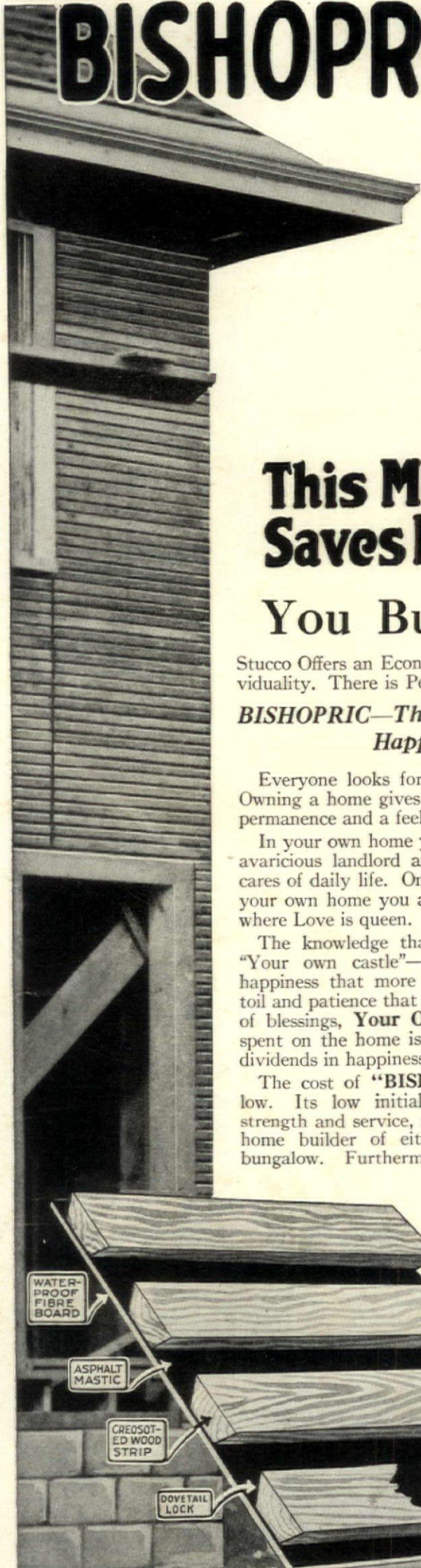


BISHOPRIC STUCCO OVER BISHOPRIC BASE



This Modern Construction Saves Home Builders 30 Percent

You Build But Once Build Right

Stucco Offers an Economical and Increasing Appeal to People who desire Homes of Distinct Individuality. There is Permanency and Beauty in Stucco Houses.

BISHOPRIC—The Stepping Stone to Happy Homes

Everyone looks forward to owning a home. Owning a home gives one a balance, a sense of permanence and a feeling of security.

In your own home you find a refuge from the avaricious landlord and from the worries and cares of daily life. Once across the threshold of your own home you are in your own kingdom, where Love is queen.

The knowledge that it is your own home, "Your own castle"—brings contentment and happiness that more than repays you for the toil and patience that has given you the greatest of blessings, **Your Own Home**, and **money** spent on the home is an investment that pays dividends in happiness.

The cost of "BISHOPRIC" is surprisingly low. Its low initial cost, plus its superior strength and service, makes it popular with the home builder of either mansion, cottage or bungalow. Furthermore, stucco is the most inexpensive, permanent finish for a building. Economy is afforded from every angle. There is no up-keep when stucco is applied over "BISHOPRIC."

BISHOPRIC STUCCO in its scientific production, uniformity, great density and tensile strength—is waterproof—fireproof—and provides against contraction or expansion, thereby preventing cracking, checking or chipping of the surface. All the elements of wear and tear have been anticipated in the manufacture of "BISHOPRIC." It is specially treated to eliminate depreciation.

BISHOPRIC BASE with its interlocking dovetailed key is an exclusive, patented base or background for stucco. It is a specially designed product, built up of selected and seasoned wood strips, set in a heavy layer of asphalt, on a pure, wood fibre base. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base, it insures a building that is absolutely dry, vermin-proof and healthy.

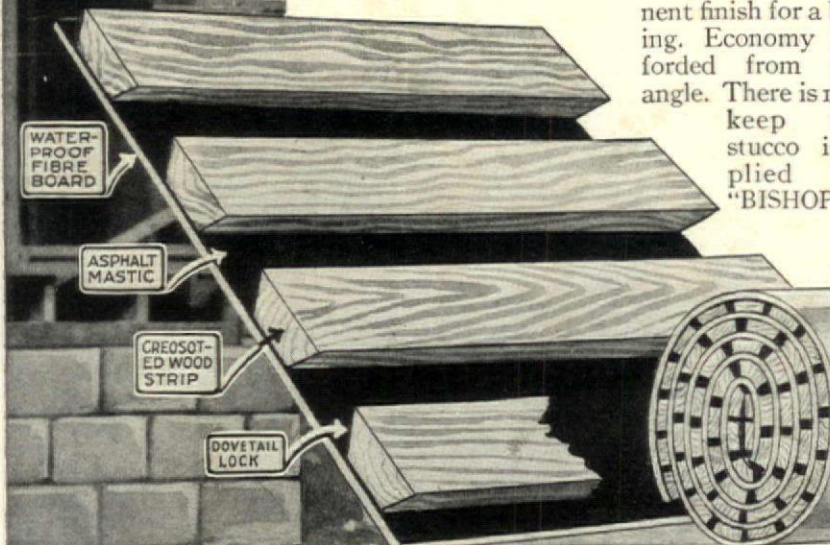
BISHOPRIC STUCCO over BISHOPRIC BASE provides a building that is warmer in winter and cooler in summer than other forms of construction. Strength to withstand the rigors of the most variable climate! Beauty which can not be surpassed! Surely Bishopric Stucco over Bishopric Base offers the home builder all the advantages one desires.

Booklet—

Let us send you our beautifully illustrated booklet, "Bishopric for All Time and Clime." Ask us any question you wish about building problems, big or little—our staff of experts will gladly give you complete advice at no obligation to you. You are sure to get some valuable and practical suggestions. The Book is yours for the asking.

Bishopric is Sold by Dealers Everywhere

The BISHOPRIC MANUFACTURING CO.
675 ESTE AVE. CINCINNATI, OHIO
NEW YORK CITY LOS ANGELES OTTAWA
NEW YORK CALIFORNIA CANADA



BISHOPRIC BASE

SHIPPED IN ROLLS



Time to Re-Tire?
(Buy Fisk)

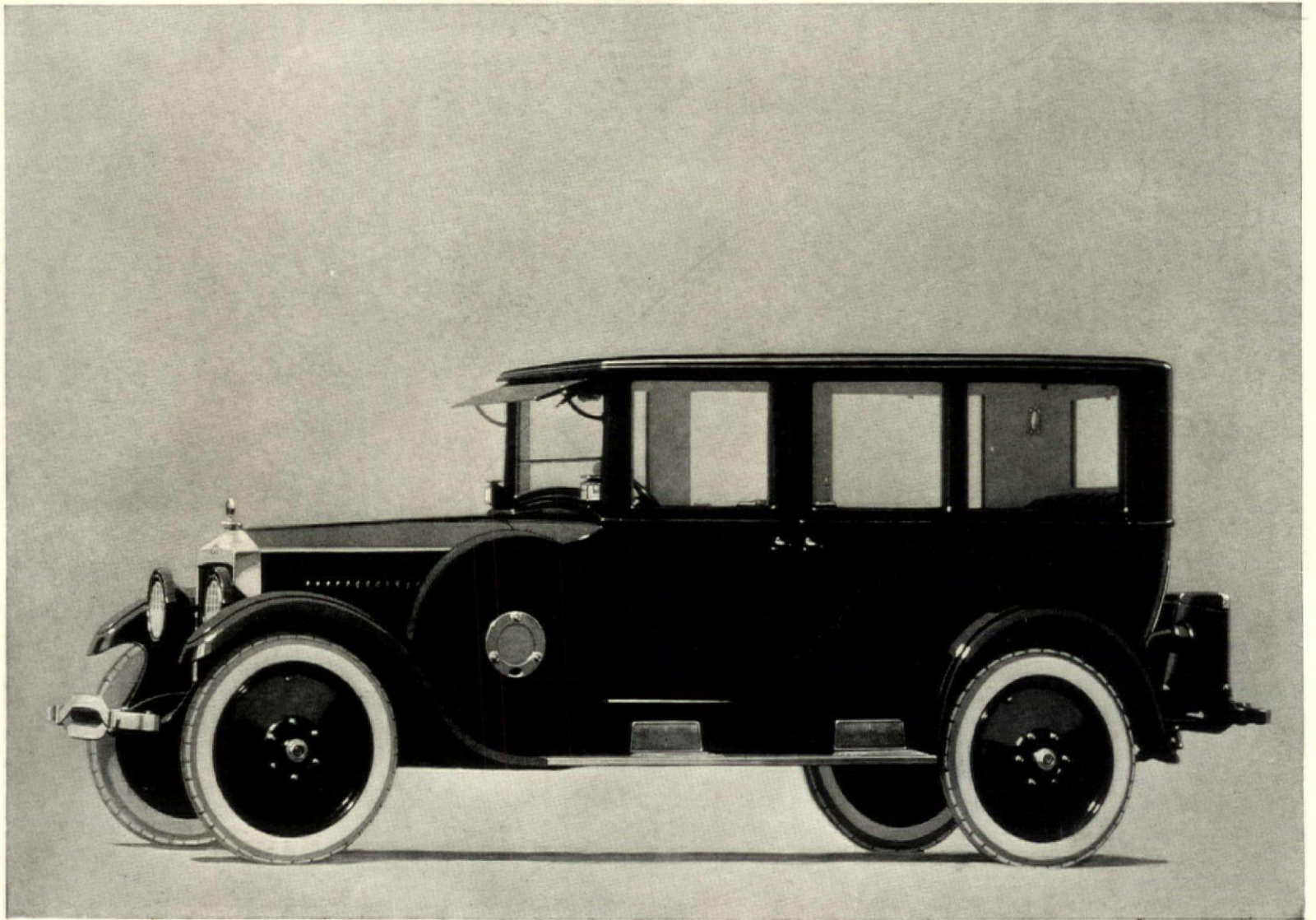
TRADE MARK REG. U. S. PAT. OFF.

THE Fisk Cord Tire, a superlative tire in performance and appearance. From every angle it presents the greatest possible tire value. It does credit to the most elegant car and makes an instant appeal to the motorist ready to pay a reasonable price for a super-excellent tire.

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



STUDEBAKER



THE SERIES 24 STUDEBAKER BIG-SIX SEDAN \$ 2 7 5 0



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 finest quality Chase mohair, double weave.

IT IS becoming increasingly evident among discriminating buyers in this country and abroad that it is extravagance to pay more than the price of the Studebaker Big-Six Sedan to obtain the utmost motor car satisfaction.

Concentration of years of experience and tremendous manufacturing facilities upon the building of six-cylinder cars enables Studebaker to offer the Big-Six at a price that makes it the dominating value of the fine car market.

The appearance of the Big-Six carries distinction. Lines are impressive and in enduring good taste, with no trace of freaks or frills of design.

The roomy seven-passenger body is mounted on a seven-passenger chassis that is amply pow-

ered by the Big-Six motor. Called upon to negotiate the steepest hills, the roughest roads, to slip through the thick of traffic or show its heels on the straightaway, the Big-Six responds with ease and promptness that are most satisfying.

Everything that contributes to the riding comfort and convenience of the passengers has been provided. The purchase price includes many unusual items such as the two extra disc wheels complete with cord tires, tubes and tire covers; handsome, nickel-plated bumpers, front and rear; and enameled steel trunk equipped with two suitcases and hat box.

Studebaker has been building quality vehicles for 72 years.

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., 126" 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.)..... 1195	Coupe (5-Pass.)..... 1895	Coupe (5-Pass.)..... 2495
Coupe (5-Pass.)..... 1395	Sedan..... 1985	Sedan..... 2685
Sedan..... 1485		

Prices Subject to Change Without Notice

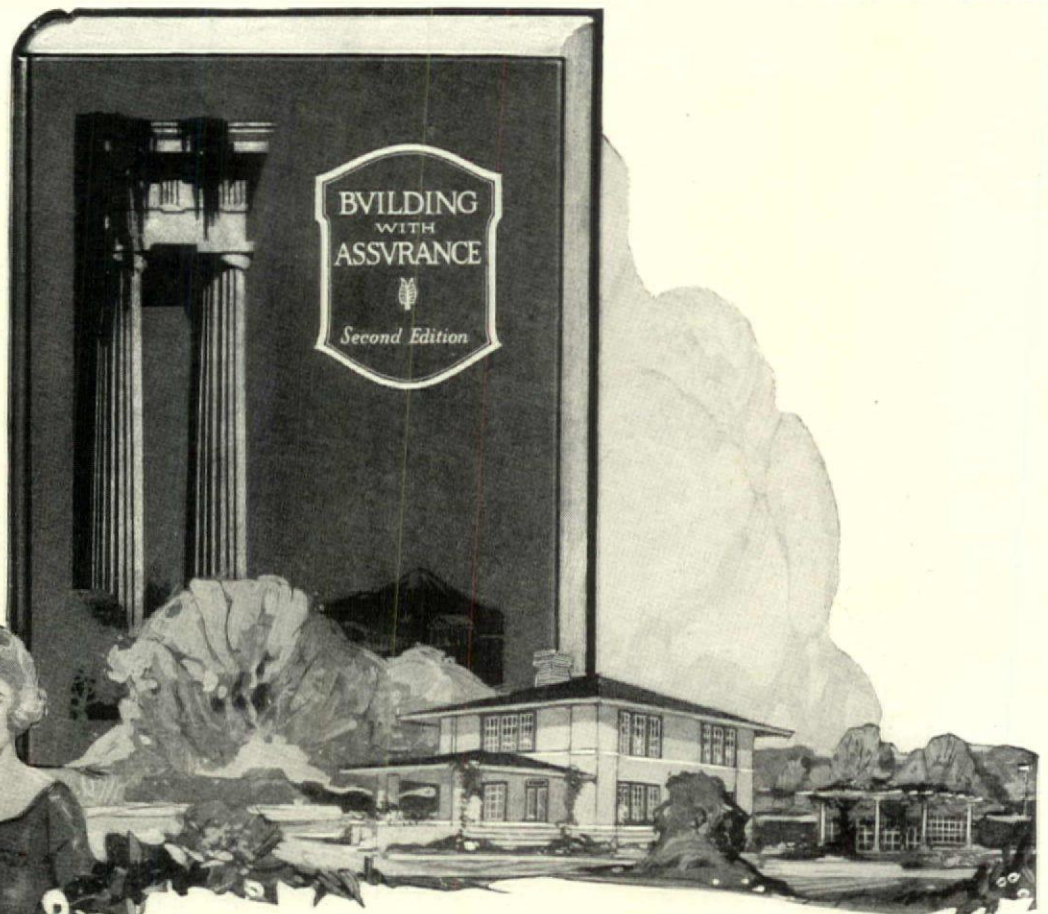
STUDEBAKER

Detroit, Michigan

South Bend, Indiana

Walkerville, Canada

Address all Correspondence to South Bend



Make it a real HOME

This great book helps you build that real home at no additional cost

WHETHER the home you plan to build is to cost \$3,000 or \$50,000, you need the help of this big, fine, 440-page Master Book, "Building with Assurance." (Second Edition.) Within its covers has been placed, not extravagant generalities, but specific, practical home-building plans and methods which you can actually USE to help you reduce waste, cut costs, save time, eliminate experimenting, avoid mistakes and get more for your money. "Building with Assurance" often means the difference between a mere house and a real home—at no additional cost.

"Building with Assurance"
Contains page after page
of beautiful homes

There are inexpensive cottages, as well as finest dwellings, in a wide array.

There are French, Spanish, Modern, Western, and other bungalows; Georgian, Victorian, Tudor, American Colonial and other houses. All are shown in beautiful colors, with floor plans. You get the help of authorities on 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.

Indorsed by over 15,000 home building authorities

From all sections of the country come letters praising "Building with Assurance." They say, for example:

There is no added cost for "Morgan-Quality"

(253)

"The Book is truly a masterpiece."
"A true home builder's guide."
"Just what home builders need."
"The houses shown are wonderful."
"Wouldn't sell it for \$50."

Over 15,000 architects, contractors, and dealers indorse 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

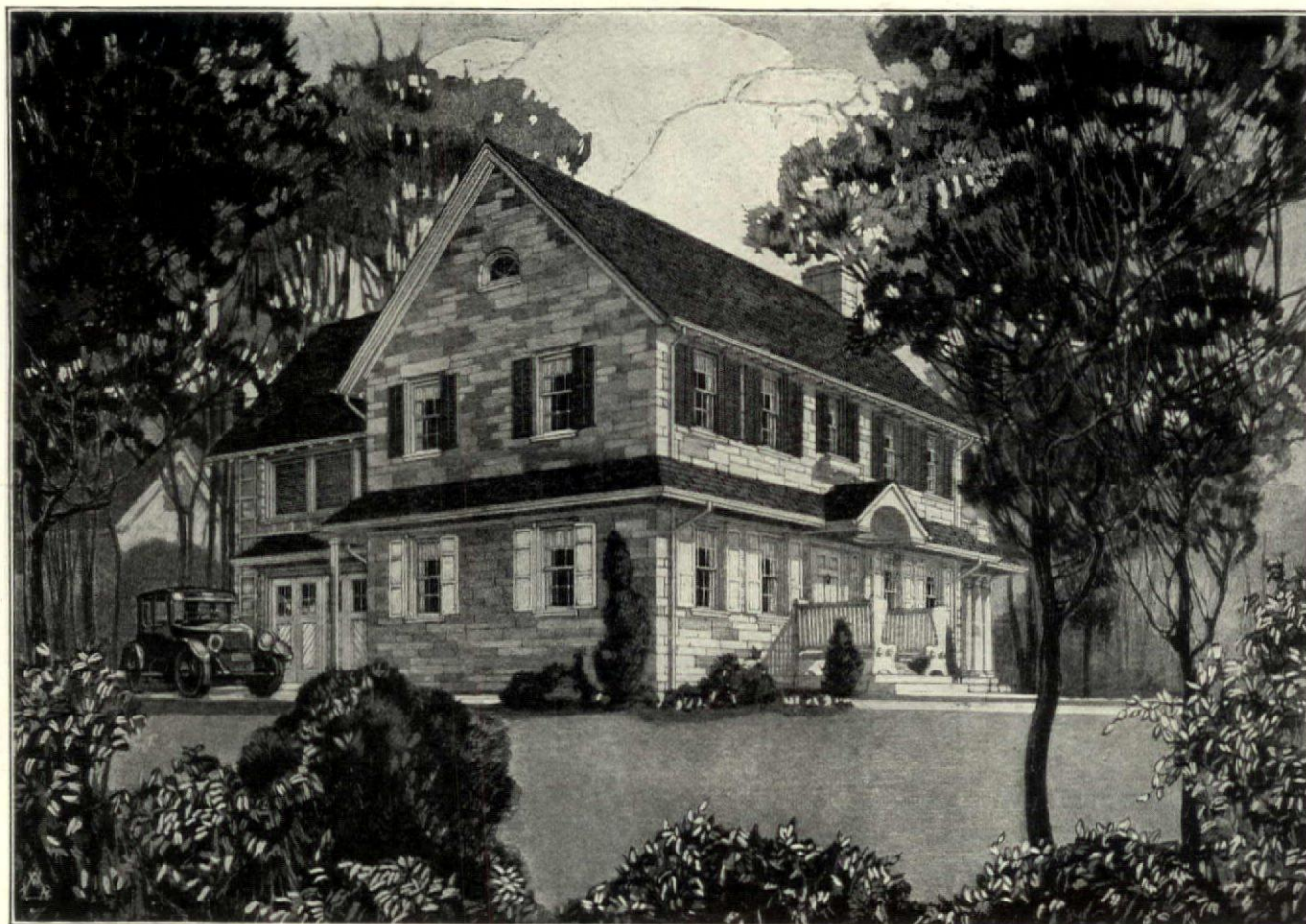
"MORGAN-QUALITY"

Standardized Woodwork

Address nearest office, Dept. A-12
Morgan Sash & Door Company, Chicago, Ill.
Morgan Millwork Co., Baltimore, Maryland
Morgan Company, Oshkosh, Wisconsin

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

Name.....
Address.....
Town.....State.....
Business.....



"The house of everyone is to him as his castle and fortress, as well for his defense as for his repose."

Beauty and Security Combine in Indiana Limestone Construction

Down the ages man has ever loved beauty expressed in stone—from the king building his great courts of splendor, to the peasant fashioning his little hut of shelter.

Today we see this same tradition perpetuated in homes built of Indiana Limestone. The builder sees in his material the same beauty of texture and color, the same unchanging

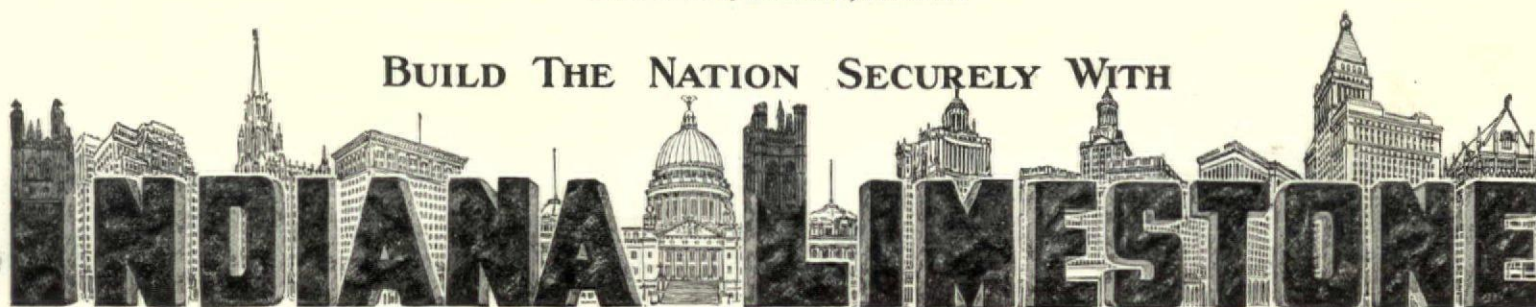
qualities of stability and permanence that the ancient Pharoahs saw as they used their unnumbered legions to raise palaces and pyramids, or that the Trojans saw as they builded the "topless towers of Ilium."

There can exist no doubt that Indiana Limestone homes outlive those constructed of any other building material now in use.

Detailed plans and description of the house illustrated above sent free upon request. A complete portfolio of designs of Indiana Limestone homes is just off the press. Price fifty cents.

Indiana Limestone Quarrymen's Association
Box L-782, Bedford, Indiana

BUILD THE NATION SECURELY WITH



The NATION'S BUILDING STONE



Use
PLATE
Glass



A beautiful and practical top for dresser or table

IT was a happy thought that prompted the first interior decorator to use Plate Glass as a protection to a finely finished table-top. For it proved to be not only a protection, but an actual improvement to the table's beauty.

Plate Glass enriches the most beautifully polished top. Its clear body and gleaming surface catch and reflect lights and shadows like a deep, still pool of water.

Plate Glass protects the dresser-top from the disfiguring stains of perfumes and toilet waters. On the buffet and serving table, Plate Glass is an indispensable protection from hot dishes and liquids.

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

Nothing Else
is Like it

PLATE GLASS MANUFACTURERS *of* AMERICA

Genuine
PLATE GLASS



Colorful Living Room Rugs

WE have a complete stock of high grade Wilton rugs from England and France. Beautiful examples of rug artistry, they constitute fine color motifs around which to plan a room—or with which to add the last discerning note of richness to a charming interior. It is gratifying to know that small rugs and runners may be had to match most of the distinctive patterns in our interesting collection

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

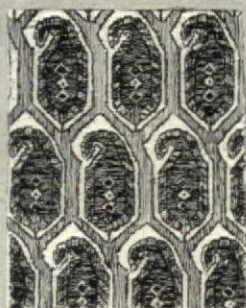




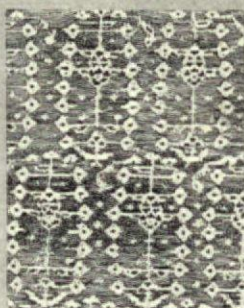
Complete Satisfaction
 in bathroom luxury
 and elegance is only
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 built in your walls.


