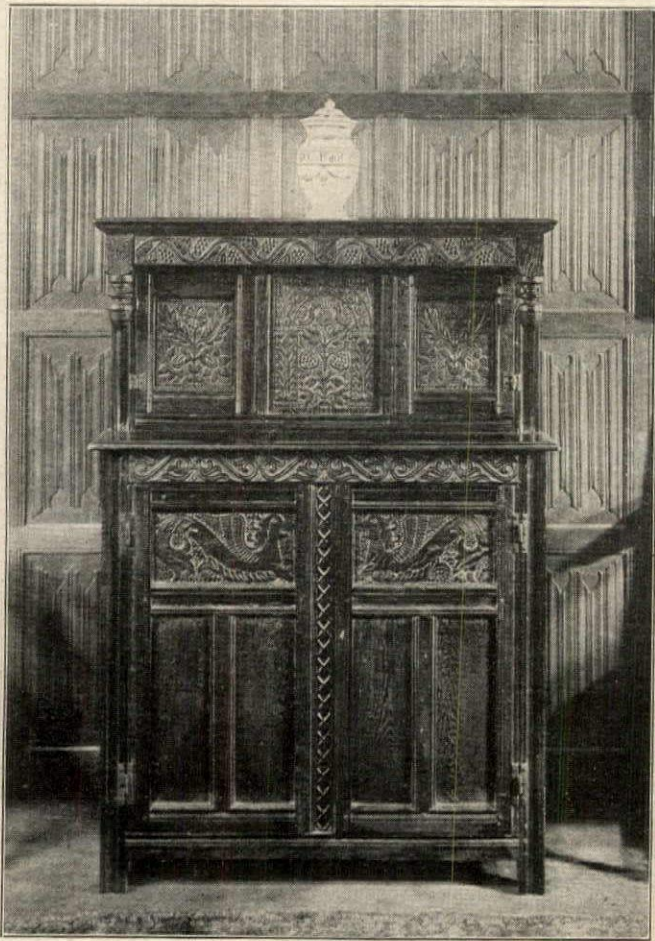
anything heretofore recorded.

It is significant that this great undertaking was in the hands of Packard engineers. In the minds of American motorists this establishes, once and for all, the high character of the achievement.

But, naturally, an advance into the higher realms of motoring so pronounced and unprecedented is difficult to describe. It is best understood only after you have had the unique experience of riding in the Single-Eight.

*Packard Single-Eight Furnished in Nine Distinguished Body Types, Open and Enclosed
Packard Single-Six Furnished in Eleven Popular Body Types, Open and Enclosed*

KENSINGTON FURNITURE



*Early 17th Century English Oak Court-Cupboard,
by Kensington*

With characteristic tenacity the English craftsman clung for a long period to the traditions fostered by the guilds in Gothic times. Even in the 17th Century his work possessed an extraordinary individuality, and it is this quality, combined with great "livableness," that gives to English furniture of this period its enduring hold on the public fancy.

Because of the old-time hand processes of the Kensington craftsmen, Kensington reproductions of this furniture retain the character and the decorative quality that are the charm of the old work.

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

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

Write for illustrated booklet H and pamphlet, "How Kensington Furniture May Be Purchased."

KENSINGTON MFG. COMPANY
MANUFACTURERS AND IMPORTERS
DECORATIVE FURNITURE ~ ART OBJECTS
NEW YORK

Showrooms: 14 East 32nd Street

COLLECTING PORTRAIT C

(Continued from page 98)

The English potters did not overlook this golden opportunity to perpetuate Lafayette's progress by means of Lafayette plates and American purses were more than ready to buy everything of the sort which the American merchants imported. One may recall that when Lafayette visited West Point a platter of Staffordshire blue, bearing as its decoration a View of West Point, was placed on his table. Before leaving America Lafayette had visited towns and cities in some twenty-four states in the Union, but it is not recorded that any of them adorned their festive tables with plates projecting their hero's physiognomy, although it is more than probable that Washington and Franklin and other American hero portrait plates adorned the tables which Lafayette honored.

Coincident with Lafayette's visit was the opening of the Erie Canal, and between the Lafayette receptions and the Erie Canal celebrations hospitable and ingenious America found herself almost entirely given up to holiday doings. What the Staffordshire potters did for Lafayette's fame they also did for the Erie Canal's. Immediately plates with Canal scenes and portraits of Washington, Jefferson, Lafayette and Clinton in goodly companionship appeared in the cargoes of merchant ships from England and needless to say they sold like hot cakes. One of the most interesting of the Canal plates is the Clinton "eulogy" plate bearing the following inscription: "The Grand Erie Canal, a splendid monument of the enterprise and resources of the State of New York, indebted for its early commencement and rapid completion to the active energies, preëminent talents and enlightened policy of De Witt Clinton, late Governor of the State." These plates can hardly have appeared on the tables of those of Clinton's contemporaries who insisted that the Canal was nothing more than a big ditch which would be filled with the tears of posterity!

One of the most interesting portrait plates is that from Clinton's portrait is that from son and William's pottery. The rated with a fine view of St. P.

The Log Cabin Campaign again furnished the Staffordshire with an inspiration. John brought out his William Her plate and his Henry Clay pl onward souvenir portrait plish and American manufact maintained a widespread pop

Among the later-day souvenir plates with American subjects presidential candidates, of statesmen, literary and other We have Harrison, Cleveland and Roosevelt plates am Then there is a very interest Penn portrait plate made by Pottery Company in 1901, for sylvania Society of New York the Spanish War many pot forth portrait plates depicting heroes, and here it should that a plate was then issued orate the memory of the u diers who had fallen in battl

The collector of old china attention to such an inviting as portrait plates will be well the pleasure derived from a l sort. The literature of the shire wares is rich in allusio with American portraits, and as Barber's "Anglo-American N. Hudson Moore's "The Book", Prime's "Pottery lain", W. P. Jervis's "A Potte S. Shaw's "History of Staffo teries", Arthur Hayden's "C Earthenware" give much de mation which the collector consult. Although historical p finer sort are by no means co are still to be had and the co ing to them now for the first ti hope to gather a sufficient nu out undue discouragement.

THE TRADITION OF KIRMAN

(Continued from page 87)

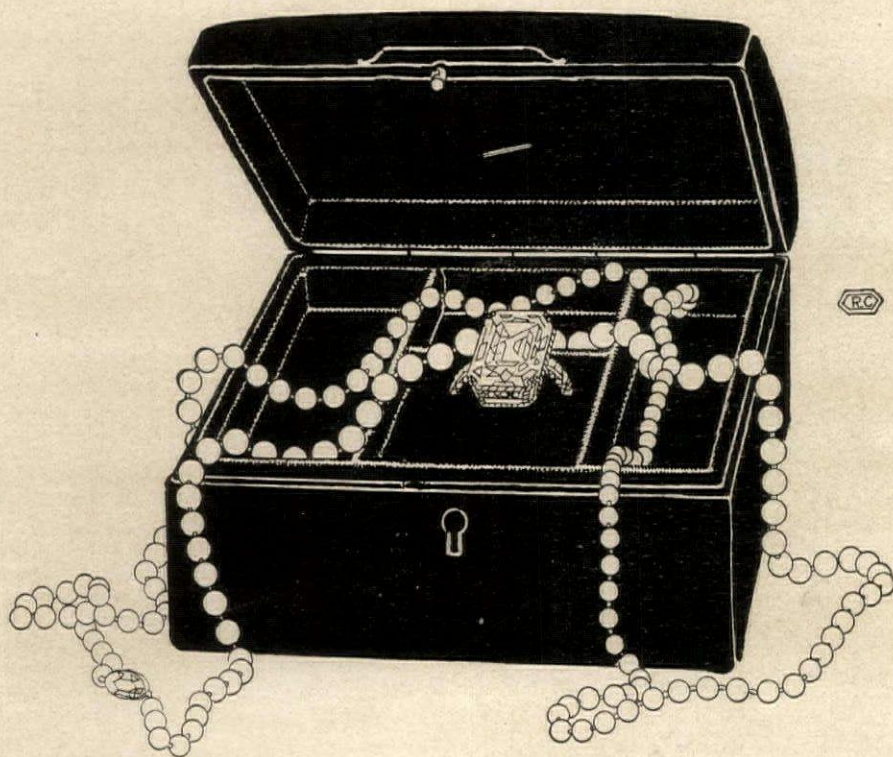
order to mitigate this hardness, a feature which is shared by no other Eastern rug. For all its hardness and durability the Kirman is not heavy in weight: no rug is more prized, but as the making is extremely tedious and slow, the cost is necessarily high.

Of the most ancient Kirman fabrics, but few have survived to show the patterns and colors of the early chef d'œuvres. These lovely pieces were nearly all made for the South Persian Mosques, and it is only within comparatively recent years that specimens have reached Europe at all. Even the tattered fragments, for which dealers in the Constantinople bazaars used to ask such exorbitant prices, are no more to be had. Still from what has been saved and collected, a good idea of the patterns can be formed. As in most Persian rugs the flowery devices prevail; but the Kirman designer has none of the Arab scruples about reproducing living forms. Birds, animals, even human beings, are incorporated in many of the rugs and carpets. One curious fragment of high antiquity has a red field dotted over with the detached heads of all manner of beasts, cut off at the neck, and ending in a cornet. The Tree of Life appears with fruit of various kinds hanging from the branches, and the small birds in the border each full of symbolic meanings. The Knop and flower pattern is seen, and there are representations of native Persian flowers: violet, anemone, pink, crocus, sunflower, cypress, and rose, above all the rose.

About the year 1600 the introduced (probably from India) the flower devices in a kind of framework, repeated all over the field. The Kirman designer kindly to this frame, but as time its elaborate ornateness dec settled down, towards the end of the Century, into a rhomboidal s or less adorned. This framew form or another, appears in a Kirmans of various periods. immensely elongated and se forms are used to surround flower-devices, and except on t these long pointed leaf shapes seen.

Passing by almost imperc grees the rugs of ancient Kirman to and blend with those of r date and, as ever, we find the mount among flowers. In Kir flourish, they are cultivated and have always been woven in and carpets. One typical Kir consists of a massed arrangement of roses drawn in perspective minute attention to nature's one cannot call them "conver the sense of most Persian flow The curved petals are shaded, som, every stem, stands out in way that is rarely seen elsewhere red roses are arranged as be gorgeous blue vases of antic Two or three full blown bloss upright on their long stems, set

(Continued on page 10)



The supreme charm of jewelry is that it has no other purpose than to adorn. For this purpose nature has contributed the product of her supreme moments. Jewels and gems and precious stones are magic words which have appealed to mankind for thousands of years, and have not yet lost their power to charm.

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&
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NEW YORK

BENGAL-ORIENTAL RUGS



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Every Bengal-Oriental rug bears a trade mark label, (woven in three colors on black satin) which contains the Oriental name of the rug from which it was reproduced.

Look for this label sewn on the back of every Bengal Oriental rug.



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“BACKGROUNDS OF ORIENTAL BEAUTY”

by Alice Van Leer Carrick

JAMES M. SHOEMAKER CO., Inc.
16-18 WEST 39TH STREET :: :: :: NEW YORK

THE TRADITION OF KIRMAN RUGS

(Continued from page 100)

pale green leaves, and a few delicately drawn buds droop over the edge; sometimes the stiff and starlike henna flowers help out the arrangement. Rows of these bouquets in their vases are repeated over the field, the number varying according to the size of the piece and each group, though apparently alike, shows on scrutiny some tiny subtle variation of ornament and tone. Little of the ground shows through the close massing of the flowers; this is a characteristic of some ancient Kirmans but the shading and the arrangement marks a later period. Still later came a medallion figure, placed near the center of the field, with flowers intertwined; this now comes chiefly from the province of Irak-Ajemi. It is popular but less distinctively characteristic of Kirman than the vase and bouquets. Borders are almost invariably floral; little red roses with a wealth of foliage and stem nearly always appear; the plain stripe, but seldom. Five stripes, as a rule, go to the border, with the chief one just double the width of any other.

In tone and color the general effect of a

Kirman is soft, delicate and light and soft ivory tints predominate. Reds are rosy in hue, the blues, fawns and yellows are never crude. Greens are a dark green is rare in a Kirman. A peculiar brownish-violet that occurs appears is most probably the Armenian Kirmaz color.

The fine rugs, with their coloring, accord well with 18th century styles in furniture and decoration. They are charming in rooms of the 18th century and with decorations of the 19th century period. Where old oak prevails Kirman rugs would be rather overwhelming and would be misplaced with the 19th century and cottage or the ultra-modern. Satinwood, fine mahogany, and Anne Walnut, with Cresend Chintz, Sheffield plate for ornament, and brocades rather than chintz and willow patter, or “peasant-work” surroundings.

NOTE: This is the second of a series of articles on Oriental rugs by Mr. In December he will consider B

THE PASSING OF THE PANTRY

(Continued from page 89)

supply, and so they are placed in the kitchen, or “off” it, in an alcove.

Not for a moment are we frowning down on the pantry; we like the pantry and would have one if space permitted and service was in right proportion. We are only going to give you our observations on this subject.

THE BREAKFAST ALCOVE

The first thing that we notice in new small houses is the breakfast alcove. This is either in what looks like the pantry or in a part of the kitchen made a little larger to accommodate the alcove, which in early days would have housed the pantry, plus the sink and other expensive accessories.

This breakfast alcove is born of the lack of human service in the house. It saves trips back and forth for the lady of the house or the maid of all work. Here breakfast and lunch can be served with the minimum of peripatetics. Of course, were it not for the kitchen aids, this breakfast alcove would be impossible.

For example: were it necessary to use the old-style hideous iron sink, the hot and early types of coal stove, the annoying and ugly old methods of cookery, breakfast and lunch in the kitchen alcove would be untempting and impossible. But now with the white enamel kitchen, white enamel tables and little white enamel benches which close up against the wall, as do the tables, too, in these little spaces there is much charm in the layout. With two or more electric outlets placed near the table, lunch and breakfast can be prepared without using the big stove, the cookery being accomplished with the electric percolator, the electric waffle iron, the electric grid, and the electric table range.

Unless you have sufficient electric outlets for this breakfast alcove, you will not be getting the maximum comfort. For should you put more than two heating devices on the same wire you will surely have a blow-out or some such inconvenience.

In many houses, the space that used to be the pantry, still remains in pantry shape and yet does not serve for pantry. In this case the pantry is a closed space for keeping the better dishes and serves at the same time as a breakfast and lunch room! Here the folding table and little folding benches are in one end—usually in the window end, and here the family eat their informal meals, dining at night in the dining room. This room is usually

situated between the dining room and kitchen. In every way it bears the marks of the old room, only it lacks a sink or washstand.

A friend of ours has the sink in the pantry fitted up for a summer porch room has the prehistoric location of the dining room and the kitchen being doorless on one side, there is a curtain which fits in appropriate porch wicker furniture painted in white. The walls of this room are in gray pearlshell, and the trim and wainscoting white. Although the room is only in by the little boy, there is a chandelier overhead fixture very much in style of lantern of olden time. The cupboards have pretty china in them, which makes the room cosy and livable.

SEPARATING THE SUPPLIES

In other pantryless homes where the pantry without the sink is noted housing a small refrigerator, shelves and closets. In this case food could be kept apart for immediate use from the supply; also food could be put in the refrigerator for the after theater “collation.”

Where the ice box is kept out of the cellar, you can readily see the convenience that this ex-pantry refrigerator could prove. Many a time you could have a nice collation at night and go to bed hungry because you don't want to get up to the cellar or in the dark by-way kitchen. Yet were there electric stoves enough through the house the quest for the fear of the dark and of stubbing toes or of ruining one's evening would be eliminated.

Another real reason for the passing of the breakfast alcove and the passing of the pantry that manufacturers, as was hinted, have contrived to make the kitchen of the most refreshing rooms in the house less formal than the dining room to “pick up” afterwards and alternate with the jolly.

The white enamel stoves, for electric, coal or gas, or oil, come to ease and coolness! These stoves taken the heat thought out of the kitchen. Then, too, the kitchen is ventilated and other room is ventilated. The ventilating while heating forces air into certain rooms and, when the electric ventilators are used, the kitchen becomes like a beach, breezy, sunny and comfortable.

There is, too, in the modern (Continued on page 104)

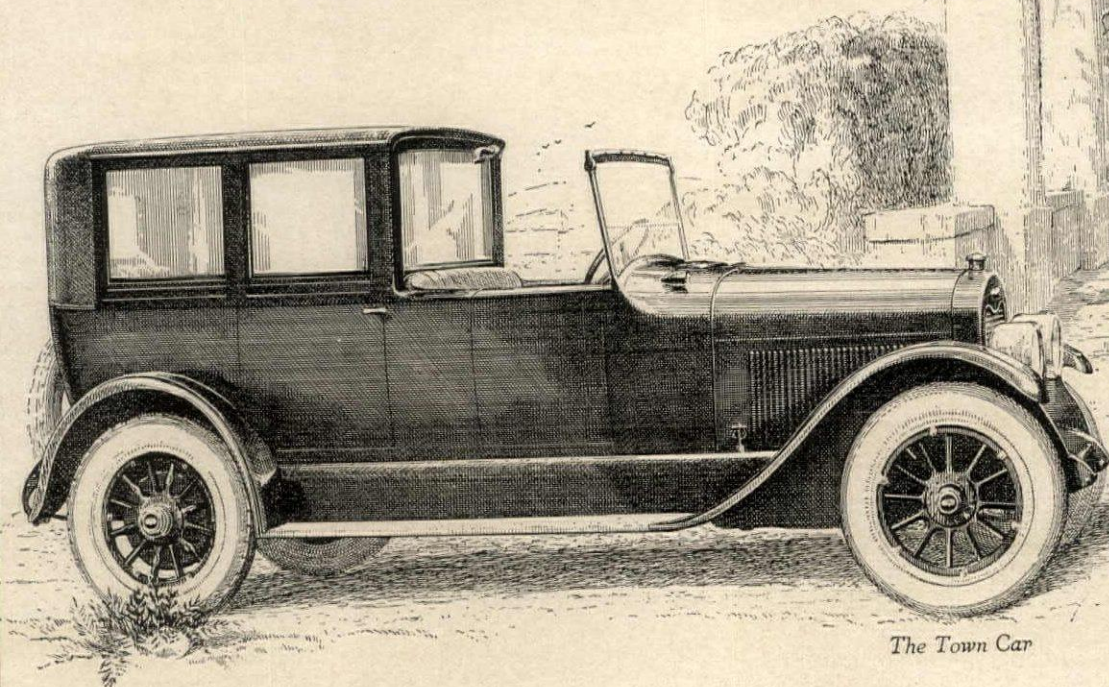
LINCOLN PRESTIGE

The respect the Lincoln enjoys among owners of fine cars is based on no single phase of excellence. Impressive as are its several qualities, these alone could not sufficiently account for the universally high estimation in which this car is held.

This esteem goes beyond the technical excellence of the car itself, striking as that excellence is. It is deeper than any appreciation for beauty of line and luxury of appointment could make it.

It goes, in fact, down to the bed rock of unshaken confidence in the organization behind the Lincoln—of firm conviction that the vast resources available for the purpose are sincerely devoted to making and keeping this car the finest it is possible to build.

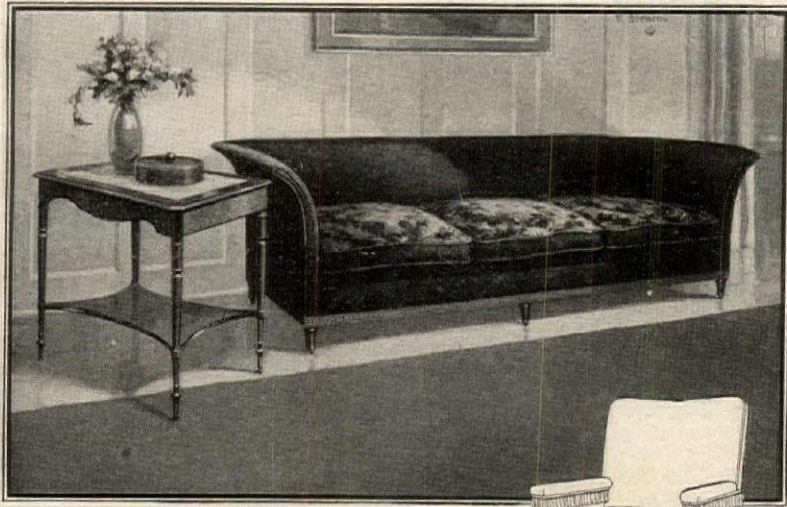
LINCOLN MOTOR COMPANY
DIVISION OF FORD MOTOR COMPANY, DETROIT, MICH.



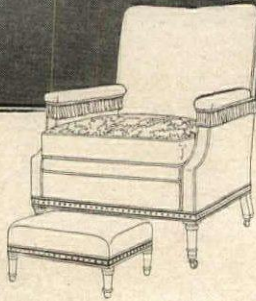
The Town Car

L I N C O L N





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Distinguished Homes**



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Sofa and chairs have each been designed to yield the utmost in luxurious comfort. They are of Berkey & Gay's famous "Resthaven" quality. Each is full-sized, their down-filled cushions inviting to hours of languorous ease. Yet, so skillfully has the designer wrought, that the aristocratic silhouette, the graceful, sweeping lines, have a lightness and elegance that are supremely decorative.

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The occasional table, in its graceful lines, its harmonizing of richly figured walnut with acacia burl, and ebonized stripings, is after the manner of Sheraton. Its convenient shelf and height will especially appeal to the practical minded.

Furniture of such high quality and charm of line is rare enough. But the moderate pricing makes the "Wentworth" Group a truly exceptional value. At the following uniform prices, to which your Berkey & Gay merchant will add only freight costs from Grand Rapids, it is available for every cultured American home.

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Chair . . . 135.00 Stool . . . 10.50

A Brochure, illustrating and describing the "Wentworth" Pieces, together with name of your nearest Berkey & Gay merchant will be sent on request.

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Berkey & Gay
FURNITURE



Northend

Enough electric plugs should be supplied if one uses the kitchen dining alcove

THE PASSING OF THE PANTRY

(Continued from page 102)

beauty of a real kind. The kitchen of late has the kitchen finished in cool tones of gray and combines with it the pink check curtains of yesterday, the white enamel engines of culinary procedure, the gray of linoleums and walls above the white wainscot, and you have a poem instead of a kitchen and the pantry goes unmissed by the boards again!

In one ex-pantry I saw the same color motif carried into this room which prevailed in the kitchen and the dining room lead off with another scheme entirely. This, though sudden, was pleasant.

With children in the house the dining pantry or the kitchen alcove (a part of the kitchen itself, which folds up like a jack knife and is out of the way) is a great blessing. Children do "mess" up the formal room and here in the newer room there is nothing to disturb, no rugs to spread with mud, no handsome furniture to streak with little fingers which make such broad tracks! No, it certainly seems that the passing of the pantry has made the children, at least, more at home.

In old days the jams and comfitures were stored in the pantry; we are familiar with the old stories of the children stealing jam from the historic pantry shelf. But of late it has become better policy, for many reasons, to have a jam closet in the cellar. This, for many reasons, is a good thing. Of course, to have provisions kept in the cellar it must be a dry and clean cellar. Today, with the concrete floors and walls, and the excellent cellar windows, with the elevation and subterranean conditions well kept in mind, there should be no reason whatever for the cellar not being dry. A good performer in concrete will keep you dryer than the Volstead cohorts!

In one cellar with which we are intimate, there are windows that let in the air and an abundance of light, and here the children play when it rains too hard to be outdoors. This cellar is dustless because oil is burned there and not coal. One of the newer oil-burner furnaces is used, which makes the cellar a charming cool, large place for play and comfort.

And speaking of the oil burner, I learned from a magazine a few days ago that during the six coldest months of the year, a medium-sized hotel in New York City had saved, after installing the oil burner, \$25,000! This I pass on to you home dwellers who can save in proportion.

In a kitchen furnished with steel enam-

eled white or wood well enamelled and cupboards, such as the one noiselessly and keep closed, wholeness is a matter of wet cloth kitchen wherein the sinks equipped with ample drainboards there is no feeling of waste or eating about—eating in such a like dining in an Alma Tader Eating in the kitchen indeed ancient tang of poverty and those who do it an actual caste

If you will look at the picture story, you will see readily that kitchen of which we speak has esthetic qualifications.

The following factors make ease of dining in the alcove.

1. The dishwasher into dishes are herded obviates the try sink, consequently why but try when shelves built into take the place of the old pantry and when the dishwasher, d enameled, fulfills in miraculo the functions of sink and hand

2. Cooking glass—which goes from stove to table without utensils.

3. The immersion heater, which in a bowl or glass, heats water immediately.

4. Enough electric outlets.

5. An oil stove in your kitchen summer, as it is a cool cooker.

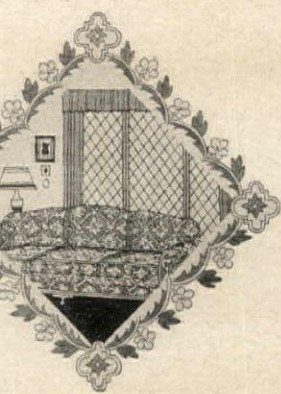
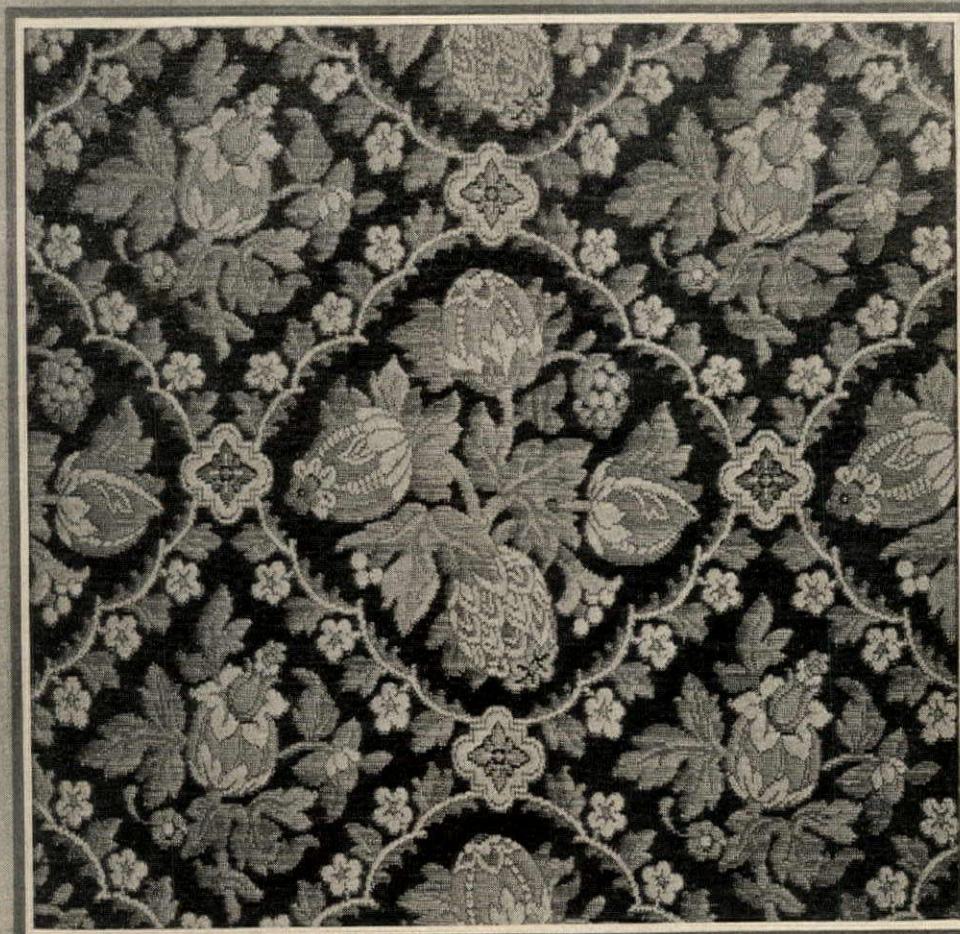
6. Good lights.

For families who cannot afford in shelves and cupboards, enamel or metal kitchen cabinet can be lightfully. This can be set in, s like the built-in shelves, or can to its required place. In this furniture there is everything necessary to family cookery. It has a flour bin and pan rack spice rack and even the market

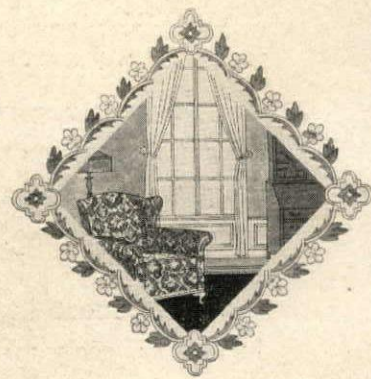
The well-made kitchen cabinet only is a great utility but w finished is pleasing to the eyes also must be catered to in ter of food. The eye is the most f food arbiter! Satisfy the eye, and commissary department is way to perfection.

Another thing that has forced ing of the pantry is the fact that tops of a generation ago have gone are not of ugly wood but of various good kinds of porcelain and com

(Continued on page 106)



*Rich in artistic association
the history of tapestries
is an inspiring one*



FOR centuries many artists with reputations for achievement in painting identified themselves with tapestry-making, contributing designs which are now the treasured pieces in museums.

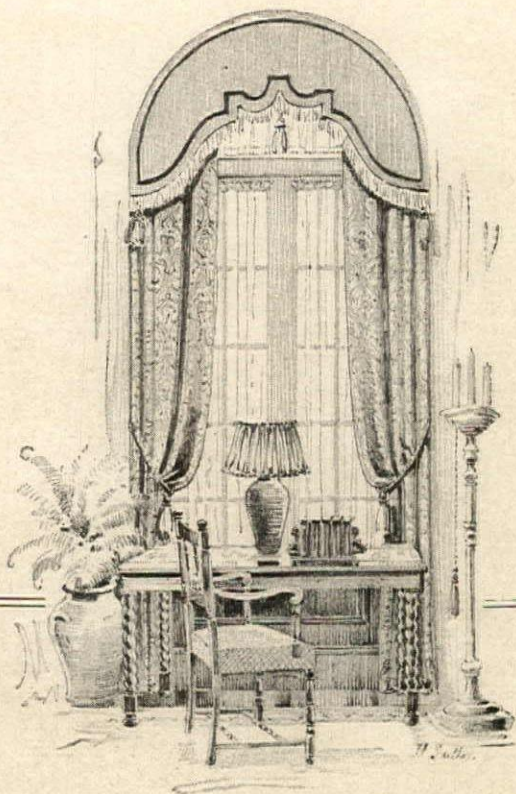
This heritage of design and the high standard of workmanship which prevailed among the hand-weavers of tapestries is a constant inspiration to us today. In recent years the machine-loom has been so perfected that the tapestries now being woven are comparable in beauty and quality if not in antiquity to hand-woven tapestries.

And where the latter, because of their great rarity and consequent value, can be seen only in museums and private collections, the beautiful tapestries being woven today are available to a far wider group.

The Schumacher collection includes skillful reproductions of antique panels, and exquisite designs woven by the yard, suitable for either wall hangings or upholstery. These tapestries are distinguished for their beauty of coloring, their design interest and their adaptability to modern interior decoration.

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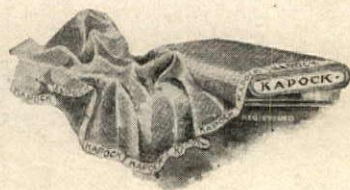
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THE PASSING OF THE PANTRY

(Continued from page 104)

which gleam and which can be rapidly wiped off and become again beautiful and clean. Eating off the kitchen table, even if you have no alcove with folding or non-folding furniture, is no longer a mark of heroism! The unconscious reasoning in this kitchen breakfasting and lunching is: Why not eat in the kitchen and save time and effort when it is so beautiful and so clean?

In most of the kitchens or pantry or pantry alcoves, there is a good light over the table so that eating is pleasurable. Lighting of these informal eating places can be done by an overhead light or by a side bracket or two which go well into the rest of the kitchen or transformed pantry scheme.

The flooring is not to be despised as a factor in making the passing of the pantry a fact of our latterday economic transition. In former days the floors were either of wood or unattractive "oil cloth". Now we have the exquisite linoleums and their cousins and brothers the congo-leums, linotiles, etc. Their patterns are now legion. There is so much variety in these floors and so much warmth of color and comfort of design that a real feeling of beauty is attained.

But what have we come to? We are again back to the days of our forefathers when artists painted Dutch kitchens, when artists painted the New England kitchen, when the artist recognized the kitchen as a paintable subject, since the family lived most of its life in the kitchen. Perhaps we will live more of ours. The kitchen is surely coming back into the life of the home.

It is strange that new inventions should bring us back to old methods of life, but it

is so. For example, I am very sure not for the incinerator and other polite and drastic methods of waste, the kitchen luncheonette name for this impromptu customing) would not be possible. The incinerator, which burns up relentlessly, without odors escaping room, you can have the charming, white enameled garbage chute which carries the garbage to the cellar incinerator.

So you see how the manufacturer's infinite discretion is doing lovely things to the modern kitchen.

The passing of the pantry does not mean that it has roots of today. I have heard people do not understand it, people who do not understand it denotes poverty and better than that, yet I can hardly think that but think that anything as lovely as a new homey livable kitchen is not down but a "come up" to better things.

So, in conclusion, due to the ingenuity of the architect, the decrease in the size of the kitchen, the more space and the more certain spots on the surface of the kitchen, the alcove, the phosed pantry.

THE NARROW MARGIN OF PROFIT

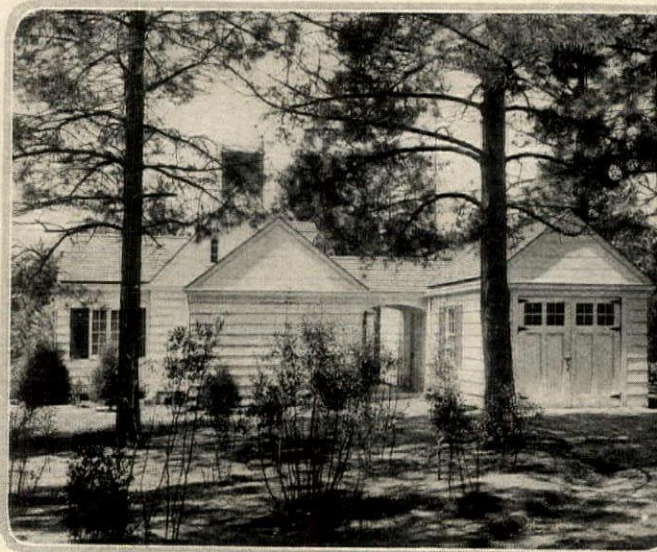
(Continued from page 61)

certain number of unpaid debts which cannot be collected because of the failure or death of the people incurring them, and also an architect is continually called upon to do something for nothing. His clients want him to design special furniture or, a year or two after the house is done, to make some trifling suggestion as to change. He is asked to do little pieces of work for charity of some kind, or happens to be a member of the club that wants something done, or some of his relatives or friends ask him to do something without charge, "just a few little sketches, don't you know". At the end of the year these items mount up.