Fairfacts Fixtures
 BUILT IN YOUR BATHROOM WALLS

ORIENTAL RUGS AND THEIR INDIVIDUALITY



SAROUK



SHIRAZ

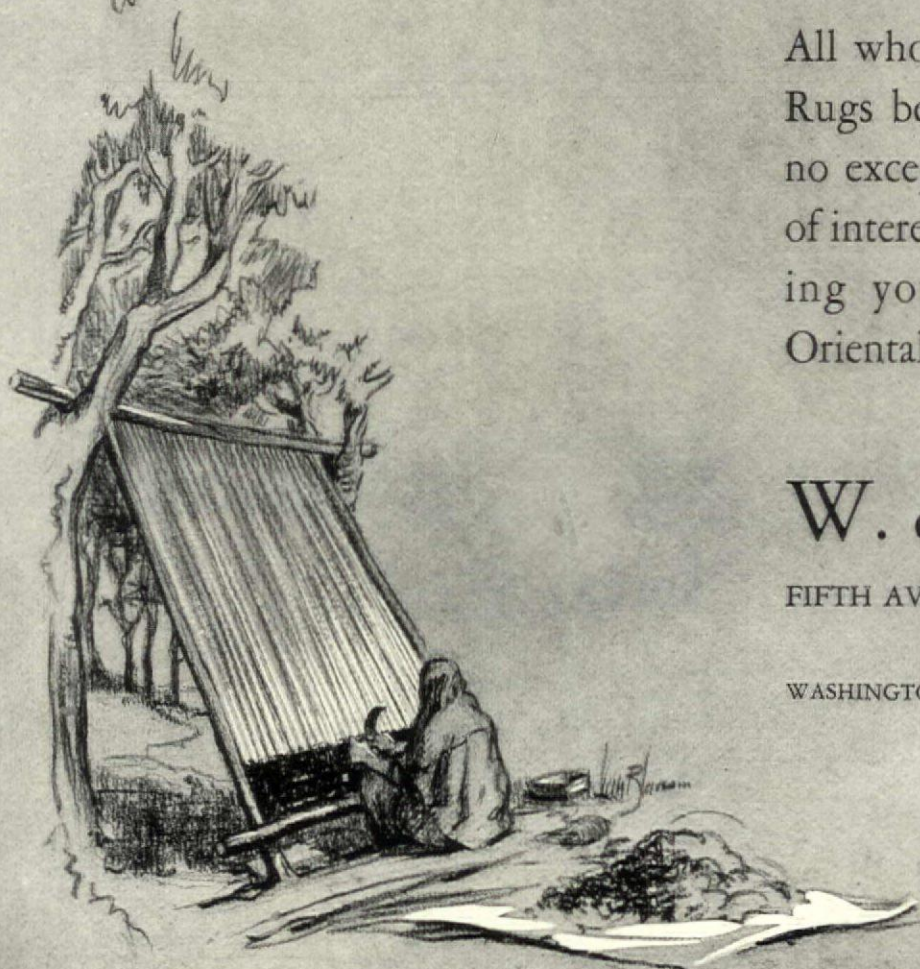


SENNEH



KHORASSAN

The above is one of the most frequent motifs found in Oriental Rugs. The four designs are taken from rugs found in various parts of Persia and each shows a different translation. This motif is known by many names, such as the Palm, the Pear, the River Loop and the Seal, but is most commonly called the Serebend.



Oriental Rugs are not mere floor coverings—they are the evolution of an idea translated into an actual article by the deft fingers of those to whom rug-making is a traditional art.

There are many interesting features in each rug that provide a source of constant pleasure. The results of the primitive methods still used in dyeing, spinning and weaving, and the tradition of designs are the interesting points which add so greatly to the artistic charm of Eastern productions.

All who come in touch with Oriental Rugs become enthusiasts and we are no exceptions. We enjoy these points of interest and would appreciate showing you how really personal are Oriental Rugs.

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK

WASHINGTON

SAN FRANCISCO



The Inspiration of the Past—

THE PRESENT popularity of period furniture is due, not to a passing fad, but rather to a more thorough understanding and appreciation of the designs of the old masters.

Mahogany was the favorite wood of Sheraton, Hepplewhite, Chippendale, Pfyfe and many other master cabinet makers whose designs, when not actually reproduced, are at least the inspiration of the best modern work. Hence the purchaser of Genuine Mahogany of authentic period design knows that his furniture not only complies with the vogue of today, but will be in style always.

There is a plentiful supply of Genuine Mahogany available for all purposes, and at a cost well within the reach of those of even moderate means. The purchaser, however, should always be on guard against inferior woods misrepresented and sold as Mahogany. Before you buy

BE SURE IT'S MAHOGANY

Send for illustrated booklet "Stately Mahogany" and other interesting literature

MAHOGANY ASSOCIATION, Inc.
1133 Broadway New York



A NATIONAL ORGANIZATION of MAHOGANY PRODUCERS

Good Buildings Deserve Good Hardware



“Welcome!” — says Good Hardware

The hospitality of Colonial days lives again in this Corbin-equipped entrance. Its good looks are seen at a glance; but you must summer and winter with good hardware to know its real worth. Corbin Locks and Builders' Hardware embody the utmost in convenience, security and beauty. They are thoroughbred.

If you're interested in building, write for attractive illustrated booklet, "Good Buildings Deserve Good Hardware"

P. & F. CORBIN *The American Hardware Corporation, Successor* **NEW BRITAIN, CONN.**
SINCE 1849 **NEW YORK** **CHICAGO** **PHILADELPHIA**



The small home pictured above is Long-Bell Plan No. 700. Most retail lumbermen can show you floor plans of this home, or will obtain them for you.

Which Home will you choose?

TWO kinds of homes are being built. One begins to depreciate somewhat rapidly within a few months or a few years. The other maintains long-time investment value. The difference in cost between the two is surprisingly slight.

When *your* new home is being planned, a good question to ask is, "How long will my home be worth the money I am putting into it?" The answer to that question rests in the dependability of materials and construction.

You can know the lumber you buy. Long-Bell trade-marked lumber is safeguarded in manufacture to give the utmost building value, and trade-marked *on the end of the piece* so that you may identify it.

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 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.



Everyone planning a home and everyone now building a home should be interested in our new non-technical booklet, "Saving Home Construction Costs"—a valuable contribution to building information. Send for your copy.

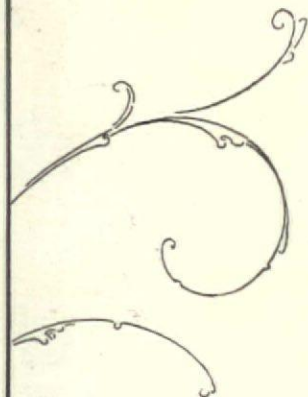
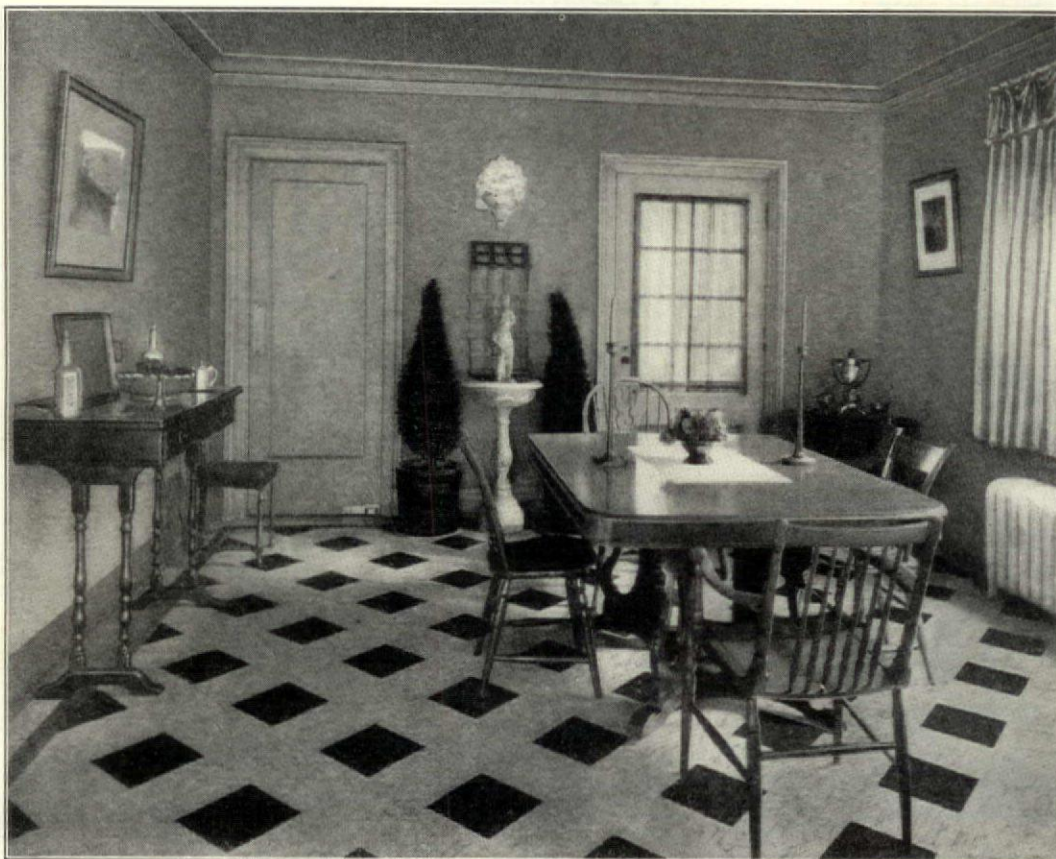
The Long-Bell Lumber Company

R. A. LONG BUILDING Lumbermen since 1873 KANSAS CITY, MO.

Southern Pine Lumber and Timbers; Creosoted Lumber, Timbers, Posts, Poles, Ties, Piling and Wood Blocks; California White Pine Lumber; Sash and Doors; Southern Hardwoods; Oak Flooring

Long-Bell

KNOW THE LUMBER YOU BUY



J. H. Stedman

NATURIZED FLOORING

*As used by
Miss Helen Spear
Interior
Decorator*

The Charm of Stedman Flooring Is Permanent

Ten, twenty, thirty years of wear will not rob Stedman Naturized Flooring of the charm and beauty so effectively illustrated in this dining room by Miss Helen Spear.

Even the pressure of heavy furniture will not dent or mar it, and there is no upkeep cost other than that of ordinary washing to keep it clean.

Stedman Naturized Flooring affords infinite opportunity for individual expression, through a most interesting range of tile, grain, mottled and plain effects in a variety of colorings.

It is soft and resilient under foot—yet has all the impressiveness of marble, or the warmth of harmonious color effects.

If you are planning to build, remodel or to renew your floors, write us for estimates on Naturized Flooring completely installed. Prices vary from 75c to \$1.50 per square foot according to the size of installation and design.

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.

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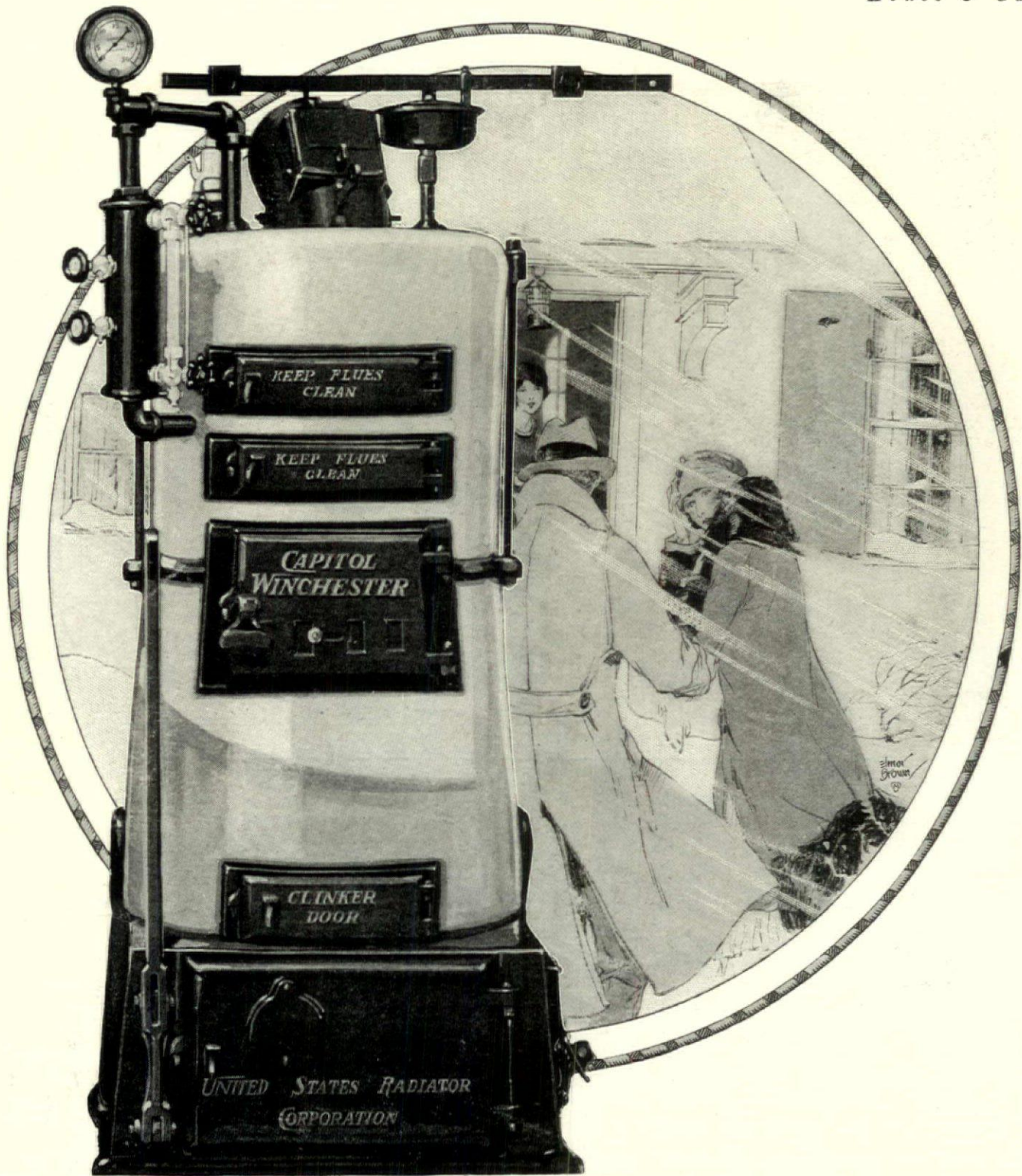
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RESIDENTIAL INSTALLATIONS

Stedman Naturized Flooring will be found in many of the finest residences in this country. Architects and Interior Decorators find it adaptable to practically every room in the house both from a utility and decorative standpoint. A limited number of Stedman Naturized Rubber Rugs have been up in checkerboard designs of black and white, and red and black paisley with border. They are especially suitable for entrance or hallway decoration or for use in sun parlors, nurseries, bathrooms, etc.

One size only—24" x 40". Price Delivered

\$7.50



Capitol Boilers

The home with a Capitol Boiler is always a comfortable home. You will like its warm, cheerful atmosphere. And you will undoubtedly like its people because they are sensible, far-sighted folk who appreciate the really good things of life.

Talk to several of the Capitol owners in your neighborhood. You will find them in perfect agreement so far as heating equipment is concerned. And you will find that they all express the same degree of pride and confidence in the thirty year old Capitol name plate.

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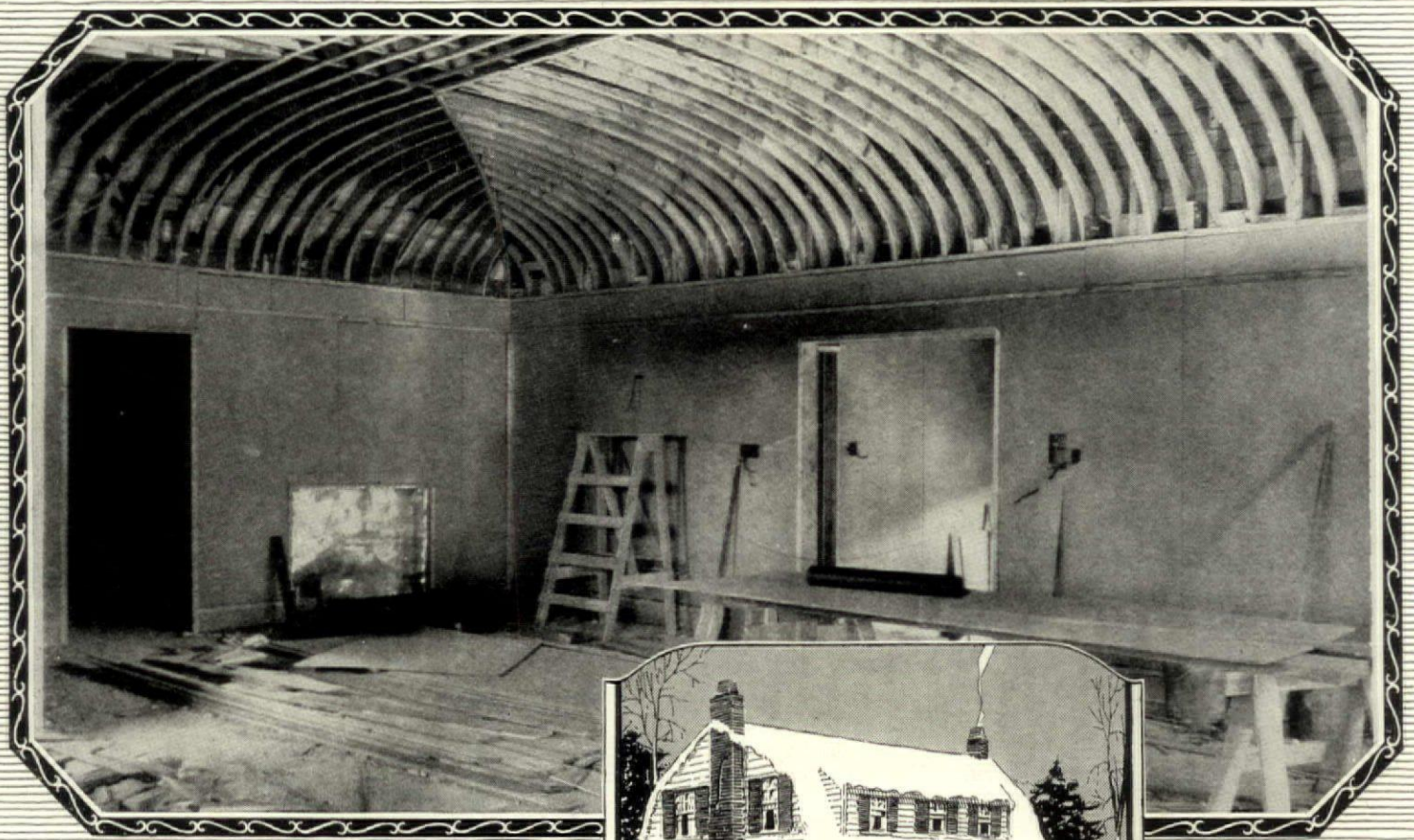
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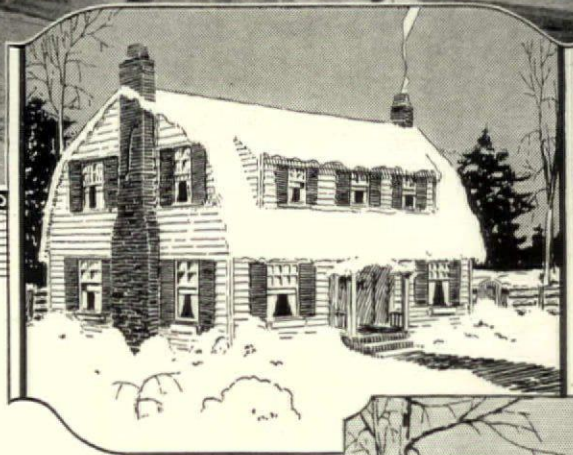
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Interior of residence at Outremont, Quebec, Canada, with Celotex as insulation and plaster base.



The snow covered house is warmest. Furnace heat going to waste melts the snow on the other house.



Prevent the escape of Heat. Heat costs Money.

WHEREVER used, Celotex retards the passage of heat—cuts down fuel waste.

In this Canadian home it serves a triple purpose—insulation, plaster base, sound deadener.

Celotex can be used also as insulation and sheathing, nailed direct to studs and rafters—replacing wood sheathing. Makes stronger walls, prevents still more effectively the waste of heat.

At no additional cost you can build of Celotex and have a home warmer in winter, cooler in summer.

Consult your architect and lumber dealer.

Write for our 32-page booklet describing Celotex and its uses. It's free. Address Dept. A, The Celotex Company, 111 West Washington Street, Chicago, Ill. Canadian Representatives—B. & S. H. Thompson & Co., Ltd., Montreal and Toronto.

Celotex is strong, rugged, weatherproof, durable building lumber made from long, tough fibers of cane. Better than wood sheathing—equals cork for insulation.

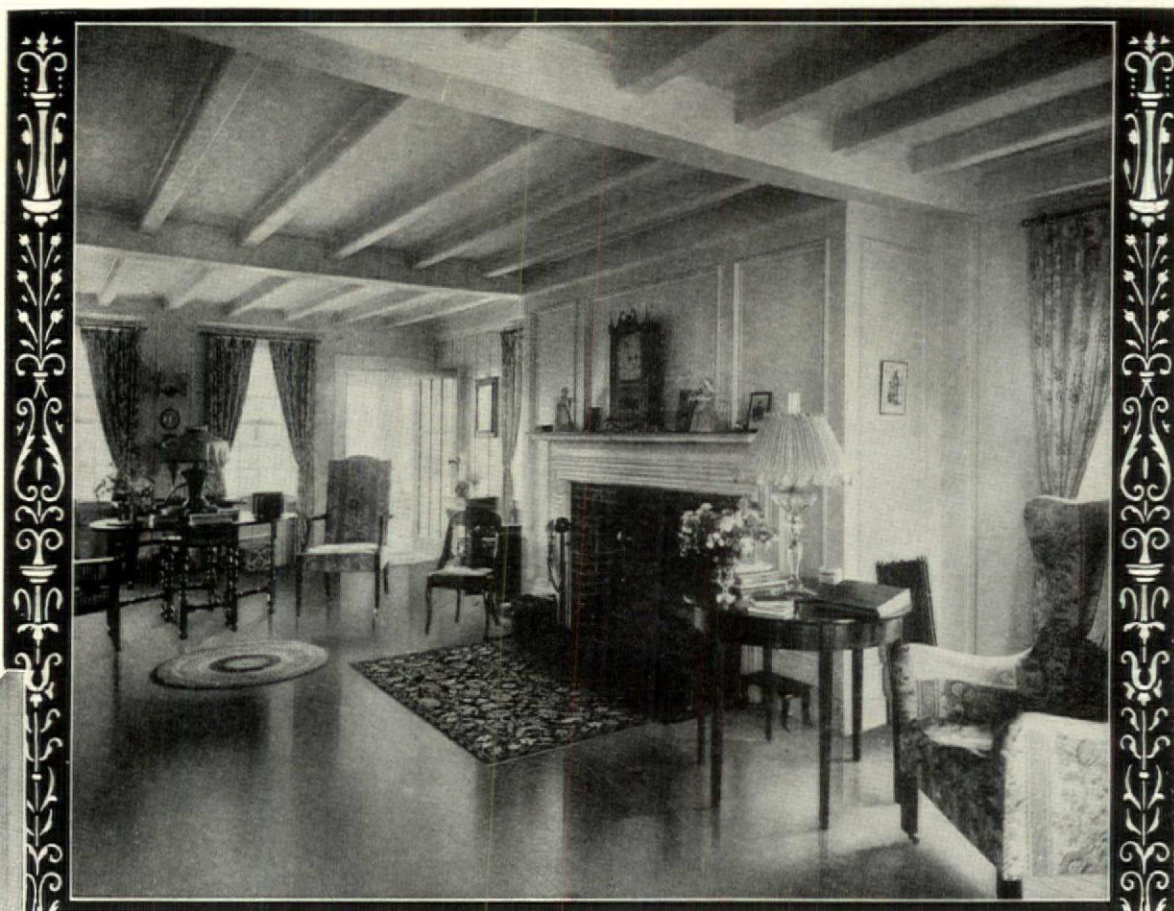
Celotex is used for sheathing instead of wood; for plaster base instead of lath; for roof insulation, sound deadener and exterior finish.

Stock sizes: Thickness $\frac{7}{16}$ in.; width 4 ft.; lengths 8 ft., $8\frac{1}{2}$ ft., 9 ft., $9\frac{1}{2}$ ft., 10 ft. and 12 ft. Weight about 60 lbs. per 100 sq. ft.

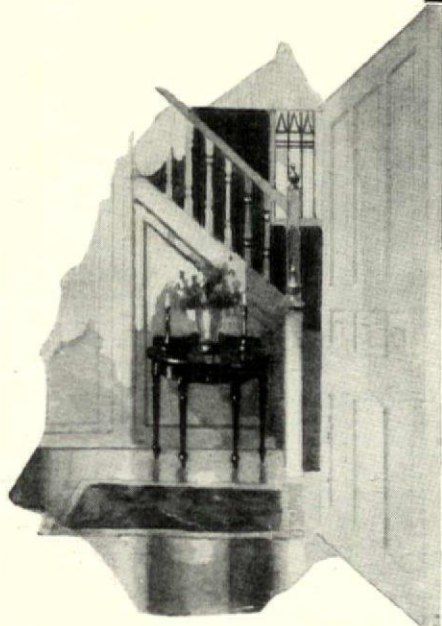
CELOTEX

INSULATING LUMBER

There is a Use for Celotex in Every Building



No scheme of decoration can be successfully employed without oak floors to serve as a ground color



You will enjoy reading "The Overlooked Beauty Spots in Your Home"—a profusely illustrated booklet which we are sending to all who request it.

The one touch of refinement essential to every well planned home

It is fortunate that oak floors are not a high priced luxury, but economy is the least important feature in the use of this everlasting wood. It was not economy or durability that led the French nobility to select oak. Neither was it a factor with our colonial forebears. Oak was chosen for flooring because in no other way could a scheme of decoration be successfully and worthily employed that would harmonize with the exquisite taste displayed in the appointments of their chambers.

What held true then, holds true today. Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. They are the one touch of refinement no home lover can afford to overlook.

For happiest results specify Perfection Brand Oak Flooring when you plan your new home, or remodel your present dwelling. In Perfection you will find a beauty of grain and uniformity of texture that will assure you of a perfect floor.

If the leading lumber dealer does not carry Perfection, write us and we will give you the address of one near you.


Our latest booklet on the entire subject of oak floors—entitled, "The Overlooked Beauty Spots in Your Home," will prove invaluable. We will be pleased to mail it to you on receipt of your name and address. The edition is limited, profusely illustrated, attractively bound. An immediate request is advised.

ARKANSAS OAK FLOORING COMPANY
PINE BLUFF, ARK.



'PERFECTION'

Brand Oak Flooring



*For House and Garden
in any part of the world*

Petunias, the favored old-fashioned blossoms, glorified almost beyond belief by the wizardry of modern botanical science!

Petunias that grow from seeds to gorgeous flowers from three to seven inches across in twelve weeks' time; petunias with a texture of fairy-woven velvet and coloring that defies description; petunias that are all ruffled and frilled with a luxuriance that is fascinating.

These are *Diener's Ruffled Monsters*, creations of imaginative genius, infinite skill and ideal growing conditions.

They are flowers for house or garden and have been grown successfully the world over, as literally thousands of our friends will testify.

Lasting from two to three weeks and blooming in water, they make wonderful cut flowers—something not generally known. Blooming throughout the summer in pots or beds, they are the sensations of every garden. Started in pots in summer, they rule any conservatory as winter-flowering plants.

The Diener Catalog describes all varieties fully, pictures many of them in color and gives full directions for successful growing. A fifty-page book, profusely illustrated, listing hundreds of Diener-created gladioli and other plants and flowers as well as petunias, and giving much valuable information on propagation, the new Diener Catalog deserves a place in the library of every flower-lover and grower. You will want a copy. Write for it—NOW. Mailed free to every reader mentioning *House and Garden* magazine. If you plan to order bulbs or seeds, it is imperative that you have the catalog at once. The demand for Diener creations is always greater than the supply and orders must be placed early.

RICHARD DIENER COMPANY

(INCORPORATED)

Kentfield, Marin County,
California

Petunias — Diener's Ruffled Monsters—Seedlings twelve weeks after sowing. (Shown in approximately one-fourth actual size.)

Mrs. Mary Stearns Burke—one of the Diener gladiolus creations listed in the new catalog. It is a canary yellow, overlaid with apricot; deep canary center.

Our Past Performance is Your Future Assurance

Enduring Safety

The foundation of the enduring safety of the First Mortgage bonds which we offer for sale, is established upon basic facts:

1. Selecting mortgages to secure these bond issues on properties located in the best sections of our larger cities where values are stabilized and most apt to increase.
2. Requiring that the borrowing corporation pay monthly in advance, one-twelfth of the yearly interest and principal charges on the bonds.
3. In fact, safeguarding the investors' interest by all the most practical methods which have been discovered over a long period of years.

A bond issue which contains this enduring safety is now offered for sale by us to yield 6½%, and we advise you strongly to communicate with us at once so that we may inform you fully about the details of this issue. Write us today.

ASK FOR BOOKLET U-120

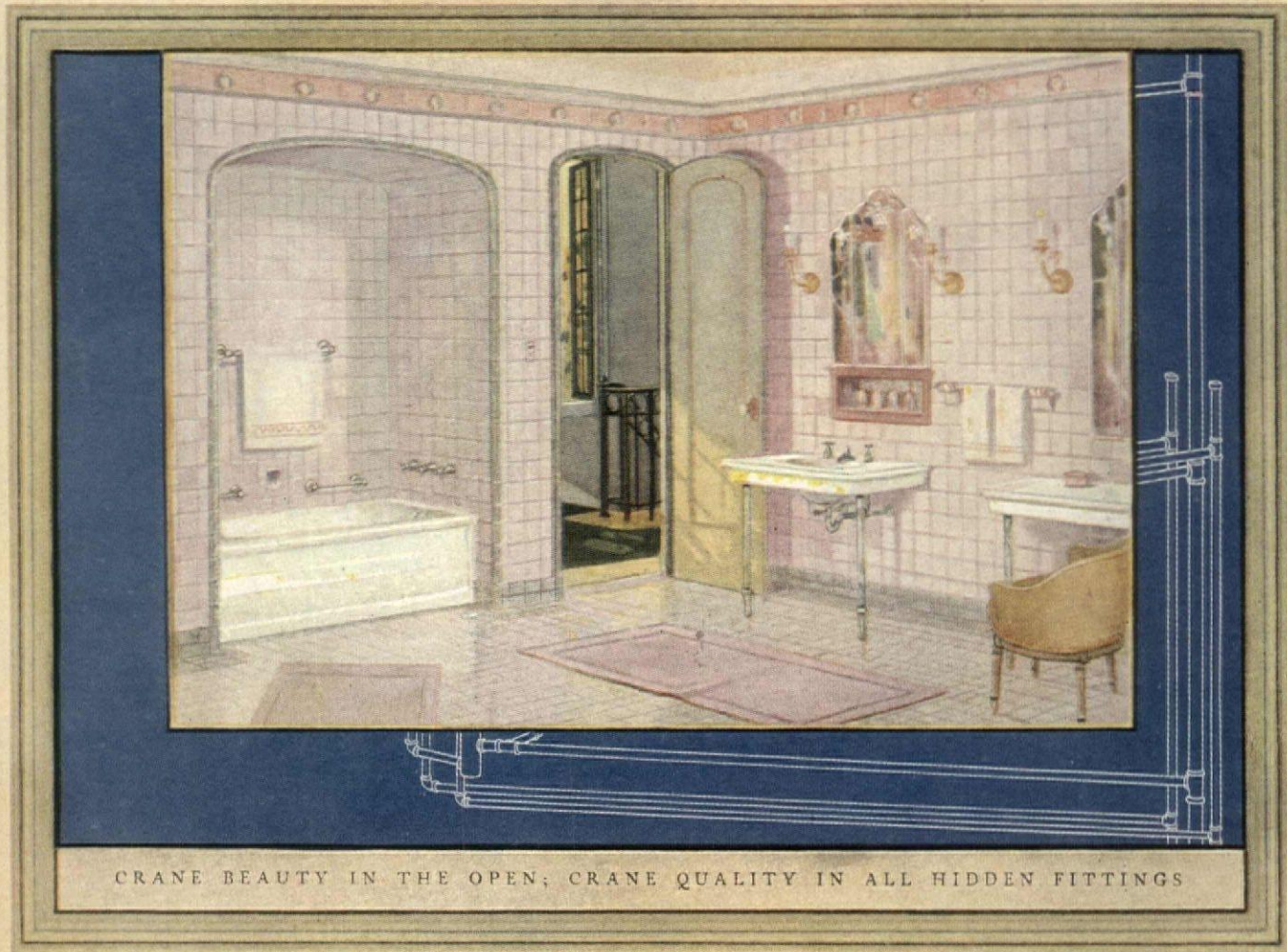
AMERICAN BOND & MORTGAGE Co.
INCORPORATED

Capital and Surplus over \$4,000,000

127 No. DEARBORN ST., *Chicago* 345 MADISON AVE., *New York*

CLEVELAND, DETROIT, BOSTON, PHILADELPHIA AND OVER TWENTY OTHER CITIES

AN OLD ESTABLISHED HOUSE



CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

As fine American homes have come more and more to reflect the character and personal tastes of their owners, demand has developed for bathroom appointments uniting modern convenience and unfailing service with marked and individual beauty. To meet these advanced standards, Crane designers have created luxurious fixtures in a wide variety of authentic styles. For

smaller homes, they have provided units of lesser price, which embody the same regard for agreeable proportions and lasting finish and quality as our more costly fixtures. You are cordially invited to visit the nearest Crane branch or exhibit room and see for yourself how charm has been linked with notable convenience and economy in modern heating and sanitary equipment.

CRANE

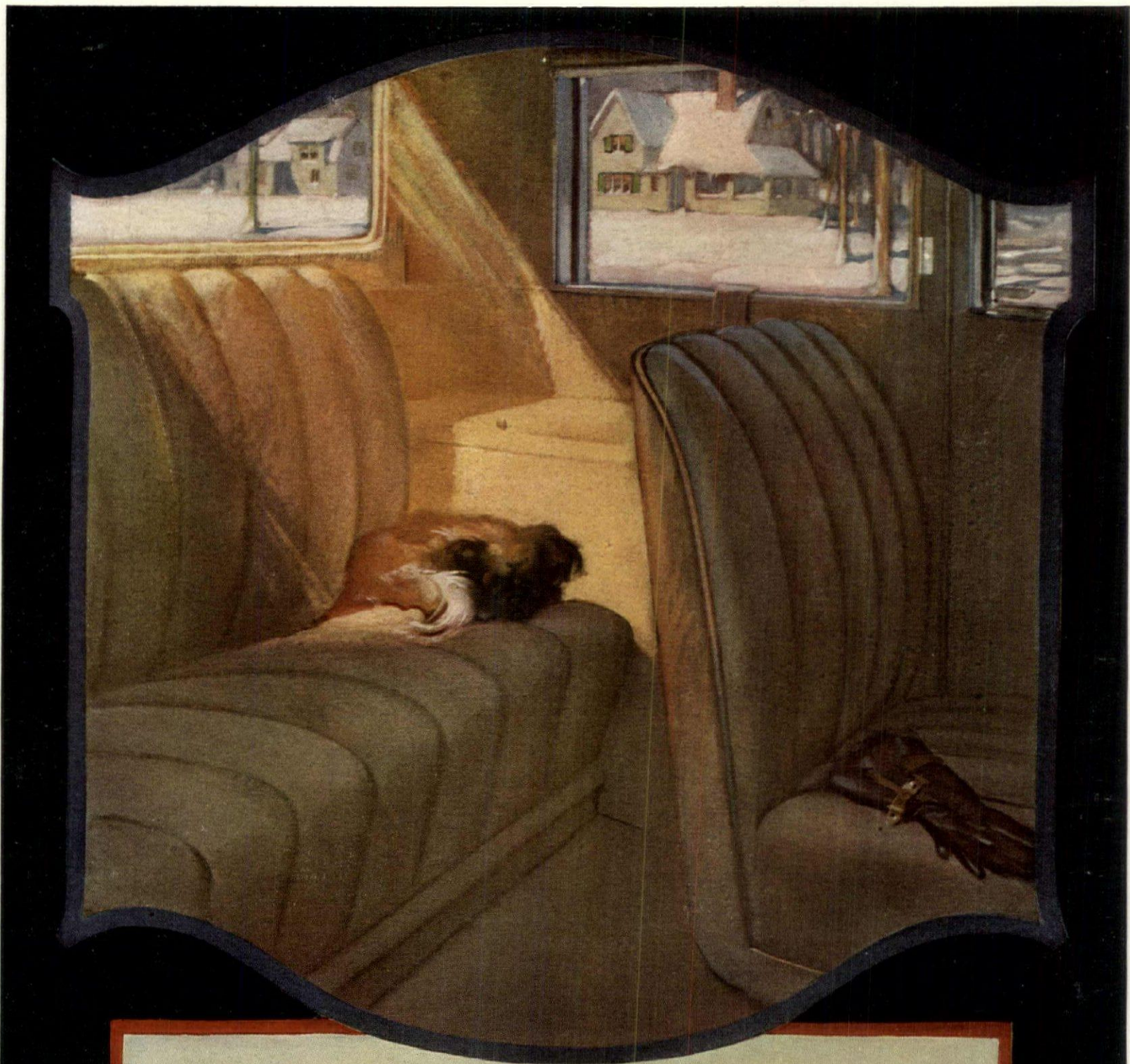
GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVE., CHICAGO

*Branches and Sales Offices in One Hundred and Forty Cities
National Exhibit Rooms: Chicago, New York, Atlantic City
Works: Chicago, Bridgeport, Birmingham, Chattanooga and Trenton*

CRANE, LIMITED, MONTREAL. CRANE-BENNETT, Ltd., LONDON
CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO
C^{IE} CRANE, PARIS



Globe Valve No. 1B Radiator Valve No. 220



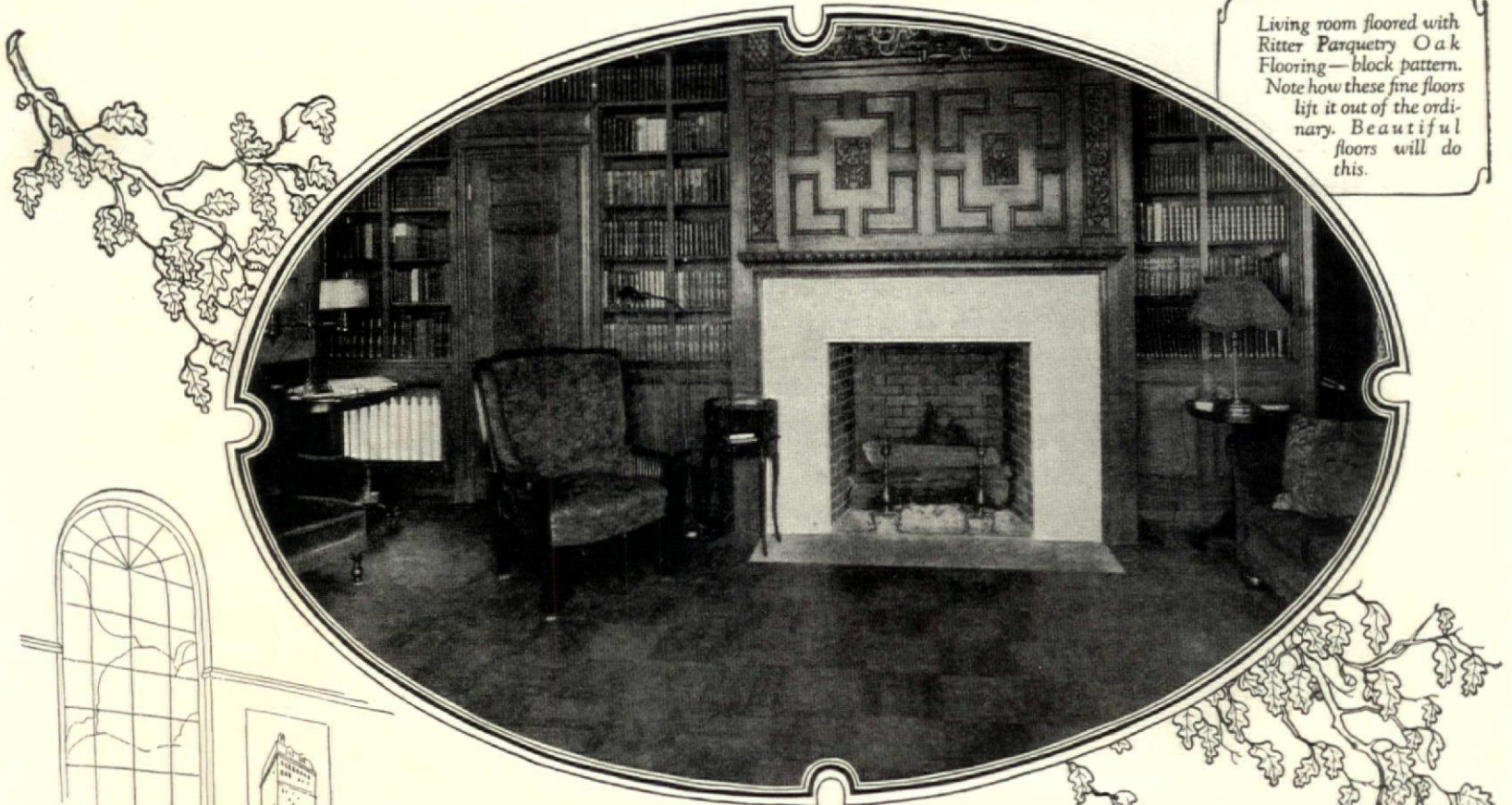
EVERYBODY wants a personal car—but everybody wants to carry more people on occasions.

No one wants to crawl over anybody else—no one wants to be trapped in a back seat.

So we have built the Jordan Victoria—big—roomy—comfortable—delightful—at a price.

JORDAN

JORDAN MOTOR CAR COMPANY, Inc. Cleveland, Ohio



Living room floored with Ritter Parquetry Oak Flooring—block pattern. Note how these fine floors lift it out of the ordinary. Beautiful floors will do this.



Don't pay the penalty of oversight

DON'T pay the penalty of oversight when you build. Don't assume for a minute that flooring is flooring and let it go at that.

Compare! Learn the difference between ordinary flooring and Ritter Appalachian Oak Flooring. Know why this superior flooring adds charm, distinction and greater value to the home in which it is laid.

Readily appreciated in the finished floor are its more beautiful grain and uniform color—its accuracy of match and smoothness of surface. Its even texture and and scientific manufacture make it more

easily laid and more beautifully finished—make possible the floor elegance you have always admired in the fine homes of your friends.

Ritter Flooring in your home assures far greater floor beauty than is possible where oak flooring produced from inferior timber is used. It will last for generations—taking on added beauty with each passing year.

When you consult with your architect or builder, don't merely say "hardwood floors" or "oak floors." Say "Ritter Appalachian Oak Floors" and be certain of the utmost in elegance and serviceability.

Architects, builders and dealers will be furnished complete information upon request.

W. M. RITTER LUMBER COMPANY

America's Largest Producer of Hardwoods

General Offices—COLUMBUS, OHIO—P. O. Box 1332

Branch Offices—Pittsburgh, Philadelphia, New York, London, Liverpool

Write for this valuable booklet which points out the differences between Ritter Appalachian Oak Flooring and ordinary flooring, and tells how fine floors can add to the comfort, beauty and value of your home. Your name will bring your copy by return mail free.

RITTER APPALACHIAN OAK FLOORING

Send the Coupon, Save 25% to 40% on Your Fuel Bill If You Act Now

An estimate furnished free by our engineering department

It will pay you to investigate the cost of installing Chamberlin Metal Weather Strips in your home.

They are not expensive. Repeated experiments prove they pay for themselves by saving in fuel bills. This saving runs from 25% to 40%.

Write us or send the coupon below. We will then furnish you a free estimate on the cost of making an installation. More than 10,000 home owners have already availed themselves of this offer. It is the best way to learn how little it costs to protect yourself against fuel waste, draughty and unevenly heated houses.

Thousands of home owners have testified that Chamberlin strips save 25% to 40% in fuel bills. Practically every testimonial we receive speaks of this advantage. In addition owners praise Chamberlin, because they keep out dust, rain, soot, snow, street noises and end rattling windows.

Get Your Estimate Now

More Chamberlin installations have been made this year than ever before. The demand is at least 25% greater than it has been in any one of our 30 years' history.

Our organization is working to the limit of its capacity to make estimates and installations promptly. That is why we urge you to get your estimate now. If you want to save coal and enjoy a warm evenly heated and draughtless house this winter, send for the estimate now.

If You Sleep With Windows Open

Those who do, know how the cold air from outside flows through the house. Most of us have had this experience. Chamberlin Inside Door Bottoms prevent this. For a few dollars you can confine cold air to the sleeping rooms, and keep the downstairs cozy and warm for breakfast. Mothers particularly will appreciate this.



My house was never so clean and free from draughts



Chamberlin maintains a nation-wide service organization. Chamberlin experts, trained to do their work perfectly, place, fit, and install all Chamberlin metal weather strips.

It is highly specialized work. Special tools are required. Even the best mechanics or carpenters not trained in this specialty cannot make a proper installation.

Because we know Chamberlin installations are made properly we guarantee them for the life of the building.

CHAMBERLIN Metal Weather Strips

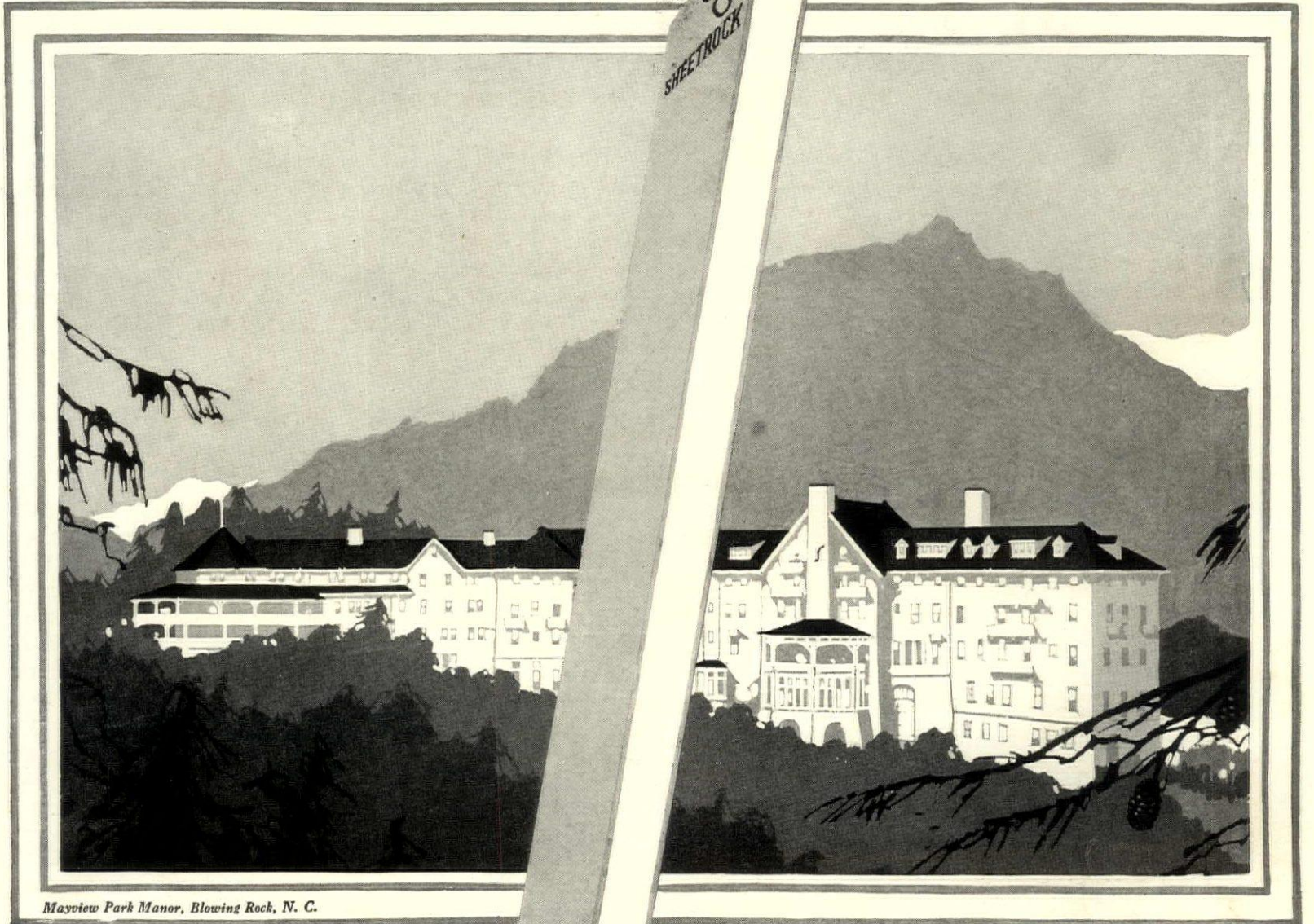
Chamberlin Metal Weather Strips are used in most weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.