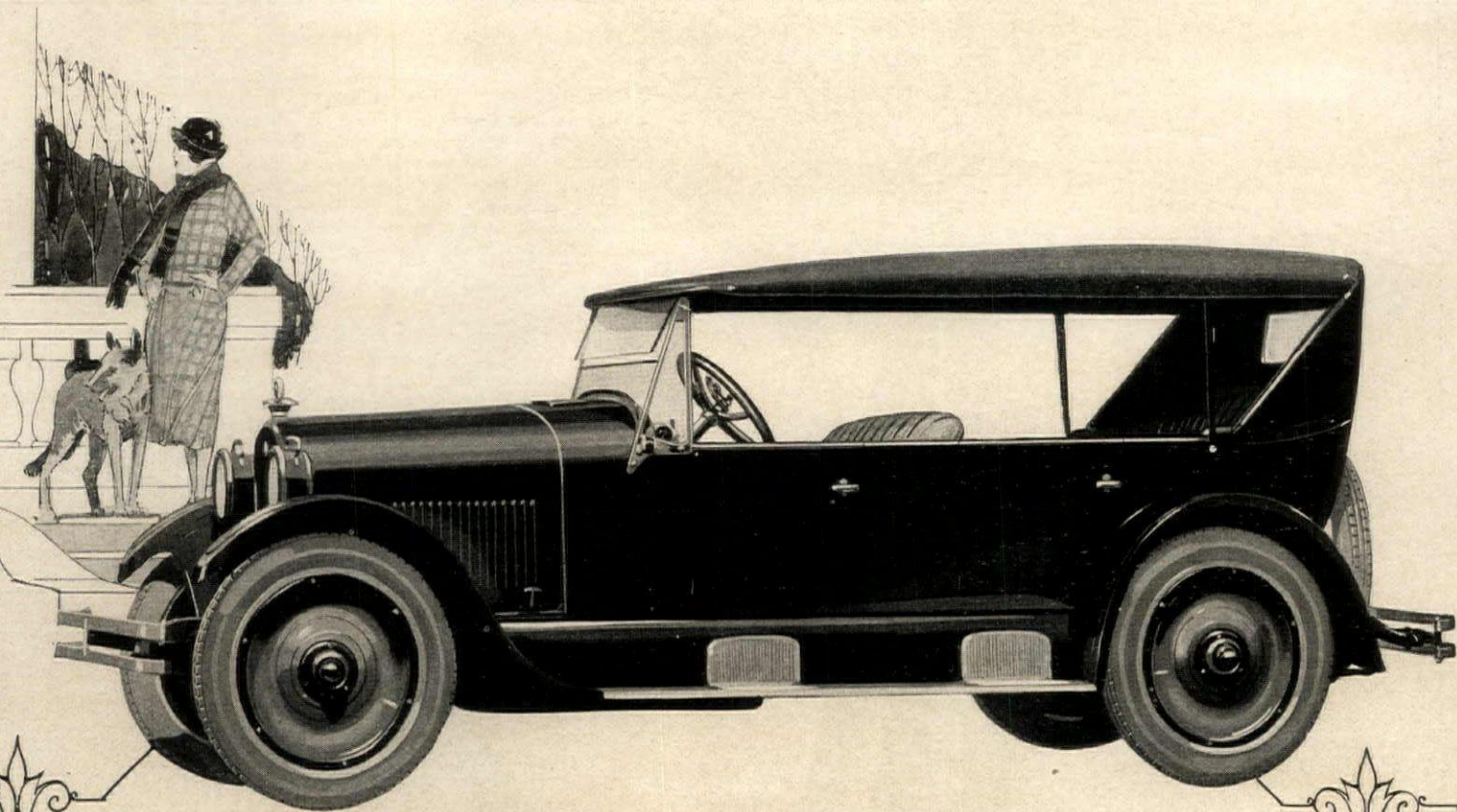
The house illustrated here is neither unique in my experience nor an exception

in usual architectural practice. I don't dare make a real account of most of the smaller jobs. My books show a loss on too many of them. I know a very considerable number of architects who say they cannot do a house under \$100,000 without incurring a loss. For me a \$100,000 house is a pretty big job, and I can make a profit on it but I do not believe possible to make a set of drawings for a house under \$15,000 and show an profit for the architect, providing the work is completely done.

Yet there is apparently a feeling part of many people that an architect's charges are excessive and that he has little to earn his money!



The garage is connected with the kitchen wing by an arched passage and its roof repeats the kitchen gable



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the advantages of both the full floating and semi-floating types, incorporates the maximum of dependability, accessibility and quietness.

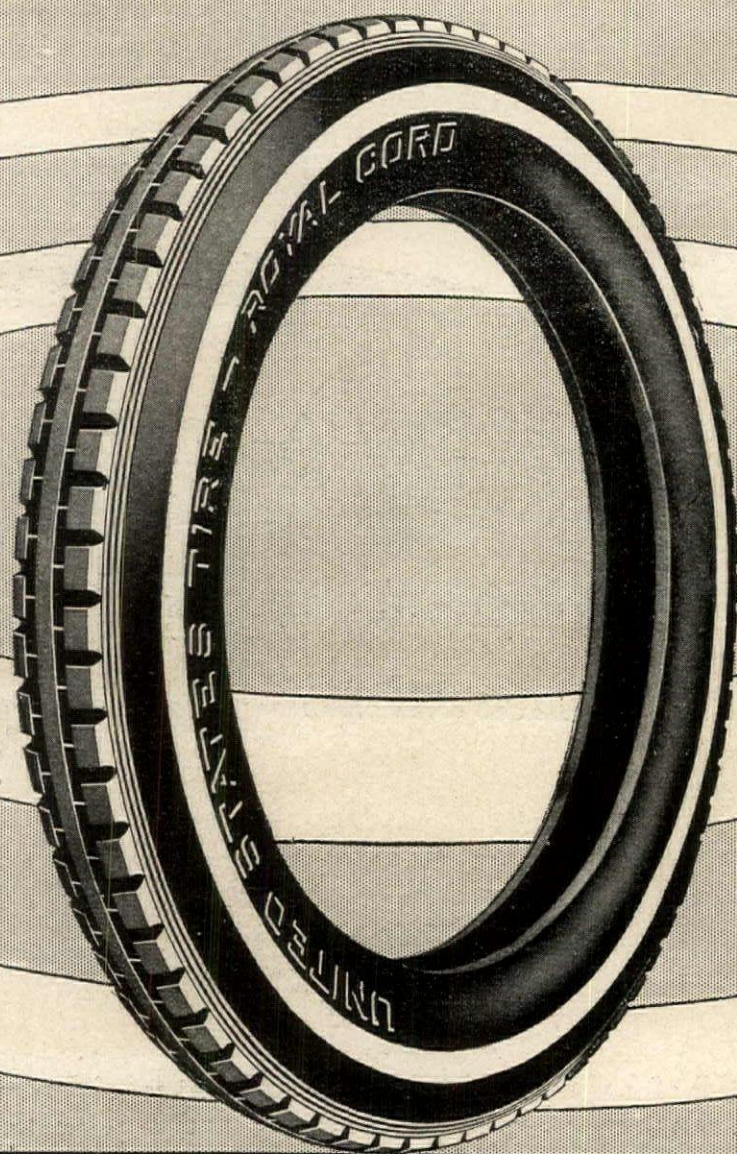
Power for every driving phase of city or open road is generously supplied by the remarkably rugged six cylinder Reo engine. Ground cylinders, 4-bearing crankshaft, intake valves in head and unusually efficient cooling and lubrication systems are among its many marked features.

Regular equipment includes nicked bumpers, steel disc wheels with demountable rims and four cord tires, step and kick plates, motometer with winged emblem, windshield wiper, electric clock, cigar lighter, vanity case, tonneau extension light. Upholstery is genuine leather in a rich gray dualtone finish.



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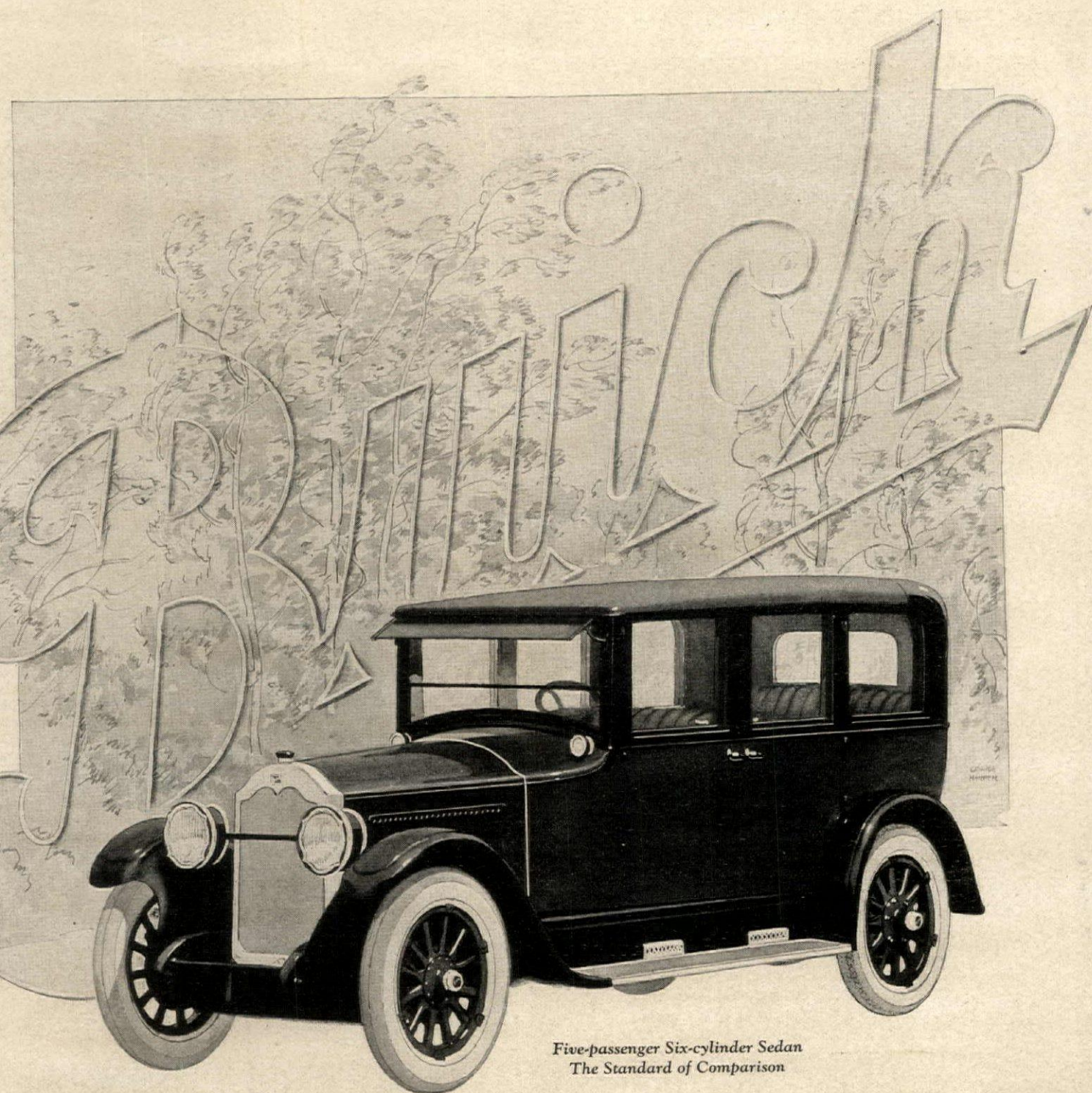
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For the Thanksgiving Table
Quality Linen

The happy feast-time approaches, so look to the essential setting for a successful dinner—fine napery. A snow-white linen napkin and a table cloth of evident quality leave a decided impression on the guest and add zest to the well-served meal.

Is your linen worthy of the occasion? Visit McGibbon and replenish your supply from our notably large selection of attractive patterns—in some instances exclusive with us. McGibbon linen has achieved a reputation for highest quality in almost a century of service to the best families. Here are two very interesting values.

Chrysanthemum Pattern

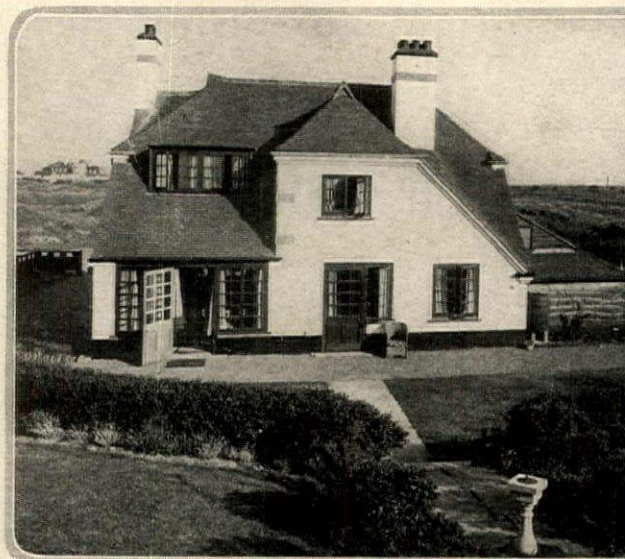
Napkins—22 x 22 inches	- -	\$10.75	dozen
" 24 x 24 "	- -	12.50	"
Tablecloths—2 yds. x 2 yds.	- -	9.00	each
" 2½" x 2½"	- -	11.25	"

Shamrock Pattern

Napkins—22 x 22 inches	- -	\$14.00	dozen
" 24 x 24 "	- -	17.50	"
Tablecloths—2 yds. x 2 yds.	- -	12.00	each
" 2 " x 2½"	- -	15.00	"

All mail orders will be given prompt attention and selections made as carefully as if in person. Send for our new illustrated catalogue No. 62.

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NEAR FIFTH AVENUE



"Thatched Cottage", Llanwern, is built of the local stone and is a charming example of modern cottage architecture in England. Oswald P. Milne and Paul Phipps, architects

ENGLISH COUNTRY HOUSE

(Continued from page 55)

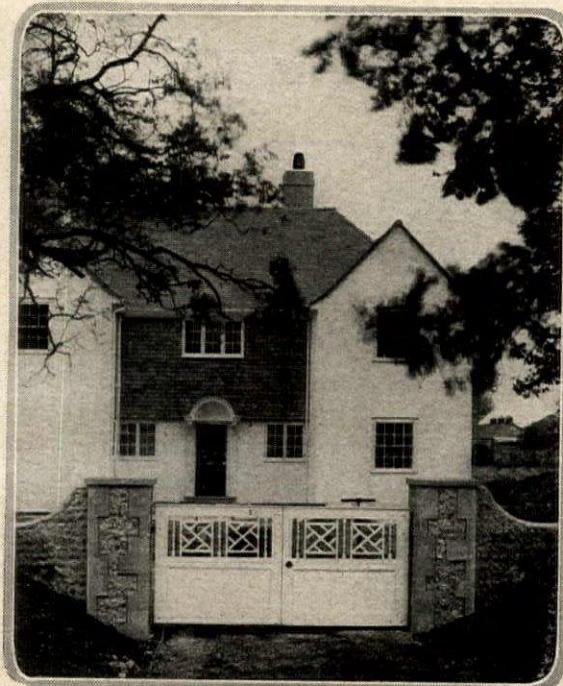
truly individual home because he does not try to please a host of personal as well as invisible critics. To attempt to please everyone is a losing game in any human enterprise, and most of all in building your house. Women especially, and men but little less, are unduly governed in this country by the spoken advice, warnings, recommendations and criticisms of their friends. And as most of this gratuitous aid is negative, not positive, most of our houses are a cautiously contrived fabric of "don't's". Worse still, we are far too much governed by unspoken criticism—by what we think people will think. If we are within the bonds of ordinary propriety, and are building a decent house—why care what they think?

I have enlarged at some length on this first essential of the English country house because it is in many ways the most important of the four. One of the thoughts that should go along with it is that no chronicle of architecture in this

country can ever record the fair projects and the really which architect and client built without the vicious and advice of the client's friends and The second essential is n unrelated to the first. In E tradition of the ancestral hor vivid and real thing. It is country, and has its effect even who build a relatively small course there is speculative bu there are rows of stereotyped, houses, just as we have here. much better designed, and w are worse built than theirs is in this connection.

The kind of speculative bui all too common here and ve England is the man who buil home (as he calls it) with mor an eye to the speculation of someday . . . perhaps. No n

(Continued on page 11)



It is the manner in which the English country house is designed and built, rather than the actual materials used, which gives it a character that is difficult to transplant



Paderewski Playing the Recording Piano in the Studio at Aeolian Hall

Last Year the American Public Paid Over a Half Million Dollars to Hear Paderewski Play

IS great sum was paid by individuals who had to go to a certain place at a certain time to listen to a program with the selection of which they had nothing whatever to do.

The owner of a Duo-Art Reproducing Piano can hear Paderewski play *whenever* he desires. Moreover, he may select the program himself.

Paderewski has recorded a large number of the most and most popular compositions from his repertoire. To these he is adding yearly as he has contracted with The Aeolian Company to record on the Duo-Art during the balance of his musical

There is no audible difference between the playing of Paderewski on the concert stage and a reproduction of his playing by the Duo-Art. Mr. Paderewski himself testifies to this. And so do the other great pianists of the world—Hofmann, De Pachmann, Bauer, Busoni, Gabilowitsch, Ganz, Grainger and many more, who record their playing exclusively for the Duo-Art.

The Duo-Art Reproducing Pianos are of the following makes:

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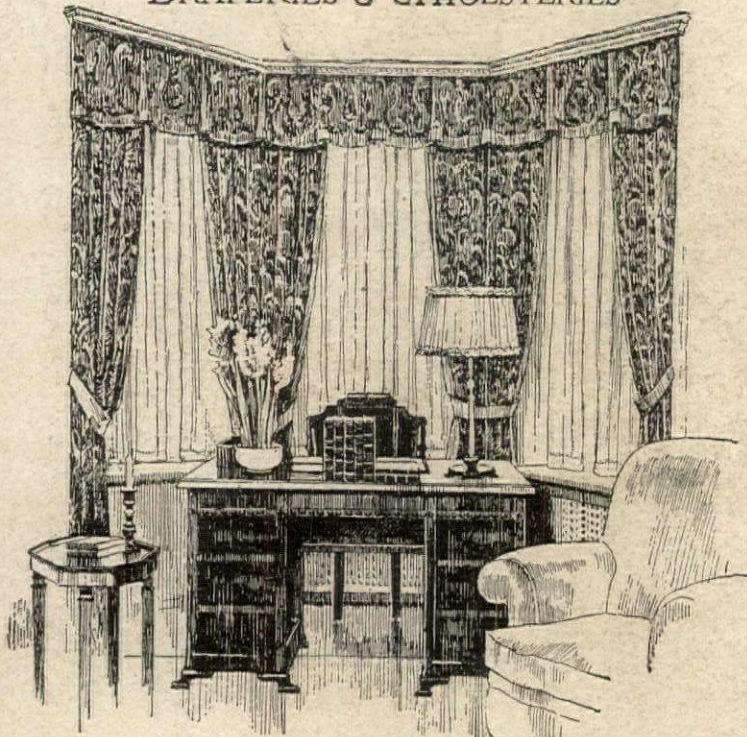
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Orinoka

GUARANTEED SUNFAST
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**Gorgeous Colored Draperies
that do not fade in washing**

ISN'T it a joy to know that you can have your windows as gloriously decorated as you please with fabrics rich in color, and still feel that your choice is *practical*? Orinoka has made this possible. You need not hesitate to select any fabric, no matter what its color or design, if you make your purchases from Orinoka materials, guaranteed to be sunfast and tubfast. Glass curtains of rose, or blue, or gold—or any other delicate tint—will wash without fading. While over-draperies, however lovely they may be, also retain their color, through exposure to sun, or in washing. They should be laundered, of course, in the same way as a fine blouse, or any other handsome fabric.

The beauty of Orinoka fabrics is the kind that *lasts*. And the secret is in the special Orinoka process of hand-dyeing the yarns before they are woven into cloth. Orinoka patterns are woven in, not printed on, and the colorings are permanent. This permanence of coloring is guaranteed. If the fabric fades, the merchant is authorized to replace the goods, or refund your money. Orinoka Draperies and Curtain Gauzes, in great variety and for every type of window and house, are sold at the better department stores and smart decorating establishments.

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510 Clarendon Building, New York City

THE ORINOKA BOOKLET

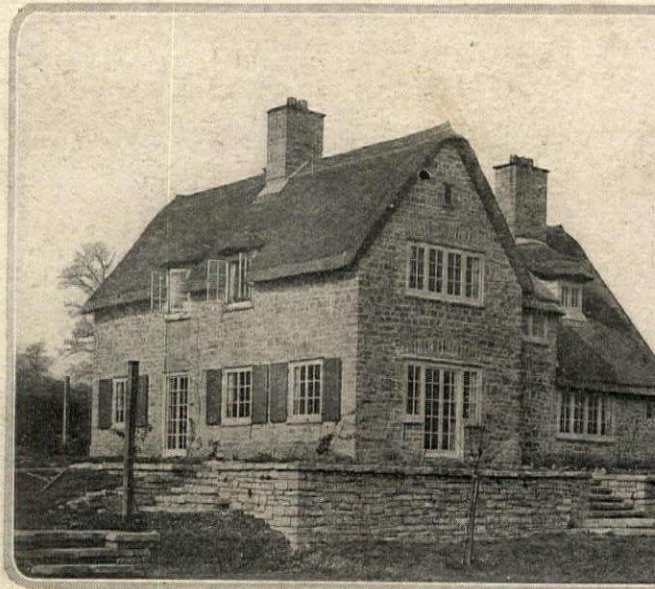
"Color Harmony in Window Draperies" was prepared by a New York decorator. It contains many illustrations in color of dainty window, door and bed draperies. Its suggestions for selecting materials and making and hanging draperies are practical and helpful. Send us your address and 20c.



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is printed on the tag attached to every bolt of genuine Orinoka sunfast fabrics. Look for it when you buy.

"These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."



An English seashore house of interesting diversity in its garden front and a roof line which is both pleasing and well related to the site. It is at Sandwich Bay, and Deane & Braddell are the architects.

ENGLISH COUNTRY HOUSE

(Continued from page 110)

vague his "someday" or "perhaps" may be, no man who builds his house, the home for himself and his family, with the thought of selling it and building another, can build a house of any character or individuality. He must keep within all the most ordinary conventions of the commonplace, "standard" house, or the future buyer will not like it. No greater travesty on building a home could well be enacted.

Certain it is, that if a man builds a house for himself, and means it to be his home always, he will build so much of himself into it that no money could buy it from him. It will be full of personal expressions: if he is wise, much of the history of his growing family will be recorded in details and additions as the house grows old with him.

English country houses are like that, and they are like that because they are not built to sell at a trifling profit to the first buyer who knocks at the door.

A third essential of the English house concerns itself with the notation of that superficial taste. In England the style is in the traditions and precedents of the land, either locally or nationally. The English house must be planted with the utmost care and real feeling for its racial meaning generally exists. Most often the spirit of it goes in the transplanting the owner and his wife wonder thought that old house in Sweden is ideally charming. In such cases the procedure is to blame it on the workmanship, or, more accurately, application of craftsmanship.

The third essential is the love for tools and materials, and results (for their own sake) of done, the actual superficial application of the English country house v include those of us who wish to build.

(Continued on page 111)



A portion of the entrance front of an English country house at Willingdon. Although it is perfectly symmetrical, there is a distinctly informal character in the architectural manner of this house.



YOU get into and out of the Jordan Four Door Brougham with none of the discomfort and inconvenience of crawling over someone in the front seat—a disadvantage necessarily present in every two door Brougham.

This new Jordan Brougham has all of the advantages of a compact, light weight, intimate car with all the capacity and comfort of the Sedan.

Owners tell us that this is the enclosed type of the future.

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merals, \$6

The Taste of American Women is Evident Everywhere

BY CHAMBERLIN DODDS, DISTINGUISHED NEW YORK DECORATOR

TO form an accurate opinion of people, it suffices to look into their homes. There you will see unmistakable evidence of taste, good or bad—indications of genuine cultivation, or the lack of it. It is not necessarily a question of cost. All of us have seen interiors as atrocious as they were expensive, while many unpretentious arrangements are utterly charming.

The reason we rarely encounter an impossible interior is that most American women possess true artistic feeling. This they express unconsciously in everything they acquire, from their clothes to the furnishings of their drawing rooms.

The perennial vogue of Seth Thomas clocks results from the national instinct for fine and well-wrought things. Recall how many of these clock master-pieces you have seen in rooms

that were delightfully livable and tasteful.

Because so many women wish to have a Seth Thomas in every room, the New England designers have developed beautiful models to harmonize with any interior treatment.

It is really remarkable how much one of these clocks can add to the effect of a decorative scheme.

As always, the mantel demands the stately presence of a goodly clock. But other sites for Seth Thomas clocks find equal favor. A welcome innovation is a special wall-bracket for the timepiece. This Seth Thomas accessory serves to relieve the monotony of too spacious wall area.

A clock often enhances the beauty of individual pieces such as book-cases, low-boys and high-boys. Frequently a Seth Thomas gives character to an otherwise common-place desk.

Seth Thomas "YORK No. 3"—a particularly attractive model for smaller mantels or for placing on a Seth Thomas wall bracket. 9½ inches high. Striking tone of rare purty. With silvered dial, at \$21



Clock beauty is more than case-deep. The proverbial accuracy of Seth Thomas clocks is due to movements of supreme mechanical excellence. Such perfection could be attained only by faithful adherence to old New England craft traditions which have animated Seth Thomas artisans for more than a century.



Seth Thomas clocks are on view in the more substantial shops of the United States and Canada. Prices are somewhat higher in the Far West and Canada

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SETH THOMAS CLOCKS



THE ESTEY RESIDENCE PIPE ORGAN

GREATEST of all instruments of music is the Organ. For in itself it is all instruments. It brings the mellow tones of wood, the flare of brass, the lilt of strings. It responds to every mood and every craving. Within its slender pipes are a myriad voices that wait a touch to set them free, bearing the majesty of an orchestral symphony or the simplest folk-song of the shepherd's reed. Wherever the spirit of music is a welcome guest, above all other instruments the Organ stands beloved.

Estey Residence Organs, built by the oldest and best known firm of organ builders, are designed specifically for the homes in which they are to be installed. Their arrangement, their volume and their tonal qualities are always exactly appropriate to the requirements they are intended to supply. And they may be played by the human organist, or you may merely sit and listen while the Estey Organist gives the interpretation of a master to any music you may select.

The Estey Organ Company, Brattleboro, Vermont



SOHMER

Cupid Grand

THE "Cupid" is the ideal Grand Piano for the modern home. It is the only small Grand that successfully combines diminutiveness with the tonal characteristics of the true Grand Piano.

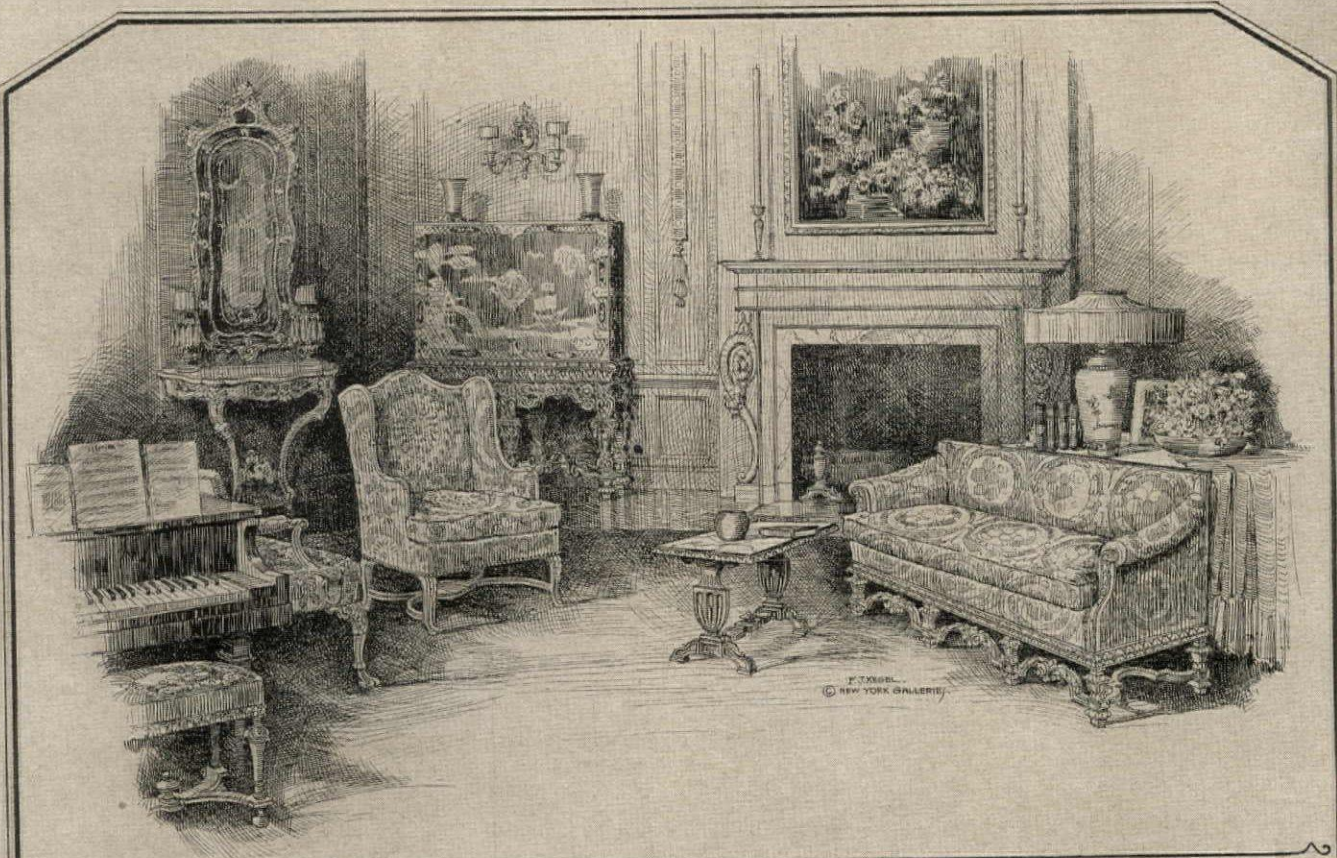
Its size was determined not by arbitrary concessions to space demands, but through a scientific process of scale evolution which determined that five feet, four inches was the exact length from which could be obtained the tonal qualities and musical excellence that would satisfy the demands of the critical musician.

It is the product of forty years of experience in the building of small Grands,—the first successful instrument of this type having been a Sohmer, built in 1884.

Also made as masterpieces of fine furniture in Early English, Queen Anne, and Italian Renaissance periods. Moderate in cost and authentic in design and finish.

*Illustrated Brochure mailed
on request to those interested.*

SOHMER & CO.
31 W. 57th. St., New York
Established 1872



The simple, austere dignity of the Georgian Period might easily have been too severe. ¶ But lingering memories of the colorful Renaissance in France and Italy softened that austerity and effected a happy combination of styles. ¶ In those leisurely days,

too, the master cabinetmaker took rank with the great artists,— and today we are recapturing his gracious spirit in the faithful reproductions hand-wrought by our community of master cabinet-makers at historic Fort Lee atop the Palisades.

The Galleries of Suggestion



THERE is often something uncompromisingly rigid and self-conscious about a so-called "Period" room. And in a Living Room, any stiffness is peculiarly unfortunate. But a judicious mingling of styles in good taste will always create the more interesting ensemble.

Here one may command the practical knowledge of an organization which for half a century has proven itself qualified to aid in carrying out any decorative scheme—embracing all the incidentals—however simple or elaborate.

The policy of moderate prices always maintained by this establishment was never more strongly in evidence than it is today.

New York Galleries

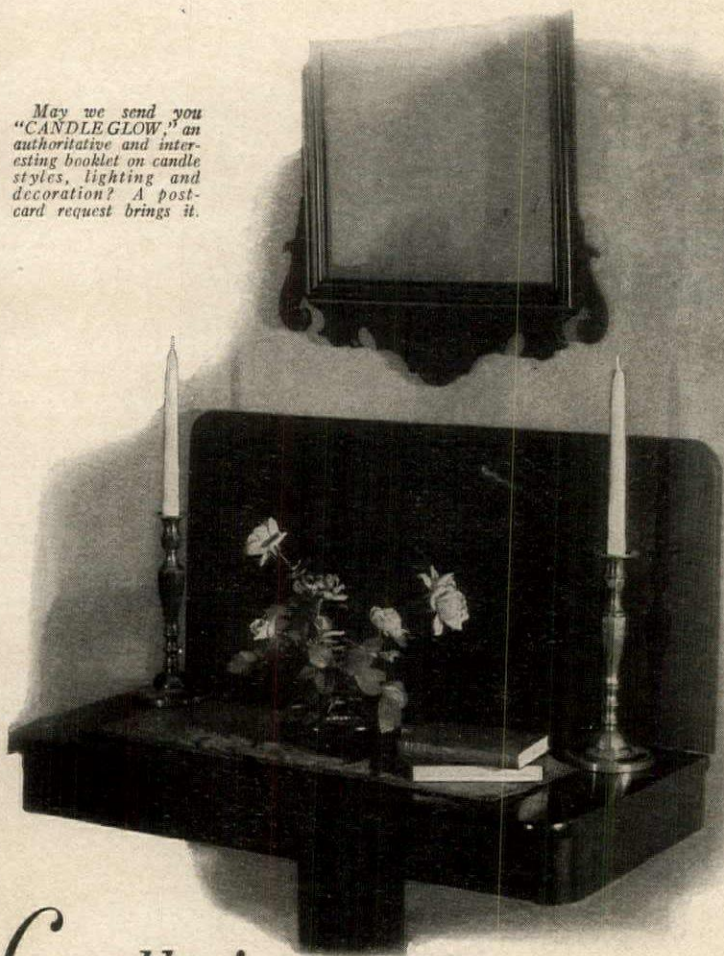
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May we send you "CANDLE GLOW," an authoritative and interesting booklet on candle styles, lighting and decoration? A post-card request brings it.



Candles!

Dictated by Fashion and Good Taste

The deepened tone of furniture, tapestries and rugs; the satiny glint of silverware and napery; the softening of harsh details everywhere—these are some of the charming effects you'll notice in the candle-lit living-room, dining-room, boudoir, library or reception hall.



Not only do candles constitute a most important note in modern decorative and lighting schemes, but the smart hostess finds them a most valuable aid to successful entertaining.

In candles be sure of two things: Correctness and quality. You'll make no mistake with Atlantic Candles. They're widely known for their authoritative styles, deep-set colorings, purity of materials and unsurpassed workmanship. Atlantic Candles burn down evenly in dripless "cup" form, with a flame that is flickerless, smokeless and odorless.

Atlantic Candles, labeled as a mark of quality, come in all the wanted shapes, sizes and colorings. Hand-dipped and moulded. Dealers who keep up with progress have them.

THE ATLANTIC REFINING COMPANY
PHILADELPHIA

ATLANTIC CANDLES

NOTES OF THE GARDEN C

(Continued from page 120)

For "Proportion" and "Composition". For these exhibits Mrs. Lessley prepared the stone inner-court of her home by filling in with "building paper,"—washed in soft yellow, gray, pink and blue,—the arches 9' high, and 5' wide, which formed niches on two sides of the court 24' square, thus simulating an old weather stained Italian stucco wall. The first prize was awarded to Miss Frances Sullivan and Mrs. Nicholas Roosevelt, for an arrangement of old red Italian brocade draped as a background, across the top of which ran a garland of white roses, with a high table standing before it, on which were placed a Florentine colored bust of a lady, between two high candlesticks, and on the floor were lilies. Mrs. Samuel J. Henderson won second honors with a gold fish stand, illuminated from below, around which were purple iris, and wistaria. The third prize was received by Mrs. Kent Willing and Mrs. T. Truxton Hare for an Italian consol table holding two wrought iron candlesticks and Newport Fairy Roses. Among other arrangements was a living blue macaw, on a perch, before a rose arch against a blue background, also clipped cedars forming a background for a bird bath with flowers in it, and pots of plants below. Competition in this class was limited to members of the Four Counties Garden Club, but the other competitions were open to the three other cooperating Garden Clubs, each of which was invited to make three entries in the remaining classes and the non-competitive exhibits. Classes II and III were for "Arrangements of flowers and related material, on Small and Large Tables," and for "Dinner Table Decorations". Much interest was displayed in Class IV, for "Original Compositions" which was suggested by Mrs. Lessley.

The exhibits could be in the form of a "terrace decoration", a "section of a border", an "altar", or whatever suited the imagination. First prize was awarded to Mrs. Frank Thomson and Mrs. E. B. Cassat, who created a miniature garden which was made with a white paled fence surrounded by a hedge of Japanese cherries. The "border-bed" was formed of 6" high boxes, filled with earth, in which were sunk potted plants, and milk bottles, masked with laurel branches, containing stalks of delphinium and sprays of rambler roses. Proportion counted 20 points in the specifications to be presented with each exhibit, in this class, but it was to be judged for its beauty as well as conformity to the plan submitted. Mrs. Stengel won second honors with a portion of a terrace and wall sun dial.

In another division of Class IV Miss Anne Thompson, of the Philadelphia Garden Club, received first prize for a "Memory of Venice", consisting of an Italian consol table, on which stood a vase containing pale yellow thalictrum with pale blue delphinium, and also an arrangement of white roses in Venetian glass, the whole composition being against a background of old brocade. Mrs. Franklin Pepper and Mrs. Charles Platt, 3rd, of the Garden Club of Philadelphia, carried

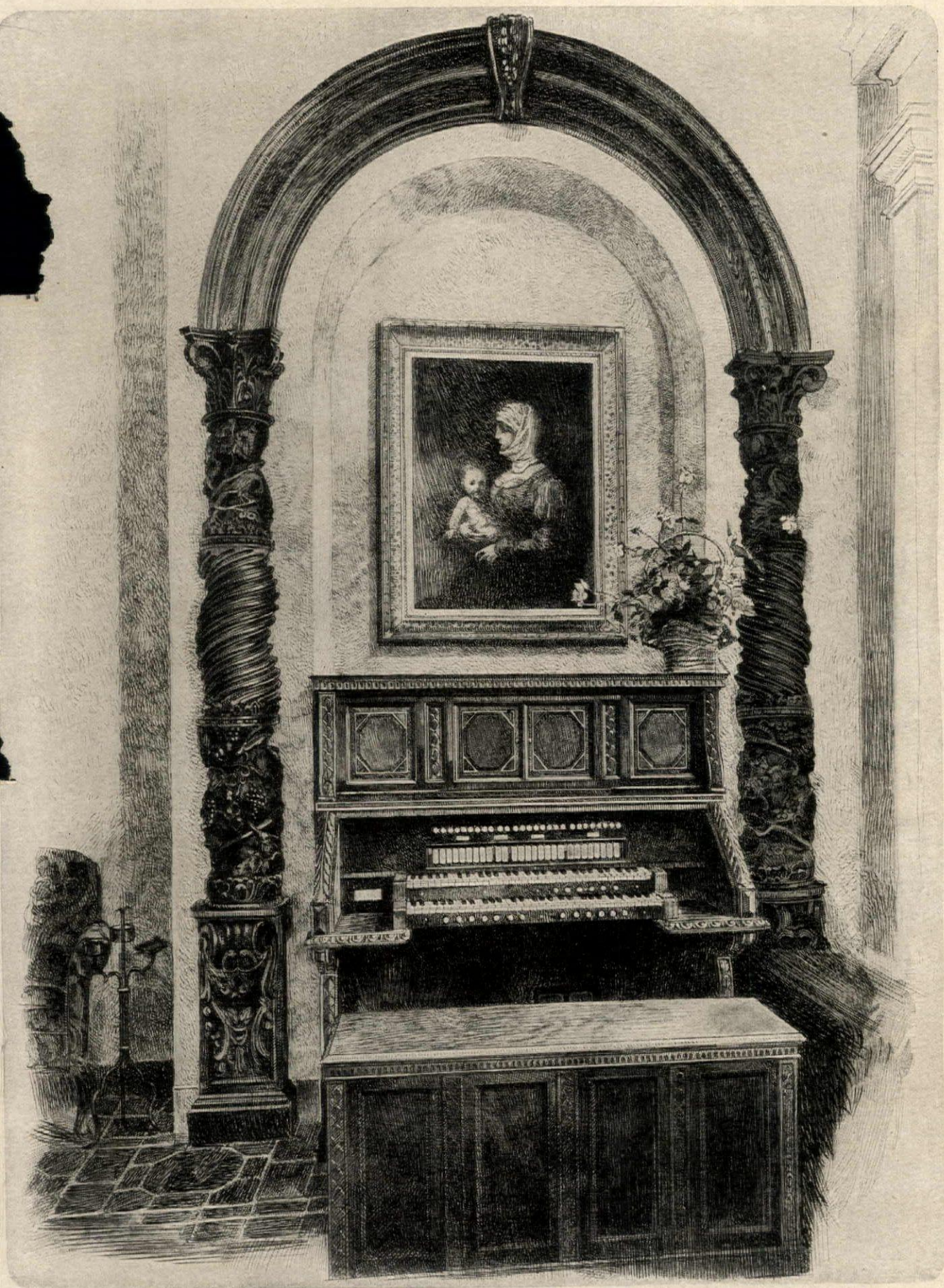
off second and third honors "Ornate Altar" and an old Italian brocade filled with blue delphiniums, yellow brocade.

In a non-competitive section Class IV, subject to criticism of the Garden Club, Mrs. Lessley entered an Egyptian vase, and Miss Gertrude Elmer a "Cross" of plain wood standing in the woods with a setting of ferns, etc. Mrs. Robert Hare entwined a wall-shrine with a garland of white roses.

Special cash prizes were offered by the Garden Club for arrangements of flowers and related material, in one of the containers, the exhibits to be entered by employees, gardeners, maids and other members. Mrs. Lessley's garden, Miss Flynn, won a "first" prize for a pool in the center of the garden, other awards being made for flowers, for centerpieces, for containers of glass and pottery, and prizes awarded to members of the Garden Club. The judges for the Flower Show were architects, painters, horticulturists, including Mr. Wilson Eyre, Mr. Meigs, Mr. Boyd, Mr. Dawson (color painter), Miss Wood, Miss Huger Elliot (Jessie Wilcox), Mrs. Exley, Mrs. George McFadden, Mrs. Charles Willing. The attendance was about 250.

THE Garden Club of Greenville, South Carolina, whose president is Mrs. W. Kittleman, was organized in 1922, by Mrs. Matsy Wynne, who is now a well known photographer on the staff of *Vogue*. The club was organized by Mrs. Kittleman's suggestion. The membership of the club is about 50 women doing personal work in their gardens. Meetings are held from February to November. Talks are frequently given by members and the program for the year includes talks on "Garden Planning", by Paul L. Meuller, landscape architect, Minneapolis, Minn. "Energy in the Garden", by Mr. Lauderdale, etymologist of the Mississippi Horticultural Board, "Plants and Shrubs", by B. McKay of the Horticultural Department, A. & M. College, Starkville, Miss. "Planning your Garden", by Dr. W. B. Johnson, a fine talk on dahlias by Mrs. Fred C. Johnson. "Spring Planting, of Annuals and Perennials," by Mrs. J. D. Smith. A most interesting and valuable paper is given by Mrs. N. S. Johnson. "What to do in the Garden this year." An elaborate flower show is held in June. Three of the members belong to the American Rose Society. The club has assisted, by planting flowers, in the planting at the county hospital and cemetery. Being the largest garden club in the state, it has a widespread interest and administration. A number of other towns have clubs to help in organizing garden clubs.





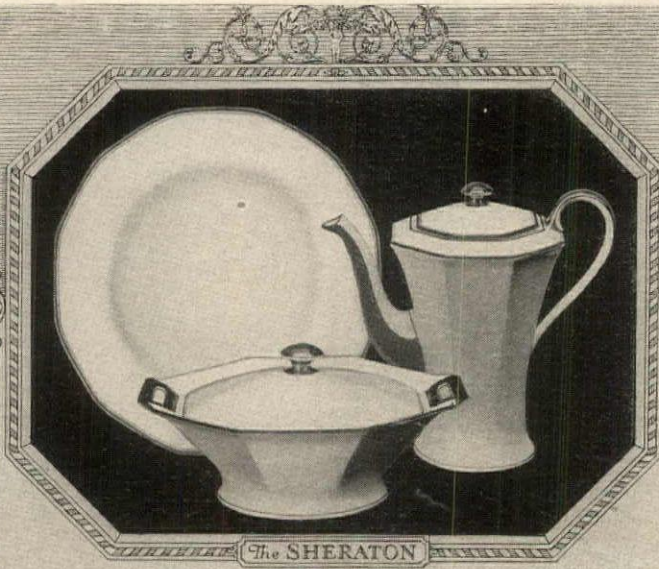
Welte Philharmonic Pipe Organ in a Town Residence in New York City

The keyboard console of this organ shown is partly recessed in the second floor Music Room. The Organ itself is ingeniously installed in a chamber off the stair landing, with tone outlets through a loosely hung tapestry panel, with additional ornamental wood grilles on either side for further outlet of tone. This organ is playable both manually upon its keyboards and by Recorded Rolls, which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT
THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

ALSO OWNER OF THE WORLD FAMOUS ORIGINAL WELTE-MIGNON



RICH simplicity of decoration, combined with graceful design, makes this Sheraton pattern one of the most popular dinner sets ever developed.

Theodore Haviland

FRANCE

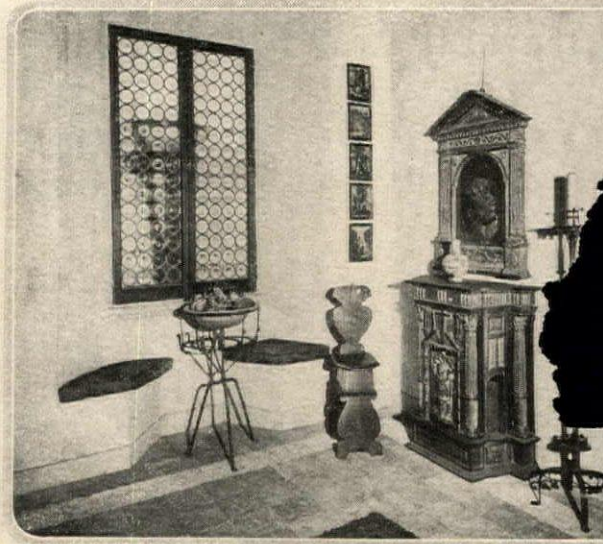
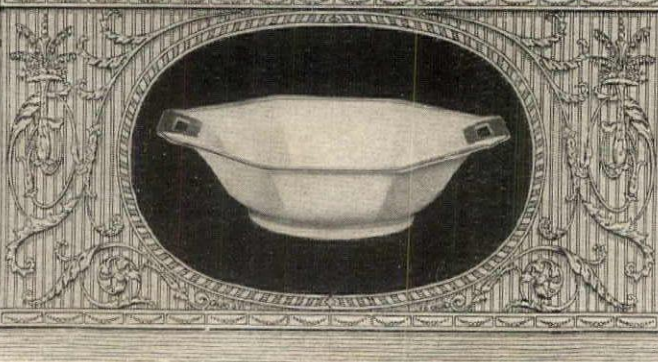
The Sheraton is a beautiful service. White with a narrow border and line of gold, it harmonizes with any table decoration. Always in good taste, made of the finest china, it is

an investment for a lifetime.

Theodore Haviland China has an extraordinary hardness of body and depth of glaze—pledges of its durability and quality. Behind it are all the traditions of fine china-making.

It may be purchased from any dealer in fine china, or a dealer will obtain for you prices and any information you desire. Not so expensive as its quality might suggest.

THEODORE HAVILAND & CO.
INCORPORATED
NEW YORK
CANADIAN OFFICE: TORONTO



Such sharp contrasts as rough plaster, wrought iron and intricately carved and gilded wood combine in making the corner of this bedroom unusually picturesque

FURNITURE FROM ITALY AND

(Continued from page 63)

of austerity. Much the same holds true of Italian interiors. This does not mean, by any means, that the rooms were lacking in interest. On the contrary rarely do we find such gorgeous fabrics, splendid in both design and color, such a wealth of intricate and beautiful decoration on the furniture. Because few pieces were used, care was taken to make each piece a masterpiece and they became doubly conspicuous because they were silhouetted against a background severely simple. Add to this the striking effect of richly colored wall hangings, the contrast of intricate and beautiful wrought-iron work against plaster walls, hand-woven rugs, colored tile floors, and it is easy to understand the appeal of this form of decoration. Everywhere was the interest of contrast. Elaborately decorated surfaces made up for the uncompromising lines, plain plaster walls accented the richness of the fabrics.

Spanish and Italian furniture has been charmingly combined in the bedroom shown on the top of page 63. This room was built around the bed, a beautifully carved walnut piece dating back to the 16th Century in Tuscany. This has the place of honor in the center of the room between two walnut commodes, also Italian. It is further accented by the wall hanging, a marvelous bit of Spanish

embroidery in brilliant colors. A Spanish chest at the foot, of interesting antique, hand-carved iron fender and lighting fixture carved wood molding around the wall and the small walnut chair. This room are a lovely, du-finished to give the effect of a ceiling of pale yellow. This background is the vivid of the wall hanging, rug and crimson and gold brocade. An instance of the restraint characteristic of the majority of Italian interiors. There is no superfluous but this bareness is more than made up by the beauty of the pieces.

In the dining room the same has been used for the walls. The wonderful foil for the lacquer of the niche and for the brilliant glass and bits of Majolica on the wall. Here the furniture is Italian, with the exception of a beautifully carved oak table. On either side of the table are Italian Renaissance chairs of velvet and damask, and the ornaments and statue are also Italian. This is an instance of how the two styles are. Another note is provided by the wall hanging, a Russian cloak of red and gold



In another corner of the dining room is a carved Spanish oak table and Italian Renaissance chairs. The wall hanging is a Russian cloak of red and gold brocade

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The
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DESIGN
The Newest
Masterpiece

Wrought from Solid Silver

To the Woman Who is Refurnishing



YOU are probably re-outfitting with furniture, linens, and china. Or, perhaps you are furnishing a new home. Have you planned the one detail which makes or mars most dining rooms? A nondescript assortment of silverware lends a nondescript air to all the room. But International Sterling creates an atmosphere,—the atmosphere of family, of art, of property, of correctness!

Both the Pantheon and the Theseum Designs have the inspired beauty of simplicity. Their classic art will be correct through all caprices of fashion; their precious metal will endure through all generations of use.

Consult with your jeweler about developing a complete service in either Pantheon or Theseum. For books which illustrate these services, write Dept. 102, International Silver Company, Meriden, Conn.

Pantheon and Theseum are stamped *I.S.Co. Sterling* which identifies the genuine

INTERNATIONAL STERLING

Masterpieces of the Classics

INTERNATIONAL SILVER CO.

Shaw Spinets



*Made in
Grand Rapids*

The Hamilton

A Spinet Desk for Your Home

There is an indefinable charm about the Spinet desk. Its grace, its beauty, the historical associations that surround it, combined with its matter-of-fact practicability make it a valuable and useful furnishing for every home.

Shaw Spinets embrace a wide choice in style, design, pattern and size. They are splendidly constructed by Grand Rapids' finest craftsmen, and suited to your needs. Shaw Spinets offer the desk you desire at a price that will appeal.

A well illustrated booklet displaying a number of popular styles of Shaw Spinets will be sent you on request. Write Dept. 411 for "A Beauty Spot in Every Home," giving the name of your local furniture dealer.



*This Shop Mark
identifies every
Shaw Spinet.*

H. E. SHAW FURNITURE CO., Grand Rapids, Mich.

A Dainty French Lamp

ENDOWED WITH the spirit of flowing lines so successfully employed by the artisans of France, and finished in Green Enamel and Gold, this Lamp is a beautiful creation.



No. 32880
Height 18 inches

Bird in softly blended Dresden colourings, Leaf work hand wrought, and Flowers of Porcelain. Shade of Champagne Silk with Green and Gold Border.

Visit our Studios where you may view a comprehensive Collection of artistic fittings covering every lighting requirement.

Prices on request

Robert Phillips Company, Inc.
Artisans in all Metals

Office and Studios, 101 Park Avenue, 40th St., New York

AEOLIAN-VOCALION

"A glow of happiness comes every single evening with the music of the Vocalion. How real it is! Now it is the vibrant, living voice of some great tenor or soprano. Another time the violin or 'cello — but always, with every record, the Vocalion's tone is pure and real. Then there is the thrill of making the music one's very own through the Graduola. With this wonderful little device one rises 'On Wings of Song' indeed. To me the phonograph without it would mean nothing."

Period Vocalions are priced from \$150
Convenient terms

The AEOLIAN COMPANY

NEW YORK LONDON PARIS
MADRID MELBOURNE
SYDNEY

*Descriptive catalog
sent upon request to
Department H*



Aeolian-Vocalion (Queen Anne Period)
This case is of mahogany, with panels of walnut and burl redwood. Hand carving.

A wide variety of exquisite Period Model Vocalions, superb pieces designed and executed by the world's decorators, other styles developed in the Aeolian

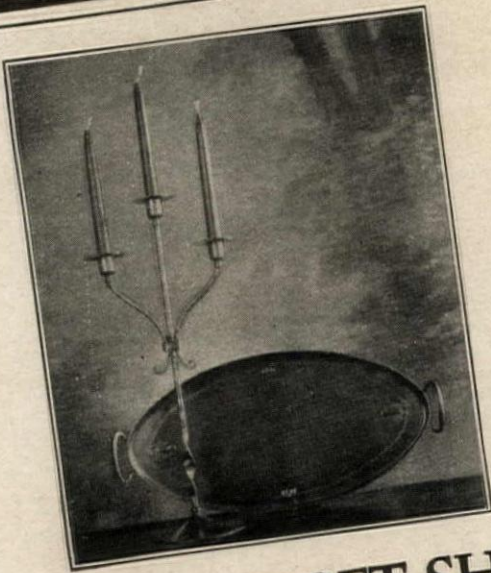


Chinese lacquer cabinet, from the Castello Stupinigi, near Turin, Italy. Made in China about 1700 for Europe. Lacquered by Oriental artists in the same way in which the exquisite Persian miniatures are done.

To all genuine lovers of rare antique furniture, Miss de Wolfe extends a most cordial invitation to visit her studio. She has achieved a result of which she is, not unreasonably, proud. She asks you merely to come in and see her unique collection of rare and choice pieces, and to enjoy them, as she does, not in a stiff museum setting, but livably disposed for real use and beauty, as they might be in your own home.

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A model wooden country house of the north German style, with high-pitched roof and with log-faced walls

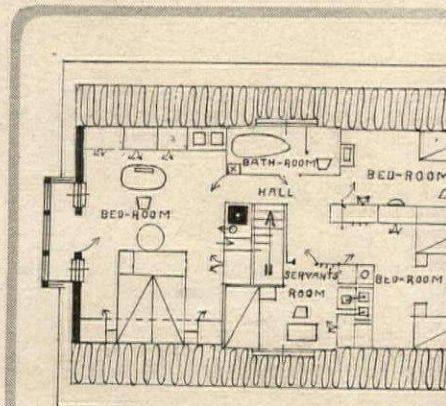
GERMAN COTTAGE TYPE

ERIC FALTER

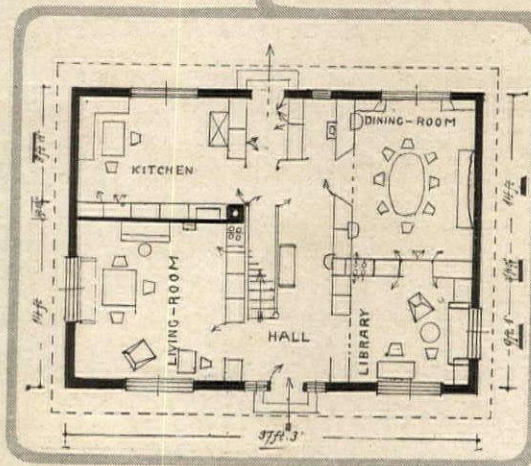
SINCE the war a question hardly existing before in Germany has become a current item of debate in public life as well as in the German newspapers: it is the so-called "dwelling in efficient quarters for all the h..." (Continued on page 1)



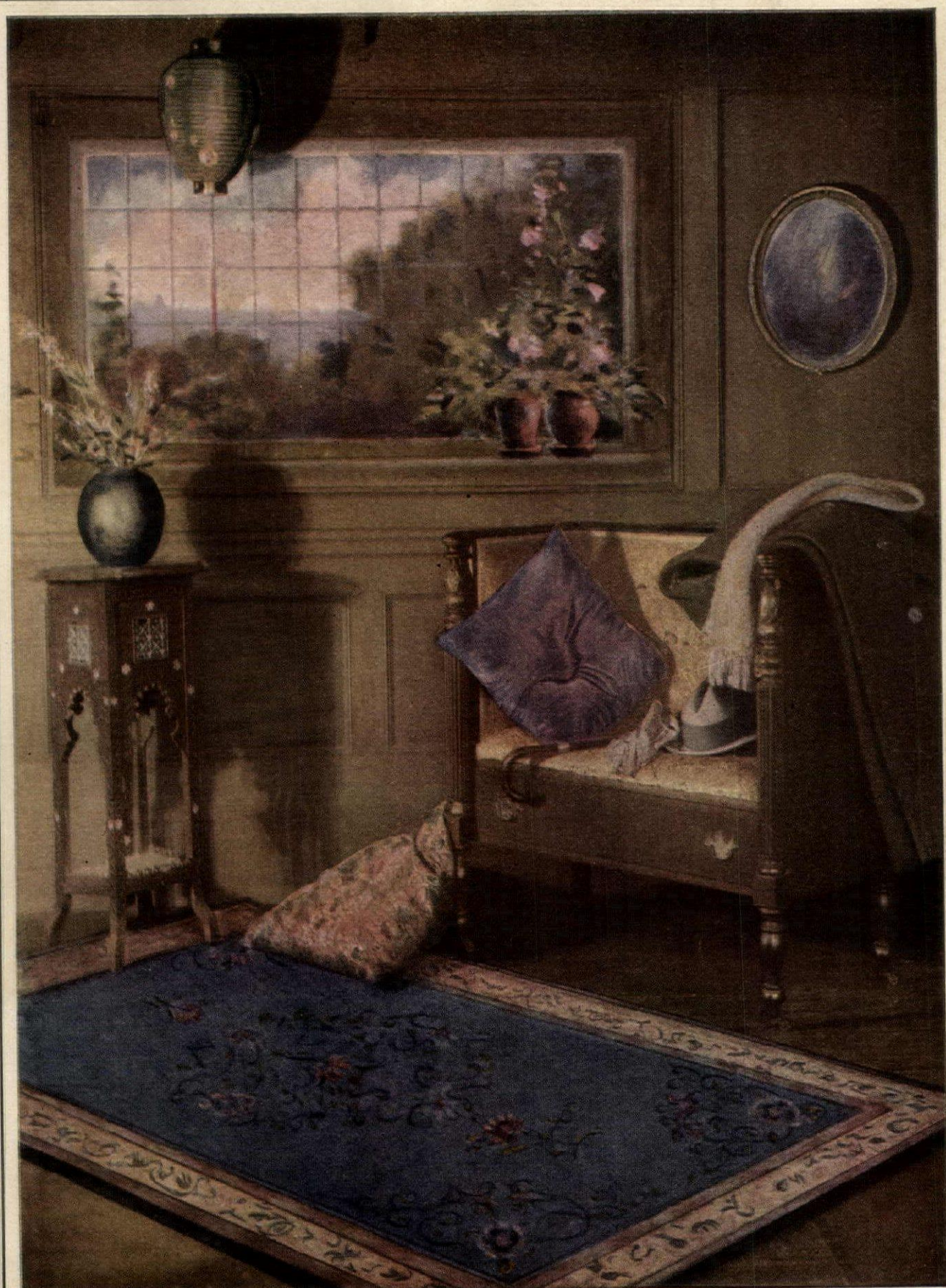
A model German cottage kitchen, showing the greatest simplicity in furnishing



Upstairs are three chambers, a servant's room and bath located under the high roof



A hall runs to rear. kitchen and room are an



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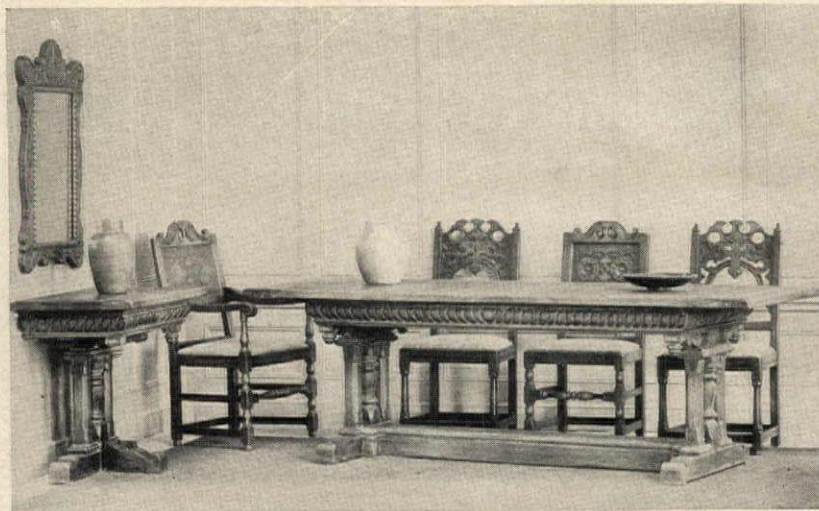
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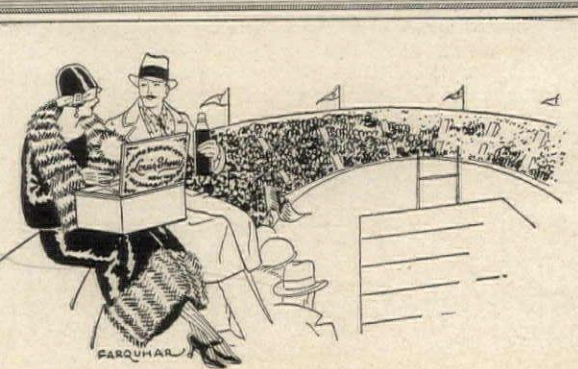
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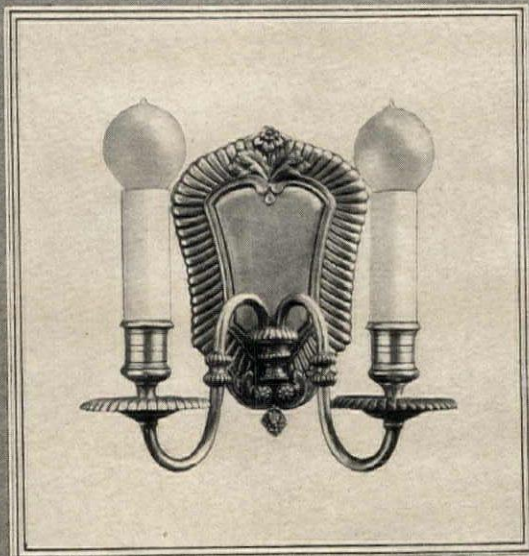
AND to complete the joy of living,—the supreme comfort of "lunch from Sherry's" in the Stadium, the Bowl, or the Field.

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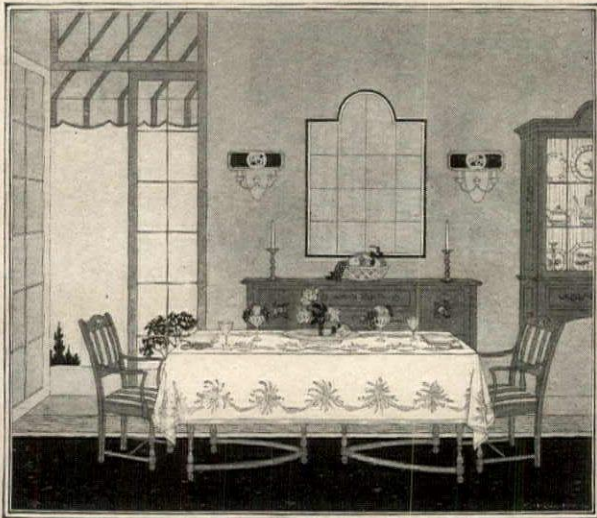
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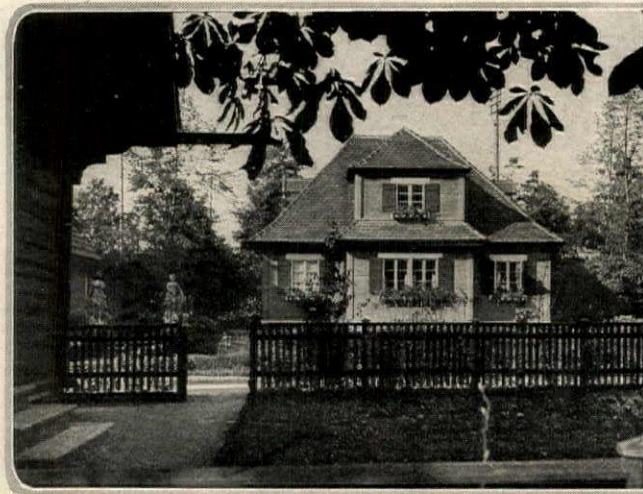
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Department No. 44

Fifth Avenue and 34th Street

New York



The south German style is found in this model cottage. The roof is of variegated slate and the walls wood siding.

GERMAN COTTAGE TYPE

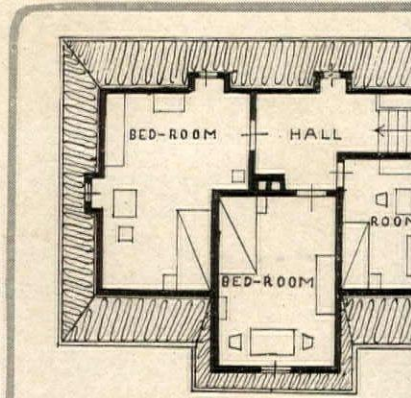
(Continued from page 128)

not only in large cities, but also in the smaller towns throughout Germany.

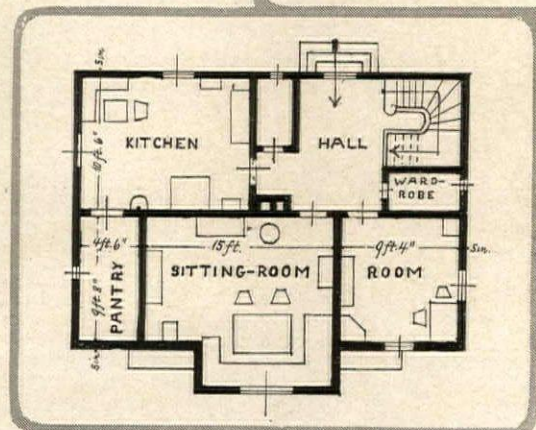
The reasons for this calamity are manifold. On one side the number of people in search of homes has, in spite of the war, increased steadily. This is due to the many war-marriages, to the astounding increase of early marriages in after-war times and to the constant influx of foreigners, especially from Eastern countries. On the other hand, the building trade that was paralyzed by the war, has not yet recovered and will also henceforth be condemned to inactivity as long as wages and building materials continue in their fantastic upward movement. The City Boards have tried various means to remedy this state of affairs and to encourage building; all sorts of allowances are made and substantial help in cash is given to enterprising contractors, but no visible success has so far sprung out of these endeavors, and the number of flat or apartment houses that have arisen since the end of the war, do to anything worth mentioning.

It may be that the spirit is not in favor of these whole. A new ideal of how to live has conquered the German mind; appreciated in the Anglo-Saxon and culminating in the desire for a small house and away from the noise of the city streets. This has been accomplished since far as building is concerned in this direction. Architects and firms have learned to meet the demand and forced by the circumstances every firm has found it best to a certain type of small house only this special type and This is, no doubt, a sort of reduction with all its advantages, but by working patterns, the cost of the building has been reduced considerably.

(Continued on page 129)



Stairs to the second floor are in the corner. A bathroom is missing.