Don't hesitate to ask for an estimate. The figures submitted will be definite and accurate because they are compiled by men who know every detail of this business.

Chamberlin Metal Weather Strip Company, Detroit, Mich.

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.....
.....
Name.....
Address.....
City and State.....
Eng. Dept. F-14	

A Fine Material for a Fine Hotel



Mayview Park Manor, Blowing Rock, N. C.

Sheetrock is the fireproof wallboard. It makes standard walls and ceilings at low cost.

Made from gypsum rock, it has all the lasting virtues of the material that has been used for centuries in building the finest walls and ceilings.

It will not warp, shrink or buckle. It will not pull away from the supports. It is a natural insulator against summer's heat and winter's cold. It will not burn, ignite, or transmit heat.

It saws and nails like lumber. It comes precast and all ready for use. It is made in broad, ceiling-high sheets, $\frac{3}{8}$ -inch thick with a patented edge that insures solid, tight-jointed and smooth-surfaced walls and ceilings.

Sheetrock is erected easily and quickly. Simply nail it to the joists or studding.

Sheetrock takes any decoration perfectly—wall paper, paint or panels. It costs nothing for upkeep.

Use Sheetrock in new construction, alterations and repairs. You will be satisfied with its results and its economy.

FOR a superlative resort hotel like the new Mayview Park Manor, at Blowing Rock, North Carolina, designed to attract people who are accustomed to the very best, only the finest materials could be used. There was also the problem of trucking materials over 23 miles of mountain roads. So the builders chose Sheetrock—more than 200,000 square feet of it—for the walls and ceilings of Mayview Park Manor. Sheetrock—for its solid stability, its *fireproof* nature, its perfect adaptability to any decoration. Sheetrock—for its ease of handling. The same wallboard they found ideally suited to their purposes you will find ideally suited for your new construction, alterations and repairs. Sold by your dealer in lumber or builders' supplies. Described in our illustrated booklet, "Walls of Worth." Write for a free copy and a sample of Sheetrock.

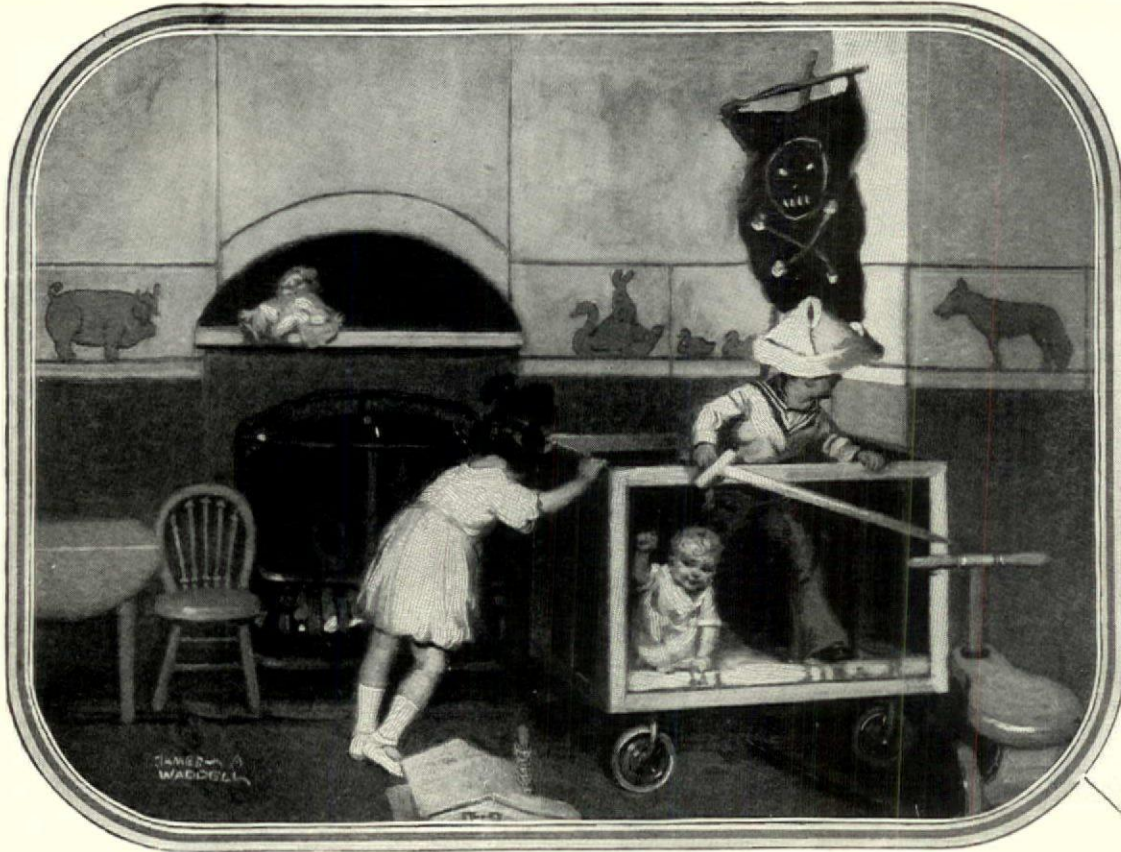
UNITED STATES GYPSUM COMPANY, General Offices: 207 West Monroe St., Chicago
World's Largest Producers of Gypsum Products

SHEETROCK

The FIREPROOF WALLBOARD

Reg. U. S. Pat. Off.

Sheetrock is approved by The Underwriters Laboratories, Inc.



Crash—but the corner's safe! In the modern home, MILCOR metallic construction has not only made walls truer and more beautiful, but has provided a rigid metal base that keeps them permanently so. These homes are rooms in which to *live*—children can play—furniture can be moved. MILCOR walls take blows that would shatter ordinary plaster construction for they are formed on a foundation of expanded steel.

As an instance of what this better construction affords for exposed corners, MILCOR *Expansion Corner Bead* is wired or nailed directly over the *Stay Rib Lath*. The plaster, when placed, clinches through the mesh of both the bead and lath, making the corner the strongest part of the entire wall. The true, *drawn* bead imbedded in the plaster acts as a guide while the wall is under construction, which assures an even surface and uniform depth. In the finished wall the unseen metal edge stands guard to take blows that would shatter ordinary plaster corners, and dissipates their force through the expanded metal wings without cracking or chipping.

Write for the brochure, "Metallic Construction for the Modern Home." It shows clearly and interestingly how your new home can be *firesafe*, more sanitary, and more beautiful at no increased cost.

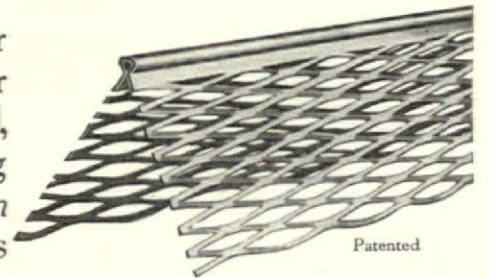
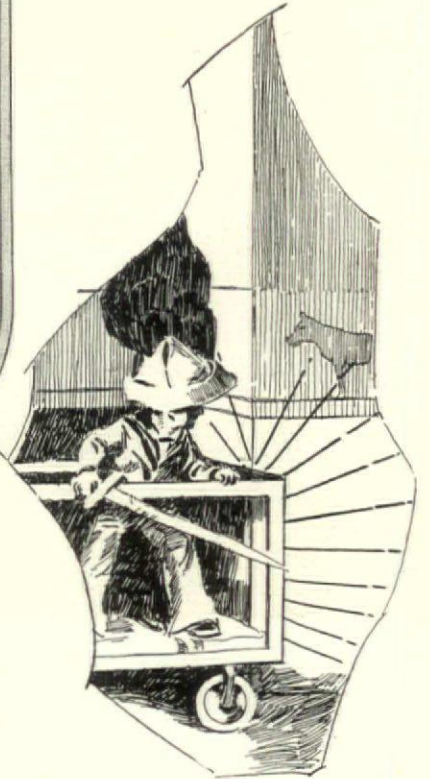
MILCOR *Expansion Metal Trim*
MILCOR *Expansion Corner Bead*
MILCOR *Expansion Base Screed*

MILCOR *Invisible Picture Molding*
MILCOR *Netmesh Metal Lath*
MILCOR *Stay Rib Metal Lath*

Milwaukee Corrugating Company
Milwaukee • Kansas City • Minneapolis

MILCOR

METALLIC BUILDING PRODUCTS



MILCOR *Expansion Corner Bead* is wired, nailed or stapled directly over the metal lath—the plaster, when placed, keying through the mesh of both for great strength. The perfect cold-drawn bead (just flush with the surface of the finished wall) although hidden from view, takes and dissipates without damage, blows that would shatter ordinary plaster corners. MILCOR Metallic Construction makes rooms permanently beautiful.



Forest Hills Gardens

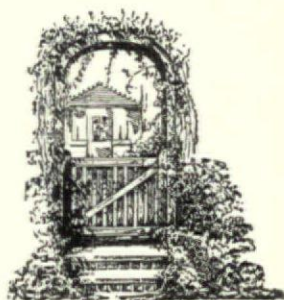
Seventy New Homes in a Famous Model Suburb
All Equipped With

BRASS PIPE PLUMBING

IN FOREST HILLS GARDENS, L. I., known the world over as "the model suburban development," the economy of Brass Pipe plumbing has long been recognized. And when the Forest Hills Gardens Homes Company recently decided to construct seventy new houses Brass Pipe was ordered for the hot water lines throughout.

The freedom from rust and repair expense assured by Brass Pipe has given these houses additional attraction for home-seekers in this famous New York City suburb. The houses are being occupied as fast as built.

Like other homes in Forest Hills Gardens, the new houses have Copper leaders and gutters, Copper flashings, Copper valleys and Copper screening. The Everlasting Metals are regarded in this model town as "of inestimable value."



COPPER & BRASS
RESEARCH ASSOCIATION

25 Broadway - New York



Check Your Cabinet Booklet

EACH booklet shows the full line and tells the full story of the new Universal Cabinets.

The Architects' Booklet shows architects' specifications for built-in cabinets for bathroom, bedroom, or hall.

The Home Lovers' Booklet calls attention to the uses—first aid compartment, porcelain-topped table, toilet goods section, locked up medicine section, ventilated clothes hamper, manicure drawer, shaving box, linen or rubber goods section, first aid manual, long mirror, vanity box, etc.

The Dealers' Booklet catalogs the entire line (6 models) from low priced small space models up, gives merchandising plans and sales helps.

The Business Executives' Booklet tells how to outfit the office washroom models with toilet necessities for the comfort and first aid of employees and guests.

Mark (x) your book, and it will be sent without obligation.

THE PLATTER CABINET COMPANY
Division of The North Vernon Lumber Mills.
North Vernon, Indiana



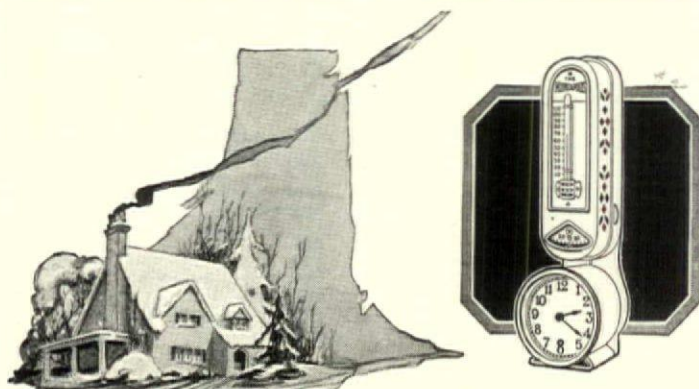
Gentlemen:
Please send me booklet I have checked:

- Architects' and Builders',
- Dealers',
- Business Executives',
- Home Lovers',

Name.....

Address.....

Post Office.....



Watches the fire while the family's away

All the enjoyment of going away for an afternoon, evening or week end is spoiled if you have to worry about your heating plant. Automatic temperature control relieves you of this.

The Minneapolis Heat Regulator will take care of dampers, drafts or valves—maintain exactly the temperature you specify. No fire hazard. The days you're home you'll enjoy the "Minneapolis" even more. A warm house in the morning. Healthful temperature day and night. The "Minneapolis" automatically eliminates over heating or under heating. Saves 1/3 to 1/2 on fuel. Quickly and easily installed on any type of heating plant (coal, gas, oil) in old or new homes.

Write us for booklet, "The Convenience of Comfort".
MINNEAPOLIS HEAT REGULATOR CO.
2790 Fourth Ave. So. Minneapolis, Minn.

The "MINNEAPOLIS" HEAT REGULATOR

You Choose the Colors ~ We'll Make the RUG -reversible-seamless-ANY SIZE

ANY COLOR COMBINATION from 60 Standard Shades

Any rug should combine quality and beauty, but no matter how costly it may be, if the size does not harmonize with its surroundings, or if the colors do not blend with the furnishings, the rug is not in keeping and should not be used. In thousands of the most exclusive homes the problem of the rug's place in the room "picture" has been solved by

Thread and Thrum Rugs

Now within the reach of any American home. They are woven seamless—from pure camel's hair or wool yarn to your own design in any special colors, up to 16 feet wide and any length.

They cling to the floor with their woolly grip and will not curl up. Matched any time. Many types adaptable for each room. Cost is only a very slight advance over ordinary rugs.

Write for free booklet—"The Harmony of Rug and Room," giving name of your rug dealer or interior decorator, and we will tell you how to have a sample dummy rug made to your own color scheme, free of charge.

The Thread and Thrum Workshop

(Associated with Nye & Wait Kilmarnock Corporation)

1-21 N. Div. St. Auburn, N. Y.



Write for Free Booklet

A Success for 15 years

Imperial Sanitary Floor



Base and Floor one solid piece

Put on like Plaster
Wears like Iron
-waterproof
-fireproof
-resilient
-noiseless
-dust-less

A composition material easily applied in plastic form over practically any kind of floor. Laid about 3/8 inch thick. Imperial Floor does not crack, peel or come loose from foundation. A continuous, fine-grained, smooth, non-slipping surface. No crevices to gather grease, dirt, dust, disease germs or moisture.

Ideal Floor for Kitchen, Pantry, Bathroom, Laundry, Porch, Garage, Restaurant, Theatre, Hotel, Factory, Office Building, Railroad Station, Hospital—wherever a beautiful, substantial floor is desired. Several practical colors. Full information and sample FREE of your first and second choice of color.

IMPERIAL FLOOR CO., 278-280 Halstead St., Rochester, N. Y.

This Floor Will Make Your Enclosed Porch Doubly Attractive

Handsome, sanitary, permanent, an Everlasbestos Floor has an unusually inviting appearance wherever used — enclosed porches, breakfast rooms, kitchens, bathrooms. Equally good for laying over old floors or in new building.

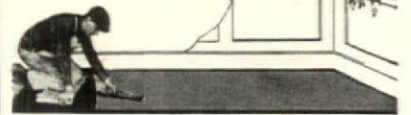
It has no seams to collect dirt, is easily washed, comfortable, will outwear other floors and is pleasingly low in cost. Three colors—red, buff and gray. An attractive combination of two colors makes a charming effect.

Everlasbestos Flooring

Lay one Everlasbestos Floor and you will want others. It is a composition of unusually high quality. Superior ingredients, more careful mixing, and perfected formula for laying make satisfaction certain. Floors ten years old still look as good as new. Write for catalog and sample.

Everlasbestos Flooring Co.

Dept. H.
95 North St.,
Rochester, N. Y.



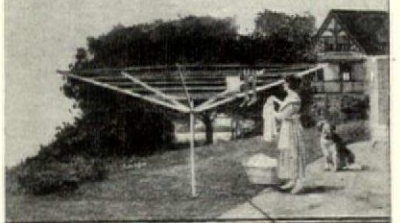
Why Unsightly Clothes Yards?

The Hill Champion Clothes Dryer, with 150 feet of line, is not only a time and labor saver, but because it can be removed easily it allows you to have your clothes area free except at drying times. Most efficient means of outdoor drying known. Made a little bit better than seems necessary, but the years of service experienced by users of Hill Clothes Dryers prove that quality pays.

Complete information in our folder "G" is yours upon request.

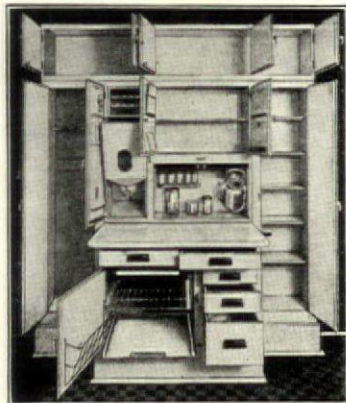
Hill Clothes Dryer Co.

52 Central Street
Worcester, Mass.

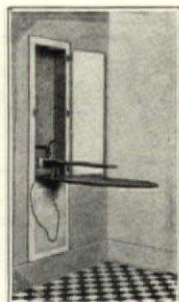


KITCHEN MAID

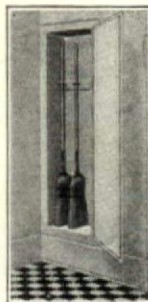
S T A N D A R D K I T C H E N U N I T S



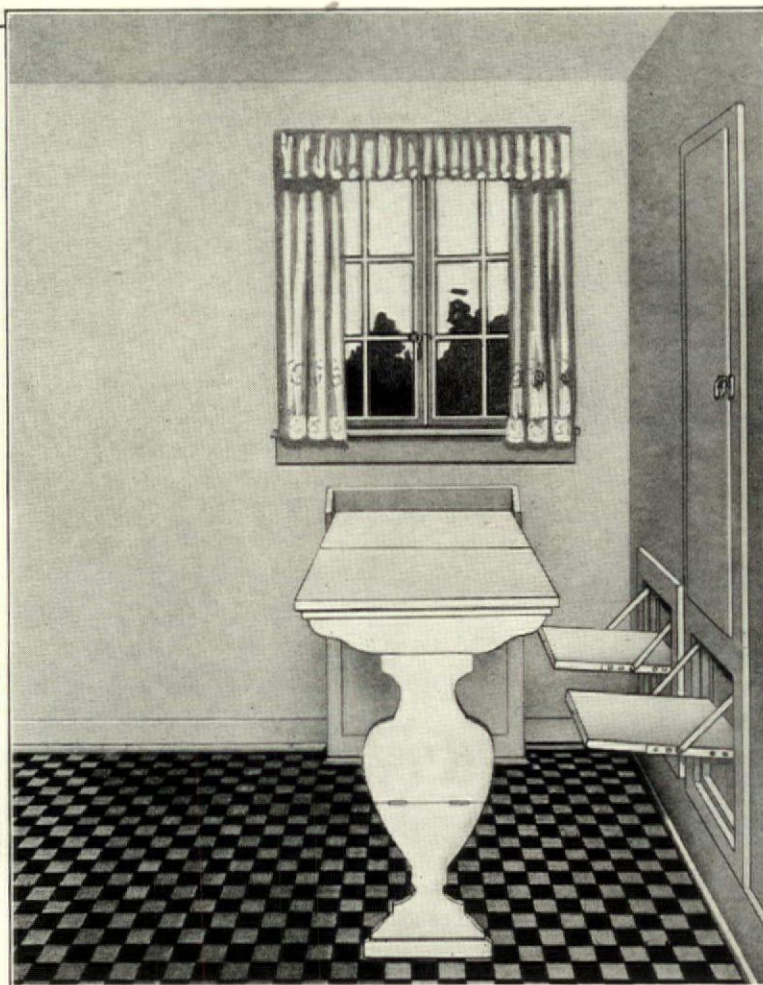
Combination I-X includes a Kitchen Maid cabinet with broom closet at one end, dish closet at other and closet for dishes and staple foods across the top.



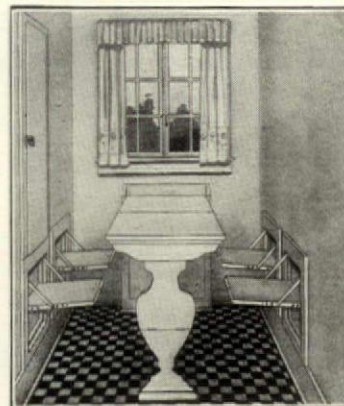
The disappearing Ironing Board folds into the wall when not in use supplied as a separate unit or as a part of the Pullmanook can be installed in new or old homes.



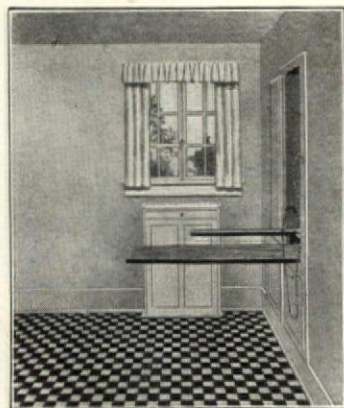
The Broom Closet can be built in or set in any kitchen. It keeps brooms, mops and other cleaning equipment out of the way.



The Pullmanook can be installed in any corner with disappearing table and two disappearing chairs as shown above.



The Pullmanook can be installed with 4 chairs and table as shown above where space is available.



The Pullmanook closed showing space used for ironing, the ironing board folds away above one of the chairs when not in use.

In any kitchen—you can install these “disappearing” dining units

Imagine a comfortable, inviting kitchen corner, where you could serve a breakfast or lunch—and then fold the seats into the wall and put the table away into a compact wall case. That is what you can have with the Pullmanook units shown above. They will go in any kitchen corner and they're a wonderful saving of space, as well as a convenience. Put your kitchen walls to work with Kitchen Maid units. They are all beautifully and substantially built, by

the cabinet makers who build Kitchen Maid kitchen cabinets. A closet for brooms—a “disappearing” ironing board—additional units to make a Kitchen Maid cabinet far more helpful—and a folding wall chair for your telephone—all are illustrated and described in complete booklet. These units cost you no more than old-fashioned cupboards. Send today for full information.

WASMUTH-ENDICOTT COMPANY
Andrews, Indiana

“LET THE KITCHEN MAID BE YOUR KITCHEN AID”

KITCHEN MAID

STANDARD UNIT SYSTEMS

WASMUTH-ENDICOTT CO.,
1210 Snowden St., Andrews, Ind.
Please send me the book of
Kitchen Maid Standard Units.

Name.....

Address.....

City.....

State.....

! ruined

Many a first impression has been ruined by some seemingly little thing.

IT'S so easy to get off on the wrong foot with people—whether it be in an important business contact or simply in a casual social meeting.

It pays in life to be able to make people like you. And so often it is some seemingly very little thing that may hold you back.

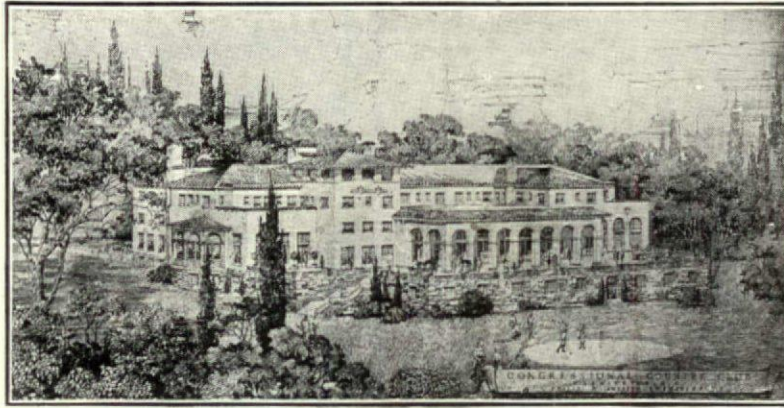
For example, quite unconsciously you watch a person's teeth when he or she is in conversation with you. If they are unclean, improperly kept, and if you are a fastidious person, you will automatically hold this against them. And all the while this same analysis is being made of you.

Only the right dentifrice—consistently used—will protect you against such criticism. Listerine Tooth Paste cleans teeth a new way. The first tube you buy will prove this to you.