From the obvious for sim

Enjoy Soft Water in Your Home

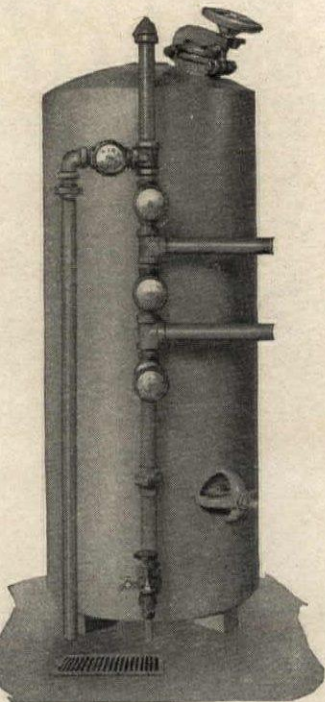
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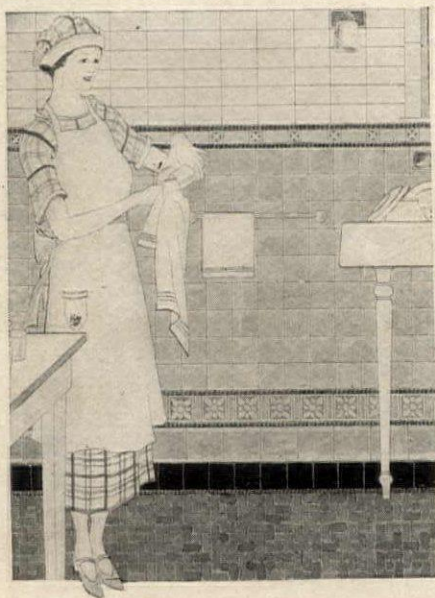
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Make Beautiful Kitchens

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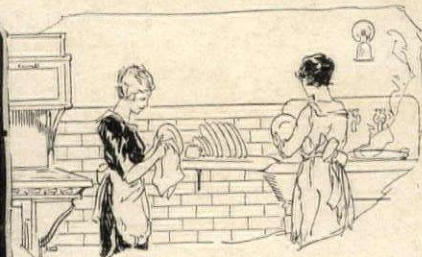
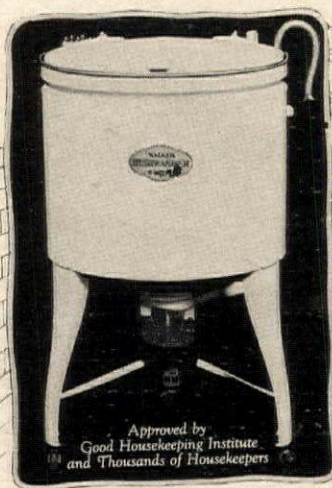
Tiles supply the light, the color, the interest—everything that helps to make the kitchen attractive, serviceable, and an enjoyable place for doing the housework.

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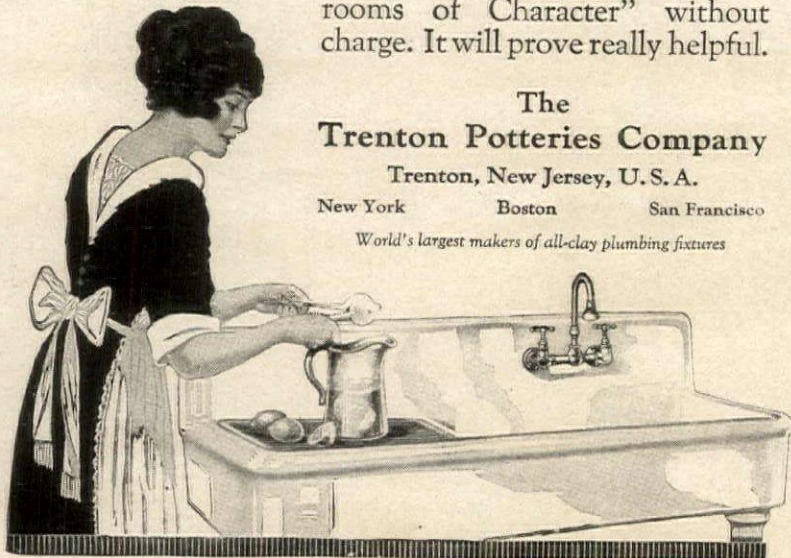
To those about to build or renovate we will be glad to send "Bathrooms of Character" without charge. It will prove really helpful.

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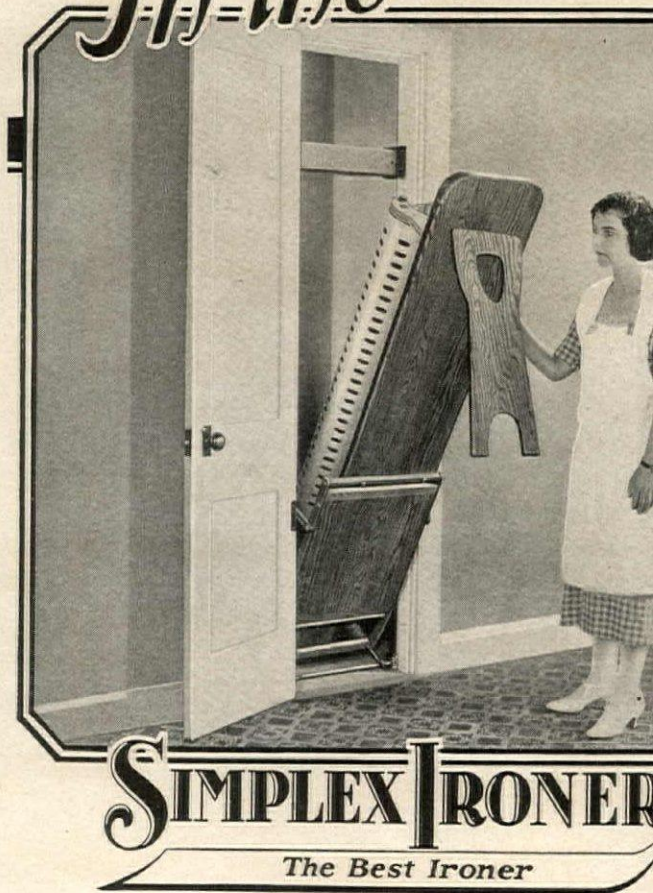
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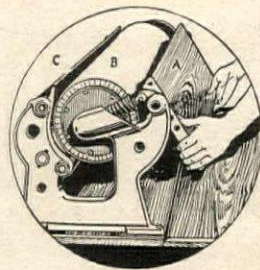


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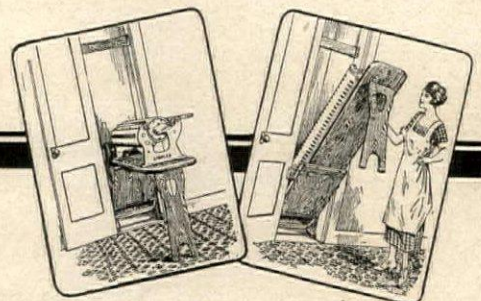
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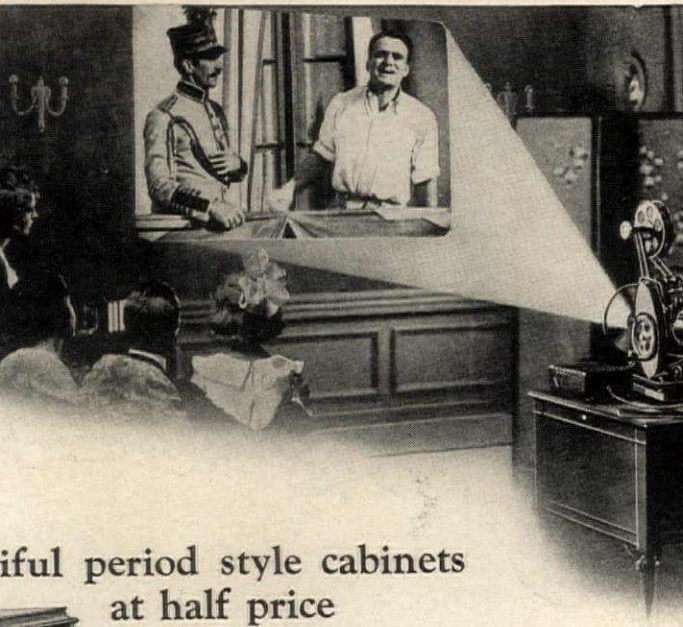
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Offered Only Until January 1st

There can be no more enthralling, heart-gripping, laughter-provoking entertainment, than showing motion pictures in your own home. They appeal to every member of the family, from baby to grandmother.

The New Premier Pathéscope is a motion picture projector so *exquisitely built* that its large, brilliant, flickerless pictures amaze expert critics.

Its regular list price for years has been \$290.00.

Special price this Christmas **MEMBER**
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at half price

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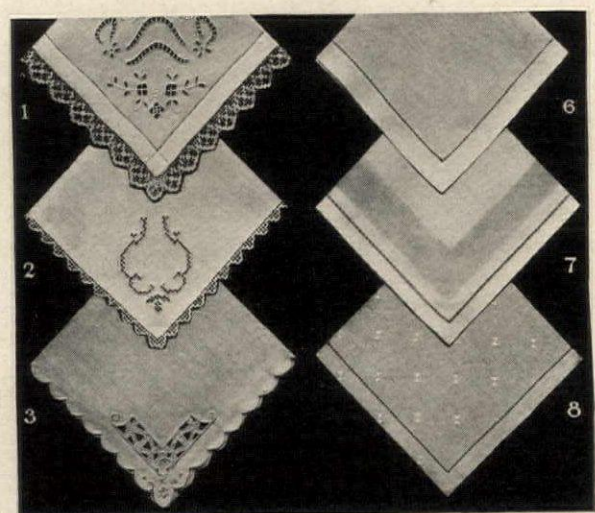
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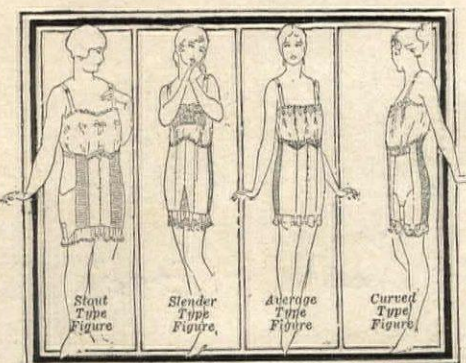
Redfern

WRAP-AROUND

THIS Redfern Wrap-around, N/234, offers perfect comfort and perfect contour to the woman of relatively small waist and natural curves. Note how the double hose supporter and special designing prevent any riding up.

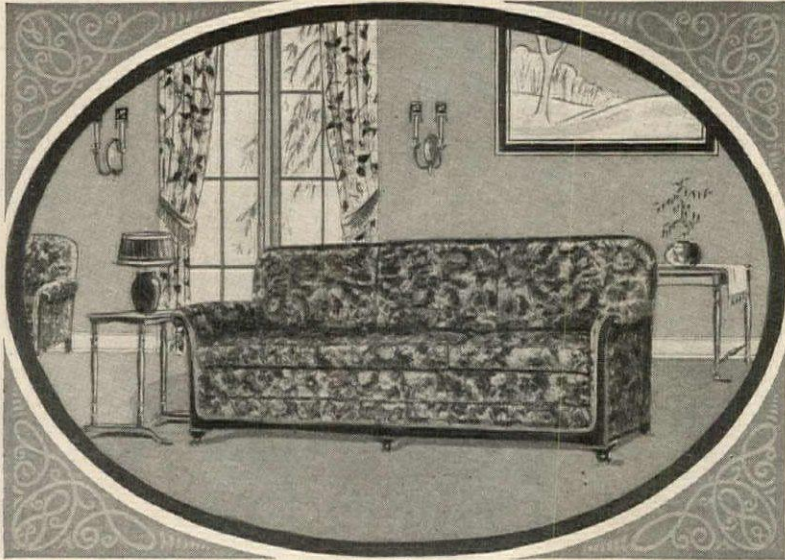


In brocade . . . \$16.50
In coutil . . . \$8.50



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A Home That Always Has Room

Isn't it a pleasure to visit where hospitality always finds an extra bed for the unexpected guest? No matter how small the home there is that hearty welcome and a place to rest. And you never feel that you are inconveniencing anyone.

In thousands of homes this always ready hospitality is made easy and delightful by a happy choice of Northfield upholstered furniture for the living room, or perhaps the sun room.

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And this Northfield davenport solves the problem of the hospitality that is never strained. For folded away in its depths, completely hidden, is a full size bed, always ready for use, quickly returned to its place, never discovered by the casual caller.

Your furniture dealer invites your inspection of Northfield suites. There are finely styled period designs, roomy overstuffed patterns and for the sun room those in fibre are especially delightful. Ask to see them all.

A Northfield booklet "The Davenport With a Secret" sent on request

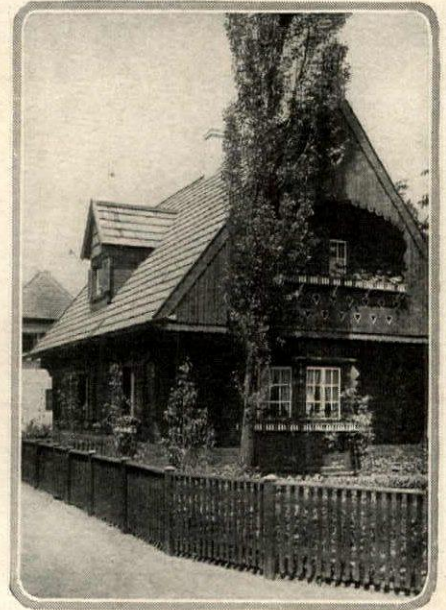
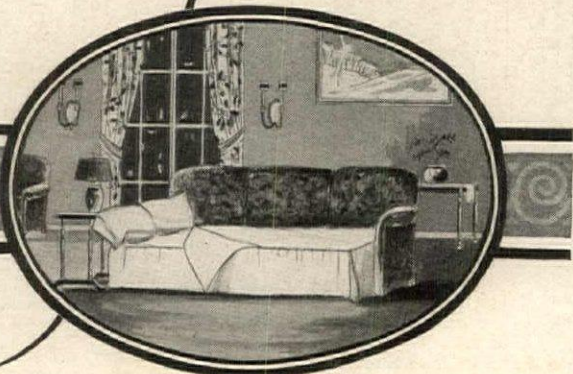
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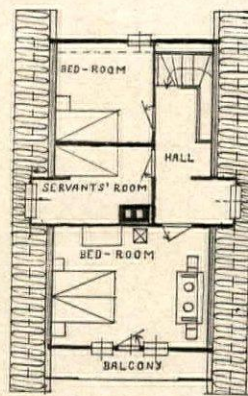
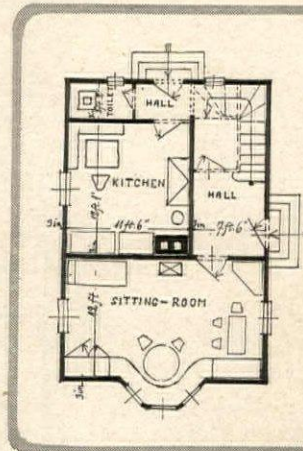


A south German or chalet style of country cottage built in wood

GERMAN COTTAGE T

(Continued from page 130)

A number of such model houses could be seen recently at the Industrial Show at Munich. They numbered about a dozen, each house having been built by a different firm and being of a different design, among them also several wooden houses. Strange to say, in Germany a strong prejudice has so far existed against wooden buildings while thousands of complete wooden houses have been exported for years past from Germany to other countries. The cottages at the Show convinced visitors that houses are just as comely in wood and just as good as brick buildings that they may even be preferable in some respects. Aside from regular wood, ever, all sorts of substitutes like stone, bricks of concrete and wood were used, while the outer color varied from the natural color of the most variegated colors.



With some modifications these simple plans for a chalet in the woods might be used in America. An upstairs bathroom, of course, would have to be provided



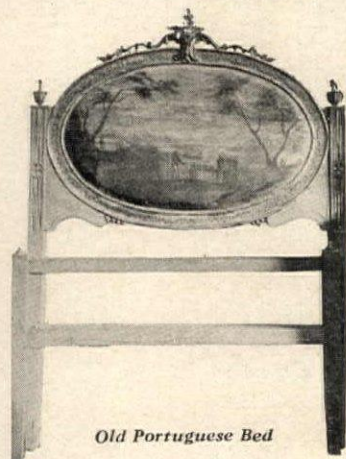
In the accustomed German style the beds are tucked away under the eaves and the opening faced with a valance of the curtain material

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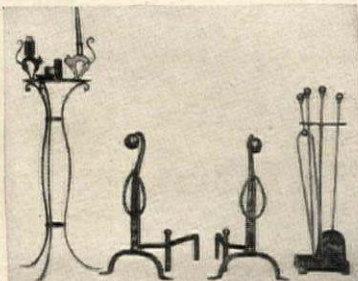
Old Portuguese Bed

Miss Gheen, Inc.

Decoration of Homes

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Collegiate arm chair, with very soft down cushions, covered in chintz. Regular \$42.50, Special \$28.75

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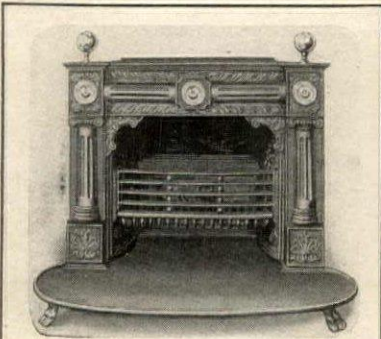


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The Spirit of the Hearth and hospitality is in this quaint, artistic, useful basket. Made entirely by hand, of selected willows, it is a perfect specimen of our famous craftsmanship. Graceful, strong—it lends itself to use for autumn leaves, berries, etc. as well as firewood—adding a touch of distinction to your home.

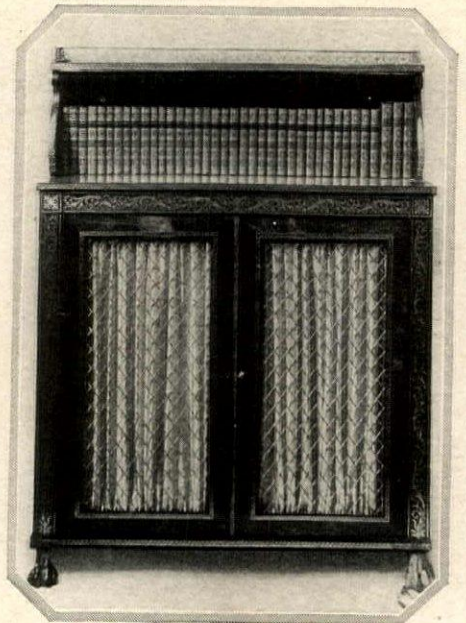
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Willowware
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ARTS & DECORATION 48 West 47th St., New York

THE STORY of REGENCY FURNITURE

(Continued from page 77)

acquiring on account of the beautiful wood and the flawless excellency of the cabinet work. But as time goes on they deteriorated and the good points were lost and overwhelmed in the shoddy version of Louis Quatorze and Rococo that became the rage.

There is, indeed, an aroma about the pure Regency that no imitation recaptures. An authentic piece, one that has not been restored, French polished, or touched by the Philistine, needs only dusting and a little beeswax to restore the quiet opulence that best describes its quality. The old gilding must on no account be regilt; the ormolu should be left, as Mr. Thomas Hope says, "to exhibit its own green patina".

Rosewood, often dark to blackness, was beginning to replace mahogany. Contemporary authority now decreed that "this wood when used in houses of consequence, should be confined to the parlor and bed-chamber floors and avoided as least proper to elegant drawing rooms". We must suppose, then, that the houses of less consequence remained faithful to mahogany, and that the parlors and bed chambers were lavishly provided, since a very considerable proportion of the existing Regency furniture is made in that wood. East and West India satinwood, amboyna, tulip-wood, and calamander were all popular.

Pieces in calamander (or more correctly, coromandel-wood) are of special interest, since the tree that produced it has practically become an extinct branch of the Diospyros ebony family to which it belongs. Quantities were imported from the south-east of India and Ceylon early

in the 19th Century, but even been "so prodigally felled, Dutch and afterwards by without any precautions for production, that it has at last ceedingly rare". Heavy and of unusual and charming finished an ideal wood for veneer took an exquisite polish; on fawn-colored ground, the unlines and blotches of the figure in sharp contrast almost eb the pale ground. When supplied imitations of coromandel were painted on the commoner m

It was, indeed, frankly, shams—if the paradox may must remember, in extent while Regency in England was the prodigal extravagance of the Empire style in France, they could not always run to their model; yet the apparent splendor, without which they lapsed, had to be maintained. was carved and "japaned" semblance of bronze, or dyed to represent ebony. Whole made in beech or pearwood covered with plaster and gilt. A good deal of painted furniture and gold for extreme elegance tints for everyday use. Re-veined porphyry, marble granite were counterfeited treated wood. Mr. Thomas high priest of Regency—came Rome full of enthusiasm for decorations he had seen there did he commend the marble

(Continued on page 13)



FOUNTAINS

bird-baths, sundials, benches, vases, flower-boxes and other interesting garden ornaments (many also suitable for interior use) will be found on exhibition in our studios.

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Established 1900

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New York City

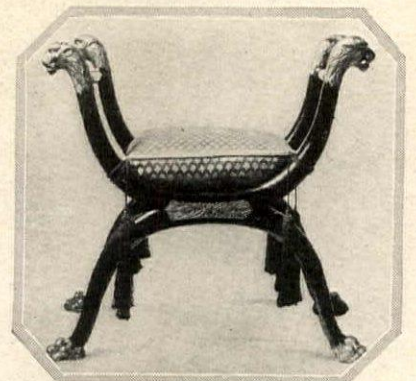
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A stool carved and enriched with leopard's paws

For Oil, Gas or
Electricity

16½ in. High—
Shade 13 in.
Diameter



A jury of eleven artists—sculptors, craftsmen, painters and critics—picked this, the design of Miss Mary Bishop, as the lamp combining the most beautiful proportions, harmonious tones and practical design of all those at the Art Alliance of America's exhibition of 1923.

The base is cast in medallium, of rich, statuary bronze finish, which not only allows the artist's delicately refined contours and gracefully proportioned masses to be faithfully preserved in their charming simplicity, but also insures their permanency. The shade, designed as a unit with the lamp, is in tones of grey-gold-brown graded into ivory brown—chosen by Miss Bishop to carry her scheme of color harmony—with deep, rich, brown stripes toward the bottom of the flare, and edges bound with strips of dull brass.

**Why the Decorative Arts League
Paid \$2,500 for this Lamp in order
to Sell Replicas of it for only \$5.90**

WEARIED with the drab commonplaces offered by lamp manufacturers, with their ill-proportioned, unbalanced designs and garish colors—particularly with those few poor specimens adapted for burning oil—the Decorative Arts League determined to procure, for reproduction, the most beautifully designed, harmoniously colored table Lamp, adaptable for either oil or gas, as well as electricity, that the best artistic talent in America could produce, cost what it would.

The assistance of the Art Alliance of America was enlisted and a great national competition arranged. Cash awards of \$1,300 were offered, and eleven eminent artists and critics selected by the Art Alliance to act as jury. Over 250 artists entered the competition, from 26 different states and provinces. 307 different designs were submitted. Though all were beautiful, many of them surpassingly so, the final verdict went unanimously to the lamp of Miss Mary Bishop (illustrated above), and she received the Blue Ribbon and Grand Prize of \$600.00.

\$2,500 For One Lamp

Thus was secured for the League, at a total expense of something over \$2,500, the one design for a table lamp unmistakably supreme for its purpose. And this, the Blue Ribbon Lamp, each one bearing the artist's signature, is now offered for a limited time by the League to those who appreciate the possession of such artistic things.

**Price—the Most Amazing
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The price of the Mary Bishop Lamp, like that of all articles offered by the League, is actually less than is asked in stores for even the commonplace factory designs of similar type. It is \$5.90. Look about you in the stores and see how pitifully little you can get for even twice or three times that amount and then think that now through the League's plan, you can for merely \$5.90 have for your home the lamp on which a

jury of the most discriminating judges of art conferred the Blue Ribbon.

That is the League's purpose—to prove that the most substantial and artistic things need cost no more than drab commonplaces if the right methods of production and distribution are used.

Most of the League's offerings are never advertised to the public, but are offered privately to corresponding members. (Such membership costs nothing—it merely registers your name as wanting to be informed of the League's offerings and given the members' prices on them in case you ever wish to buy. See Coupon below.) On a few times a year some especially great triumph like Aurora, or this Mary Bishop Prize Lamp, is publicly announced, and then only for the purpose of widening the corresponding membership to include a few more discerning people.

Sent You on Approval

All League products are sold strictly subject to the purchaser's approval. All you need to do is to sign and mail the coupon. When the lamp comes you pay the Postman \$5.90 plus the postage. You then take five days to see the lamp lighted, to study its effect. If by that time you have not decided that you never before made so good a purchase, you return the lamp to us and all your money will be refunded in full. That is the League's way of doing business. Send the coupon now for it might be months, or years, before you see another announcement of the League. So sign and mail this coupon now—without risk.

DECORATIVE ARTS LEAGUE, Gallery at 505 Fifth Avenue, New York, N. Y.

You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the members' special price, a Mary Bishop Prize Lamp, and I will pay the postman \$5.90, plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money in full.

Signed
Street or R. F. D.
City State

Check whether

Gas - - -

Oil - - -

Electricity
HG3

THE STORY of REGENCY FURNITURE

(Continued from page 136)

of the doors. "A representation of some such marble", he observes, "might well be introduced as frames for the doors at home." It is amusing to think that much the same ideas are finding favor today and that marbling is being learnt.

The Regency men were past-masters in that art; the few pieces that have survived the cultured fury of the eighties, are miracles of intelligence and skill. Occasionally in old houses a slate or wooden chimney piece may be found with the original imitation of Sienna, red porphyry or malachite, still intact; such repays study, and should be carefully preserved.

Mirrors of many kinds played an important part in the decorative scheme, and helped out, when necessary, its deceptive glories. Tall pier glasses stood on the pier table between each window, and very often a piece of looking glass was placed underneath the table as well. Others were artfully arranged so as to increase the perspectives and thus convey a misleading impression of space. Most curious of all was the idea of framing large pieces of mirror in carved and gilt frames, and hanging them by cords on the wall as if they were works of art, with the placing so contrived that each became "an animated picture" as the reflections passed and repassed. The convex girandole in its round frame is one of the most

engaging pieces of the time; uncrested by the Napoleonic crest, and holding crystal chains which hung from the glass, with candle sconces on each side. Some lovely cheval and were produced in the Regency; the majority have already been selected".

The great candelabra of the Regency were the natural and fitting complement to all this glitter and sparkle. They were movable and stood on a floor and were used much as the table lamp was used in the nineteenth century. They were severely classical, and tapered up from a tripod base. Greek simplicity, later, as the Regency spread, they became extravagant and freakish. Hope, himself, designed the worst—"composed of a large rising from a bunch of ostrich feathers, a quaint enough compromise between the loyalty to Prinze Florizel and the Greek ideal.

A book of designs by Bridgman came out after Hope's had appeared, entitled "Furniture with Capabilities." This proves to what length the Regency chandeliers of crystal were hung in fine houses, and lesser light fixtures they were called, were placed all about the rooms.

PICTURES and their BACKGROUNDS

A. THORSTEN

THERE was a time when pictures were arranged about the house according to rule: water colors and steel engravings for drawing room and boudoir, oils and ancestors for the dining room, Landseers for the hall, sporting prints for billiard and smoking room, "The Soul's Awakening" for bedrooms, and Christmas colored supplements for the nursery. A pictureless room was looked upon as "unfinished", and you bought your pictures in pairs, if you had none, and hung them, at a slight tilt, in their proper order. These rules have been banished long since, discredited, but how convenient the sense of their correctness must have been. Unquestionably pictures are a troublesome proposition to deal with in the average house or flat, and haphazard enough is the treatment they get. They are still put up to give a furnished look to bare walls, or because the frames are good, or for sentimental rather than decorative reasons, or because—since pictures are such impossible things to store—they must be put somewhere. They deserve better treatment.

The commonest mistake is that of choosing the wall papers apart from, and independent of, the pictures; these can never look right unless the wall is regarded as their background, and suitably treated to that end. Beautiful and satisfactory as many modern wall papers are in themselves, the best is not equal to a good painting; and anything assertive in color or design is wrong as a background. As a general rule it may be taken that the patternless paper is safest in this connection, and one with a texture is better than one that is all smooth and plain. Where a pattern may kill, texture enhances the decorative value and interest of a painting. A texture, slightly roughened, that suggests canvas, or matting, or rough casting, etc., gives atmosphere: light and shade are reflected unevenly on the broken surface, the tone has depth, the light is never staring as from a surface perfectly even and flat. For example,

a gold canvas paper is an admirable ground, but one of flat, shiny gold only dazzle and distract the eye, though a patternless background is a better choice, it is not the only one. But small overall designs, there are wall papers which are in keeping with certain types of pictures, and blended will produce a charming impression if well and wisely used. Japanese color prints on a paper background suggestion; ancient portraits on a background that recalls old Italian mask; Arundel prints on one with ecclesiastical design—these are suggestions. There is a large choice of hangings nowadays, and the right one can generally be found; it is a matter of seeking.

Sometimes rooms have to be fitted, we find them, and when a fine picture must be hung in a room unsuited to it, there is a remedy. A square or oblong of good "backgrounding" paper pasted up, panel-wise, to form a background and isolate the picture from the general surroundings. Intelligent treatment, this does not look patchy, it has a patchy sound; over the picture is the easiest and obvious remedy. The whole chimney breast should be covered and the picture placed in the center. A low chimney-piece is essential, otherwise the picture will suffer from the common and tiresome fault of being high. The horizon of the picture level with the eye of the spectator is a good rule. Placed elsewhere on the wall, the panel needs nice judgment, and should be carried from the frieze to the skirt, finished with a beading or border of some kind. Once or twice, however, is the "dodge" in one room.

Color entirely depends upon the nature of picture that is to be hung—portraits, landscapes, water colors, mezzotints, so on; what is perfect for one may be middling for another. A warm shade of broken gray is the most modulating all round, it will not come

(Continued on page 142)



This house has a disturbing secret

FROM roof to cellar—beauty, convenience, modern perfection.—as far as the eye can see.

Yet there is a concealed flaw

To tap this secret, turn on the water. It runs slowly. It is rust-colored. The plumbing pipes are rusting away from the inside. Leaks are starting—soon to make their existence known by ruined ceilings and recurring plumbing bills.

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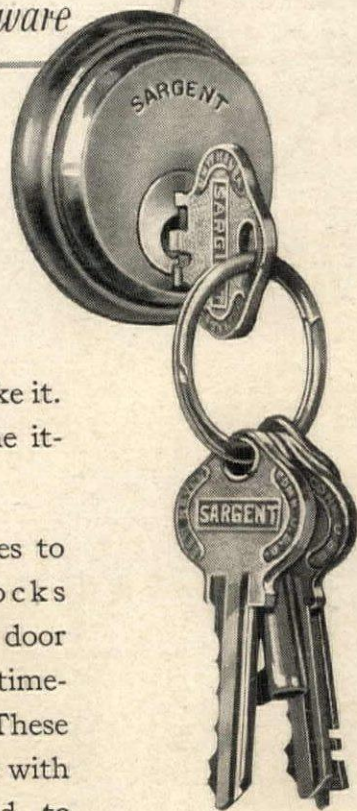
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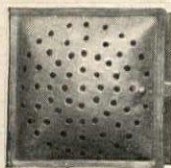
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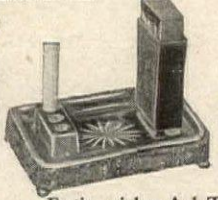
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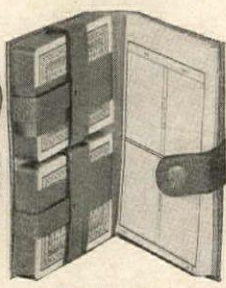
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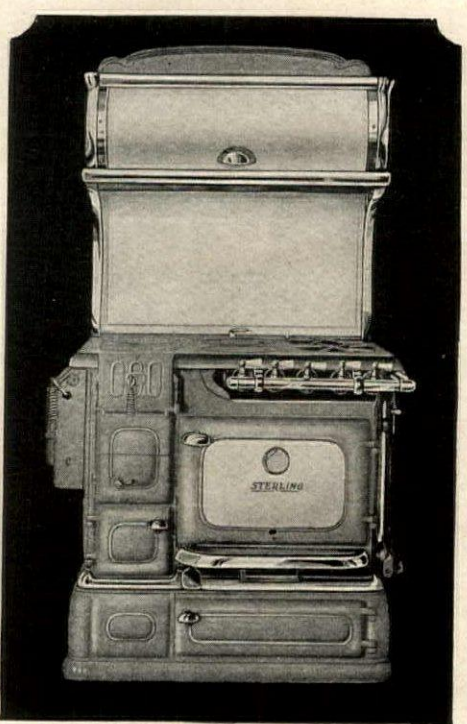
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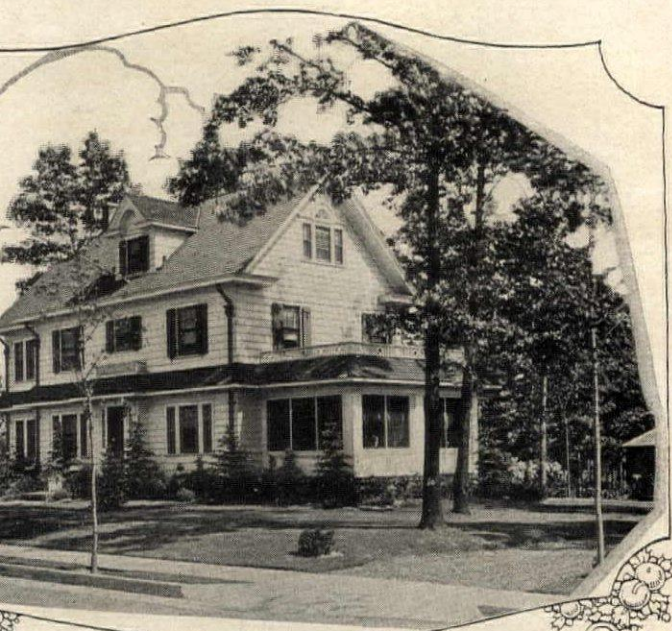
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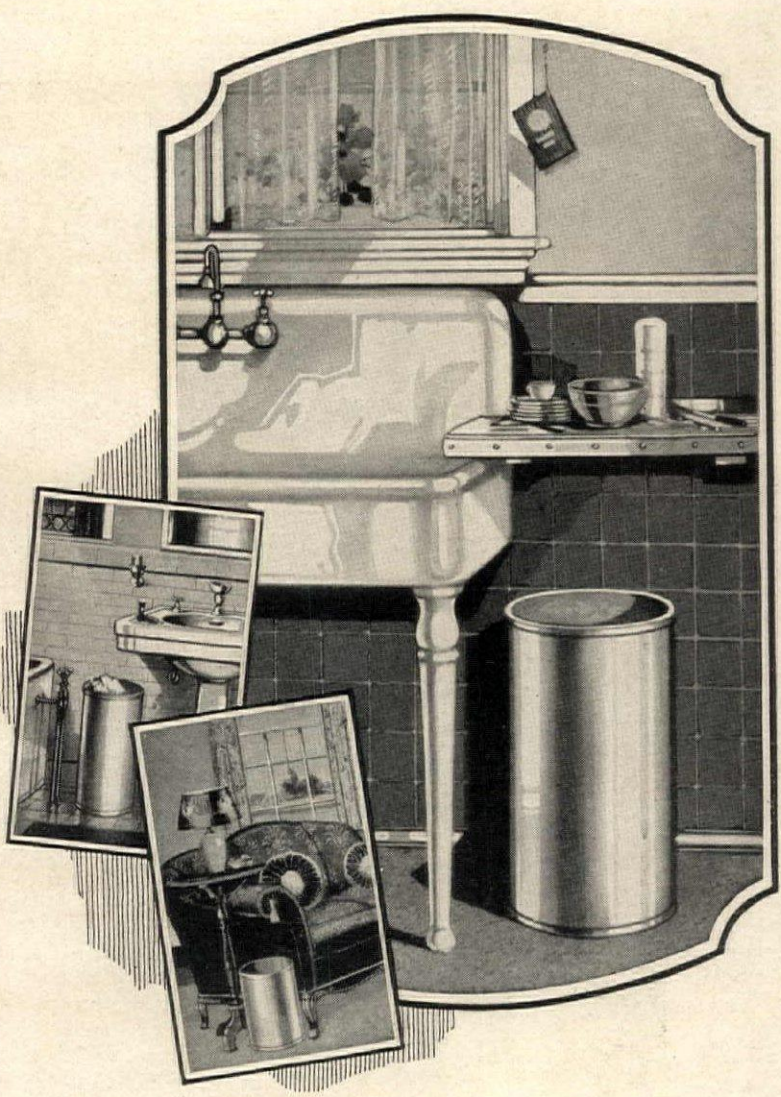
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HEINZ
COOKED
SPAGHETTI
in Tomato Sauce with Cheese

57



This overmantel has been treated as a special background for the picture and has been decorated with a different design from that of the rest of the room

PICTURES and their BACKGRO

(Continued from page 138)

for oil colors or pastels; small pictures look particularly well on this tint. Green is the most tractable; it makes a good background for flesh tints, and, therefore, is a suitable choice for figure subjects and some portraits; the shade known as olive green is best; garish tones or anything that approaches crudity destroys the values.