You will notice the improvement even in the first few days. And, moreover, just as Listerine is the safe anti-septic, so Listerine Tooth Paste is the safe dentifrice. It cleans yet it cannot injure the enamel.

What are your teeth saying about you today?—LAMBERT PHARMACAL CO., Saint Louis, U. S. A.

LISTERINE TOOTH PASTE



Your Home Can Have As Efficient Sewage Disposal As This Club

Two 7,500-gallon Kaustine Septic Tanks provide complete sewage disposal facilities for this Congressional Country Club just outside of Washington, D. C. A smaller but just as efficient Kaustine System can easily be installed in your country home or suburban estate.

Absolutely Sanitary

The Kaustine Septic Tank provides freedom from disease-laden germs so often found around cess-pools. Made of Armco Ingot Iron coated inside and out with Hermetic Enamel; requires practically no attention. Guaranteed for 15 years.

Free Engineering Service

Our Engineering Dept. will provide without charge complete specifications and blue-prints; easy to follow. Write for Free Booklet No. 202. State whether for residence, public buildings, or entire community. If local plumber can not supply Kaustine equipment, send us his name.



Kaustine Co., Inc., Buffalo, N. Y.

Sanitation Engineers

In Canada:

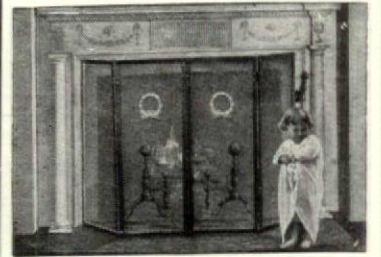
Kaustine Co., Ltd., Dundas, Ont.

Also Mfrs. of Chemical (Waterless)

Toilets for Homes, Schools, Factories and Camps

Kaustine Enameled Iron
Sold and Installed by Plumbers
Septic Tanks

Buffalo FIRE SCREENS



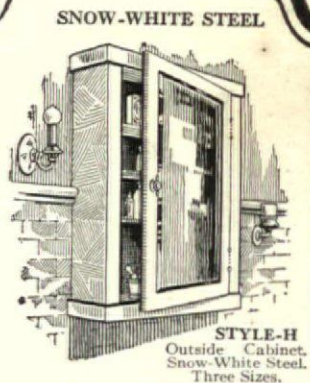
Like Good Old Furniture

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS are unusually distinctive in appearance. Their good and correct designs, their well placed ornamentation, and their attractive finish lend charm to the most perfectly appointed residence. They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIREPLACE SCREENS cannot be compared with flimsy, cheap ones. They are strong and durable, and made by the most skillful workmen from the best "BUFFALO" quality fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish. We also make "BUFFALO" PORTABLE FENCING SYSTEM, VINE TRAINERS, TREE GUARDS, GARDEN FURNITURE, WINDOW GUARDS, etc. Information gladly furnished.

Write for complete catalogue No. 8-B D
Mailed upon receipt of 10c postage

BUFFALO WIRE WORKS CO., INC.
(Formerly Scheeler's Sons)
475 Terrace Buffalo, N. Y.



In Fine Bathrooms

STEEL Medicine Cabinets, in snow-white enamel, with each coat separately baked are beautiful accessories suitable for the finest bathrooms. The sturdy durability of HESS Steel Cabinets prevents warping, sagging, or binding of the doors. The enamel never cracks nor peels off. They are easily kept clean and are absolutely sanitary. Choice of several styles and sizes with plain or beveled mirror and polished plate glass or white steel, removable, adjustable shelves.

Ask your dealer or contractor or write for catalogue

HESS WARMING & VENTILATING CO.
Makers of
HESS Welded Steel FURNACES
1223 Tacoma Building, Chicago

HESS
CABINETS
and MIRRORS

Excelsior Rustproof Ornamental Wire Fences and Gates



THESE high grade wire products will give ample protection as well as improve the appearance of any estate, yard or garden. The fabric, made of heavy gauge wire, is hot galvanized after construction which gives it long-wearing qualities not found in any other fence. Made in chain link and ornamental (clamp construction) types in heights up to and including eight feet.

Our new catalog on fence, flower bed guard, trellis, lawn border and arches will be sent upon request.

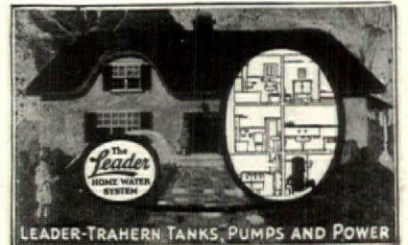
WICKWIRE SPENCER STEEL CORPORATION

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Worcester Buffalo Philadelphia Detroit Chicago
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Trained in Service

Those who demand unobtrusive dependable service, appreciate Leader Water Systems. They are complete units developed by Leader-Trahern engineers from 20 years' experience. To eliminate annoying noise, mechanical liability has been their aim.

Some of the finest estates in the East are Leader served. Whatever your water problem may be consult Leader engineers. It is good insurance that obligates you in no way.

Leader Tanks and equipment for water, air and oil. Experienced water supply men wanted.

LEADER-TRAHERN CO., Decatur, Ill.
New York: 21 E. 40 St.,
Chicago: 327 S. La Salle St.

Gentlemen: Kindly send me information on water systems for country homes and estates.

Name
Address

A smart Dodge Body seating 3, 6 or 9 passengers
Ample space for luggage, etc.

Equally suitable for Owner or Employee use.

Every owner of a Country Home should get full information

H. H. BABCOCK CO. WATERTOWN N. Y.

To New House Builders Some Important Heating Information

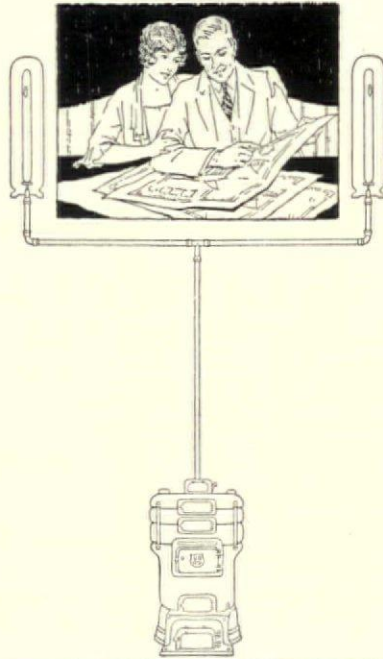
Admittedly, most heating information is dull, drab and dreary.

This we have in mind, isn't that kind.

It isn't, not alone because of the friendly chatty way in which it is told, but that it has so much to do with your comfort and contentment.

If you are anything like most who build a home, you have given no end of consideration, for instance, to the kind of floors that go in the house, or the roof that goes on it; but as for the heating, you simply decide on *what system* it is to be.

You seem to take it for granted that if it's a hot water, steam or vacuum system, whichever of the three you decide on—that settles it.



As a matter of fact, it's just the beginning.

Any three of the systems will be satisfactory, if you have the right boiler.

None of them ever can be, if you have the wrong one.

Furthermore, don't be too hasty in deciding on the system.

Send for our Happy Solution Book.

It was written especially for just such as you, *who want the real facts* about the various systems and the truth about the right boilers.

The Happy Solution Book won't cost you a cent.

But it's more than likely it will save you many a dollar.

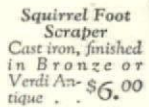
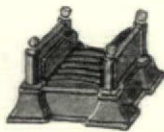
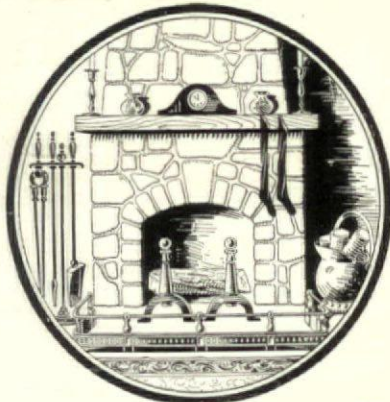
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Burnham Boiler Corporation

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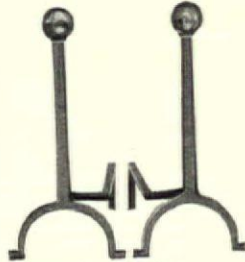
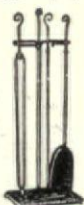
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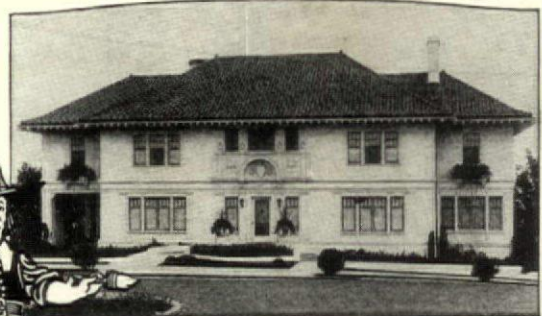
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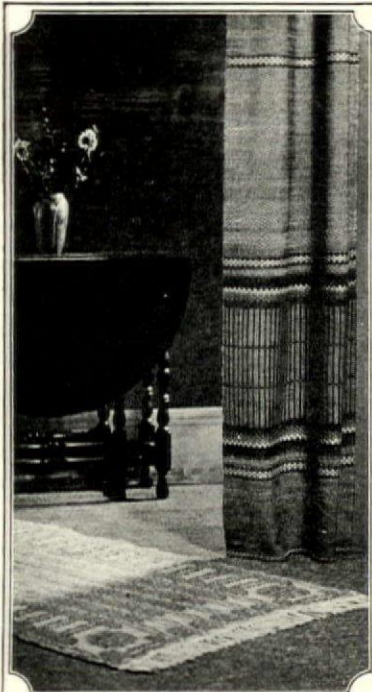
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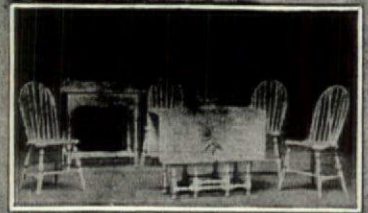
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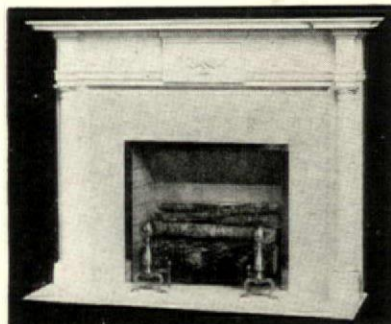
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In order that we may better assist you concerning your requirements, please tell us whether you are building or remodeling, when writing for catalogue; also how many mantels are wanted.



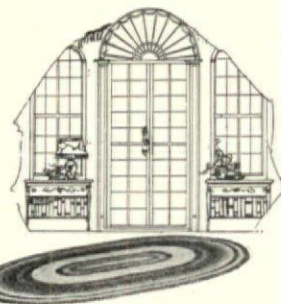
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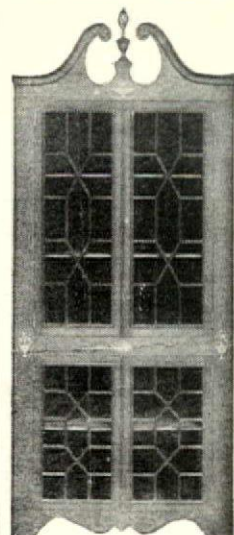
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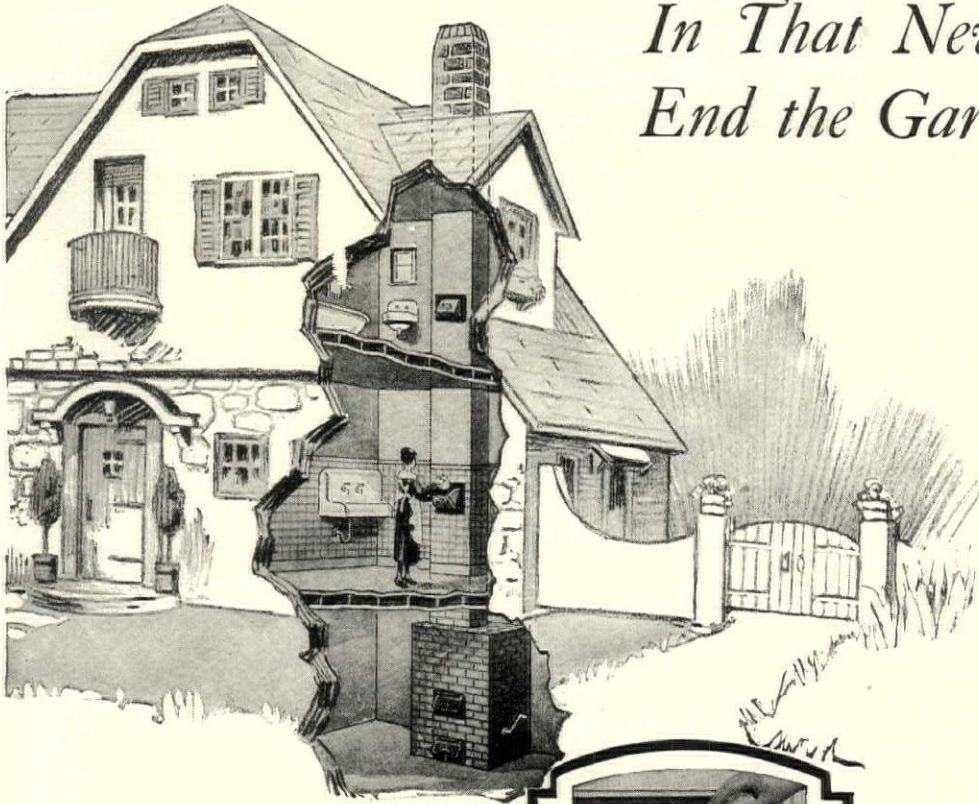
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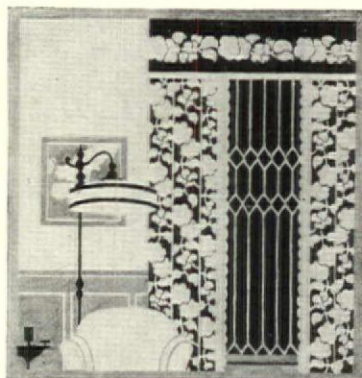
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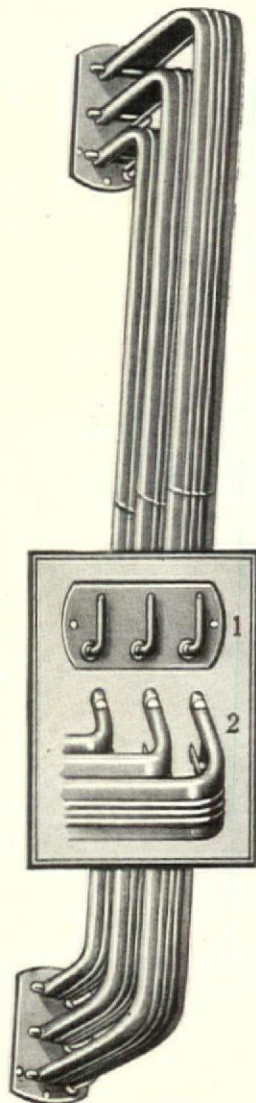
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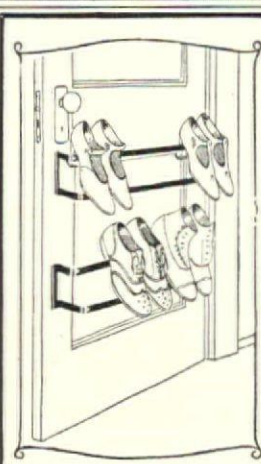
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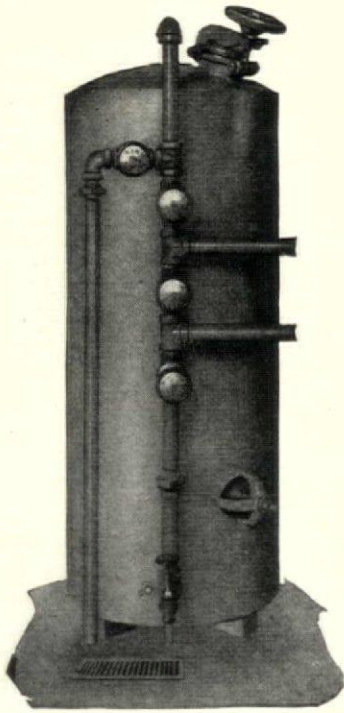
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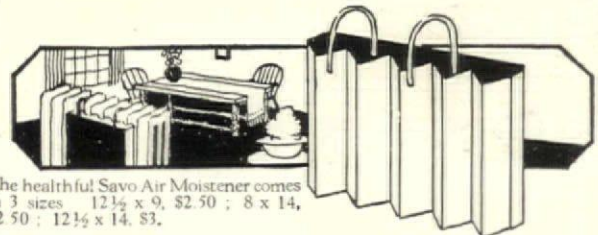
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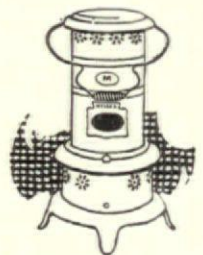
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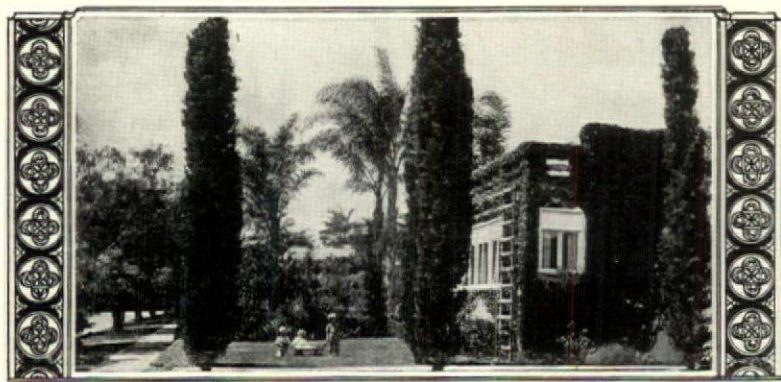
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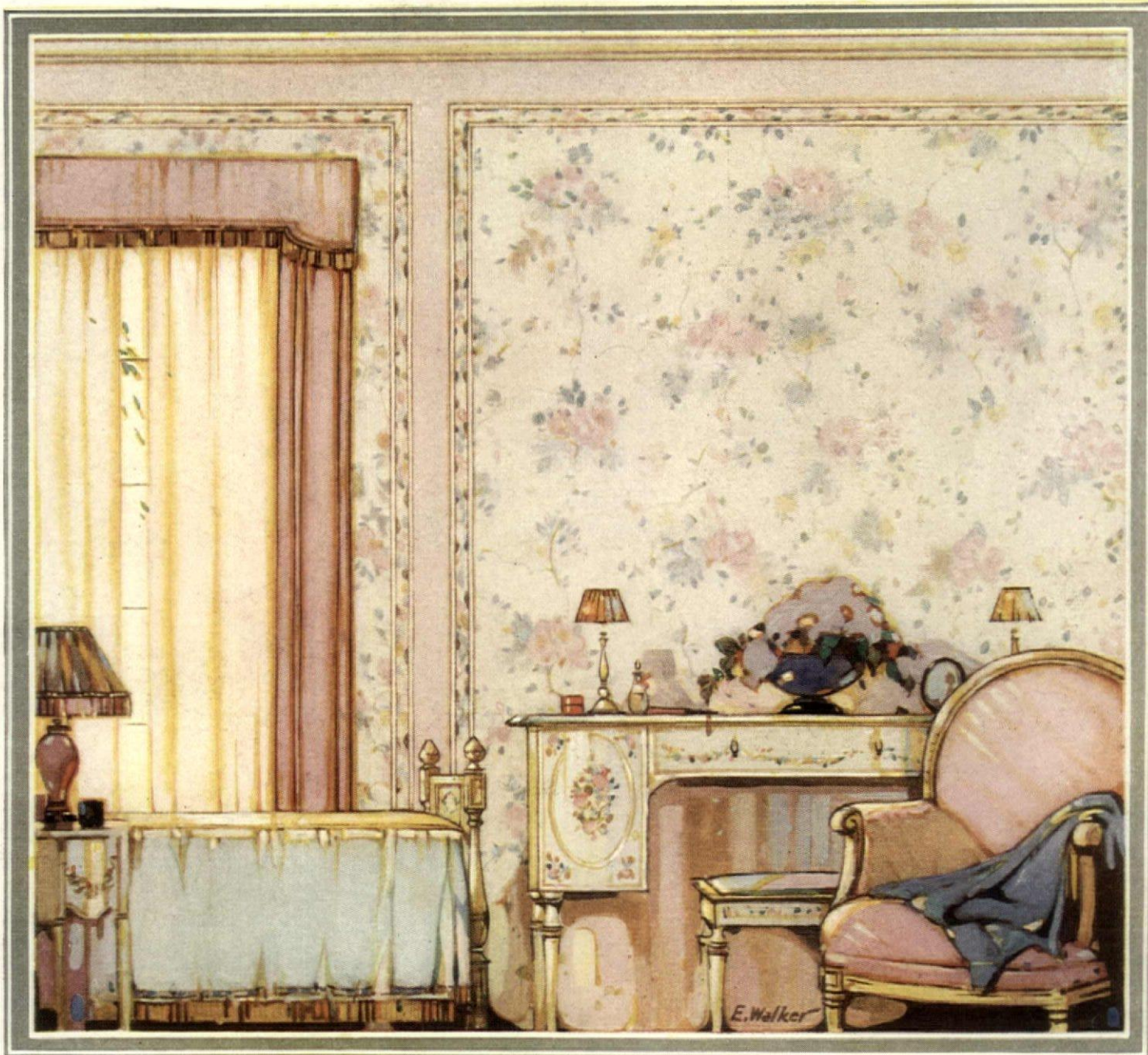
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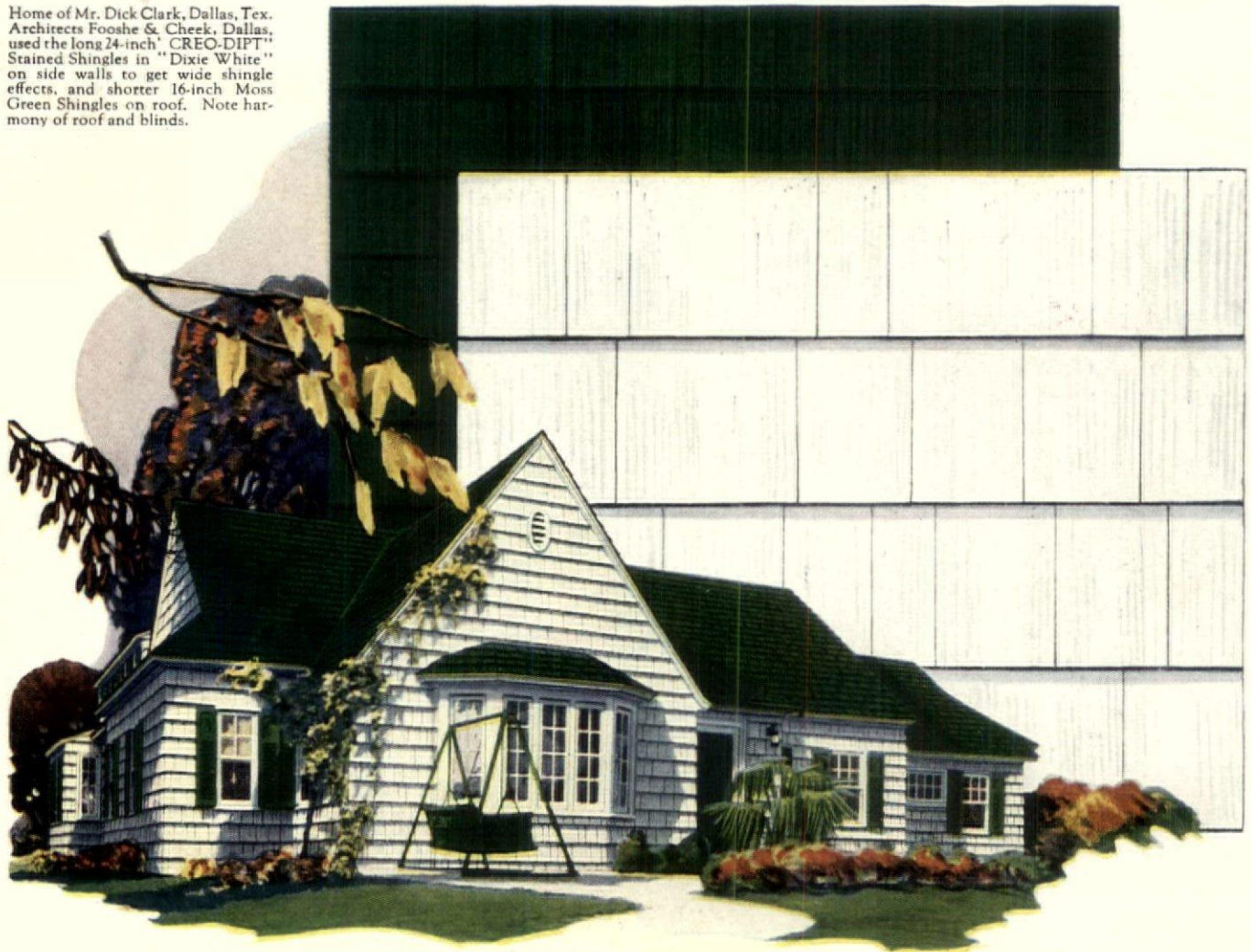
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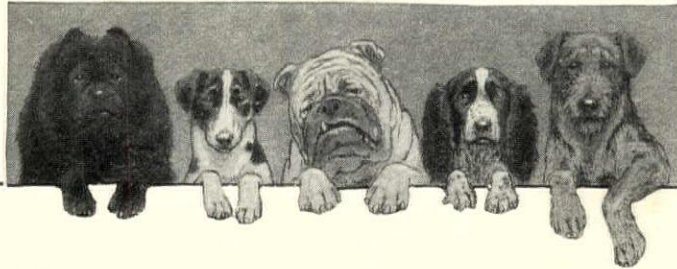
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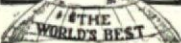


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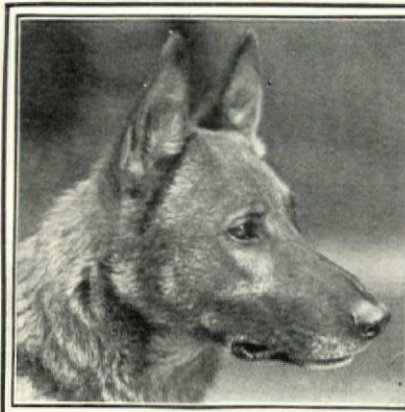
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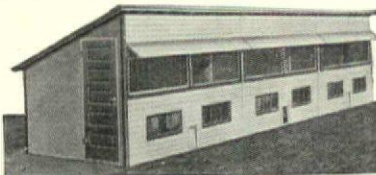
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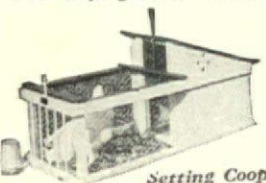
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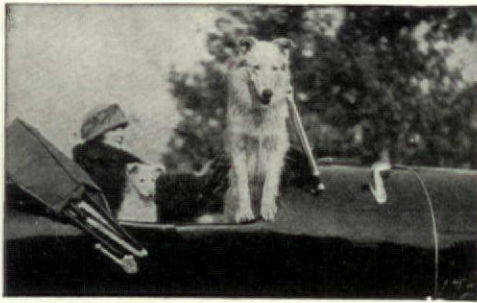
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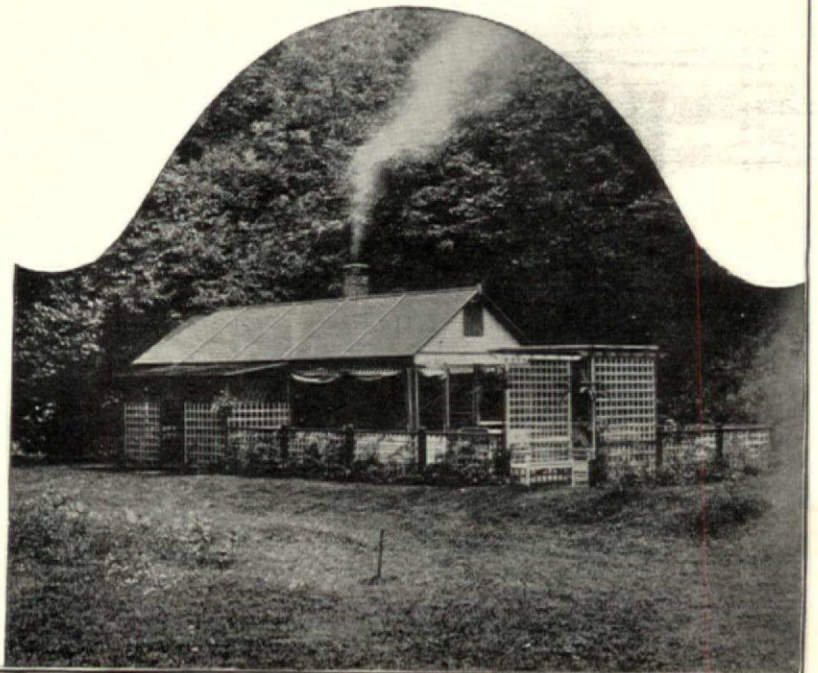
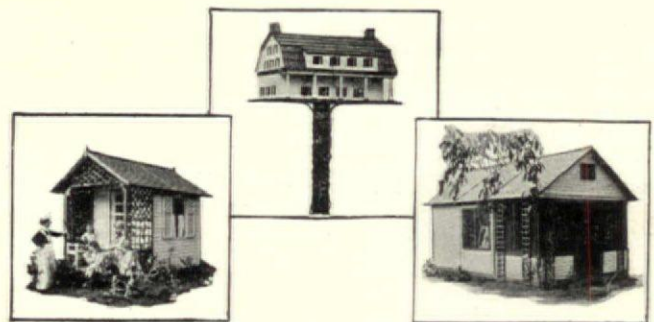
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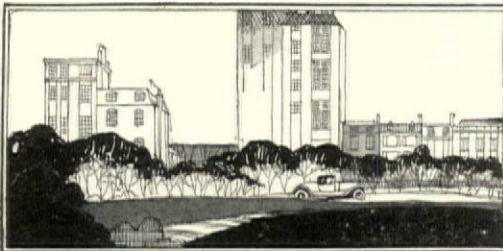
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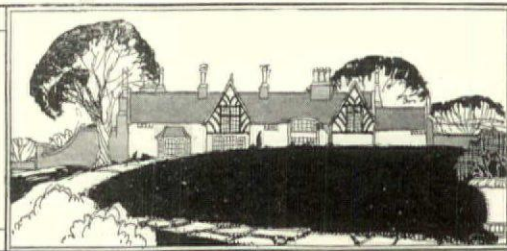
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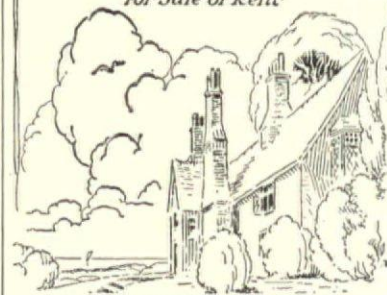
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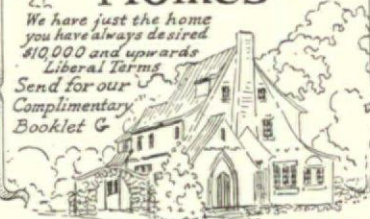
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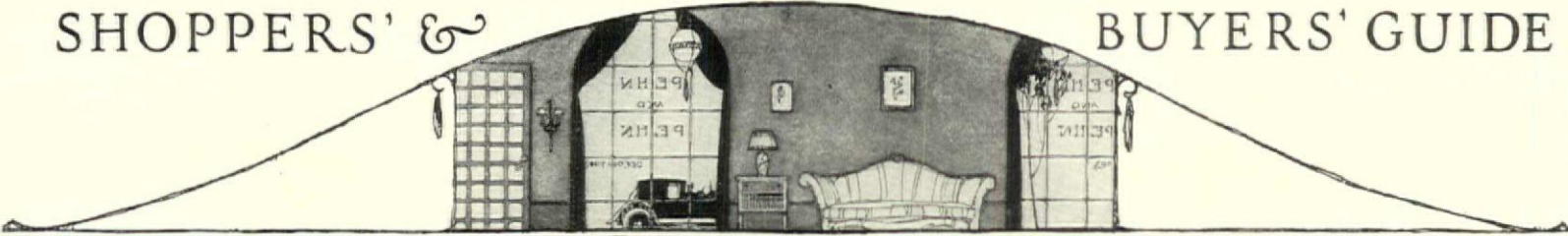
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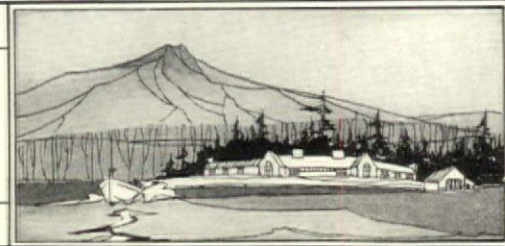
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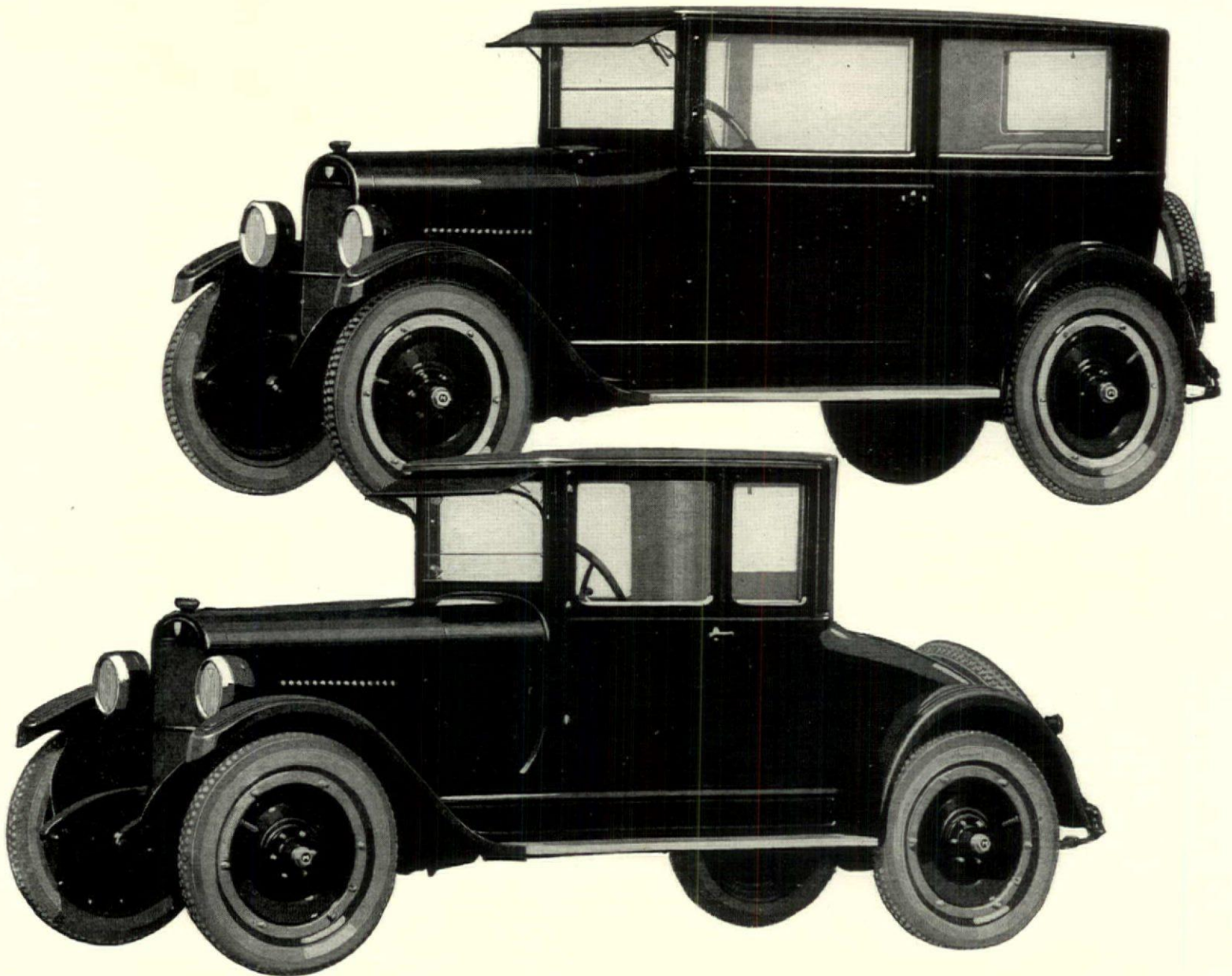
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For families; tourists and campers. For farmers and merchants, salesmen and all whose necessity demands space for bulky articles, as well as personal transportation in comfort.

Soft roof construction eliminates the usual closed car rumble.

The Club Coupe

An admirable shopping and errand car for women.

Useful every moment of the day for doctors, salesmen, contractors, inspectors, realtors—for all who are required to cover distances.

Two-passenger capacity, with parcel space back of the seat and much larger luggage space under rear deck.

Like the Club Sedan, blessed with the superior ruggedness, economy and performance of the good Maxwell.

MAXWELL MOTOR CORPORATION, DETROIT, MICH.
MAXWELL-CHALMERS MOTOR COMPANY OF CANADA, LTD., WINDSOR, ONT.

House & Garden



This comfortable fireplace grouping in good taste will be included in the interiors shown in the February Furniture Number

LIKE learning to dance, owning a home is one of those things you eventually do. And the sooner you do it, the sooner will come tranquility, the sense of being a substantial citizen and the consciousness of having a solid basis from which to work and play. Modern civilization has divided people into two classes—the settled and the nomad. Nomads are those who are content to rent apartments and houses, to move from one to the other, to live under a constant cloud of uncertainty. The autocracy of today is the autocracy of the landlord. Those who own their own homes are lords of all they survey within their property lines. Sooner or later you have to choose the class to which you want to belong, whether you want a home or merely a parking space.

Because it believes that better citizens and a more stable nation are created and maintained when the majority of people own their own homes, HOUSE & GARDEN each issue devotes its pages to suggestions for building homes, furnishing them and making gardens about them. It is frankly a propaganda magazine. It wants to see more people build and make homes, it wants to convert the nomad from the folly of his ways; but, if he insists on being a nomad and parking his car in a twenty-story garage with a lot of other nomads, then we want to show him how this can take on the semblance of a home.

Acquiring a home in the country or suburbs is arrived at by three paths—you buy a house already built and fit yourself into it; or you build a house to suit the sort of person you are, making the house fit you; or you take an old house and restore or remodel it into the sort of home you feel is agreeable to your way of living. By whichever way you acquire a home it is quite as necessary for your house to fit you (if you want

genuine and lasting satisfaction) as it is to have a suit or dress fit you. For a house is more than a place in which to live; it is the container of your personality and the personalities of your children; it should be the place where you are most yourself. How many times have you seen people who were homesick in their homes. They had good reason—their houses were strangers to them.

These thoughts have come to us as we turn the advance pages of this January issue. It contains a lot of material that is necessary to those who want to make homes that fit them. Not everyone will want to live in all the houses shown here, but every house has some suggestion or suggestions for those who are planning houses in which they do want to live. It includes a bungalow that has character in its design (and few bungalow designs do), a stiff back Connecticut farmhouse made into a pleasing home quaintly reminiscent of the South, a substantial New England country house and one on Long Island. To remind you of the days when stability was expressed in our domestic architecture, we show one of the finest of the early colonial houses in Maryland—a reminder of the most aristocratic civilization this country has ever known. There are shown ways of combining one material with another, of using concrete to advantage. Architectural terms are explained. Hardware is displayed—and the prospective home owner will find that these details of his equipment are not at all prosaic, but extremely decorative. For those who settle down that they may have a garden there is included an essay on the first step in garden making and an authoritative outline of the new fruit varieties in many types. Page after page this issue pursues its propaganda. The number of its converts can be judged by its growing circulation.

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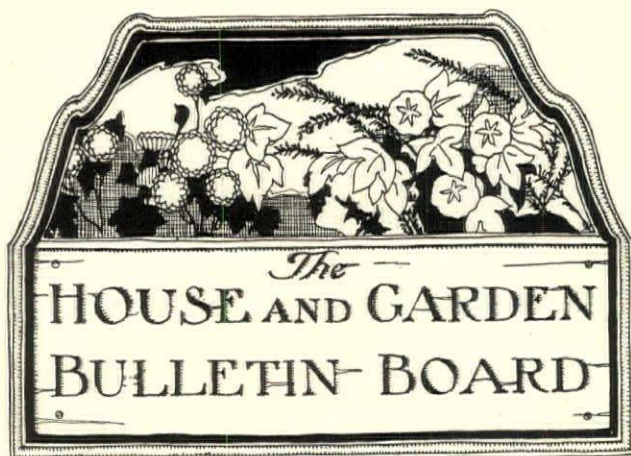
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THE ESTEY RESIDENCE PIPE ORGAN

THE Estey Residence Organ brings into the home an infinite variety of music. It is not limited in range, or tone, or interpretation. At your will it becomes any one of a score of instruments, or all of them blended in symphony. It is both the perfect soloist and the full orchestra. Whatever you may seek in the whole world of music, stately sonata or tripping tarantelle, or the lightest popular air, it will answer your desire.

Its possibilities are not even restricted by the owner's skill. Unlike many other instruments, the Pipe Organ does not depend on delicate finger-touch for the shading of its tones. Estey Residence Organs are equipped with the Estey Organist, a device which makes it possible for you to have any selection played with all the art and delightful tonal effects of the world's greatest masters.

The Estey Organ Company, Brattleboro, Vermont



The
HOUSE AND GARDEN
BULLETIN BOARD

THE first three yearly issues of HOUSE & GARDEN state the interests of the magazine—the way the theme of a symphony is stated in the opening movements. In January, the House Building Number, we build the house. In February, the Furniture Number, we furnish it. In March, the Gardening Guide, we make the garden. After that each issue is an elaboration of these three themes. The difference between the symphony and the issues of the magazine is that in the magazine the themes are always stated differently. You can read HOUSE & GARDEN for years and find each number different and fresh and more inspiring.

The next issue, the Furniture Number, contains seventeen pages of furniture and furnishing suggestions. Ruby Ross Goodnow explains how furniture can be effectively used—and the illustrations prove it. There is an article on beds, one on Normandy furniture—a rural type that is becoming quite popular—an article on the style of Louis XV, a description and history of Ghoides and Kulah rugs, two pages of remarkably beautiful bathrooms, a Little Portfolio of unusual and livable interiors, a page of screens and a page of new pillows.

BUT furniture is not all that this issue contains. There is the item, for example, of five houses. One is in Richmond, Va., another in Scarsdale, N. Y., a little cottage in Bellevue, Delaware and two houses in Baltimore. Each of these suits a different kind of taste. The Richmond house is a solution for the long narrow lot; the house in Scarsdale is a combination of many kinds of materials, the whole woven into the pattern of an English half-timber house; the cottage would be suitable for many localities, being a house in half-timber, stucco and stone; the two houses in Baltimore are built as a unit so that from the street they appear to be one large house.

Adding to this generous measure of houses, we show a model of a house and garden that is being built in Palm Beach and then present an article on the variously beautiful and useful ways slate can be handled in home building.

The gardening enthusiasts, now restive under the winter of their discontent will find a soothing and helpful interest in the three pages of gardens, in the articles on roses, on the clipped bowers of England, on soil preparation for borders and gardens, on raspberries and on vines.

ONE of these days, when we have nothing else to do, we would like to write a history of comfort, its rise, development and its misconceptions. Disraeli once said that the English mistook comfort for civilization. The same dictum applies to Americans. We have perfectly appointed bathrooms—and a rising murder rate. We have elevators, and motors for the masses—and child labor permitted in some states. We have more telephones and more divorces per capita than any other nation. We have rocking chairs and lynchings!

This history of comfort would be a history of houses. Men began to build for comfort and pleasure in Queen Elizabeth's time; before that the houses were often built for defense. At the end of the 16th Century, spaciousness, magnificence, cheerfulness and dignity were produced in houses, but convenience was neglected. Nothing much was done for comfort in the disposition and arrangement of rooms during the 17th and 18th Centuries. Owners then were more concerned with getting vast effects. At the time Pope remarked, "Tis very fine, but when d'ye sleep and where d'ye dine?" From this point on, our story would be the story of mechanics and how they have improved comfort. But, alas, it would not be a history of civilization!

HOW often you hear it said of an old house that the bricks of which it was made were imported from England or Holland. People actually believe this to have been a fact, just as they believe that the Mayflower brought over vast quantities of furniture. Had this been true it would have required more than one Leviathan to have brought either the furniture or the bricks. The historian George Cary Eggleston remarked on this in one of his books,—“nearly all these bricks, whether English or Dutch, were made in America, as later scholarly research has conclusively proved. The only difference between English and Dutch bricks was one of dimensions. The small bricks, moulded upon a Dutch model, were known as Holland bricks. The much larger ones, moulded upon an English model, were called English bricks. The very learned and scholarly historian of South Carolina, Mr. McCrady, has conclusively proved that the so-called English bricks used in the construction of Carolina houses could not have been imported from England. By simple arithmetical calculation he has shown that all the ships landing in the Carolinas during the 17th Century—even if all of them had been loaded exclusively with bricks—could not have brought in enough bricks to build one-half or one-fourth the 'English brick' houses of that part of the country.”

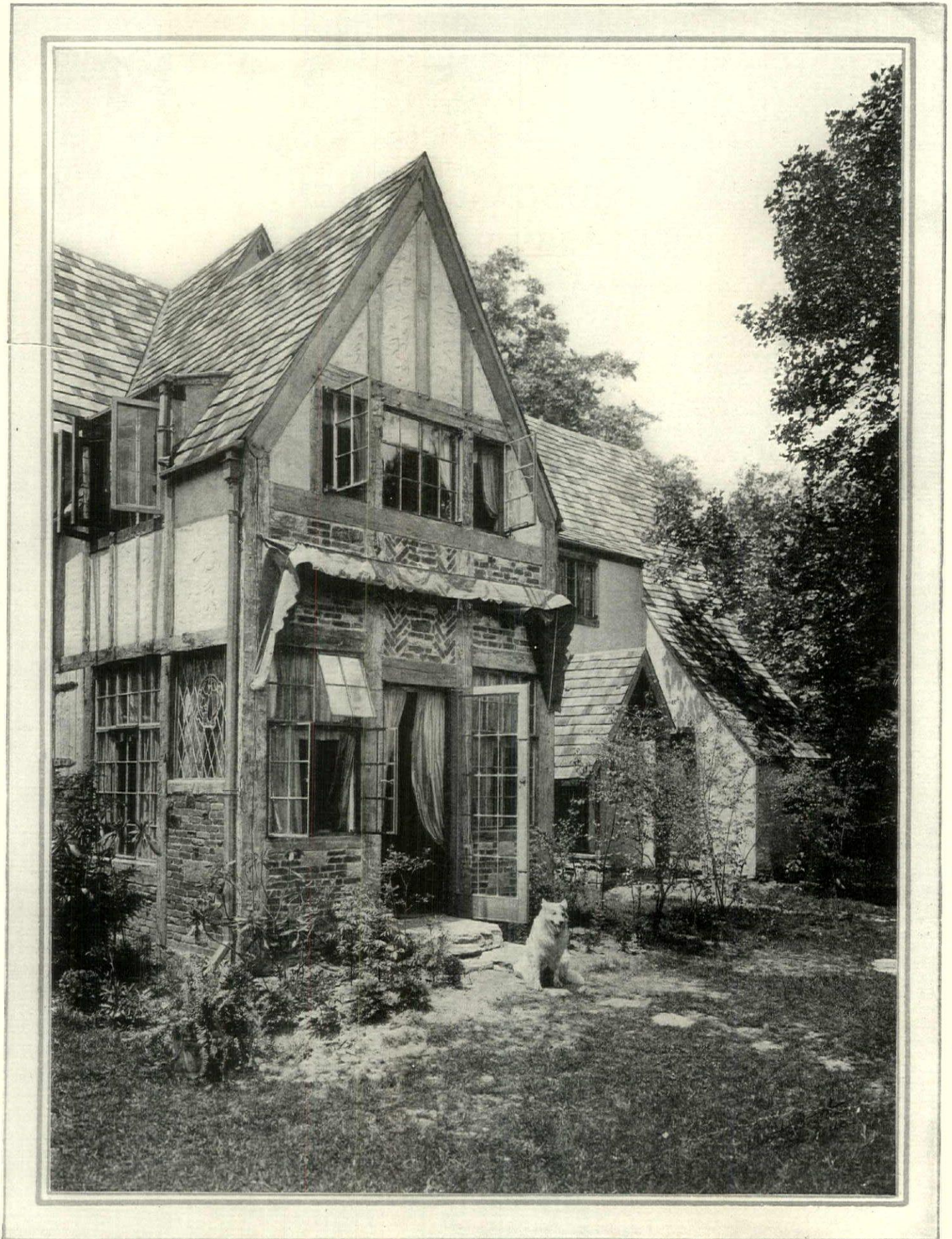
THE Westinghouse Lamp Company has recently been carrying on some interesting experiments, in cooperation with Peter Henderson Company, to show that electric light can be used to speed up the growth of plants. Both flower and vegetable seeds were planted. The tests proved that artificial light will accelerate growth. This being true, it is only a matter of applying the process commercially, which would mean that greenhouse crops of flowers and vegetables would be raised in half the time now required. In another experiment the Westinghouse Company and Columbia University used electric light successfully in forcing plants.