Dull red is a useful background for etchings, engravings, and mezzotints, though for delicate water colors and pale color prints it is too emphatic. Bronze in the clear color of a new "copper" coin is another most valuable background for pictures. The only trouble about bronze and the bronze shades is in their tendency to absorb light; so when the lighting of a room is poor, something else should be chosen. Ivory and cream can be charming

in alliance with a symmetrical arrangement of black framed pictures or ettes or some such scheme, but a deliberate effect is aimed at anything so obvious and easy is a little commonplace in effect.

Frames should be a part of the scheme; they form the link between the painting and the background, as it were, fantasy from the "handsome" frame of another has disappeared, with its bright voluptuous curves; old frames of brown and tarnished gold, are instead. Quite apart from their worth, there is a decorative value in old paintings in their dim old light is incontestable and the new R. buys ancestors to decorate halls is not very wide of the mark.

SOME of the CAMPANULA FA

(Continued from page 74)

pictured here, is one of the type best suited for wild gardens. These hardy taller types should be seeded in spring and the seedlings transplanted to a shady spot until the autumn when they are placed in their permanent positions, where they will flower the following summer.

Of the tall group the following are not difficult to raise:

Peach Bells, *C. persicifolia*, 2'-3' high, comes in white or violet on tall stems and blooms in July and August. It dislikes division and therefore is best renewed by seed when necessary. There are several named varieties, one of which is Telham Beauty, which grows rather taller than the usual type and has a number of wide, purple-blue bells swinging on fine, wiry stems from a strong central spike. Moerheimi is a semi-double creamy white form. *C. gigantea* is a tall garden hybrid of this type, with white or lavender-blue flowers.

The Canterbury Bell, *C. medium*, is a favorite biennial easily grown from seed sown in March or April. Its seedlings should be transplanted to a shady spot and finally set out in September. It

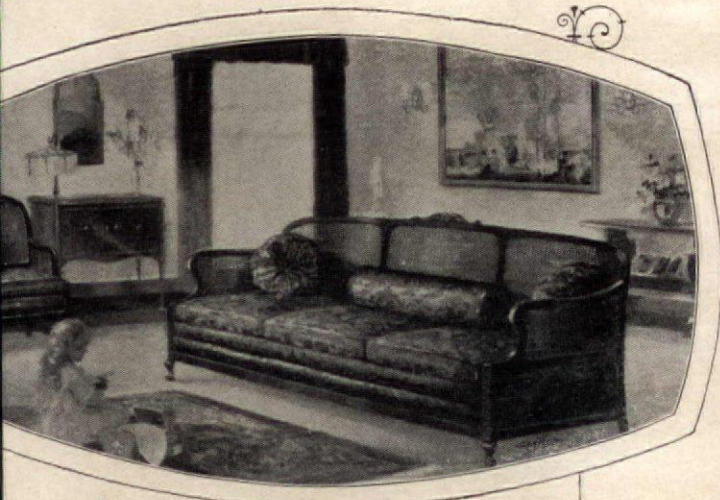
forms a closely covered pyramid of bells, white, pink, lilac or blue in several forms, including the "cup and saucer", which is criticized as being rather clumsy.

C. pyramidalis, the chimney flower, is a beautiful thing when at its best, six feet high or more, but rather a favorable soil. Although a perennial it must generally be sown as a biennial and sown afresh each spring. Some plants can be lifted in autumn and kept in a cool house over the winter, but even if this is done they are mostly short lived. It is often grown in pots to flower in the house.

Great Bell Flower, *C. lactiflora*, is grown as much as it deserves. It bears graceful panicles of many flowers and there is also a charming blue form. It serves well in the garden or on the margin of a shrub. It has purple, lavender, and white rather narrow bells set on a rather stiffly on a strong stem of considerable height. The variety *C. L. maculata* has large deep purple flowers.

Clustered Bell Flower, *C. globose*

(Continued on page 144)



Adds to your hours of leisure

All through the day and in the half-lit hours of evening the Davenport Bed adds to your hours of leisure the beauty and grace inspired by lovely furniture. Bodies fatigued with the endless duties of the day find it a restful haven.

Davenport Beds add leisure hours by functioning as the "extra bed" for guests; a guest room after all is just another room the busy housewife must keep clean. With a Davenport Bed in your home, you are ready for guests at all times, saving the extra room and its attendant upkeep.

A variety of designs and styles of Davenport Beds makes it easy to choose just the piece that will appropriately fit into your surroundings.

Ask about Davenport Beds where good furniture is sold. At the furniture store they will gladly demonstrate their easy operation, and show you a variety of them.

Our brochure shows photographs of nearly a hundred styles. Write for it.



DAVENPORT BED MAKERS OF AMERICA
Standard Oil Building CHICAGO

Haviland China



Illustration directly above shows the design in actual size

THE charming new pattern illustrated is only one of many to be found where Haviland China is sold. It is a happy combination of conventional border with graceful forget-me-not motif in old gold and blues.

Since 1837
our china has enjoyed an enviable reputation. In purchasing be sure to notice carefully the Trade Marks.

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DECORATED BY
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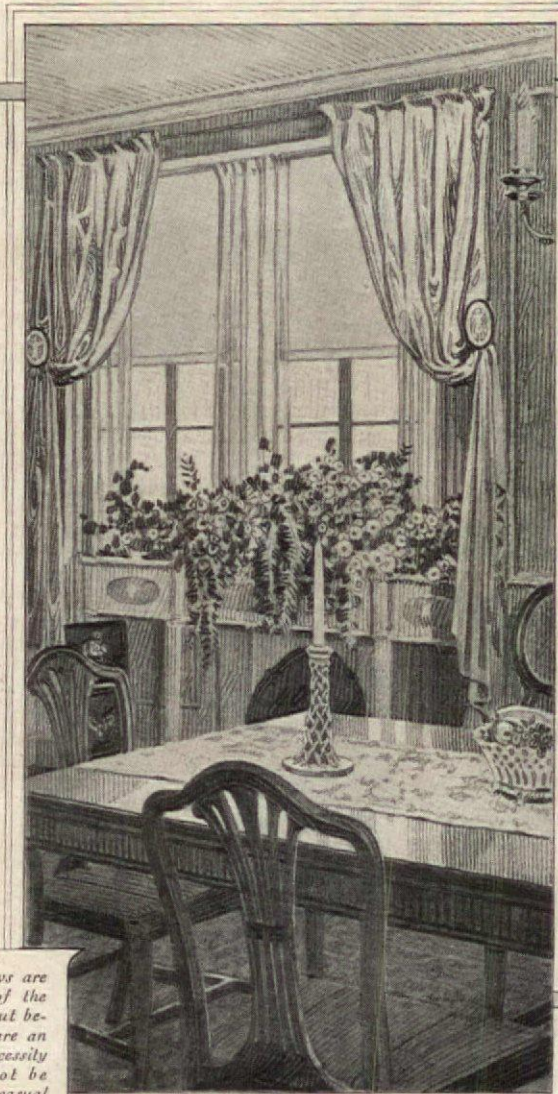
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Genuine
Haviland China
Manufactured at Limoges, France

Haviland China may be found in a profusion of beautiful patterns at all first class China or Department Stores. Write for name of nearest dealer if you have any difficulty locating one.



A Shade Is Only as Good as Its Roller!



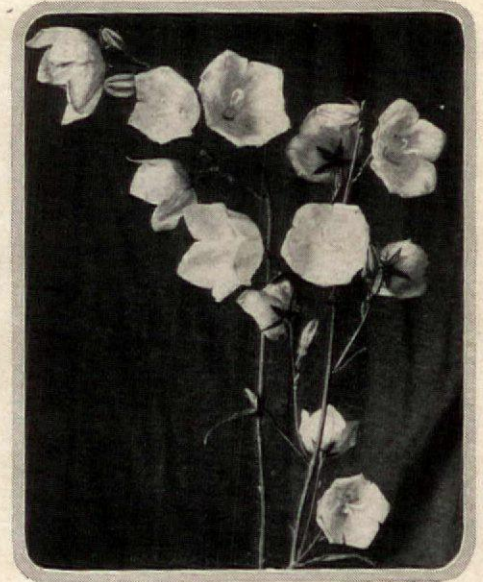
Your windows are "the eyes of the house". But because they are an absolute necessity they cannot be treated in casual fashion—they make or mar the entire decorative effect!

WHEREVER window shades are operating silently and faultlessly day after day you may be sure they are mounted on Hartshorn Rollers.

For a shade, after all, is only as good as its roller, and a roller is only as good as its spring. Hartshorn makes all its springs—and holds to one standard. *They are the best that can be made!*

Shades so mounted therefore rise at your slightest touch; they lower and "stay put" where you want them; they run straight and never "jam".

If you want perfect freedom from shade troubles, make sure that your new shades are mounted on Hartshorn Rollers.



C. persicifolia var. *Telham Beauty* is one of the best midsummer flowers of medium height. It bears large blue bells on wiry stalks

SOME of the CAMPANULA FAMILY

(Continued from page 142)

more dwarf in growth, seldom as much as 2' high, and rather unusual in form. The deep purple bells are clustered together in a head at the top of a stout flower stem. The color is good when seen in the mass, but the flowers individually are rather heavy.

C. macrostyla is a handsome annual, growing about 1' high, with large purple-lined flowers netted outside with purple veins on a paler ground.

These are probably the best of the campanula for the average flower lover to meet in his garden, although there are many others each with qualities which will commend it to some more than others. It remains for those which are chosen to be treated with understanding as their individuality demands, for only so can they give the full measure of their beauty of form and color.

Of the lesser known campanula, which might be desirable to try if one decides to go in for an extensive list, there are several which are quite interesting. Miss

Jekyll, the well-known English authority, describes them as follow

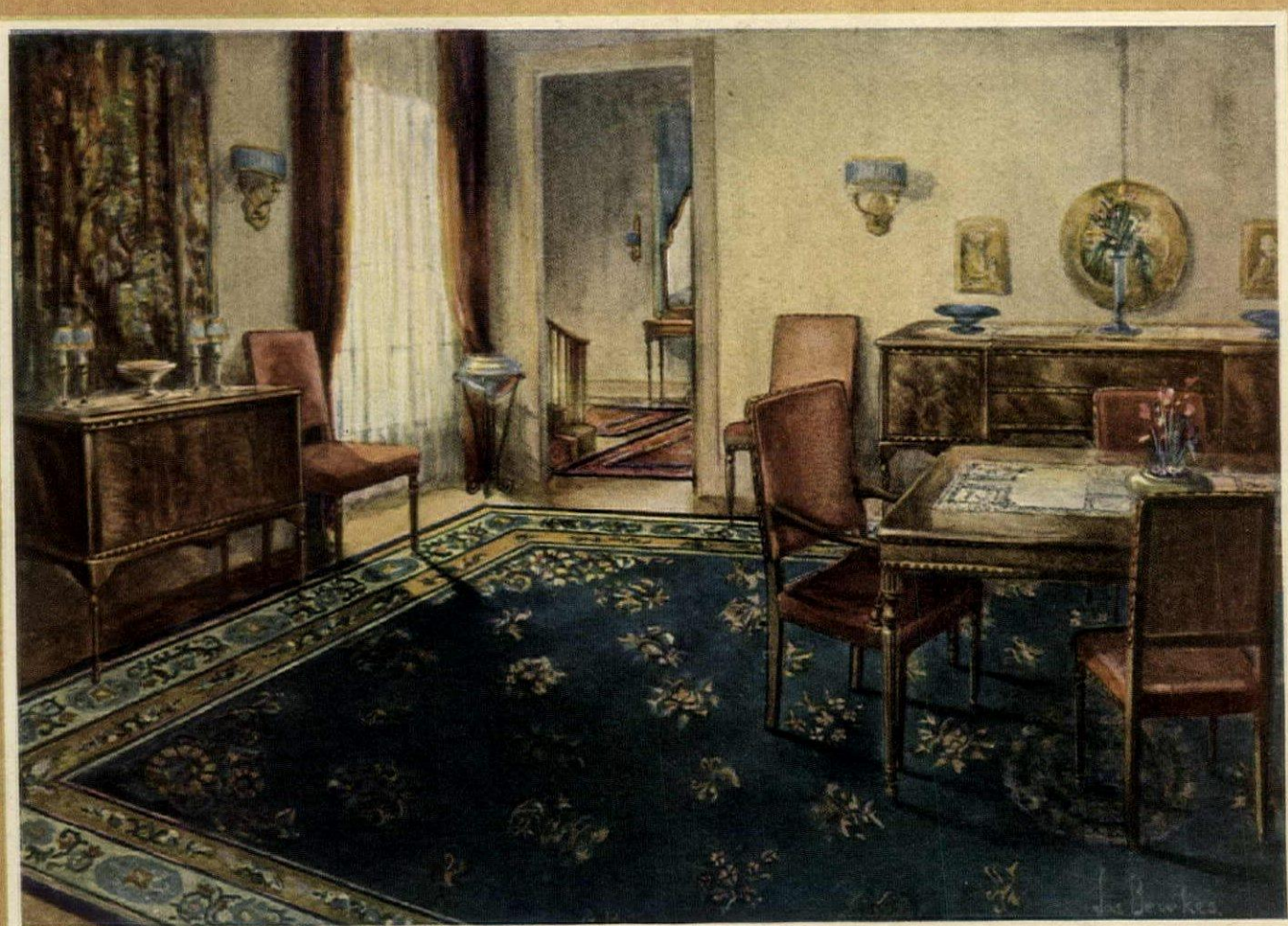
C. muralis, equally known as *Portenschlagiana*, is a brilliant little flower; the neat tufts of foliage covered by the abundant bloom of purple color. Still more delightful

dainty little *C. garganica*, flowering in the summer. There is a perfect about the whole plant, with its bloom of light purple shading to

and its exquisitely neat foliage, like leaves of ivy, sharply cut at every joint in the joints of dry wall

in any steep places in the rock that come near the same color. Another of the favorites for wall joint is *C. pusilla*, blooming in summer. It is in white and colorings; a charming pale purple was raised by Miss Willmott and well known. It is pretty to see a variety of this little plant running foot or sides of rock garden steps





“Hartford-Saxony”

Made exclusively by the Bigelow-Hartford Carpet Company at their mills in Thompsonville, Conn.

A rug of unrivalled luxuriousness

UNUSUALLY deep in pile, made of specially selected woolen yarns that are exceptionally thick, soft and resilient, produced in colorings of remarkable softness and depth, and in patterns of unrivalled richness, “Hartford-Saxony” rugs grace any room with an enduring beauty and dignity.

Yet they are so moderately priced that a small size, 3 ft. by 5 ft. 3 in., costs only about \$24.00, and a

standard room size, 9 ft. by 12 ft., about \$135.00.

“Hartford-Saxony” rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by 24 ft., and special sizes can be made to order.

Most reputable dealers carry “Hartford-Saxony” rugs. If you have any difficulty in procuring them, write to us. We will see that you are supplied by the dealer nearest your home, who does carry them.

Bigelow-Hartford Carpet Company

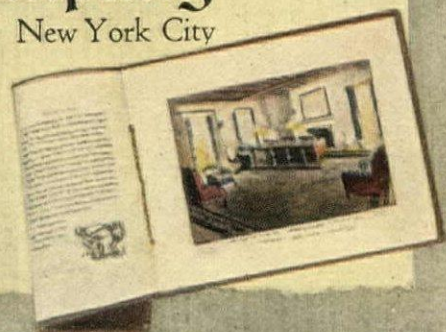
385 Madison Avenue

ESTABLISHED 1825

New York City

“Hartford-Saxony” rugs in the making

The first edition of this booklet was quickly exhausted. A second edition of 25,000 is just off the press, with larger pages and more beautiful color printing, on a fine ivory toned paper. This booklet will be sent free, on request, but as this offer is being read by nearly a million people, if you are to have a copy, it will be necessary to write at once.



The pattern on
is Gold-Seal C
Rug No. 528. 1
ft. size it costs o



Look for this Gold Seal

There is only one genuine guaranteed Congoleum and that is *Gold-Seal* Congoleum identified by this Gold Seal. The Gold Seal (printed in dark green on a gold background) is pasted on the face of the material. Look for it when you buy!

Congoleum—the Easy-to-Clean Rug

A *Gold-Seal* Congoleum Rug makes any kitchen more attractive. And besides lending the good cheer of its happy colors this popular floor-covering is amazingly easy to care for—a few strokes with a damp mop or rag make the waterproof, smooth surface bright and spotless.

Furthermore, these modern, sanitary rugs cling tight to the floor without any kind of fastening—never ruffle at the edges or corners.

Beautiful and easy-to-clean but hard to wear out—^{Gold Seal} Congoleum Rugs are the most economical floor-covering it is possible to buy.

6 ft. x 9 ft. \$ 9.00	9 ft. x 9 ft. \$13.00
7½ ft. x 9 ft. 11.25	9 ft. x 10½ ft. 15.00
	9 ft. x 12 ft. \$18.00

The rug illustrated is made only in the five large sizes. The small rugs are made in other designs to harmonize with

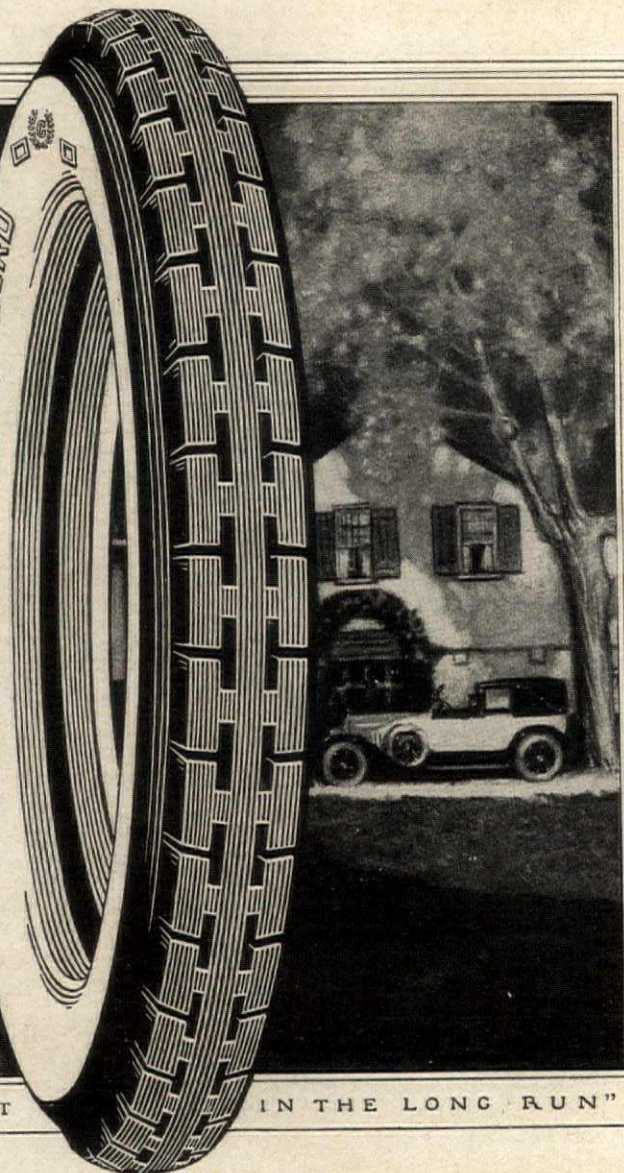
1½ ft. x 3 ft. \$.60	3 ft. x 4½ ft. \$1.90
3 ft. x 3 ft. 1.40	3 ft. x 6 ft. 2.50

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

CONGOLEUM COMPANY
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Gold Seal
CONGOLEUM
RUGS



IN THE LONG RUN"

Still "Best in the Long Run"

There is always one best quality. In tires it is THE SILVERTOWN. By tradition and performance it has always stood, and still stands, for the perfection of the cord. Years and changing standards have established its supreme quality as they have spread its fame. The best cord tire when it was the only cord, it remains the best when there are many. More than ever before, SILVERTOWN today means "Best in the Long Run."

THE B. F. GOODRICH RUBBER COMPANY

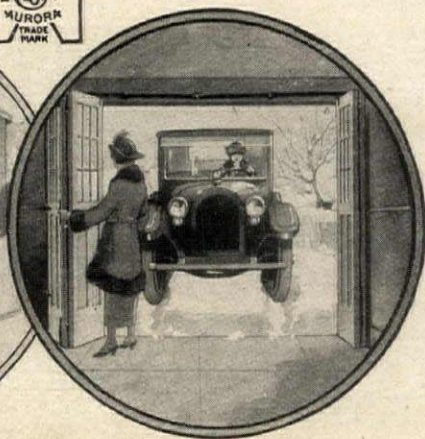
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Makers of the 30 x 3 1/2 fabric Goodrich "55"

In Canada—The B. F. Goodrich Rubber Company, Ltd.,
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Goodrich SILVERTOWN CORD

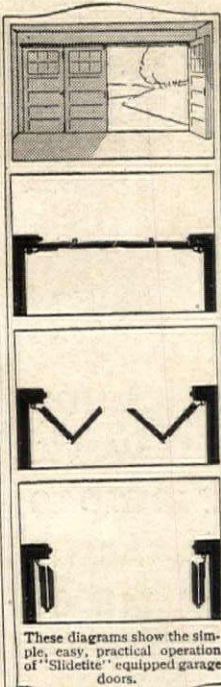
BY GOODRICH DEALERS THE WORLD OVER



No Need to Dig In on a Cold Morning

Ever wake up late on a frosty morning and find the swinging doors to your garage blocked with drifted snow? Or struggle to open them in the face of a heavy gale? These are just two of the many troubles you avoid when the doors of your garage are the sliding-folding type equipped with—

Slidetite Garage Door Hardware



These diagrams show the simple, easy, practical operation of "Slidetite" equipped garage doors.

Slidetite equipped doors open and close with the least effort. They slide and fold inside—flat against the wall, leaving a wide, unobstructed opening. Cannot blow shut when open and are absolutely weather-tight when closed. It is a simple matter to change the doors of your present garage and equip them with Slidetite Garage Door Hardware.

Slidetite is the only practicable hardware for openings requiring more than six doors. Even in openings as wide as 30 feet, the doors will never stick or sag.

Our Catalog M-29 gives complete information about "Slidetite," and practical suggestions and illustrations for modern garage doorways. Write for it today. Your hardware or lumber dealer sells "Slidetite," or can obtain it from any of our many branches.



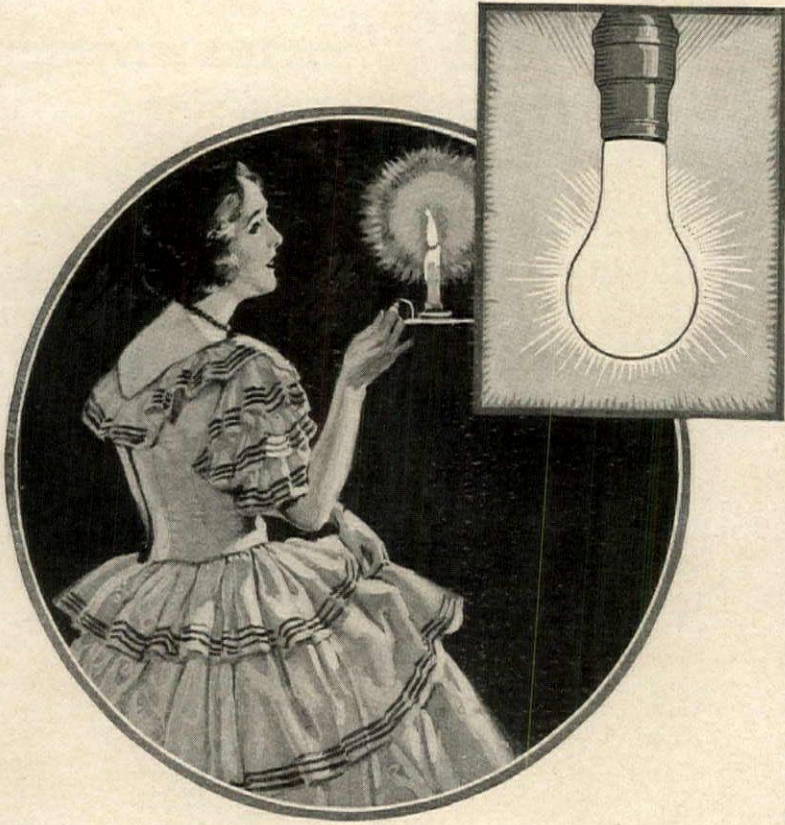
Richards-Wilcox Mfg. Co.

A Hanger for any Door that Slides.

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RICHARDS-WILCOX CANADIAN CO. LTD.
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Exclusive manufacturers of "Air-Way"—the original sliding-folding window hardware.



The gas that wouldn't work—does!

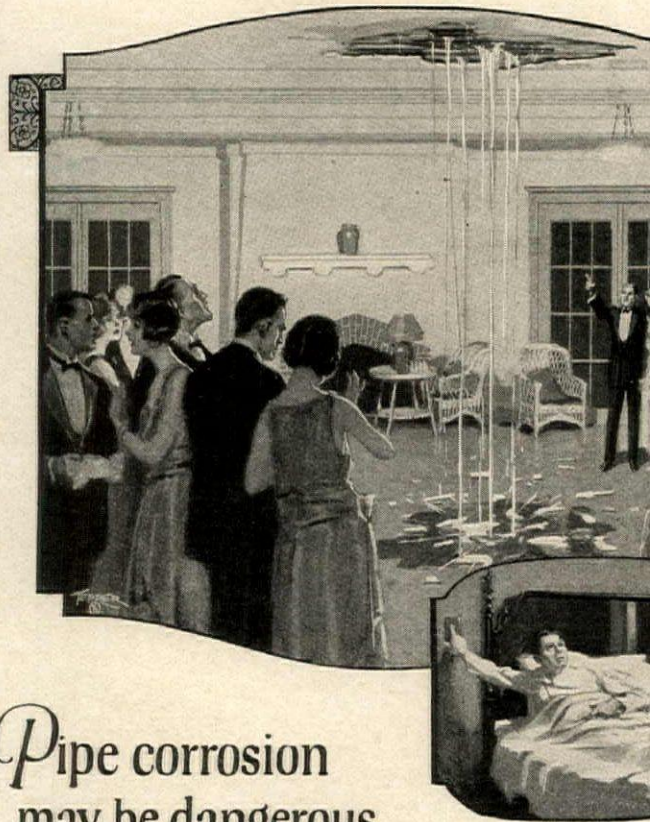
In 1894 a new gas was discovered in the air we breathe. It seemed so useless that it was named "Argon"—from two Greek words which mean "it won't work."

But this Argon gas is now pumped into modern electric lamp bulbs and *does* work. It helps your lamp to give you, for the same money, fifty times more light than your grandmother's candles gave her.



While the cost of almost everything else you use has steadily mounted in the past decade, the cost of good light, due to improvements made by General Electric Company engineers in the incandescent lamp, has as steadily declined.

GENERAL ELECTRIC



Pipe corrosion may be dangerous as well as damaging

ONLY a moment before the merry throng gaily over the wax floor—blissfully ignorant of the overhanging menace. One of the dancers, glancing upward, discovered the widening crack in the ceiling and gave the alarm.

Weakened by water from leaking pipes, the plaster crashed to the floor—the timely warning alone merely a scene of confusion of what might otherwise have been a tragedy.

Pipe corrosion works slowly but surely through the wall of an ordinary pipe. There is no way in which its progress can be stopped—you can merely wait until it *strikes*, and hope that the only toll will be a plumbing bill.

Today—as for 75 years—Reading Genuine Wrought Iron Pipe is the accepted form of *corrosion insurance* wherever pipe is bought on the basis of *cost per year* rather than price per length. Builders who seek freedom from repairs and costly water damage know "Reading" as the *pipe that endures*.

Write for "The Ultimate Cost"—an illustrated booklet of facts and figures interesting to every home owner, builder, architect or business man.



"Reading on every length"

READING IRON COMPANY
READING, PA

World's Largest Manufacturers of Genuine Wrought Iron Pipe

Boston	Baltimore	Chicago
New York	Pittsburgh	Fort Worth
Philadelphia	Cincinnati	Los Angeles

READING

GUARANTEED GENUINE
WROUGHT IRON PIPE

kitchen is as modern as your cook stove

modern oil range gives a new meaning
to kitchen convenience

Take the drudgery out of cooking when you install this new Florence Oil Range. And however nice your kitchen may be, this handsome stove improves its appearance.

There are no ashes or soot to muss up the kitchen. The heat, close up under the cooking, does not spread out into the room. Even in midsummer your kitchen will be cool and comfortable.



Heat—
Less Care
Intense heat
big burners
set up under
the cooking.

Does not burn from a wick

A match touched to the Asbestos Kindler gives a blue, gas-like flame. This flame is produced from kerosene vapor. It is not a wick flame, such as you see in the ordinary oil lamp. The heat is easily regulated to any degree. One burner is small, just for simmering. The roomy oven

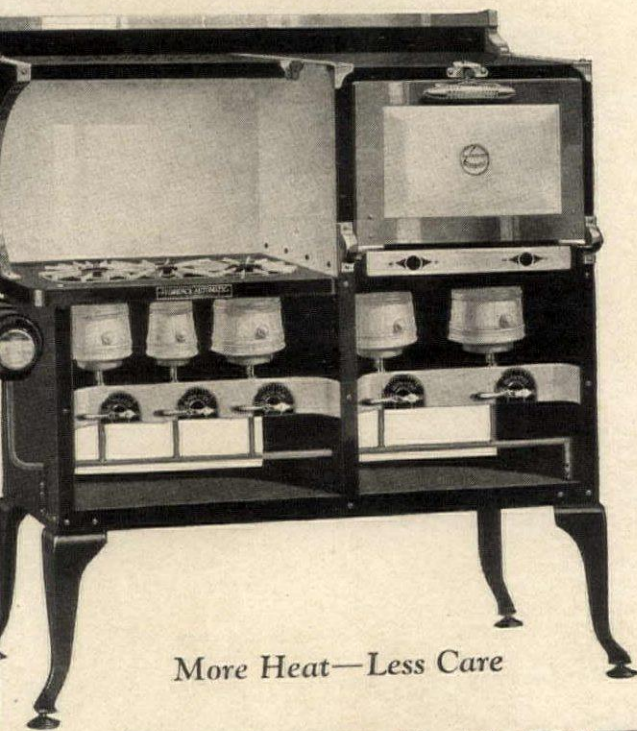
fits into the stove—has the "baker's" heat to distribute the heat evenly. It is equipped by two full-sized burners and can take the largest-sized roasting pan. White porcelain enameled panels, brass trimmings and jet-black frame make this stove an ornament to any kitchen. It is built of heavy steel plates, and is sturdy and durable.

Florence Oil Ranges are sold at department, furniture and hardware stores. This newest model costs about \$100, plus freight charges from our nearest warehouse. If your dealer has not received it yet, write to us and we will see that you are supplied. Other models, with portable ovens, at various prices. Send for our free booklet.

CENTRAL OIL & GAS STOVE CO., Dept. 542, Gardner, Mass.

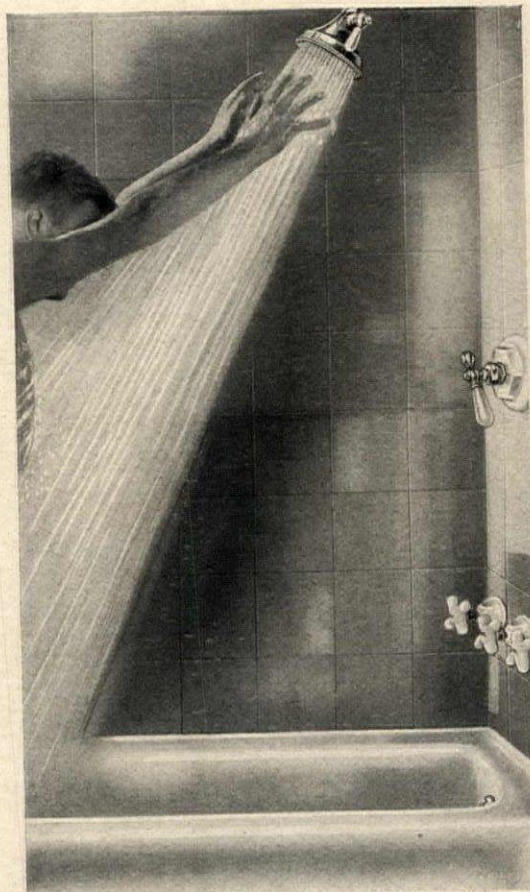


PATENT APPLIED FOR
**The Florence
Leveler**
adjusts the stove
properly when
the floor is un-
even.



More Heat—Less Care

LORENCE OIL RANGE



FORCE is as important as temperature

WHEN installing a shower, bear in mind that water pressures differ in various localities; also that two persons in the same house hardly ever want the same shower force or volume.

It was to meet these varying conditions and to enable everyone to have just the shower volume desired that the *Anyforce Head* was evolved.

Half a turn of the handle in this head gives any shower force—that with the "sting" for those who like it on full or the soft rain-like shower usually preferred by women and children.

—At the same time, the shower's temperature is being controlled through the *Mixometer*. Turning the handle gives all temperatures from cold to hot.

Both *Anyforce Head* and *Mixometer* are featured in our booklet "Once Used Water." In writing for a copy, will you please mention your plumber's name?

SPEAKMAN COMPANY
WILMINGTON DELAWARE

SPEAKMAN SHOWERS

Classic Greek-Pompeian Style
adapted to
a modern
floor lamp



A Modern Classic

IN this most useful and convenient, yet charmingly graceful floor lamp the always interesting Muller-Popoff group (John Muller, Andrew Popoff and Olga Popoff-Muller) have made a new mark in art for the home.