This may mean a new era in commercial horticulture—or it may mean nothing. We are always skeptical when processes force Nature beyond her natural course. We have seen plants “doubled”—and weakened to the inroads of disease. We have seen them “divided” until natural growth was interrupted. We wonder, apropos of these experiments, if it is a wise thing to force a plant to keep going full steam ahead for twenty-four hours. Will it not, in the end, weaken the stock? Is it not logical to suppose that plants, like people, require periods of rest?

WE have just received a delightful volume on Colonial interiors by Leigh French, Jr., in which, in addition to many valuable photographs and measured drawings, we find designs and color schemes for stenciling and splattering floors. In Colonial times and the era that followed them, it was not an unusual custom to paint the floors a ground color of, say, gray, and then stencil on this, a simple and unobtrusive pattern in black and Venetian red. Or black and purple on dark green or black on dark red. The splatters, made by splattering paint from a brush, gave an amusing and colorful finish to floors. One would have a ground of green and a splatter of black; another a ground of yellow with green and purple splatters; a third has red and purple on light gray; a fourth, white and black on gray. If you will visualize these colors, you will see how aptly they make a foundation for hooked and rag rugs, how quaintly they harmonize in with the feeling of early American furniture.

A later era brought in graining which was applied to woodwork. Some of this was beautifully done. If you can find an old painter who can do it well, it warrants the experiment.



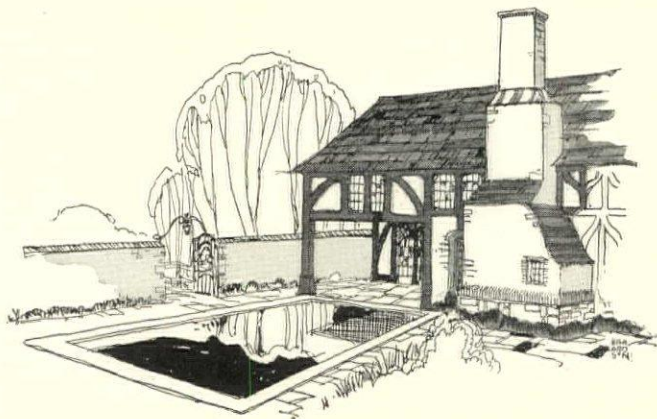


Wurts Brothers

A HOUSE OF MANY MATERIALS

The home of W. K. Pleuthner, architect, at Scarsdale, N. Y., is an interesting example of combining building materials, especially old materials. The timbers were taken from an old barn where the years mellowed their tones and softened their contours. The bricks used in the

church. With the bricks were combined pieces of quartz and red granite, producing a colorful and unusual texture. Metal casements give the windows an appropriate air. The half-timbering is an integral part of the structure and it has been worked out with a real feeling for the craftsmanship that made the English half-timber cottage famous



COMBINING ONE MATERIAL WITH ANOTHER

*The Only Rules Which Have to be Observed in
This Phase of Architecture Are Those of Consistency*

ALWYN T. COVELL

WHEN the great adventure of building a house emerges from the mist of dreams and looms close at hand, when it is no longer a castellated affair, located in Spain, it often has no small struggle to free itself from a babel of conflicting advice and warnings, and to express in solid, ponderable materials something of the intentions and preferences of those who are to call it "home".

Most people who are contemplating building seem to have much more definite predilections as to style than they have as to materials, though as the actual beginning of operations draws nearer, they become more and more agitated about what materials they will use, and about what materials may be used in combination with others.

They are fairly certain that they want (using popular labels rather than architectural accuracy) a Colonial house, or an Italian or a Spanish one or an English cottage type, or, very likely, a house almost exactly like one they saw in a magazine—but they are by no means certain about what materials they will use.

When they do think about it their thoughts usually are found at one of two extremes. They either believe that combinations of materials may be made in any haphazard fashion, or that such combinations are governed by subtle rules of architectural etiquette, known only to the initiate.

The fact of the matter is that architecture, being a

distinctly human enterprise, is astonishingly successfully governed by ordinary logic and common sense, seasoned with good taste—all three of which, plus a knowledge of architecture and building, are among the accomplishments of the competent architect.

To shape the present article into one dealing with the building materials best used with different historic styles would be to duplicate much already available advice and illustration. It would, moreover,

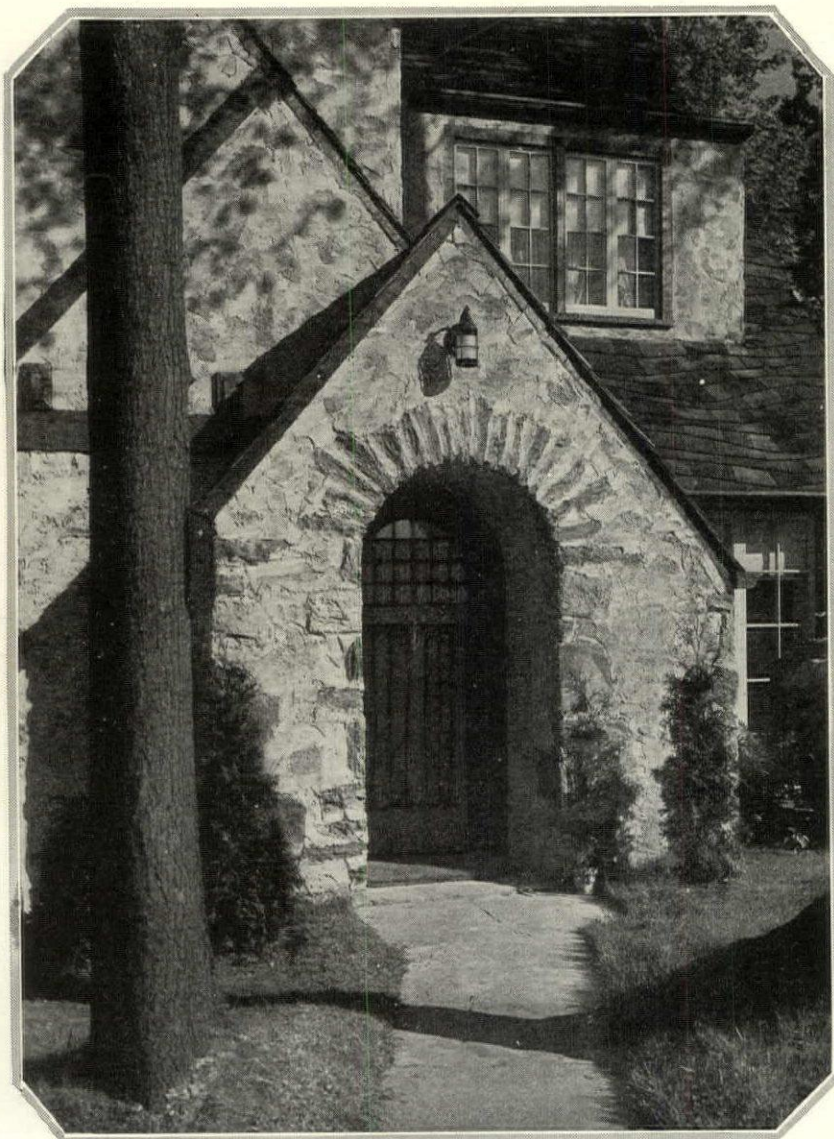
strengthen the already too prevalent acceptance of arbitrary rules, which are as unfortunate in architecture as they are in any of the arts. Good taste and common sense usually prevent the commission of too impossible stylistic anachronisms, and good taste and architectural ability have also known when to depart from the pictures in the book, and have achieved, for instance, under the skillful hands of a Philadelphia firm, some houses of local ledge-stone which owe stylistic inspiration to the domestic architecture of Italy, and to the minor French chateaux.

Mental confusion is one of the abiding curses and ailments of the human race, making complexity where none exists, and worrying about minor distinctions before major distinctions have been made.

Within the scope of this article, there might be initially regarded as major distinctions, the distinction between permanent and impermanent materials, and between formal and informal materials.

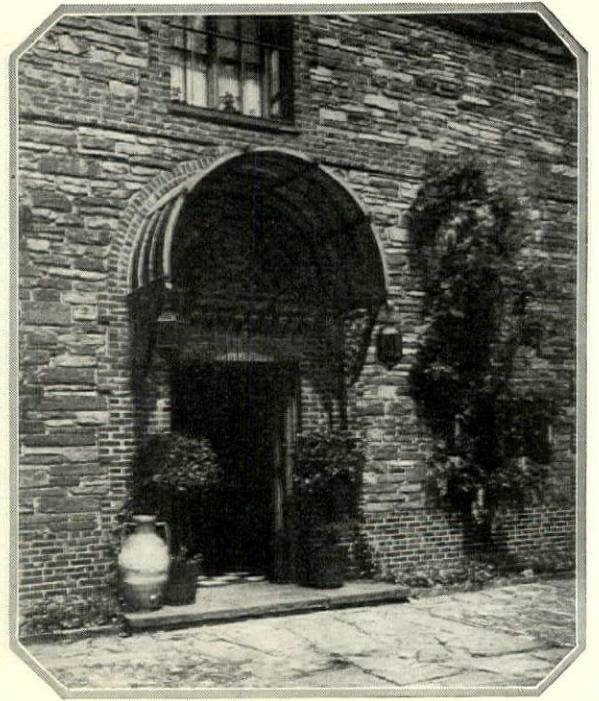
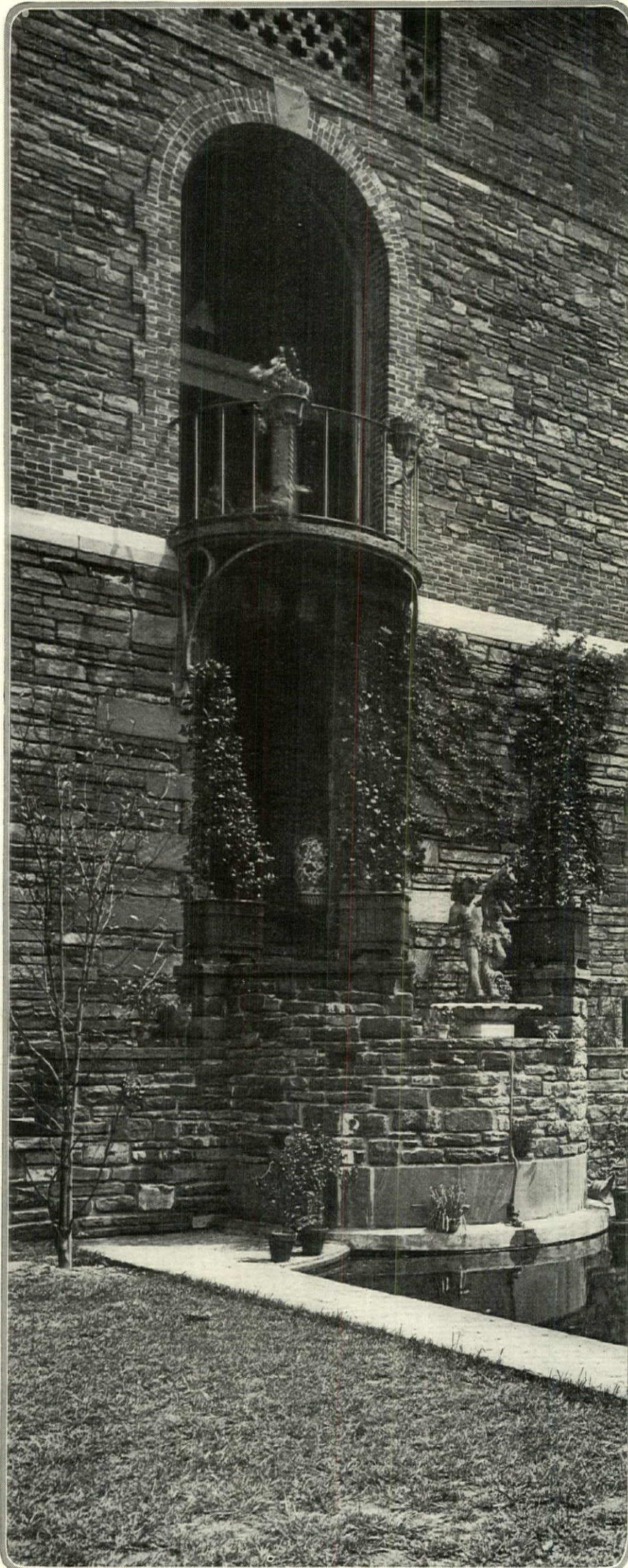
The use of one or the other of such broad classifications should be determined before the prospective builder begins to worry about details.

Permanency in building materials is a relative term, since the all-wood house,



Gilles

Rough stone masonry has been combined logically with stucco in the home of V. K. Hunter, Pelham, N. Y. The two things work together in actual construction. When necessary, the stucco can be given a correspondingly rough texture. C. J. Sweeclerman, architect



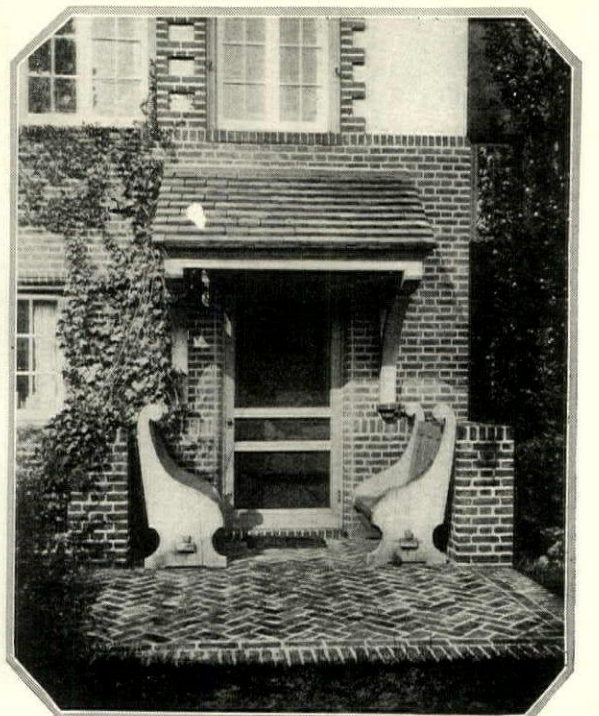
With a wall construction of brick and stone masonry, which seeks an effect of colorful informality, such a hooded doorway as this exists on friendly terms. From the house of George Howe, Chestnut Hill, Philadelphia; Mellow, Meigs & Howe, architects

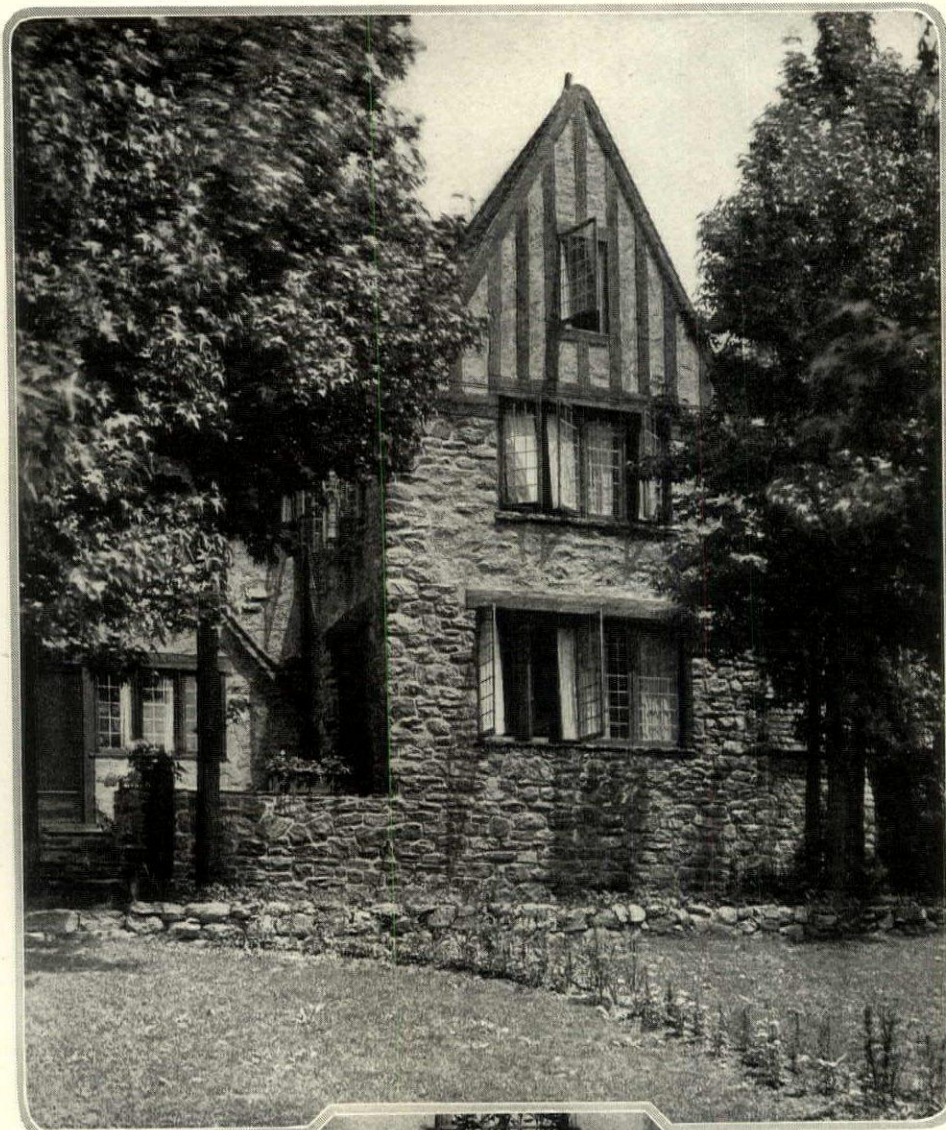
properly built and properly cared for is known to have lasted over two hundred years. Many, indeed, of the earliest New England houses have lasted longer than that, without proper care. The real distinction, as related particularly in dollars and cents, is better expressed by the term maintenance cost, as represented by repainting, re-roofing and other replacements.

Certainly the all-wood house is best when it is all of wood. A slate roof, for instance,

On the garden size of Mr. Howe's house the combinations of materials have been most skilfully and interestingly handled. The prevailing color in the ledge stone masonry is a dull dark red

Stucco and brick make one of the happiest mixtures; in color and texture they play perfectly into each other's hands. From the house of Dr. L. F. Barker, Guilford, Md., E. L. Palmer, architect



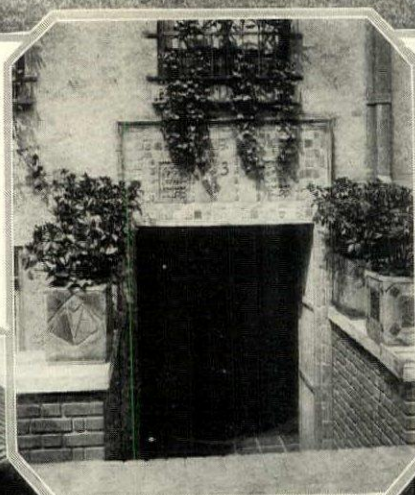


In the house of Vernon Radcliff, Pelham, N. Y., S. F. Hunt, architect, stone, timber and stucco are joined.

is inappropriate and out of character, as also would be the introduction of leaded casements or incidental iron work. "The white house with the green blinds" will always be an American ideal, and a worthy ideal, too—better than many ill-advised

departures in poorly done stylistic affectations. But it is its best self when it is built all of wood, and when it attempts no fanciful vagaries. Its chimneys may be of brick, or of local stone if there is a local stone

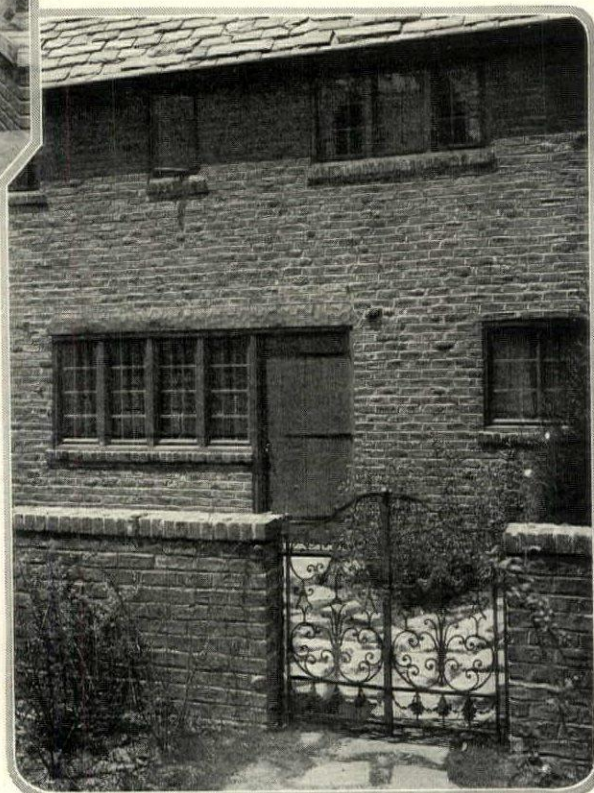
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Tile in stucco is an old style that gives a delightful texture and affords spots of color. Here it is used above an entrance door

To relieve the effective wide expanse of stucco the quoins of the doorway and windows are done in brick. Leopold Stokowski, owner: Edmund B. Gilchrist, architect

With adz-hewn timbers and rough-textured brick masonry leaded casements and wrought iron are splendidly appropriate. J. W. Day, Douglaston, N. Y., owner: Frank Forster, was the architect