Even if it were never to be used for lighting purposes this lamp would be worth while in any room purely as a decorative feature.

The qualities needed in a useful and practical lamp have deftly been turned by the artists into parts of the sculptured composition in a way that shows unmistakably to the discerning critic the hand of a master of design.

No mere picture can more than faintly indicate the beauty and charm of the lamp itself.

Modeled on the slender, palm-tree motif of the Greek-Pompeian style, its shaft slim, erect and firm, the lamp-arm and shade poised like a cluster of pendant foliage on a tropical tree almost as if bowing an invitation to rest comfortably underneath, this handsome lamp not only makes a spot of beauty in itself, but exerts a harmonizing influence on all the room.

But Above All, Useful

Like all true art, the beauty of the Greek-Pompeian Floor Lamp is not mere idle ornament but is the beauty of something real, something useful.

The graceful poise of the cross-arm and the restful droop of the shade are also the means of throwing the light upon the exact spot wanted—for the arm can be moved to any angle and the shade tilted independently of it. Placed alongside your reading chair the light will fall on your book without shining in your eyes, while if moved alongside the table and the arm adjusted to the right angle, the full light can be concentrated on your work.

Price—A Surprise

Like all art objects offered by the Decorative Arts League, the price of the Greek-Pompeian Floor Lamp—\$19.85—is the result of the League's simple, almost primitive, but completely wasteful method of operating.

If you are not already acquainted with that plan and its benefits, you are invited to make your satisfaction with this offer on the Greek-Pompeian Floor Lamp a test of the matter. You may simply sign and mail the coupon. When the lamp is delivered pay the postman \$3.85 plus the postage. Then set up the lamp in your own room. Light it, use it, sit back and contemplate it. Invite any friends in whose taste you have confidence to come in and pass judgment. In five days, if your verdict is not favorable, pack the lamp back in the carton (an easy matter as the carton is specially designed) return it to us and all your money will be immediately refunded. Otherwise send us the balance of \$16, or, if you prefer, pay it in four monthly instalments of \$4 each.

That is the true test of the League's value to you. We are glad to abide by it because we know you cannot find a greater value for your money than in this beautiful lamp. Make the test today.

Height from base to tip of statuette about 5 feet. Base and cap cast in solid metal. Finish rich statuary bronze. Upper shaft seamless brass. Parchment shade, brass bound. Outside decoration in three colors, top and bottom bands in deep red, and design in black, back graded in brown. Weight packed about 22 pounds.



Have you ever thought what an "Antique" was —Before it was an Antique

TAKE some fine old piece of furniture that, after having filled fifty, or a hundred, or two hundred years of practical usefulness, is worth many, many times its original cost. Or take an old vase, or an old pair of andirons, or an old fire screen. In each case the antiquity of the article would not add a penny to its value had not the original designer put something of himself into it—something no one else could duplicate, something that is not only individual, but fine in itself.

Thousands, perhaps millions, of chairs were being made at the very time Chippendale was designing his. But chairs by Chippendale are now worth a hundred times what their first buyers paid for them, while the others—the factory-designed, lot-numbered—were long ago consigned to the trash piles.

Chippendale was an artist. The chair factories of his day were—just factories.

And so today the Decorative Arts League is attempting, and already the attempt is successful, to revive the designing of household utilities and decorations by real artists—artists who work for the love of doing something fine instead of doing something popular—and profitable. We are encouraging the old custom of the artist identifying himself with his creations of household things just as with his paintings or statues. We are encouraging the artists who work with us to sign their products, as they would a picture.

And we most emphatically believe that just as when Chippendale died and the end came to all new Chippendale productions then all the pieces already designed by him increased rapidly and steadily, down to our own day, in market value; or just as when a good painter dies his paintings double and treble in price—so when, in His time, the Master calls away any of the brilliant band of artists who are creating, under the patronage of the Decorative Arts League, the signed, easily identified articles we are helping to distribute, those articles will become things hunted for by collectors, with their value increasing accordingly.

The Greek-Pompeian Floor Lamp, like all other articles of the Muller-Popoff Group, is signed on the base with the cipher here shown.

.MP.

MID - WINTER PLANTING

(Continued from page 64)

where the elements are less favorable for the planting of the larger plants than they are between December and March. It is generally an unwise practise to try to transplant in wet thaws and when the ground is covered with a heavy fall of snow, for at these times the earth is in poor physical condition. The ground in which the planting is done should not be powdery dry, nor should it be so wet that if it should freeze it might have a tendency to heave. It is best when it is just moist.

While trees and shrubs, because of their sturdiness, are probably the safest things to transplant in mid-winter, and herbaceous plants, because of their comparative fragility, are things which one should not attempt to move outdoors, there is a class of small plants which can be transplanted with singular ease and safety. These are ground cover plants. They range from creepers like Japanese Spurge to small shrubs like the Low Blueberry—plants which grow naturally in woods and fields in the shape of thickly matted undergrowth. They are splendid plants to use on shady ground, under trees, on northern exposures, and in wild plantings of any kind.

These ground cover plants can be taken up in large clumps or in sods, and transplanted thus in bulk without even knowing that they have been moved. To simplify the work they should be mulched before frost, and their new location should be mulched in preparation for them. After they have been set in place loose soil should be sprinkled fairly heavily in the crevices of the clumps and the mulch replaced.

Mid-winter planting is not a traditional operation in horticulture, and for that reason there are people who will stop their outdoor moving of plants on the stroke of frost and not resume it until the ap-

pointed day in March, or times May. In speaking of the most successful nursery country remarks that "If the old-fashioned folk who the only time to plant, you little done in proportion might do." He keeps his winter, digging and transplanting shrubs. Having done five years he has stopped an experiment. For the next be a good plan to think of experiment. At any rate, ment it is apt to be done its occasional failures will worthy of mention, and however numerous, will great moment.

As a sort of appendix it to give some idea of the plants be moved or, rather, those difficult to move, in mid-winter are a sufficiently diligent you may solve the problem few.

Of the deciduous trees, cult to move are the Red Maples, the Birch, Poplar, and Elm.

Of the evergreen trees, the one variety which is most trouble.

Among the deciduous shrubs nolia, Kerria, Butterfly Bush, berry Shrub are the reluctant.

All the evergreen shrubs move in mid-winter except the ones listed under ground cover.

The long list of ground cover includes Bearberry, Sweet Fern, Trailing Arbutus, False green, Sheep Laurel, Andromeda Spurge, Low Blueberry, Violet, and Periwinkle.

HOUSE & GARDEN SHOPPING SERVICE

This Service is maintained for the convenience of our readers. Almost any illustrated article which is not available locally, may be purchased through us, or information relative to merchandise in shops will be furnished upon request when accompanied by self-addressed stamped envelope. Articles not illustrated may be ordered and are personally chosen by our staff of trained shoppers.

Please observe the following rules in sending an order.

1. **WRITE PLAINLY.** It is advisable to print your name and address. When ordering articles to be sent to another person, give your own address and that of the consignee. If the article is too heavy for parcel post remit sufficient for expressage as it will otherwise be sent collect.

2. **REMITTANCES.** As a purchasing agent, the House & Garden Shopping Service cannot send articles C. O. D., carry charge accounts, or charge purchases to individual accounts at the shops. Send money order, certified check or check on a New York bank to cover the price of articles ordered. If the price is not known be sure to send sufficient as any balance will be refunded. Remittances should be made payable to House & Garden Shopping Service.

3. **DELIVERIES.** The price quoted in the magazine includes a very small service charge for postage and incidentals. This consists of 25¢ for articles up to and including \$10 and 50¢ for anything priced over \$10. Articles too heavy to go by parcel post are sent express collect. Some shops charge extra for crating goods such as glass, furniture, etc., and in such case the customer will be notified of the charge after the order is filled.

4. **BE EXPLICIT IN ORDERING.** Give any necessary measurements, colors, etc., and if possible give a second choice.

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7. **ARTICLES NOT ILLUSTRATED.** Toilet goods, articles of cut lengths of material, returnable. Other articles, for credit or exchange. In cases when an article is not in the customer will be notified actual purchase is made.

8. **RETURNED ARTICLES.** Articles for exchange or refund sent to the House & Garden Shopping Service, 19 West 44th Street, New York City. Heavy goods should be to the shop, express prepaid of shipment sent to us.

9. **SAMPLES.** We cannot send samples but will suggest names of articles upon request when accompanied by self-addressed stamped envelope.

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11. **TELEGRAMS.** It is necessary to communicate by telegram when it is obviously to the satisfaction of the purchaser, the telegram collect.

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You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

Please send me the Greek-Pompeian Floor Lamp and I will pay the carrier \$3.85 (deposit) when delivered, plus the transportation charges. If not satisfactory I can return within five days of receipt and you are to refund my deposit in full. If I do not return it in that time I agree to purchase it at the special introductory price of \$19.85 and will send \$4 monthly from date for four months; the lamp remaining your property until fully paid for.

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 Home Furnishing
and
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FOR THE PAST 87 YEARS we have successfully decorated and furnished homes throughout South.

Situated as we are at the gateway to the South, and having a complete and experienced organization, we are prepared to decorate and furnish southern homes within a radius of one thousand miles from Cincinnati.

Without any obligation on your part we will either send a competent decorator or give you advice and information by mail.

Attractive booklet sent free to those building or refurnishing

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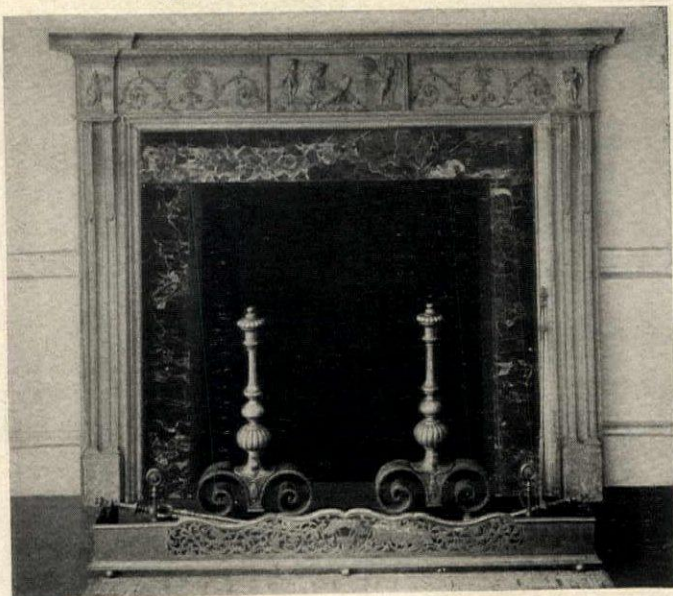
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YPSILANTI FURNITURE

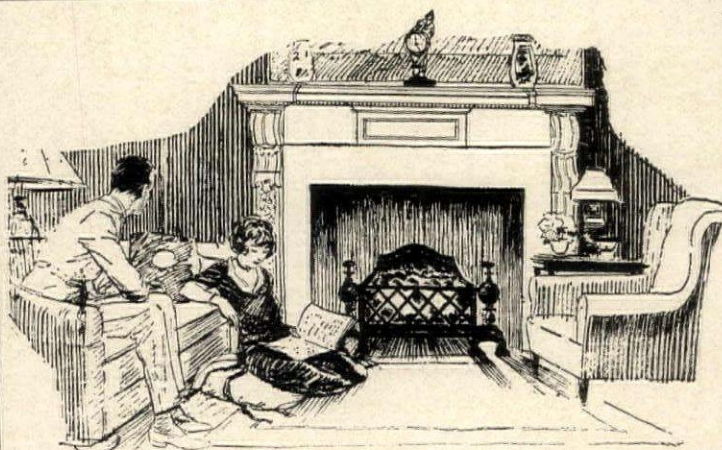
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The pronounced superiority of Ypsilanti Furniture is due to the carefully selected materials and the long training of the expert men and women weavers who make it. Every article that bears the Ypsilanti mark is well worthy of the utmost confidence in its quality.

More than 3,000 furniture merchants sell Ypsilanti Furniture. We will be glad to give you the name of the merchant in your vicinity.

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Are You, too, Enjoying Firelight Happiness?

These fall evenings, does your fireplace welcome you with a warm glow, or is it cold and lifeless? Does the labor or dirt of an open fire stand in the way of this great pleasure?

Magicoal brings that pleasure without dirt or trouble of any kind. At the turn of a switch, the coals jump into life, sending cheer through the room.

Magicoal is so realistic it is difficult to distinguish it from a brightly burning coal fire. It operates on any lighting circuit at negligible cost. Any fireplace, with or without flue, can be fitted and there are designs to harmonize with any mantel. You can have heat, if you wish.

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Mayer Bros. & Bramley, Inc., 417 W. 28th St., N.Y.
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MAGICOAL

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ELECTRIC FIRE

"Firelight Happiness" at the turn of a switch

When You Build or Repair

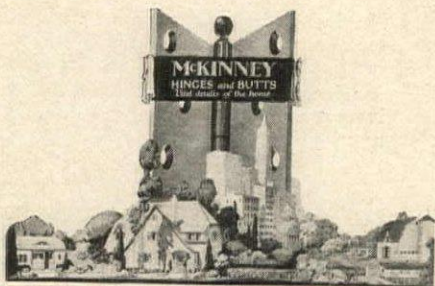
Hang All Doors Properly

SHALL your doors hang properly, fit properly, be true and stay so? You can be sure of those things if you will be sure to use the right type and the right make of hinges. A good man to see is the local hardware merchant who sells

MCKINNEY HINGES

He knows the proper sizes to use for any given kind of doors. Get acquainted with him. And think of hinges and other hardware when you start thinking of building or repairing. Most people think of hardware last and seldom allow enough money for proper equipment.

MCKINNEY MANUFACTURING COMPANY
PITTSBURGH, PENNSYLVANIA



Paper in the upper hall of Harington House, Bourton-on-the-Water, Gloucestershire. The arabesques are in a light brown and the scene in shades of green

CARING FOR OLD WALL PA

(Continued from page 75)

the old wall papers are still in existence—more, perhaps, than one would at first be inclined to imagine. Some of them are still in their original position where they were first applied. Not a few, that were never hung, have been found put away in the rolls or sections—they were made in both forms—just as they came from the makers, and can now be put on the walls for the first time by those fortunate enough to acquire them. Still others, as precious antiques—and they are precious antiques—have been removed from the walls on which they were first hung and transported to new environments. In short, they constitute just as distinct and just as highly organized a branch of historical furnishing and decoration as do chairs, tables or cupboards, old silver, old glass, old china, or old tapestries.

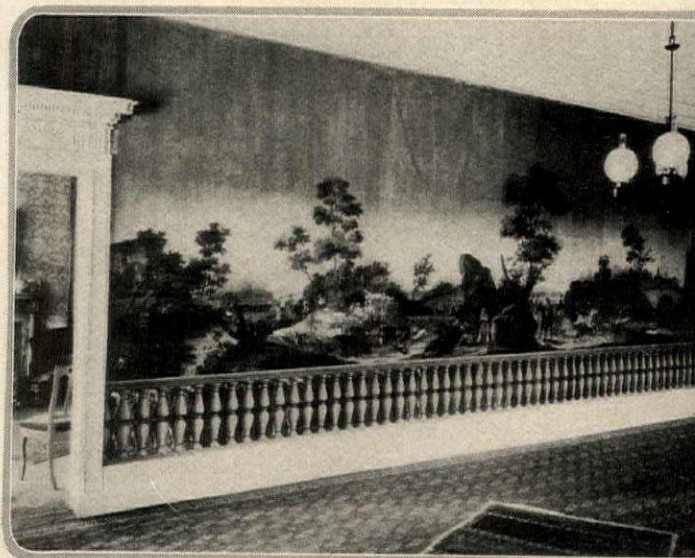
A great deal has been written about the care and restoration of antique furniture. The other classes of cherished antiques, too, have come in for their share of the same sort of attention. All the lore connected with the intelligent preservation of these objects has become indispensable to their possessors. And their possessors, to whom this knowledge is of genuine value, are not only the professed connoisseurs and collectors, who specialize upon one or two hobbies, but also the great and ever-increasing number of people who employ antiques as a part of their daily surroundings to be lived with

and enjoyed for their mellé. Every bit of care bestowed is fully justified. There is, to natural desire to preserve anything of worth or beauty, for the lasting pleasure it gives.

There was a time, not so long ago, when the majority of people nearly all wall paper in the way they would look upon per. It was to be removed when it showed signs of soil and replaced with fresh paper with as little compunction as if it were a shirt or collar would be discarded. They particularly liked a paper that could get more of the same sort of good. If not, no matter—there were plenty of others that would do just as well. Scraping the walls and replacing the paper, designed frankly as a work of art to be preserved.

Unfortunately, at the time many of these landscape and particularly engaging papers were made, there were plenty of people who did not think about their permanent preservation.

(Continued on page 152)



Old French wall paper on the walls of the hall in the Martin Van Buren house at Kinderhook, printed by Dufour and entitled "Chasse au Canard"



Sleep an hour longer on cold mornings

How can a man feel kindly toward his heating plant when it routs him out of bed to fix the fire before it's time to get up? Modernize your heating plant. Install a Minneapolis Heat Regulator. Then you can have your sleep out while the house is warming up in the morning. Punctually, at the time indicated on the thermostat, the drafts and dampers will automatically open. When you get up the house will be comfortable—a result of modern heating plant regulation.

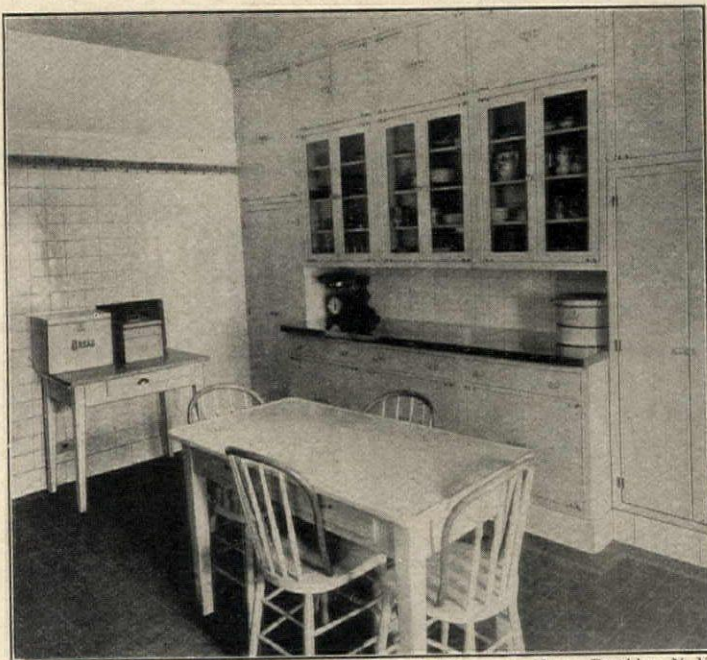
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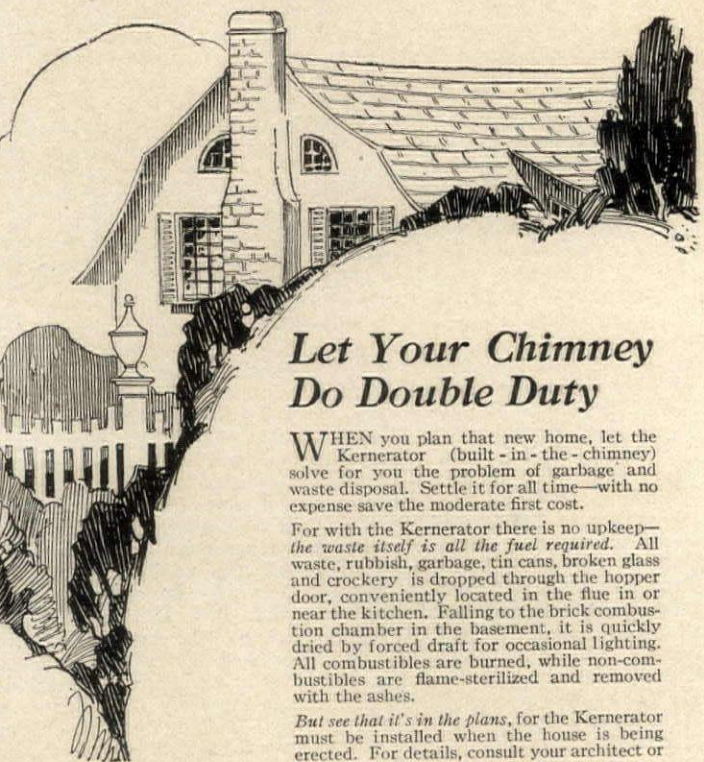
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But see that it's in the plans, for the Kernerator must be installed when the house is being erected. For details, consult your architect or write—

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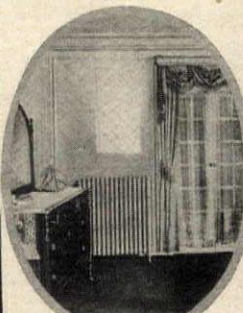


Drop All Waste Here —Then FORGET It!

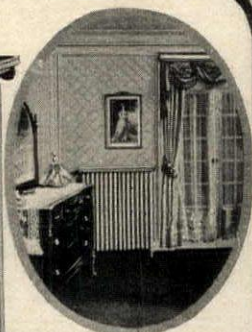
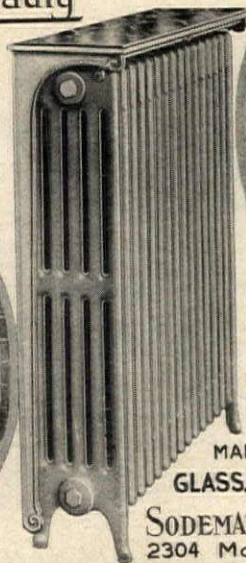
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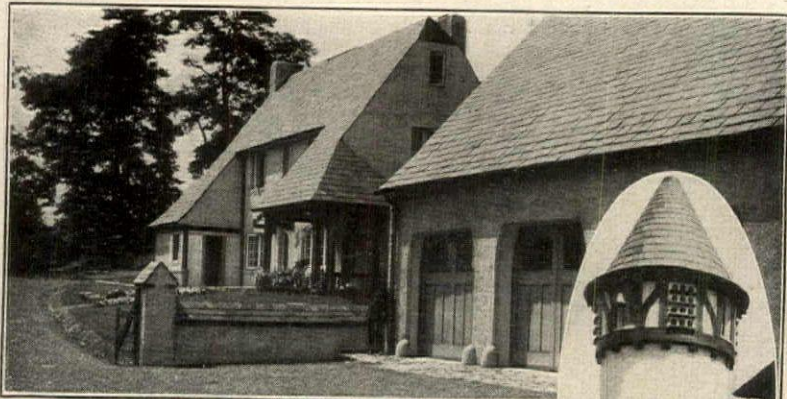
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Years may mellow but will not weaken the slate-roofed buildings and slate-capped walls on Charles M. Schwab's estate at Loretta, Pa. (Murphy & Dana, Architects)

Beauty Without Depreciation

TIME gives increasing charm to buildings roofed with slate. The years develop rather than destroy its virtues. When homes are roofed with slate, maintenance costs are microscopic and depreciation figures are lost in the mists of time.

The uses of slate are manifold and its diversity of coloring lends itself particularly well to artistic effects in and about the home.

Slate should be considered for its uses both indoors and out, from roofs to walks, from vestibule to kitchen, as well as for sinks, laundry tubs and showers, septic tanks and other structural and sanitary uses.

From homes and public buildings to factories, the uses of slate are innumerable and range from school slates and black boards to fuse blocks and switchboards.

A booklet devoted to the uses of slate will be mailed on request.

SLATE

CONSIDER ITS USES

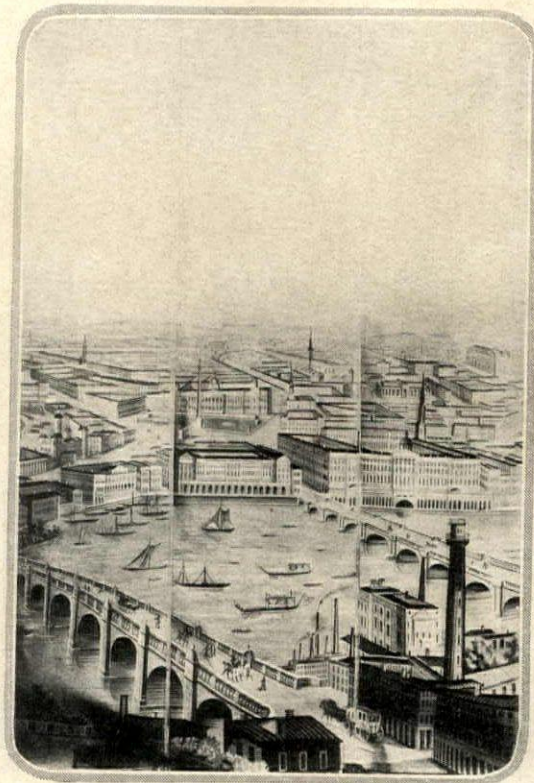
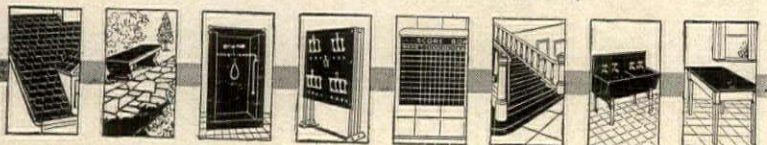
Roofs
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Vestibules
Porch Floors
Areaways
Garden Walks
Fountains
Benches
Coping
Bathrooms
Laundry Tubs
Laundry Slates

Sinks
Work Benches
Dough Boards
Electric Bases
Kitchen Slates
Range Bases
Shelving
Filters
Table Tops
Ice Box Shelves
Drain Boards

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA



A portion of the French paper known as *Vues de Londres*; a paper exceedingly popular in the early years of the 19th Century

CARING FOR OLD WALL PA

(Continued from page 150)

and had them pasted directly on the plaster of the walls. Their short-sightedness in this respect is one of the most serious obstacles to be overcome in the work of care and preservation. Walls may crack, faulty plaster may disintegrate, dampness in the wall may do incalculable damage either directly to the body of the paper or by setting up chemical reactions that cause discolorings. Finally, it may be desirable, for a variety of reasons, to have the paper in some other place. Under any of these conditions it becomes necessary to remove the paper from the walls.

The work of removal is a troublesome task and requires the nicest care as well as boundless patience in order to preserve the paper intact. It can be done, however, by soaking it off with starch paste. This starch paste should be made in the following proportions: An ounce and a half of ordinary white starch dissolved in one quart of cold water. This will give the right consistency. Apply the starch paste with a thick, long-haired soft brush, and in squares, passing over the surface of the paper lightly, and several times, but waiting a few minutes between each coat. When the paper has become thoroughly soaked it may be detached gently from the wall, a little at a time, handling it delicately so as not to tear it. When the pieces or strips of paper thus detached are dry, they should be backed on canvas or strong linen. When the paper is fully dry, after it has been backed, any remaining traces of the starch paste may be brushed or gently wiped from the surface. The paper is then ready to apply again.

The paper backed on canvas or strong linen may be pasted directly on the walls, for the backing makes it always possible to remove it without serious difficulty. It is much better, however, to mount or stretch the strongly backed paper on a firm wooden frame that will keep the paper itself about a quarter of an inch from the plaster surface of the wall. This arrangement obviates all danger from dampness or from any chemical action, trouble from cracks or faulty

plaster, and renders removal, v
sary, a comparatively simple

When old wall paper is soil
some times be cleaned by rubb
with bread crumbs or with
There is another method of c
going over the soiled surface
half of a fresh-cut potato, bu
great risk attached to this pro
juice of a potato contains st
that may ruin the paper if it
ally been printed by certain
Potato cleaning ought to be
only to an expert who knows e
the particular paper to be cl
been made in all the proces
manufacture.

If old paper is in danger of
tion from dampness in the w
chemical action or from fault
the thing to do is to remove it
wall, back it and mount it on a
then put it up in a place wher
tence will not be further endan
sometimes happens that dampn
wall causes the pigment on th
flake off here and there in patch
the paper has been removed
dampness peril eliminated, th
spots may be carefully resto
paint. In some instances, wher
section of the paper has been ir
damaged, a new section of pla
may be set in and a reproduci
design carefully painted on the
face. This restoration, of cou
have to be mellowed and "anti
make it harmonize with the origi
method of antiquing will depen
tone and general condition of th
and upon the ingenuity of the an

After the underneath conditio
tact with the wall have been se
is sometimes desirable to give th
a coat of varnish. The varnish c
acts as a preservative to the sur
facilitates cleaning. There are
papers, however, whose appearan
not be improved by varnish. If
well cared for in the other respe
tioned, the surface may go univ
with reasonable freedom from ar



HIGGIN ALL METAL WEATHER STRIPS

Read this Book--
before you weatherstrip
your home!

EVERY door and window in every home should be weatherstripped for comfort, health, and economy of fuel.

But not every type of weatherstrip is completely effective. This new book will show you why, and help you to choose the right type of weatherstrip for your home. It contains many pages of illustrations in color, and shows how Higgin All-Metal Weatherstrips are applied to every type of window and door.

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Alfred Busselle, Architect, New York*

"50% Cheaper than Paint"

on your siding boards and timbers, as well as your shingles, with

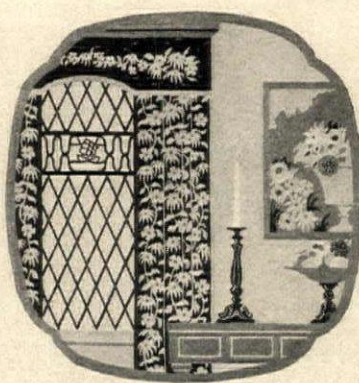
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"Sag-Proof" Ribs

An Exclusive Feature of Bluebird Rods

Home hardware makers for over a half century developed the ornamental, sag-proof ribs and improved design of Bluebird Rods. The beautiful effects they allow are impossible with old-style rods.

Graceful, efficient, rustless, with projections of just right length, "Bluebirds" keep curtains neatly draped, clean, sanitary. They hook on easily yet won't come down and soil your curtains.

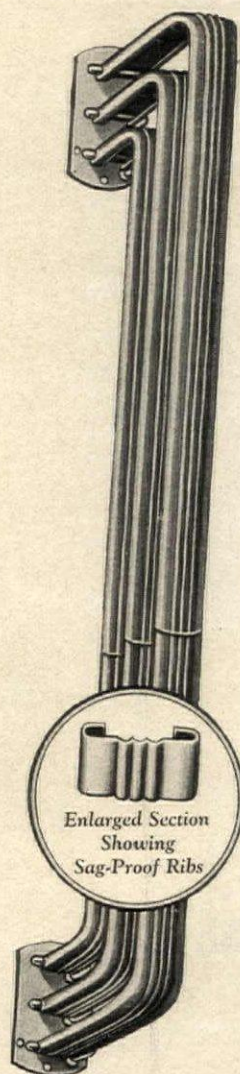
Single, double and triple Satin Gold or White Enamel finished rods suit every home and window, modest or elaborate. Ask your dealer for "Bluebirds"—the new rods with sag-proof ribs.

"Bluebird"

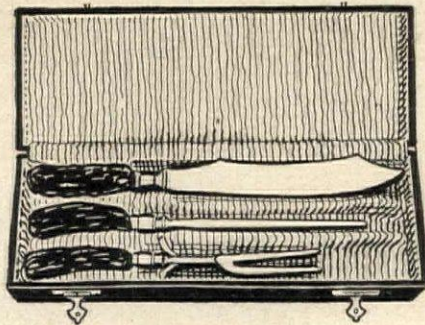
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CURTAIN RODS

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Enlarged Section
Showing
Sag-Proof Ribs



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Please send me () three-piece carving set as advertised, \$14.00, express collect; () your useful booklet, "Home Equipment," by mail free.

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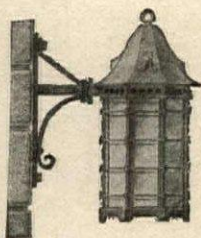


**Welcome the Guest
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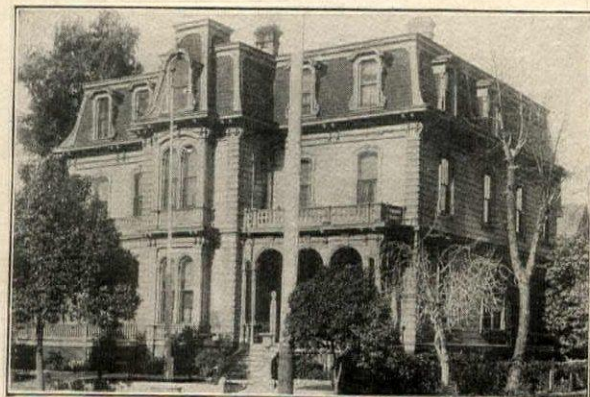
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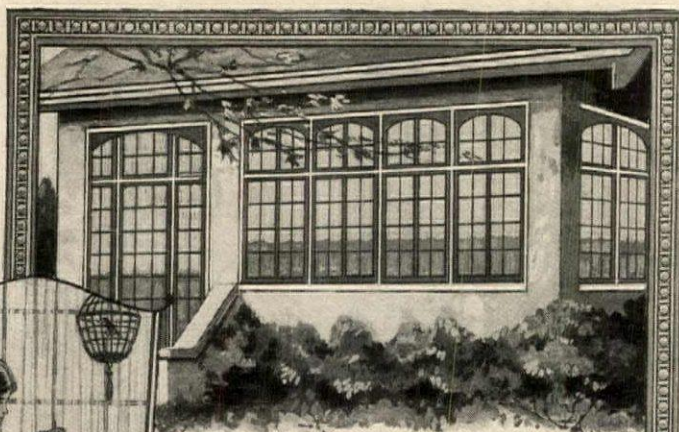
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COLUMNS OF BEAUTY AND DURABILITY

Colonial entrance or porch addition, choose Koll's lock-joint wood Columns. Enhance the beauty of any structure of this character. They are architecturally correct in all details and are as permanent as the house itself. It is the time to plan next year's improvements. Send 20 cents in stamps for catalogue P47 which offers a wealth of information on the use of Columns for remodeling or building.

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Lock-Joint Wood

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Columns

Win-Dor

Casement Window Operators



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History proves that.

The early Colonial houses had the outswung casement windows, just as has been used so practically and charmingly in England for centuries.

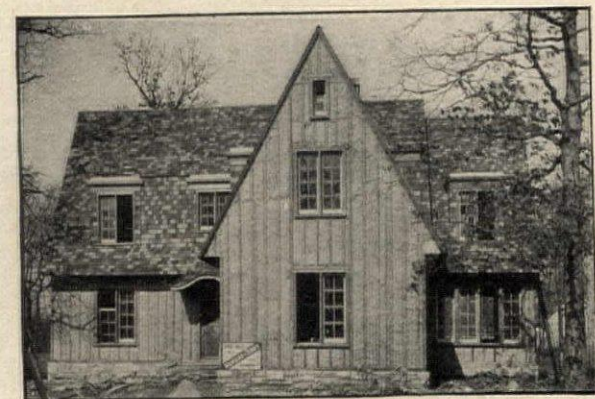
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The Casement Hardware Co.
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This shows a house insulated with Cabot's Quilt, ready to receive the outside finish. Russell S. Walcott, Architect, Chicago, Ill.

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A fireless cooker keeps hot because it holds the heat. It cooks foods with only a fraction of the heat required in a stove, because that heat cannot escape.

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Good homes have books! It's easy to start today with these bookcases that grow—you add section by section—build up or to the side. That's extra value. The period designs are all popularly priced. See them everywhere!

Retail branches in New York, Chicago, Washington, Philadelphia, Boston, Cleveland, Detroit, St. Louis, New Orleans, Cincinnati, and good furniture stores everywhere.

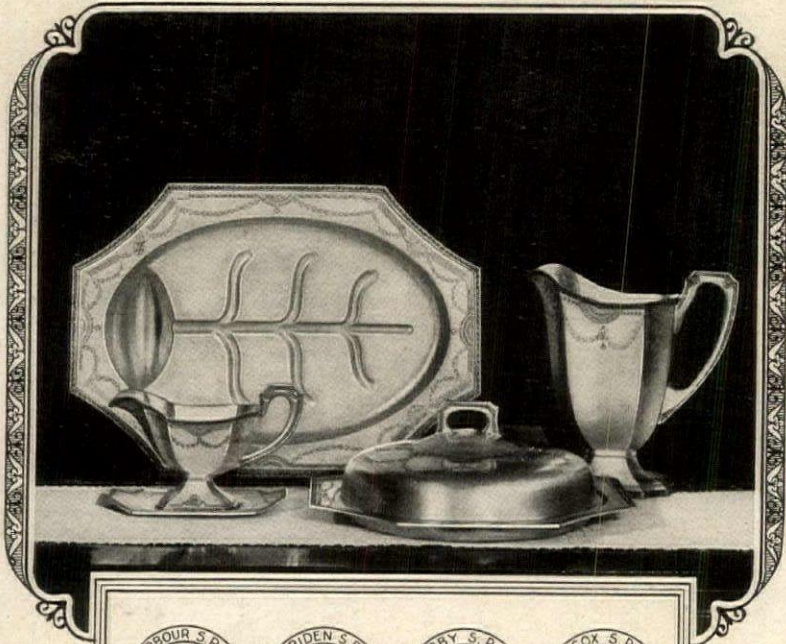
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THE search for beauty in silverplated hollowware would no doubt lead you to select from the creations of the International Silver Co.—largest of the world's silverplate makers. But more important even than beauty is the integrity of workmanship guaranteed by the four International S. Co. trade-marks shown above. Each stands for a name old and respected among makers of silverware. Each mark offers you the certainty of quality and durability.

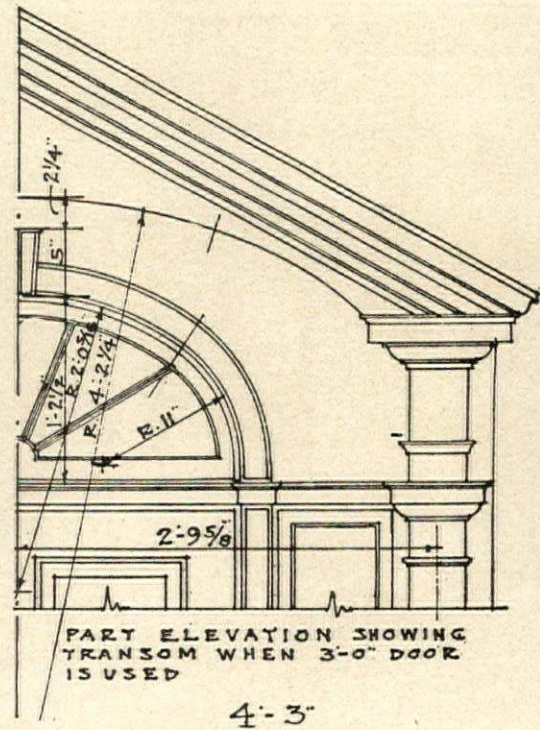
The name of the producing factory appears in the half circle and the words "International S. Co." at the base. On a tea set, compote, bread tray, vase, candlestick or other article let these marks indicate that beauty is deeper than the surface—that the silverplated hollowware thus stamped will give you the service you desire.

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Meriden, Conn.

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the patterns of the famous 1847 Rogers Bros.
knives, forks and spoons, and the trade-mark is*

1847 ROGERS BROS.

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Where details are shown, special drawings are made so that their refinements can be accurately reproduced. This detailed drawing of a transom is shown by courtesy of Curtis Details

"A QUARTER-INCH equals ONE FOOT"

(Continued from page 80)

house can be built. Scale will make the difference between a set of ideal plans for a house which are absurd and impractical and a set of plans which can be used as a reasonable point of departure for a set of working plans.

The architect's quarter-inch scale plans carry all the dimension figures as well, notes, references to specifications and detail drawings and the correct indication for fireplaces, flues, stairways, heating, plumbing and electric outlets, with much other essential detail impossible for the amateur planner to incorporate in his rough layouts.

In the making of scale drawings, architects use a special scale rule which is marked for laying out drawings at many other scales than the quarter-inch one used for house plans.

For ordinary purposes, a plain foot rule, divided to sixteenths of an inch will answer perfectly. On the basis that one quarter of an inch represents a foot, an eighth of an inch will represent half a foot and one sixteenth of an inch will represent three inches. For smaller dimensions on a set of preliminary scale drawings, it is safe enough to guess, because a thirty-second of an inch on the foot rule will represent an inch and a half in the finished house. On the architect's scale rule, a quarter of an inch is divided into twelve miniature inches, so that his quarter inch is, in fact, a miniature foot rule, with which he lays out the house, at the same miniature scale.

In "reading" quarter-inch scale plans with an ordinary foot rule, the procedure is as simple as possible. If a room measures 2½' wide, that is ten quarter inches, and as a quarter inch represents a foot, the room is 10' wide. Without the definiteness of using a uniform scale throughout a set of plans, nothing in the planning of the house could be definite, and it would be impossible for a builder to construct the house.

The scale plans and elevations, or exteriors, of the house are an exactly proportional delineation of it in miniature.

It is interesting to follow the use of different scales through the successive

stages of planning a house. Preliminary studies are often made on a scale in which one eighth of an inch represents a foot. Owing to the smallness of this scale it is not possible to show any of the more detailed or complicated portions of the plans or exterior elevations. Correctly proportional general drawings of the whole house can be evolved.

When these have been approved, the architect makes more detailed drawings discussed before—the drawings on a scale in which a quarter of an inch represents a foot on the actual building. Working scale drawings are sufficiently detailed to show all the essentials of plan arrangement and rudimentary construction. They are not large enough to show details which the architect would study more minutely and present to the builders in a form allowing of no misunderstandings or mistakes.

Paneled rooms and other special details of the house he will draw at a scale in which three quarters of an inch represents a foot. These drawings, then, are at a scale which is three times the size of the general drawings, and can be made in sufficient detail. Sometimes a scale of one eighth of an inch representing one foot is used.

For details of fireplaces and complicated stairways a still larger scale is often used, in which an inch represents a foot. Scale drawings are very seldom made larger than this, and the next scale used is actually not a scale at all. These drawings are usually marked "F. S. D." for "full size detail", and are made to show the profile of moldings and the construction of elaborate cabinet work.

On the quarter-inch scale drawings these notes often appear "See detail", or "See F. S. D.", thus directing the builders that carefully detailed portions of these drawings have been made. No architect makes full size details until the final drawing of the quarter-inch scale drawing of the whole house, because drawings at a smaller scale to make, and changes of arrangement in the

(Continued on page 158)



George Marshall Allen
Architect, Convent, N. J.

Charles I. Berg
Architect



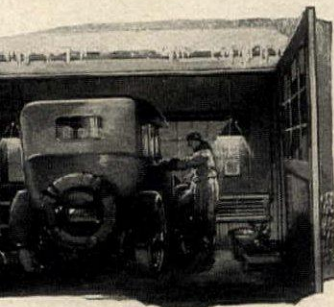
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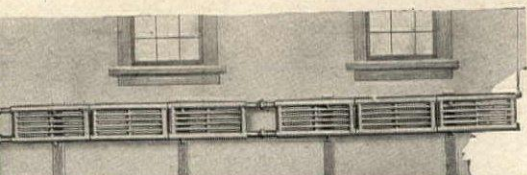
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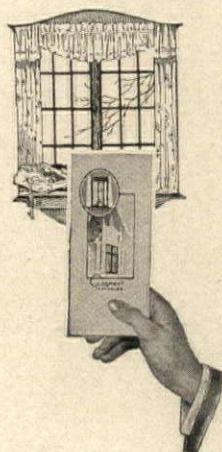


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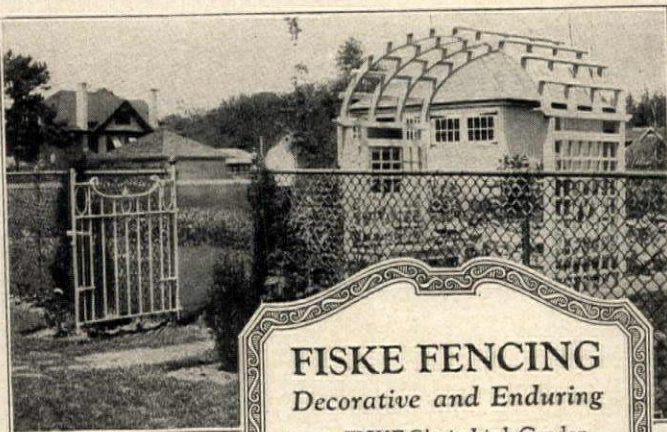
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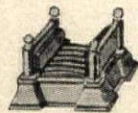
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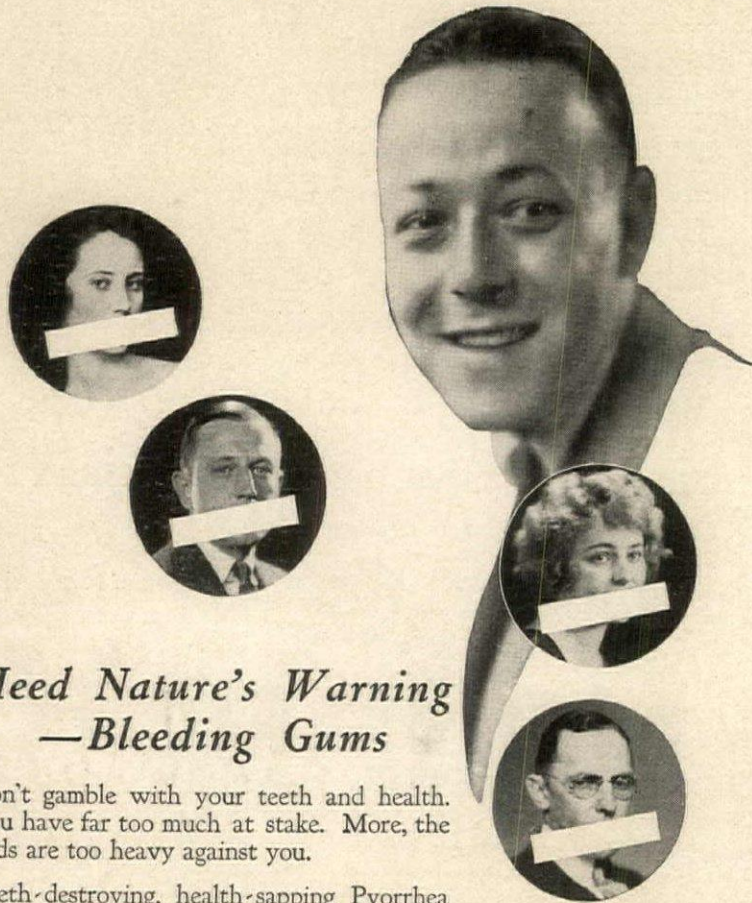
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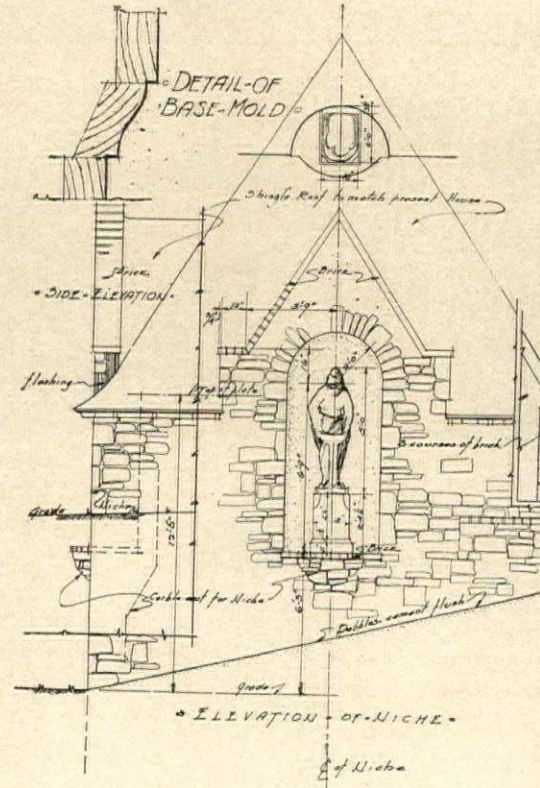
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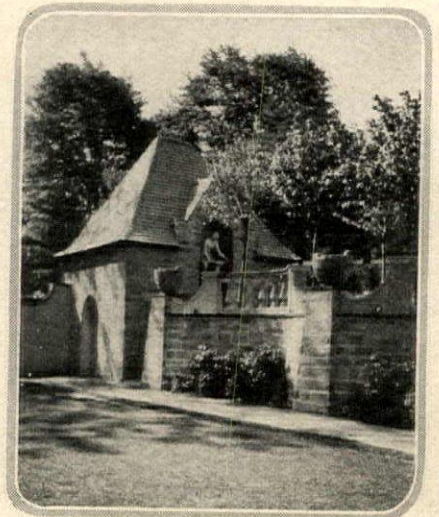
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Forhan's, Limited, Montreal



Above is a detailed drawing of one side of a summer house in a Philadelphia garden by Mellor, Meigs & Howe



"A QUARTER-INCH equals ONE FOOT"

(Continued from page 156)

plans would mean much waste time and work in his office.

Architecture, from its nature, is an exact profession, and involves a great deal more than making pretty pictures of houses. It means giving a complete set of instructions, both drawn and written, to a group of artisans who are to build, from them, a certain house, and who are not at liberty to make any departures from the drawings or from the language of the specification. In the drawings, therefore, a dimension cannot be "almost" or "about" 10'; it may be exactly 10', or it may be 9' 11" or 10' 1"—but whatever it is, it must be so drawn and so figured. It is because of this basic and constant necessity for exactness that plans are drawn "to scale".

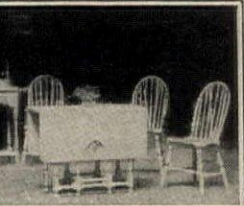
The importance of exactness is further emphasized in the incorporation in a house of various parts and equipment made or ready-made and shipped to the work from a distance, where measurements on the building cannot be verified. Doors, sash, paneling, and many built-in things such as linen closets, are often of the ready-made type, or are made to order by special mills and cabinet shops, and these must fit when they arrive for installation.

The architect usually lays out the first

floor plan, in pencil, on a piece of tracing paper. Being the essential part of the plan, it is much to study on this plan. Corrections are likely to be not a few, but many. It is, of course, in a scale in which a quarter of an inch represents a foot. Over it he puts tracing paper, and makes a duplicate. Architects use a great deal of tracing paper because its use saves the architect from insuring the accurate transmission of dimensions without the unnecessary expense of duplication. If you have laid out a house plan, for instance, long and 31' deep, with certain bearing walls, and with certain stairways which will naturally be on the second floor, there is no need of doing it all over again for the first floor plan when a piece of tracing paper is used to carry these essentials directly to the second floor without a moment's time or chance for error.

Aside from the constant necessity of drawing to scale, all house plans are fully laid out with what a draftsman calls a miniature foot rule, a quarter-inch in length. Every quarter-inch on the plans represents a foot in an actual building, and in an expensive building, every foot was represented in the drawings by a quarter of an inch.

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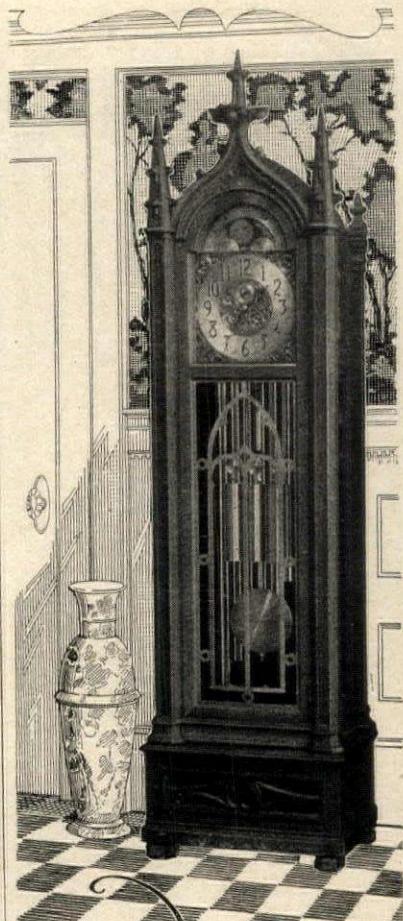
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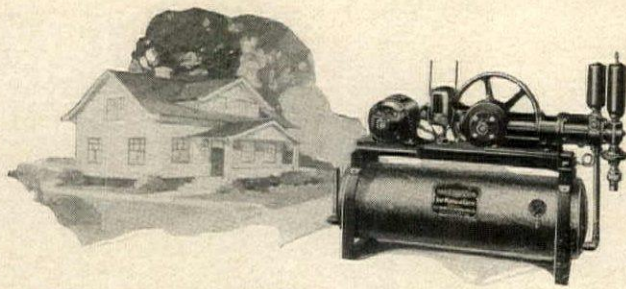
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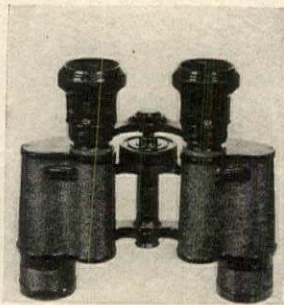
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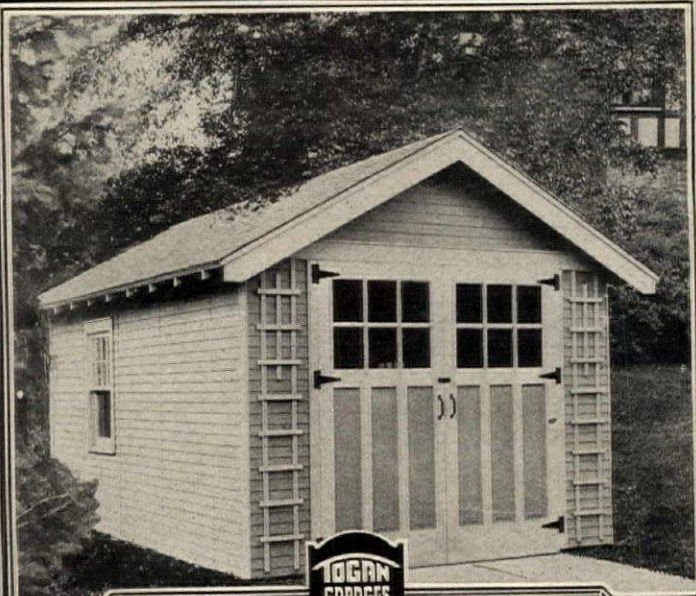


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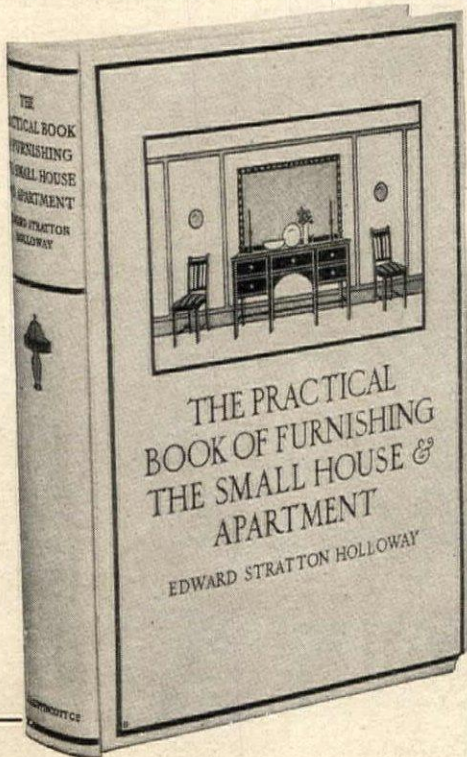
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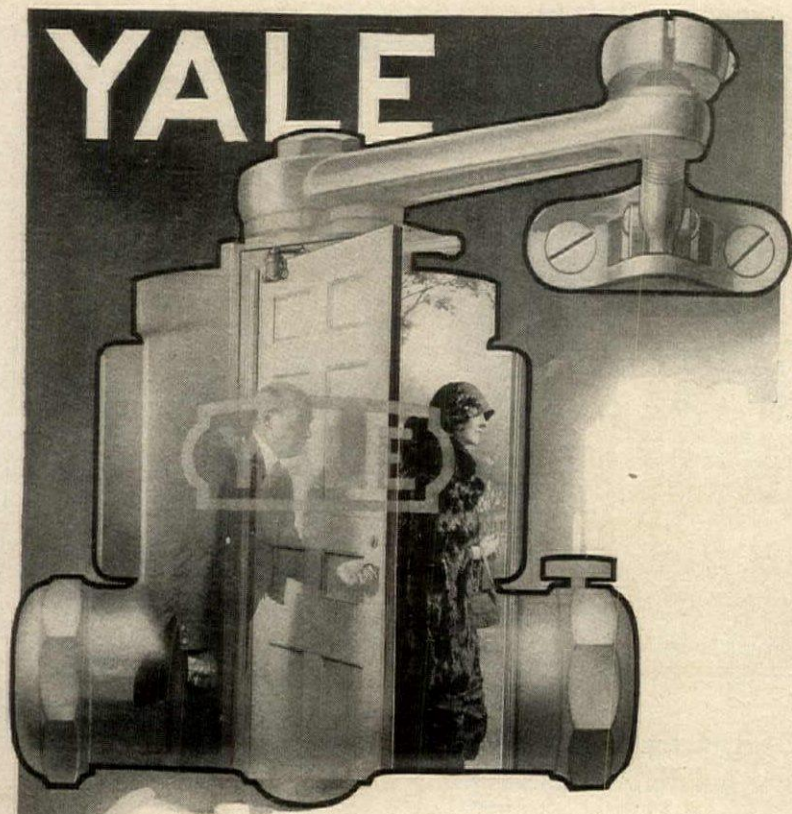
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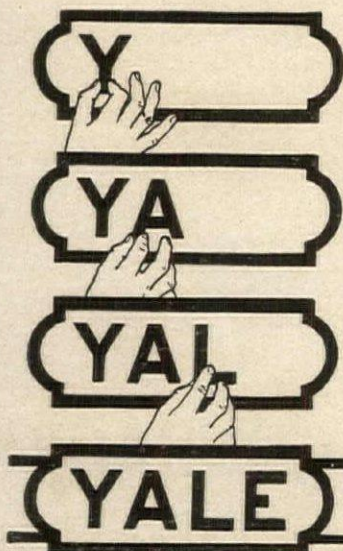
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A Parian ware pitcher with corn stalk decoration, 19th Century American, made by the Southern Porcelain Company, of Kaolin, South Carolina, makers from 1856 to 1862

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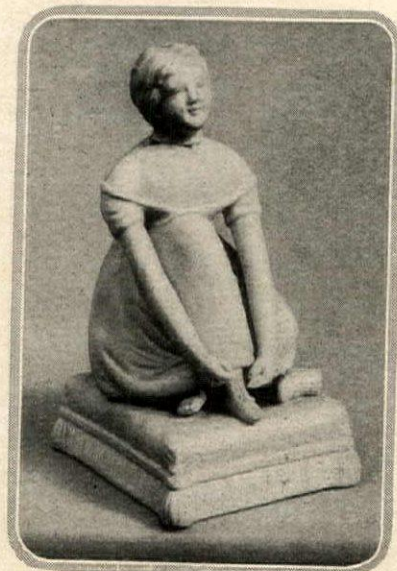
GARDNER TEALL

THINGS old-fashioned often have qualities which hold them perennially fresh to memory. To one who remembers the bits of Parian ware that graced the front parlors of the 19th Century, their re-establishment among the lares and penates of a household whose inmates concern themselves with antiques and curios will be observed with pleasure.

With what a curious feeling one experiences mention of the 19th Century in historical connection by those who were born this side of the memorable Year of Our Lord, 1900! It seems but yesterday that no thought of anything of the moment's ever coming to be regarded as an "antique" or a "curio" had come to us, although we might well have reflected on the mutability of novelty. Now it has come to pass that we must admit that things exist as 19th Century that there can be no question many of the treasured playthings of cradle-years, even though they were barely the other side of the marker, constitute curios as the present measures things.

Well I remember a beautiful porcelain pitcher in my grand home. It was glazed inside, but its decoration consisted of allegorical figures in relief, entirely covering the marble-like surface of its shape, with no other color than the creamy tint of the pitcher itself. How good milk tasted when from that particular pitcher! Wh

(Continued on page 164)



In this 19th Century piece of American Parian ware there is a feeling by no means unlike much modern work by modelers of the statuette



HOME COMFORT

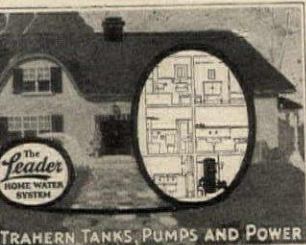
ely a matter of home construction insure the future comfort of new home by investigating Hollow Tile and its hollow air ports that form a blanket of air in the walls and protect the home against extreme cold, heat, and other discomforts.

rite for Home Book handsome, illustrated book "Homes" containing many floor plans of attractive dwellings is free to prospective home builders. Write for copy.

NAL-FIRE-PROOFING-COMPANY
18 Fulton Building, Pittsburgh, Penna.

ATCO HOLLOW TILE

ER WATER SYSTEMS



ing the water problem for country homes

er Water Systems are complete units designed and built to the quiet, uninterrupted service that characterizes the well-ordered menage.

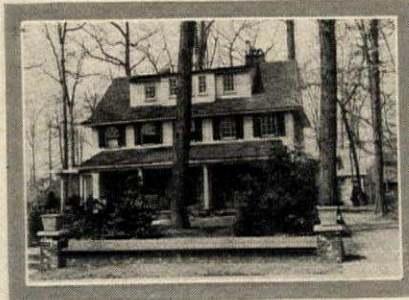
engineering corporation of 20 years' experience is responsible for every one. Numbered among Leader clientele are some of the most discriminating people in America.

ere is a Leader system for the smallest cottage or the largest estate. Leader engineers will be glad to advise you on your problems, and make specific recommendations with obligating you in any way.

nder Tanks and equipment for water, gas, and oil. Experienced water supply men wanted.

DER-TRAHERN CO., Decatur, Ill.
New York Chicago
Plants: Decatur and Rockford
lemen: Kindly send me information on Water Systems for Country Homes Estates. H.G.

ress



Residence of F. M. Sawyer, Swarthmore, Pa.

The Meaning of Kelsey Health Heat

Kelsey Health Heat stands for three definite things—warmth, fresh air and humidity. The Kelsey Warm Air Generator not only supplies your house with ample heat in the form of warm, fresh air as pure as it is out-doors, but its automatic humidifier puts back into the air the amount of moisture that has been absorbed in the process of heating it.

That amount of moisture is absolutely necessary for your health and comfort. Humidified air makes you feel warm and comfortable, while dry air irritates the throat and nostrils and is responsible for many of the winter ailments. And with Kelsey Health Heat you will burn less coal than with any other warm air system.

Let us send you "Kelsey Achievements Booklet," or any other heating information you desire.

THE KELSEY

WARM AIR GENERATOR
237 James St., Syracuse, N. Y.

New York:
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Trade Mark

Registered

"Home Sweet Home," a model house, replica of John Howard Payne's boyhood dwelling, recently opened for exhibition in Washington, D. C., and floored with OAK.



Modernize your home with 3/8 inch OAK FLOORING

laid right over the old softwood floors

The thing that makes an old home look "down at the heel" more than anything else is the old softwood floor, showing the wear of long continued use. Nothing will modernize your home more convincingly than bright, beautiful floors of 3/8 inch oak, laid at a cost less than the old floors, plus carpet.

Why cover your floors with any temporary artificial material, when you can have Nature's permanent floors of oak, finished to harmonize with room decoration? Such floors are always clean and sanitary, with no cracks to collect dirt and germs.

Wouldn't you like to know more about the advantages and beauty of oak floors, and about the new finishes? Mail the coupon below for your copy of our new booklet, "The Story of OAK FLOORS."

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Please send me your free, illustrated booklet "The Story of OAK FLOORS"

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Address

Put your flooring problems up to our experts. We will gladly serve you.

NATURE'S GIFT OF EVERLASTING BEAUTY



Residence of Mrs. G. W. Morse
13405 Lake Ave.
Cleveland, Ohio.
Architect G. B. Bohm



The One Finish for Cement and Stucco

BAY STATE Brick and Cement Coating is the one ideal finish for stucco and cement. This coating beautifies a house and at the same time water-proofs it.

Dingy and leaden walls take on a new, artistic appearance. Weathered and drab concrete assumes a beauty that is striking.

Bay State Brick and Cement Coating is not merely a surface paint. This master finish creeps into the pores of the walls and seals them against all dampness. The hardest rain cannot beat through a coating of Bay State.



Bay State Brick and Cement Coating comes in a complete range of colors and in a pure, rich white.

Send to-day for sample tints and the new Bay State booklet No. 4. This booklet shows many beautiful Bay State coated houses (actual photographs).

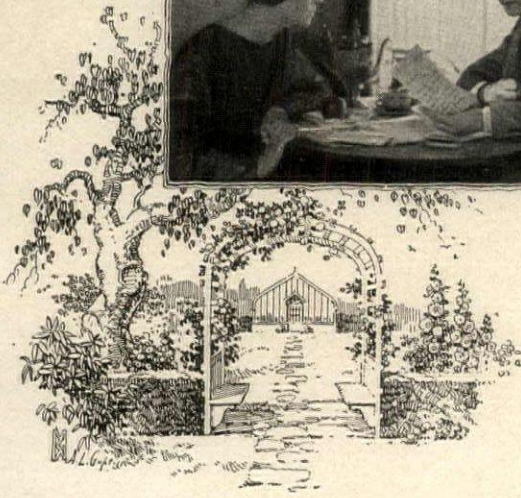
Write for samples and booklet to-day.

Wadsworth, Howland & Co., Inc.
BOSTON
New York Philadelphia



BAY STATE

Brick and Cement Coating



Then Comes The Letter

That disquieting letter from the Beverly Jones, saying they are coming to visit us.

How are we to *explain again* the absence of the much-talked-of Greenhouse?

It's very upsetting because it isn't as if we couldn't afford one and didn't appreciate its necessity.

But we can hardly expect our friends to take that for granted.

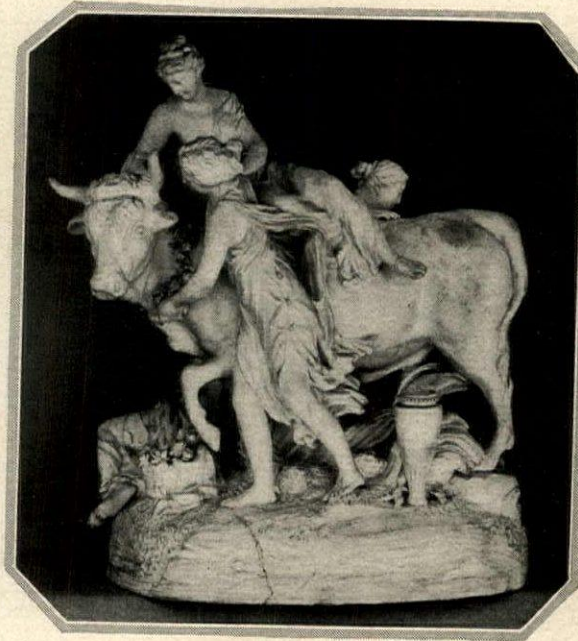
What we can do is order the Greenhouse at once and then show them the one in the catalog it is going to be.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

Eastern Factory Irvington, N. Y.	Western Factory DesPlaines, Ill.	Canadian Factory St. Catharines, Ont.
-------------------------------------	-------------------------------------	--

Irvington New York	New York 30 E. 42nd St.	Philadelphia Land Title Bldg.	Chicago Cont. Bank Bldg.
Boston-11 Little Bldg.	Cleveland 407 Ulmer Bldg.	Kansas City Commerce Bldg.	Denver 1247 So. Emerson St.
St. Louis 704 E. Carrie Ave.	Toronto Harbor Commission Bldg.	Buffalo White Bldg.	



"Europa", a Sèvres group in white bisque. Such pieces, as well as the fine bisques of Derby, inspired the makers of Parian ware

P A R I A N W A R E

(Continued from page 162)

it was to young appetites! We fed ourselves on its contents, our imaginations on the stories those relief figures suggested to a child's fancy. I think there was a knight in armor, a princess, birds, trees, flowers, animals and other figures. At any rate it was a ceramic fairyland to us.

As I look back to it, I am very sure this lovely pitcher must have been of Parian ware; I did not know what it was then, and its ceramic *genre* would have counted for nothing in those childhood days if I had known. It mattered little then whether it was from the English pottery of Copeland or from the Bennington kilns of the American Fenton; its inspiration to romance was the thing! And now, although the marvelous inventions it evoked in our young minds are firmly fixed in recollection, I have come to realize a collector's joy in such things as well, and to wish I might now have that dear old pitcher in my hands, not only for auld lang syne's sake, but also for the later interest added to it by the knowledge of its production history.

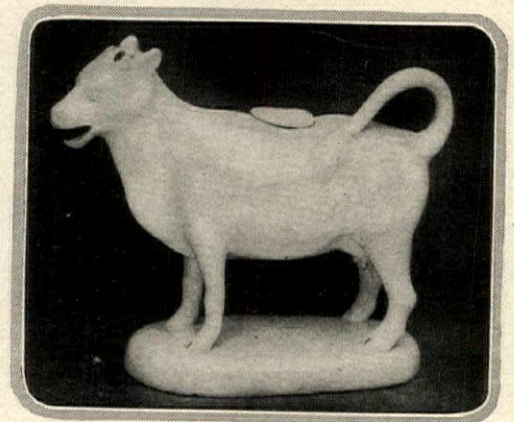
I do not know that there are any collectors who worship at the shrine of Parian ware, although I agree with Blacker that there should be such. I do know that Parian ware has been slightly spoken of, now and then, but I have always suspected that such disparagings came from those who knew nothing about it or who distrusted Horace Greeley's

enthusiasm for this species of art.

Parian ware was as much an invention. When the potter, Copeland of Spoke-Staffordshire, was seeking to imitate the beautiful unglazed bisque of Derby ware, discontinued, he tallied came upon the composition which he called Parian. This new ware was given the name as it had a creamy surface suggesting Parian marble from which the Venus de Medici was sculptured, a marble was brought chiefly from the quarry of Mt. Marpessa on the island of Paros.

Parian marble differs somewhat from the Pentelic marble employed by Phidias and Praxiteles and other Greek sculptors, and from the snow-white Italian marble used by Michaelangelo and Canova. The translucency of Parian makes that ware superior to most other bisques (the term *bisque* being applied to earthenware and other pottery clay after firing, and before the application of glaze, when it is porous to such a degree that water when applied will permeate the pores). The old Derby bisque is superior to all other bisques of the 19th Century European potteries except those of Sèvres. It was Derby bisque of the best type (pieces having a

(Continued on page 166)



A cow of American Parian ware, dating from the 19th Century, and one of the products of the Bennington makers

and's Gold Medal Peonies

one great prize given by the American Peony Society, at its annual National Show, is the *Gold Medal* awarded to the winner in Class One, calling for a display of one bloom each of not more than 100 varieties.



New Brand Peony-Myrtle Gentry awarded Silver Medal at St. Paul Show

At the National Show, held this year in St. Paul, Minnesota, the Brand Peony Farms was awarded the first prize in this class and the *Gold Medal*.

We were also awarded the Gold Medal and Silver Medal and two Awards of Merit on our display of new seedling peonies, all of our own originating. Furthermore, this display of new peonies was declared by competent judges to be "the greatest display of new peonies ever shown at one time by any originator."

If you wish to plant peony roots this fall from such stock as this you will want our new Peony and Iris catalog. This book is more than a catalog. It is really a Peony Manual. It

tells you the story of our fifty years' work with the Peony. It gives complete information of the care, of varieties, and of the history of the Peony. If you do not have a copy and intend purchasing roots this fall, it is free. Otherwise we ask 35c per copy for it.

Growers of Peonies for over Fifty Years

THE BRAND PEONY FARMS

Faribault, Minnesota

UPERIOR House Plant Food



*Bring Out the Hidden Beauty
in Your Cherished House Plants*
—by feeding them a little "tonic" occasionally

THERE is a remarkable scientific Food for house plants that nourishes them like a veritable tonic. It revives and strengthens them wonderfully. It is called SUPERIOR House Plant Food.

The excellent and almost immediate effects of it on plant life is little short of amazing. Applied to your house plants, SUPERIOR House Plant Food makes them "perk up" at once—seemingly like magic. And how they do grow!—throwing off new shoots of beauty and health, with a richer color. Just try it on those cherished ferns, begonias or hyacinths of yours—one can will convince you.

SUPERIOR House Plant Food, a balanced ration scientifically prepared in our laboratories, contains all the essential elements of plant life. Just dissolve a level teaspoonful in water and pour on plant at roots. Beneficial to even the most delicate plant life. Clean and odorless.

THE STADLER PRODUCTS COMPANY
953 Denison Ave. Cleveland, Ohio



A dollar bill today for one container of 600 treatments—enough for over six weeks and then if you want to keep it your money refunded.

Gentlemen:—Here's my dollar. Please send me the tin of SUPERIOR House Plant Food containing 600 treatments on your Money-Back Guarantee offer.

Name _____
Address _____
H. G.

This is your Last Chance

this season to secure *Schling Quality Bulbs* (—yes, there's a big difference in bulbs—) at the cost of ordinary ones. Here are some remarkable values—tip-top bulbs, at rock-bottom prices.

- 100 Single Early Tulips—10 named varieties. Bloom April and May \$4.00
- 100 Double Early Tulips—in named varieties. Bloom April and May 4.50
- 100 Darwin Tulips in 10 named varieties. Immense flowers, stems 2½ feet tall. May and June 4.50
- 100 Cottage Tulips in 10 named varieties. Grandmother's tulips more beautiful than ever. May and June 4.50
- 100 Breeder or Art Tulips—5 named varieties. Wonderful shades of bronze, orange, buff, and apricot. May and June 5.00

Two Very Special Offers

100 Darwin Tulips for only \$3.50
Choicest, first-size bulbs, sure to bloom. Schling's Mixture made up of ten of the finest named varieties—not at all the ordinary field-grown mixture.
A \$5.00 value for only \$3.50, or, if you prefer, 50 Bulbs for \$2.00.

100 Narcissi or Daffodils for \$4.50
Airy and medium Trumpets, short cupped and lovely Poet's varieties, doubles and singles. All top size mother bulbs.

Also these lovely Heralds of Spring

- 100 Crocus in 4 named varieties \$2.50
- 100 Scilla sibirica (Blue Squills) 5.00
- 100 Giant Snowdrops 3.00
- 100 Blue Grape Hyacinths 3.00
- 100 Chionodoxa (glory-of-the-Snow) 4.00

The above 500 bulbs (\$17.50 value) special, \$15.00

100 Bedding Hyacinths, in 4 colors \$6.50
Plant these bulbs now and generously, and we promise you a Winter of pleasant anticipation, a *Springtime of delightful Surprises*, and years of happy memories.

Read, Note, and act at once!

Schling's Bulbs

26 West 59th Street
New York City

Bobbink & Atkins



ROSES

Autumn Planting

Ask for our "Get-Acquainted" list of Roses and our Illustrated Rose Catalog. We grow several hundred thousand Roses in several hundred varieties. Plant in October-November for best results.

Iris and Peonies. Our collections are complete. Ask for booklet.

Evergreens. Will give best results when planted in the early autumn. Ask for our special offer for foundation plantings.

Rhododendrons, Kalmias and other broad-leaved Evergreens. We shall be glad to correspond with anybody who intends to plant this autumn.

Beech Trees. Copper or Purple-leaved. We have growing in our Nursery several hundred fine, well branched trees, ranging in sizes from 5 to 10 ft. tall. Prices on application.

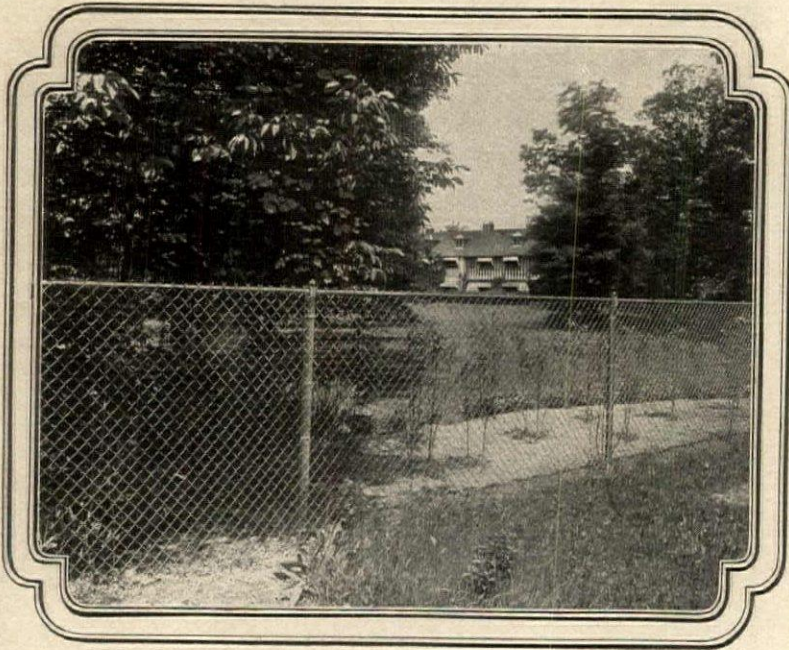
Trees. We have many hundreds of specimen, ornamental Shade Trees. We shall be glad to furnish list upon application.

Ask for our special pamphlets of *Rock Garden Plants*; *Japanese Yew*; *Giant-flowering Marshmallow*.

Nurserymen & Florists

Rutherford

New Jersey



You Can Have Protection With Beauty

No need to trust to shrubbery for seclusion. Page Fence, with its straight, simple lines, can surround your estate with a barrier that is strong and unclimbable, furnishing the positive protection that shrubs can never afford.

The Page Fenced home is *home to the property line*. You feel encouraged to develop your grounds—to make them even more beautiful and valuable—to *use* them.

Fence this Fall. At least get the information necessary to plan to protect your property. Send for the illustrated booklet—**FENCES FOR PROTECTION AND BEAUTY**—a postal card brings it.

PAGE FENCE & WIRE PRODUCTS ASS'N
219 North Michigan Avenue Chicago, Illinois



America's
first wire
fence—1883

PAGE

PROTECTION FENCE



ingot iron
The only wire
fence made of
Armco Ingot Iron.



"Cupid Sleeping", a group of figures in the old Derby bisque which stimulated the makers of our old Parian ware

P A R I A N W A

(Continued from page 164)

surface and little or no sheen, crisp in detail), such as the pieces produced in the period from 1790 to 1810, that inspired Copeland's experiments.

Copeland produced his first Parian pieces in 1842, and it has been called epoch-making in the history of the Staffordshire potters' art. Parian ware immediately became popular, not only in England, but on the continent and in America as well. Copeland's figurines, groups, busts, and other Parian pieces were beautifully modeled. Some of his best productions were his series of *The Seasons*, "Lady Godiva", "Young England", "Ino and Bacchus", "Night" and "Morning", "The Return from the Vintage", "Paul and Virginia", pieces designed and modeled by such artists as Gibson, Wyatt, Foley and Marshall. The sculptor Gibson considered Parian "decidedly the best material next to marble". Copeland's jugs, pitchers,

vases, etc., were also of high most part.

It is interesting to note that years after Parian ware made its appearance in England, it was fully produced in America in Bennington, Vermont. Parian ware immediately became popular, not only in England, but on the continent and in America as well. Copeland's figurines, groups, busts, and other Parian pieces were beautifully modeled. Some of his best productions were his series of *The Seasons*, "Lady Godiva", "Young England", "Ino and Bacchus", "Night" and "Morning", "The Return from the Vintage", "Paul and Virginia", pieces designed and modeled by such artists as Gibson, Wyatt, Foley and Marshall. The sculptor Gibson considered Parian "decidedly the best material next to marble". Copeland's jugs, pitchers,

The modeling of the first Parian pieces was done by John Gibson. (Continued on page 165)



Presumably the affectionate homecoming of a Revolutionary son, bas-relief on an American Parian pitcher, 19th Century, from Bennington



Before the Snow Lies or the Ground Freezes

enty of time to get
s Big Evergreens
shade trees moved
set before old Winter
es down from the
thland. Trees moved
the Hicks method in
ember and Decem-
never know they
e been disturbed.

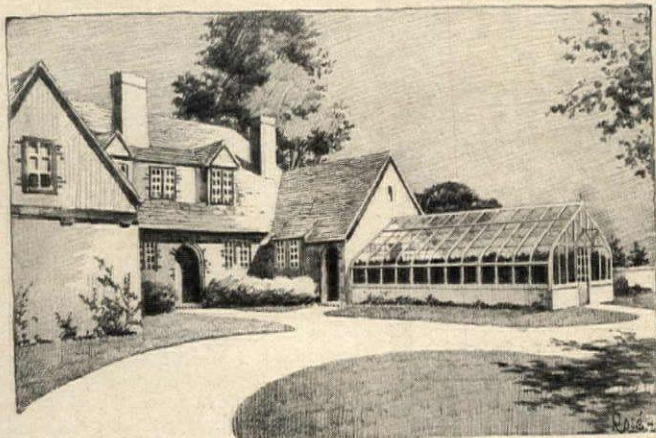
you think the
and might freeze, put
thick layer of hay or
w where the trees
to stand; then you
plant even in mid-
ter. Men and time
easier to get now
n in spring.

Write us about your
ds—or come to the
sery, select the trees
l have them sent by
ck or train.

Also get a copy of
ome Landscapes,"
e latest catalogue fea-
ing Hicks Big Trees
d Shrubs. Mailed on
quest.

**HICKS
NURSERIES**
BOX H
Westbury, L. I., N. Y.

HITCHINGS GREENHOUSES



Convert Frost to Flowers

While Jack Frost is making his freeze up pictures on the glass, your flowers will be unconcernedly blooming under the glass.

A greenhouse of your own, besides giving you frostless flowers in abundance, has a way of taking kinks out of nerves.

As a winter time hobby, what can be more delightful? Attach one of our greenhouses directly to your home—have it handy.

Send for printed matter

Hitchings and Company

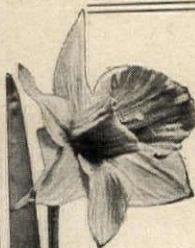
Home Offices and Factory, ELIZABETH, N. J.

New York
101 Park Ave.

Philadelphia
Empire Building
13th & Chestnut Sts.

Rochester
Union Trust Bldg.

Boston-9
294 Washington St.



Better Bulbs—by Farr

When spring comes to your garden, her paths should be lined with Daffodils and Tulips*, with Hyacinths and Crocus. For the gardener who wants an extra choice assortment of spring flowers, I recommend

FARR'S
Bulb Catalogue
—a comprehensive
list of bulbs for fall
planting—will be
sent on request.

FARR'S Sunrise Collection No. 2	
25 Narcissi, assorted varieties.....	\$2.75
75 Single Early Tulips, assorted.....	2.50
75 Darwin Tulips, assorted.....	2.50
75 Breeder Tulips, assorted.....	2.50
25 Hyacinths, assorted.....	5.50
	\$13.75

Any one collection at the price indicated

Complete Sunrise Collection No. 2 (275 bulbs) for only \$12.

Send your order now—pay when you receive the bulbs.

BERTRAND H. FARR
Wyomissing Nurseries Company
106 Garfield Ave., Wyomissing, Penna.

*W. F. PURDY, of Connecticut, writes—"Duplicate last year's order. Your tulips are always beautiful."

November is the Best Month

To Plant Deciduous Shrubs and Trees, including our Large Fruit Trees of bearing size and Shade Trees for immediate shade. A complete line of nursery stock is offered in our catalog, with full descriptions and prices.

Our system of frequent transplanting assures compact root systems. Careful pruning results in well-balanced tops. Prompt service and attention to every detail show our appreciation of your patronage.

Order Roses Now—Save 20%

By ordering Roses now you will save about 20% on the prices. We will hold them for spring planting or send them to you the last of November, whichever is preferred. The choicest list of 50 Hybrid Teas, with seven exceptions, is 75c each; \$6.50 per 10; \$60 per 100.

Write today for new catalog.

ROSEDALE NURSERIES

Box H

Tarrytown, N. Y.

"Prices as Low as Consistent with Highest Quality."

Success with Roses by Robert Pyle

Protect Your Rose Plants

Obviously, there is no danger where there is no frost, but if you must anticipate cold weather, let "preparedness" be your rule. Before the ground freezes bank up the soil cone-shaped, with the apex 6 to 10 inches high around the stem of each bush. Ashes are sometimes used, but we know of nothing better than soil.

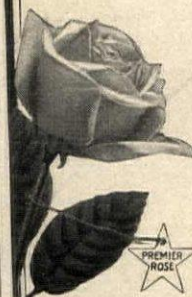
In very cold countries, the roses may be lifted entirely and buried in trenches for the winter, and they will come out in fine shape for replanting in spring. After you have drawn the soil nicely around them, leave them alone till the ground is frozen with a crust hard enough to bear the weight of a stone-laden wheelbarrow. By this time the moles and mice, or other creatures, will have secured their winter abodes elsewhere, and not be tempted to make nests in the protecting material you will next apply.

Now do not smother your roses, or they may die. Cover them thoroughly, as high up as you attempt to protect them, but always allow for the circulation of air. A 3 to 4 inch blanket of good, heavy stable manure will keep out much cold. Over this fill up from the bottom of the bed to a depth of 10 to 12 inches, with nice, dry leaves and put some light material on top to keep them snug. A 12-inch fence of poultry-wire staked round the bed will help keep the leaves in place, or the boughs of fir or pine trees, hay, straw, or corn-fodder, or other material that will break the force of cold, biting winds, will serve in place of leaves. Where most careful protection is required, boards may be arranged, roof-fashion, to turn off the rains—this will also protect your roses from exposure to direct sunshine, when nights are freezing cold, and prevent alternate thawing and freezing, which is dangerous—and, in early spring, guard against the premature excitation of plant-growth and tender buds.

Later we hope to tip you off for a flying start with your Roses in the Spring.

Robert Pyle

CONARD & Jones Co.
Robt. Pyle, Pres.
Box 126,
West Grove, Pa.



In our Fall Catalog now ready, we've a selected lot of Roses for Fall planting. You can either send for it—or if you like, send us \$9.00 for 10 Roses or \$1.00 each for a less number and ask us to select for you. You can pay Express or Parcel Post transportation charges on delivery.



Rose Specialists
for years

GROW CONARD ROSES
Guaranteed to Bloom

P A R I A N W A

(Continued from page 166)

A Garden Full of Darwin Tulips

for \$2.00



In anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for \$2.00

Selected from fifteen named varieties.

Few Spring flowering plants rival the Darwin Tulip for brilliancy of bloom. With flowers as large as the Oriental Poppy, in a wide range of colors and shades, borne on strong stems often exceeding three feet, they are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mail this advertisement or present at our store, with check, money order, cash or stamps and secure this exceptional collection, sent prepaid to any point in the U. S. east of the Mississippi. For points west and Canada add 25c. (\$2.25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a collection of 10 each 10 varieties separately labeled for \$5.00

Our Fall Bulb Catalog containing a complete list of High Quality Bulbs for Autumn Planting, sent on request.

Stump & Walter Co

30-32 Barclay Street

H. G.

New York

whom the enterprising Fenton brought over from England. Fenton had as partners Julius Norton and Henry Hall, and their pottery was situated in the north wing of the Bennington pottery of Judge Norton, Fenton's father-in-law, whose own kilns were devoted to turning out somewhat more "practical" wares.

The Parian pieces from Bennington and from other American potteries were, like the Copeland pieces in England, expensive. Nevertheless, they were extensively patronized. At the New York Crystal Palace Exhibition of 1857, Bennington Parian Ware was given much attention. Among other Parian pieces there displayed was the large figure surrounding a monumental arrangement of various Bennington wares, the base of which was Lava Ware, the second section Flint Enamel, and on this a life-sized bust of Fenton surrounded by eight columns in Rockingham with the Parian figure mentioned at the top, the whole some ten feet in height.

Bennington Parian was composed of flint from Vermont and Massachusetts, feldspar from New Hampshire and ceramic clays from Vermont and from South Carolina, carefully ground and mixed and "cast" in moulds. Some of the Bennington Parian was fawn-colored, and some was white. Blue pitted grounds were also employed against which the uncolored relief designs stood forth. In pieces of this sort the ground was obtained by applying the blue slip with a camel's-hair brush. The blue pieces ranged from dark to light. Pitchers and vases and other objects intended for use as well as for mere ornament were glazed inside. Some pieces of Bennington Parian were given a smear glaze. From 1849 the Bennington Parian was marked with the United States Pottery Co.'s mark, the earliest form of which

was a ribbon in relief and U. S. P., together with two (varying). The later pieces had of the pottery spelled out. Bennington Parian pitchers are the "Water Lily", the "K", "Niagara", the "Palm Tree", "Leaf", names derived from the title. The figure, animal and comprise the "Samuel", "Swan", "Ram", "Bird's Nest", "Lacing Shoe", "Eagle and "Greyhound", "Poodle Dogs" (left), and a phrenological head. There were vases, jugs, sugar creamers, inkwells, knobs, etc.

Bennington did not monopolize the market for Parian Ware, as pieces were also produced by the Allen of Philadelphia, whose somewhat like a "T" or an anchor. The Parian pieces from the latter were from moulds produced by the Gloucester, New Jersey pottery, the latter was discontinued between 1858 and 1859. But few Parian pieces turned out by Allen.

Ott & Brewer of the Etruria, Trenton, New Jersey, also made Parian Ware, and in 1876 exhibited many of excellence modeled by Isaac

From 1848 to 1856 the Charles Long Island, pottery of Charles Lidge & Co. made Parian pottery but such do not appear to have any mark indicating the pottery.

In 1850 Charles Coxen was the Parian pieces for the Baltimore of the Edwin Bennett Co., and to 1862 the Southern Porcelain Kaolin, South Carolina, made Parian marked with an impression bearing the legend "S. P. C. Kaolin, S. C.". Their output, was limited.

TONSILE EVERGREEN

EVERGREENS have always figured largely in formal gardening. The Italians of the Renaissance, to whose inventions the origin of the formal garden, as we know it today, may be traced, recognized the value of the dark foliage of the cypress and the ilex as a contrast to the white stonework of their architecture; and in the modern American garden Japanese holly, tree box and arborvitae play an important part.

For this they have certain special qualifications. Their consistency of appearance, as opposed to the seasonal variations of deciduous plants, makes them the aptest material for the garden in which consistency of effect is one of the principal objects, and renders them specially suited to artificial treatment, by which, indeed, they gain rather than lose. They are eminently clippable, or "ton-sile", to use a prettier old gardening term which should not have been allowed to become obsolete.

They have great value as a foil to lighter growths. The flowers in a bed which is bordered with box seem to shine with an added brightness, and the somber hues of the ilex—jet green beneath a clouded sky—make a striking contrast with the vivid green of well-kept turf.

Perhaps for purely formal purposes arborvitae holds the first place, by reason of its color and the interesting texture of its clipped surface. But the others have their own virtues: box its warmth and holly its luster. Even American holly, though most gardeners hesitate to cut it, is pleasant if properly clipped, that is to say, if its leaves are not mutilated; it gives a lighter and more various effect than the closer-growing, smaller-leaved evergreens.

In contemplation of the esthetic properties of evergreens, however, their

practical functions must not be forgotten. The hedge is essentially a utility substitution, and in the garden it has many uses. It may serve as a wind-screens to hide those unsightly corners from no garden, however carefully planned, be wholly free; to break up large spaces or to give some alley the seclusion of a cloister for contemplation or quiet walk. For all these purposes evergreens are admirable. The density of their growth makes them perfect screens whether against the wind or the sun's eye. An evergreen hedge is as impenetrable to the wind as a stone wall. Box and arborvitae are efficient for screening to a height of 16' or so. They may only be grown with advantage to about 6', and is therefore inappropriate where a really high hedge is needed for purely divisional purposes if not suited, and can be made to give an effect of solidity.

The treatment of a hedge should be large and simple. To break the monotony its top with decorative excesses usually to destroy its dignity. They may be diversified with circular bays which will serve as shelters for seats, or, which will not interfere with its function as a screen, they may be pierced with arches especially if such arches will open to a *claire voyée*.

As for the use of evergreens in decorative schemes, here again simplicity and discretion are becoming. The extravagance of topiary are overdone. Clipped into grotesque shapes may be a moment's amusement, but they soon become "They be for children", as Bacon said, and, like other childish things, should be "put away" by the grown-up gardener, or, at any rate, used very sparingly, with a touch of fantasy to an austere de-



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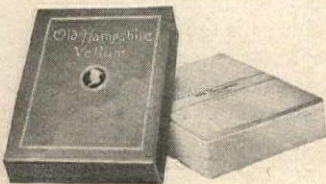
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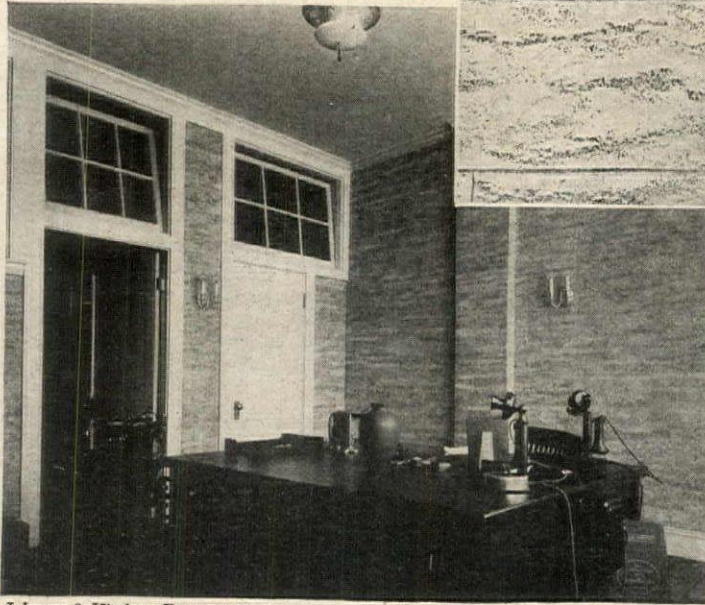
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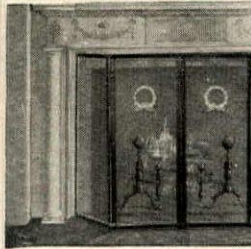
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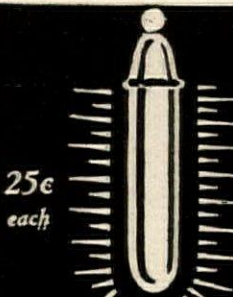
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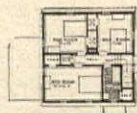
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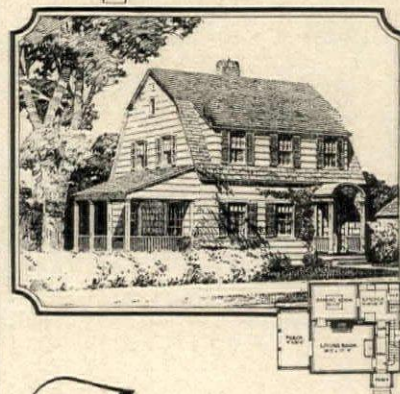
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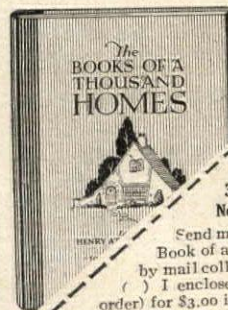
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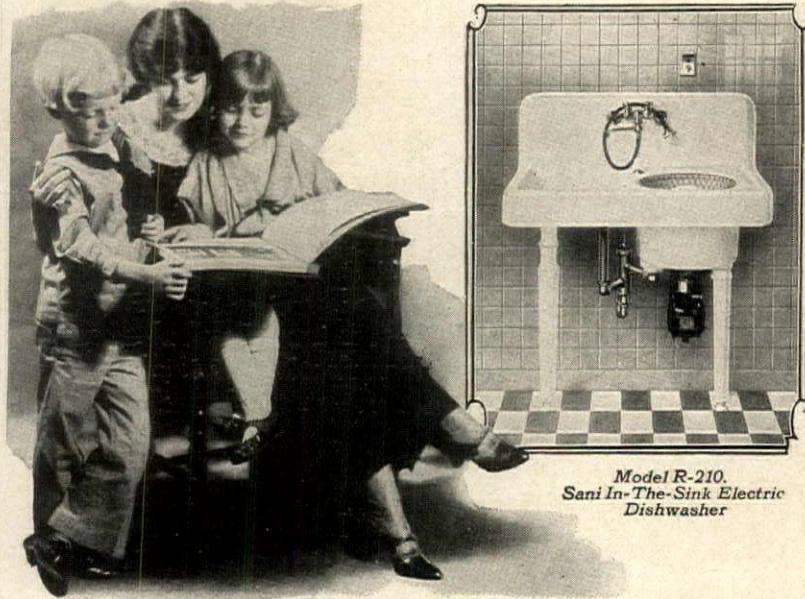


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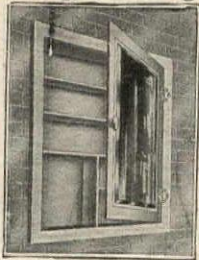
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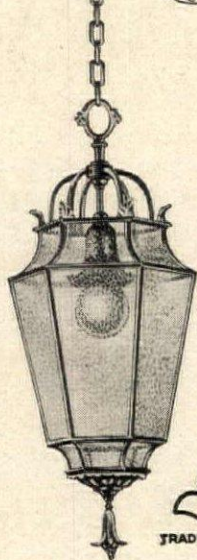
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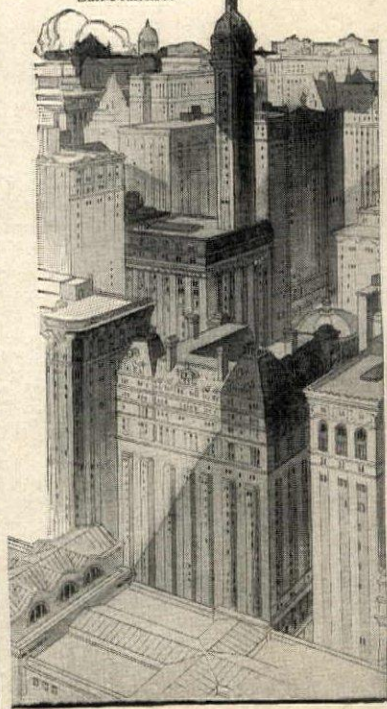
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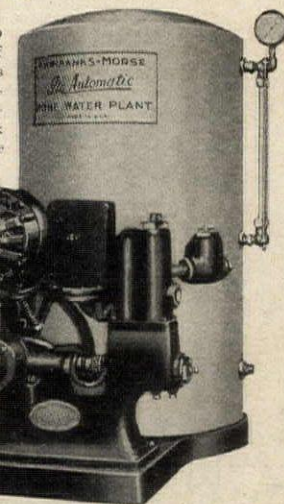
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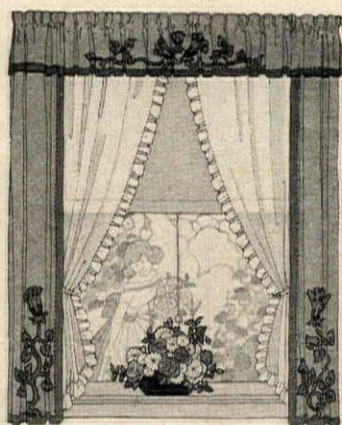
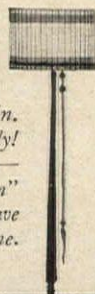
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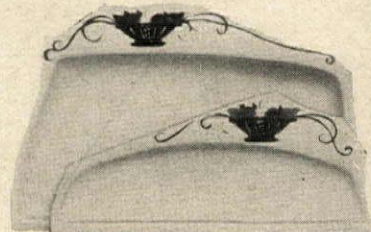
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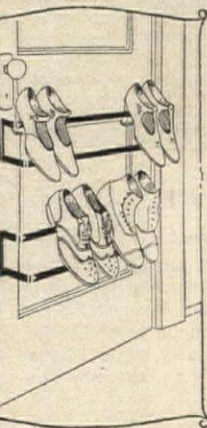
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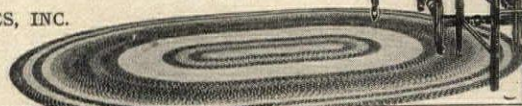
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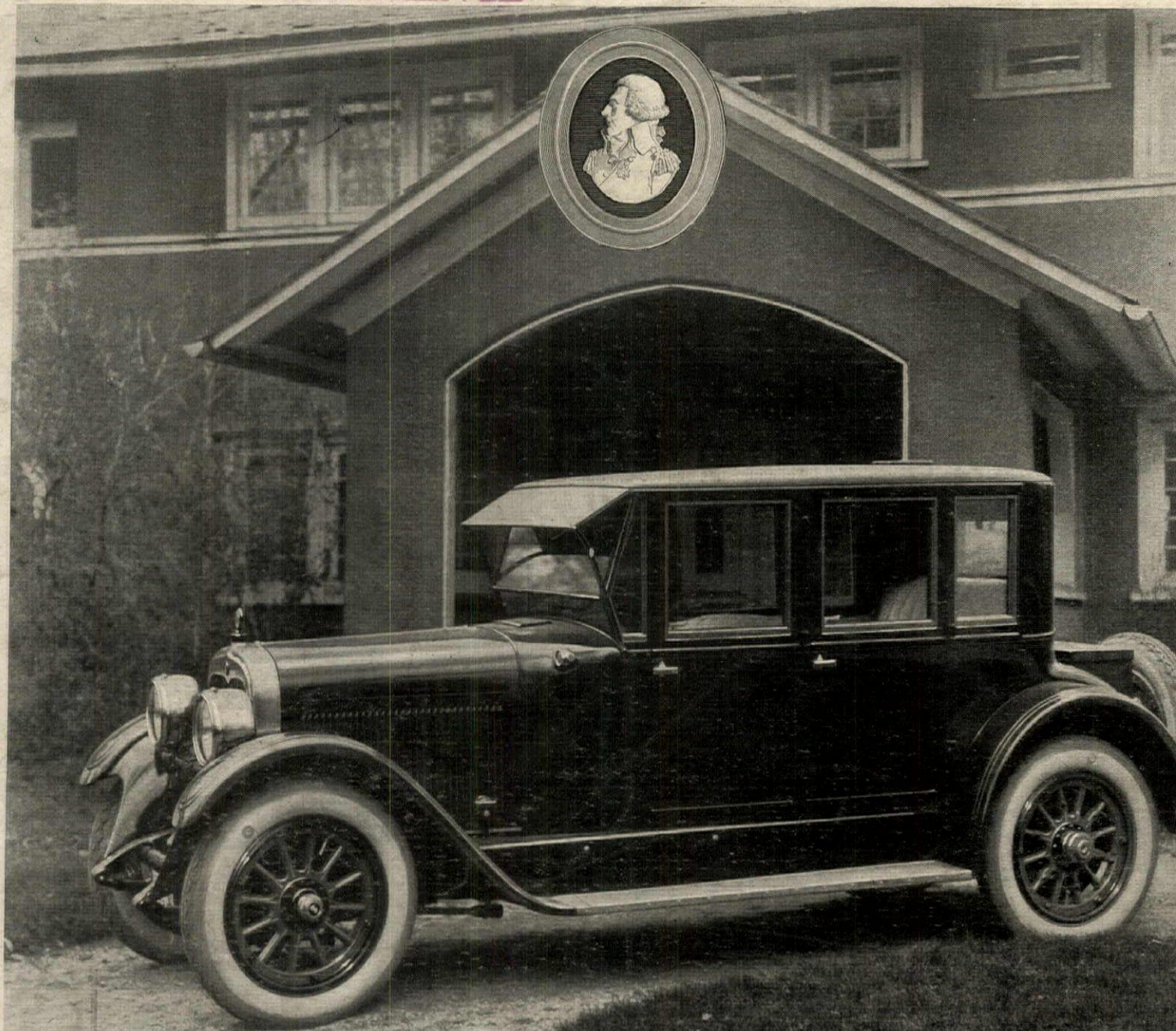
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