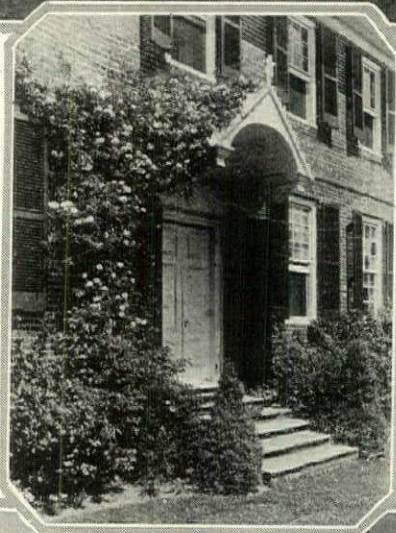




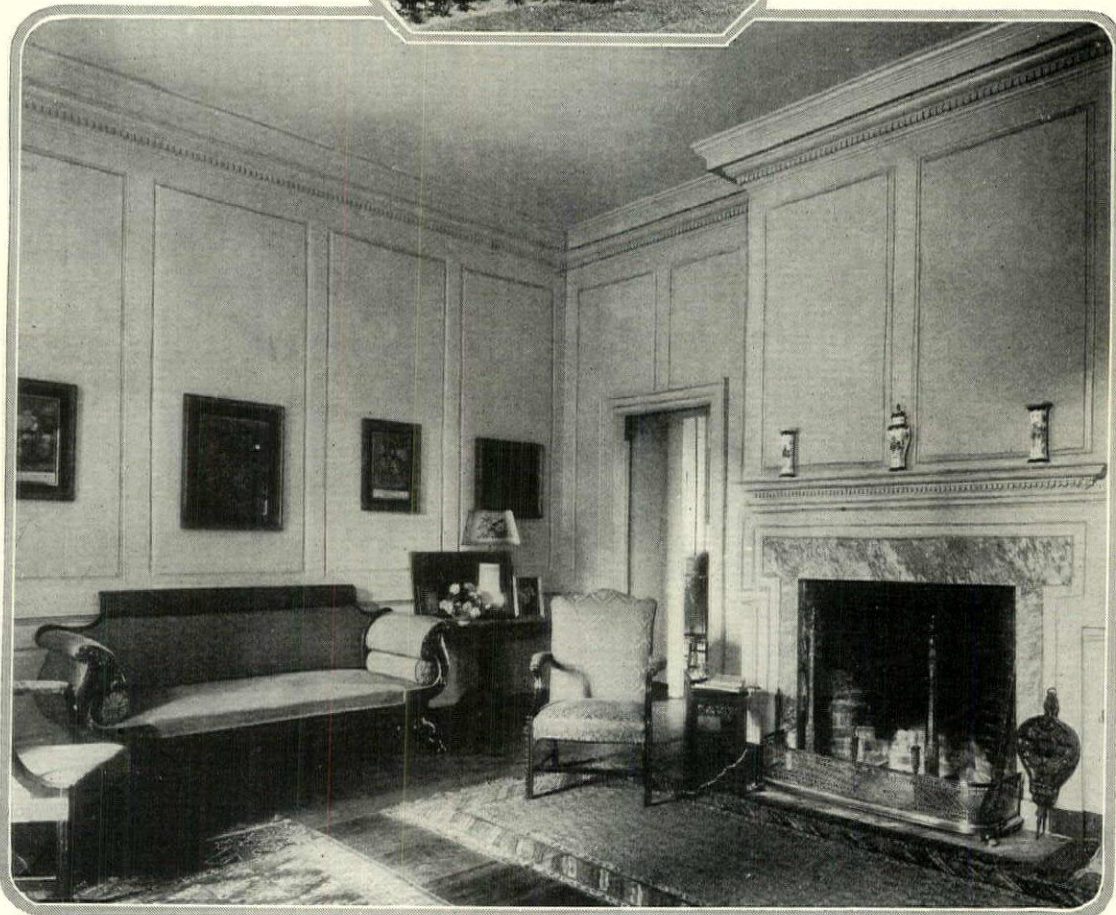
Tebbs

The ground below the house has been arranged into three broad terraces which give a certain formal dignity to the site. From the hill, West River, an arm of the Chesapeake, can be seen in the distance

The fine simplicity of the paneling and moldings has been retained in the old woodwork of the drawing room through the various restorations which have taken place since the house was built in 1745

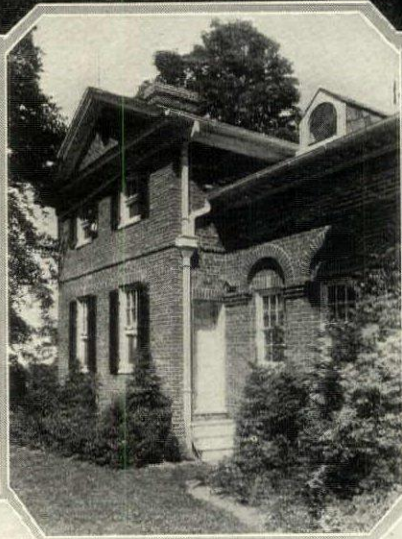


The garden doorway, with its shell hood, is one of the most widely copied doorways in America. It is a thing of unusually graceful lines and spirited ornamentation, well deserving the imitation it receives





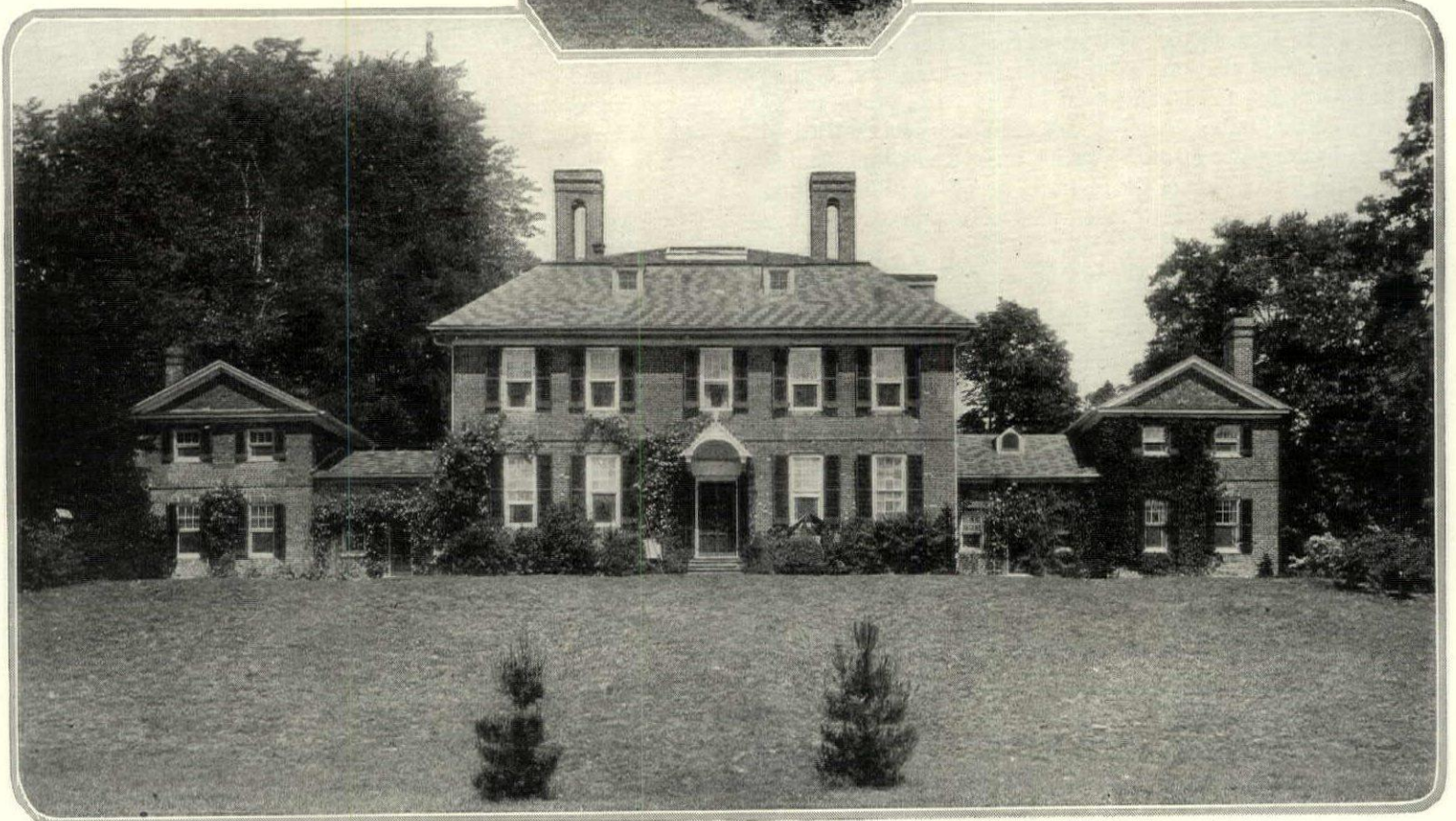
The famous portico, one of the most exquisite in Colonial architecture, has a carved cupid in its tympanum represented in the act of throwing roses down upon the guests mounting or descending the broad steps



When Tulip Hill was built, nearby Annapolis, still one of the most beautiful, was one of the most important cities in the Colonies. The house gets its name from the heavy grove of Tulip Poplars which still surrounds it

TULIP HILL
WEST RIVER, MARYLAND

Like other Colonial chimneys these are arched, but unlike most these have been built parallel to the length of the house instead of to the width, as is usually the case. Their bases in the cellar are 6' square



GARDENS AS REAL ESTATE

The Foremost Agents For Country And Suburban Properties Figure The Value Of A Garden

THERE are several lights in which you can consider the making and maintenance of a garden.

You can consider it a sport, a game played with the elements as opponent, a game full of chance, rife with beauty and exacting of one's intelligence, a game that affords both health-giving exercise and abundant returns for endeavor.

Or you may consider it an art, in which colorful and changing pictures are made by the application of a design planted with certain combinations and groups of trees, shrubs and flowers. An art it undoubtedly is, an ancient, friendly and universal art.

You may consider it a traditional pastime that, in your generation, you will carry on as your forebears did before you. In England and France many people garden not only because they like it, but because gardening runs in their families. This is an estimable way to consider gardening; a man might leave his sons a much poorer heritage than the gift for making plants thrive and bring forth their increase.

You may consider it as one of the elements in the rounding out of an effective full life. The world we live in is a very complex, many-sided existence. If we would live an effective full life, we have to discriminate, to choose and pick our points of contact. To ally all our interests with ephemeral affairs creates an unsatisfying existence; to ally them with ancient, beautiful and lasting affairs, brings contentment, tranquillity and the sense of achievement. The making and maintenance of a garden is an ancient pastime; it is, as we have seen, full of beauty, and it gives lasting satisfaction. But did you ever consider a garden from that peculiarly American viewpoint of dollars and cents? Is a garden a good investment? A factor in real estate values?

With the view to arriving at the value of a garden, HOUSE & GARDEN sent out a questionnaire last autumn to the foremost agents of suburban and country real estate. The question was put as follows: "It is perfectly evident that the house with well-planted grounds is worth more from both investment and sales standpoints than one without. But how much more? Five percent, ten, twenty....?"

PRACTICALLY all of these gentlemen took the trouble to reply. The question was novel. Some wrote short replies, others wrote us brilliant, sympathetic and detailed answers. Some considered that the added value of shrubbery, a good lawn, flowers and trees, can run as high as 50%, others put it as low as 5%. In only one instance the dealer felt that it had no added sales value at all. Striking an average, well-planted grounds, in the opinion of the foremost agents of suburban and country real estate, add to the value of a property no less than 20%.

It is impossible to quote all these letters at length; our space however, permits us to give a few excerpts.

Fish & Marvin, of New York: "The proper planting around a suburban home is as much value as having the house attractively furnished when it is to be sold."

Edgar G. Johnson, of Riverdale, N. Y.: "If suburban home owners realized fully the value that trees, annuals, perennials and garden landscaping add to the values of their properties we would see, within a very short time, a radical change in most residential districts within fifty miles of any metropolis."

William Dewsnap, of New York: "A property well planted will find a much quicker sale which is worth at least 10% in the prolonged carrying charges. Then again, a property well planted will attract more customers, enabling the owner to pick his customer to better advantage, and secure a better sale price."

A. S. NEWCOMB, of Pinehurst, N. C.: "The expenditure of an amount equal to 5% of the cost of the dwelling on any lot is essential, and will add 20% to the value of the property. This amount added to that expended in the construction operations will make very little difference in the intrinsic value of a home, and it will amply repay any owner, if necessary, to cut the amount from the building cost and expend it in the improvement of the grounds. Within reasonable limits, the more planting the better. Failure to plant at all is actual extravagance."

J. J. Schwartz, of Plainfield, N. J.: "Our plan follows out that an investment of 1½% to 2% of the purchase price of a home in shrubs and flowers enhances the sale value 5%."

George M. Taylor, of Garden City, L. I.: "When you find a place with an attractive house, pretty lines, and the grounds beautifully planted, the percentage on a place of this kind would be fifty-fifty with the architect and the planting of the grounds."

Richard de B. Boardman, of Boston: "All real estate operators and speculators in Boston and vicinity often spend a certain amount of money in improvements after the purchase of estates before offering them for sale."

Blankenhorn Realty Company, of Pasadena, Cal.: "A well planted and well landscaped place sells more quickly than the other and the owner not only gets back the money that he spent on planting, but additional profit as well."

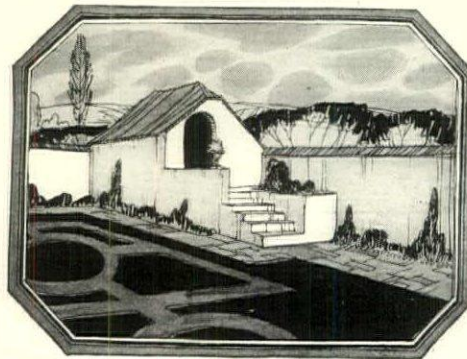
Benjamin C. Tower, of Boston: "Flowers and shrubbery and well-planted grounds add not only materially to the value of a resident property, but very often attract purchasers."

Walter Channing, of Boston: "In the modern suburban developments, I think all the best practice provides a planting program for every house, and is just as necessary as the porch, garage, electric lights and gas."

Henry W. Savage, of Boston: "There is no question in our minds that a home surrounded by either a small or large amount of grounds well landscaped, and after planting has been done are well kept, is a much more salable home than one without."

Warren Murdock, of New York: "The fact that the shrubbery is there might make a difference between making a sale or not."

Ladd & Nichols, of Greenwich, Ct.: "A prospective purchaser would no more consider buying a fine house without proper landscaping than he would consider buying a Fifth Avenue mansion with an old stoop and weather-beaten doors."



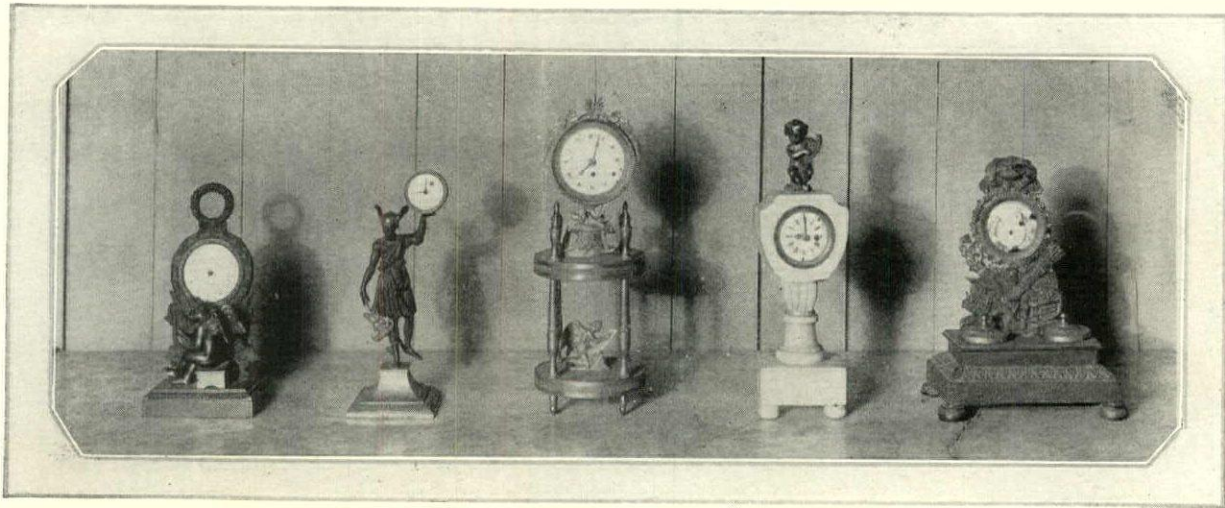


Tebbs

EATING IN THE PRESENCE OF BOOKS

In the dining room of old houses it is not unusual to find a shelf of books, which give both intimacy and dignity to the meals. But even better than eating in the presence of books is punctuating the meal with reading—a verse of Amy Lowell with the soup, a dash of Boccaccio with the entrée, a

page of Charles Lamb with the salad, a poem of Burns with the sweet. These are the thoughts which occur to us when we look into this dining alcove situated at one end of the living room in the home of J. Averell Clark, at Westbury, Long Island. Peabody, Wilson & Brown were the architects



Reading from left to right along this row of old clocks we have, first an Empire watch holder in bronze and gilt; then a Louis XVI in bronze and gilt; next, an ornate Louis XVI gilt clock; then a white marble and bronze Empire clock; and finally, another Empire watch holder. Courtesy of Wood, Edey & Slayter

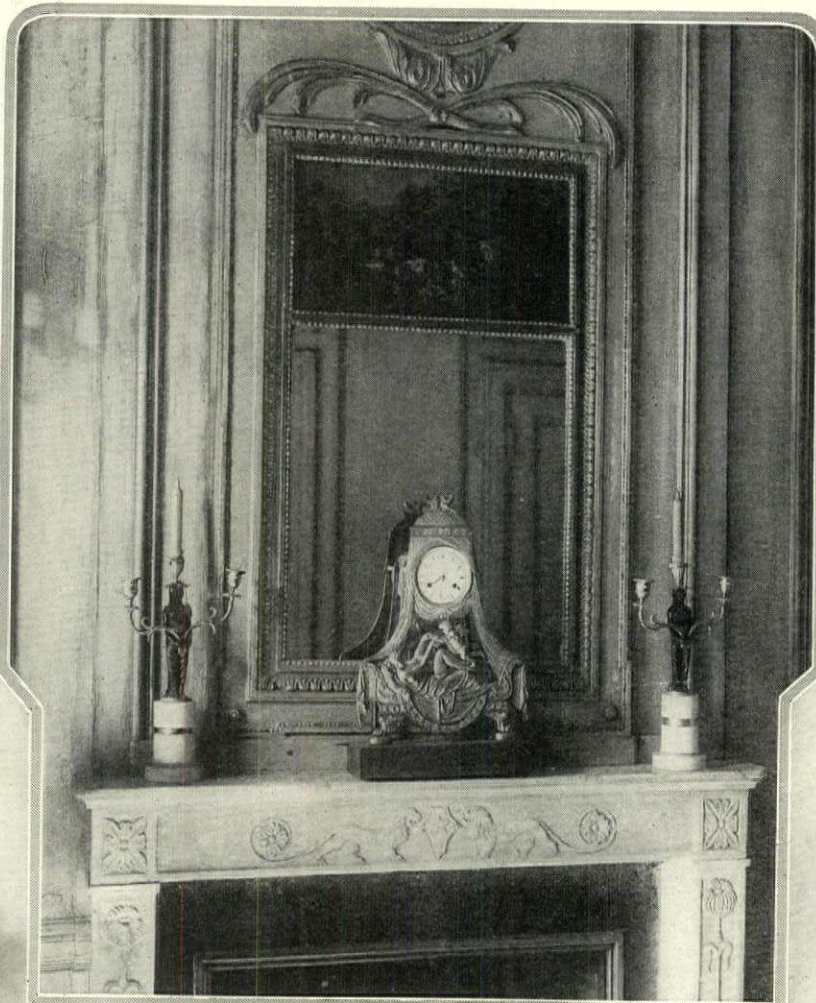
COLLECTING OLD CLOCKS

A Fascinating History is Written in the Development of Timekeepers from the Periods of Their Early Beginnings

STEWART RANKIN

TIMEKEEPERS as distinguished from clocks go back to fabulous antiquity. There were Clypsidrae, which measured time by the fall of water; there were the sundial and the sand glass. All these marked the hours silently, whereas the clock began as a bell. The word "clock" in most European languages signifies "bell," and in all early clocks it is the salient feature. The bell preceded

This type of Louis XV ormolu clock with heavy moldings was much copied during the Georgian period

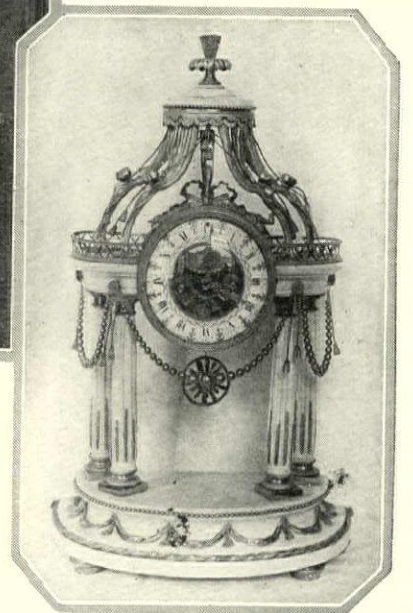


the dial by many years, rung first by hand, according to the sun, to call folk to prayers or to meals. This plan was superseded at the end of the 13th Century by clockwork figures known as Jacks, which struck the bells by mechanism. French and German workmen of the 16th and 17th Centuries lavished skill and ingenuity on these grotesques—a dog, for example, sitting gruesomely alert,

An ornate and essentially French clock of the time of Louis XVI, done in blue enamel with elaborate gilding

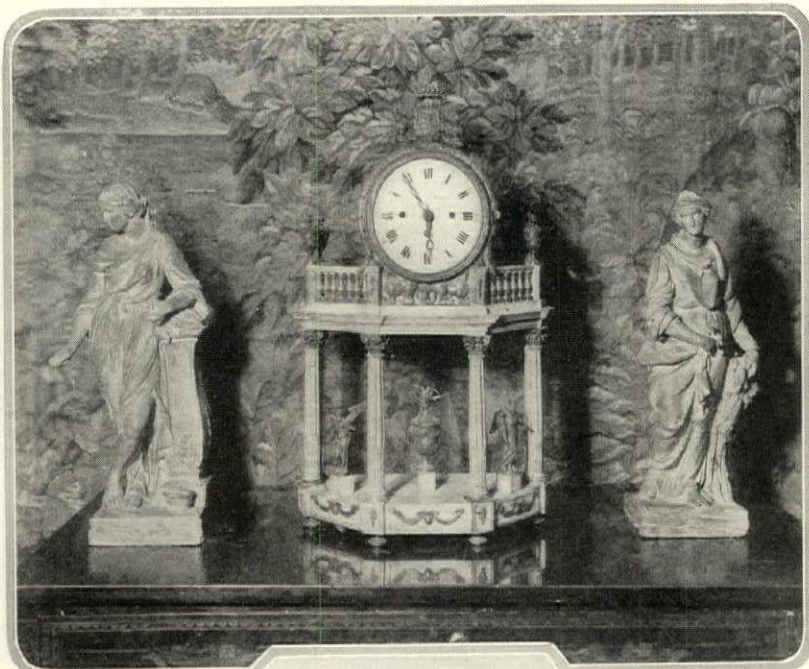


A characteristic Empire clock in bronze gilt flanked by Empire candelabra in bronze and gilt comprise this mantel grouping. With its paneled background and inserted mirror it makes an ideal decorative unit for a drawing room of French design. Fakes, Bisbee & Robertson, Inc., decorators





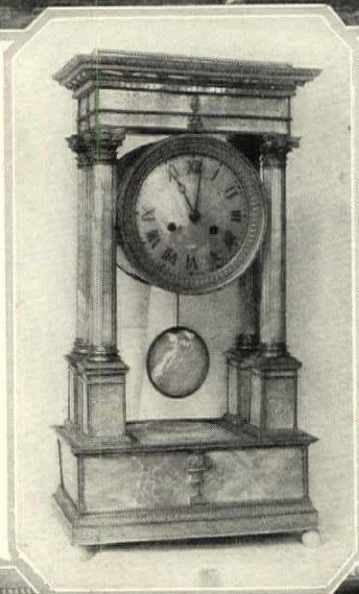
The Bracket or Table clock was an early form. This example, in a tortoise shell case, is from the 17th Century



The Italian marble and bronze clock above, is dated "Verona, 1790." It is flanked by 18th Century terra cotta statuettes



Another example of a Bracket clock. The case is in black and gold lacquer and the dial face is richly decorated



Classical Empire influence is seen in the clock to the left. The case is made of mother of pearl with ormolu and gold mounts

rolling his great red eyes as each second passes, and opening his jaws as the hour strikes, birds that sing. Bacchus drinking out of a bottle, and strange developments of sacred themes. However, freaks then, as now, were exceptional, and the domestic clock was being steadily evolved from the turret and monastery clock, its precursor.

In the 16th Century clocks of moderate size were already being made for those who were wealthy enough to afford such luxuries. They are known as table or portable clocks, and the majority are of German or Dutch origin. In size they vary from about a foot in height to a few inches, but large or small, each is finished with marvellous skill and elaboration. These early table clocks are very scarce, the museums have got the best of them. The simplest are shaped like square, octagonal, or round boxes, with the dial set horizontally on the top. Balusters of steel or brass enclose panels of gilded bronze or iron or some other metal. Beautifully wrought decorations, chased, pierced, and engraved, adorn them; and sometimes have damascening in silver and gold. Others are drum shaped, opening at the lid like a watch; they were known as clock-watches, but these charming things are like neither the one nor the other, according to modern ideas. To these simple forms a perforated or pierced

dome enclosing a bell was soon added, and the practical improvement became a characteristic and decorative feature.

The majority of these portable clocks were made in Germany; Augsburg, Nuremberg, and Ulm were famous clock-making centres; a pineapple is the Augsburg mark; an N in a circle indicates Nuremberg, and a Bear marks Berne, from whence emanated curiosities and freaks. In many unmarked pieces the style clearly indicates a Teutonic origin. The variations of this pattern observed a certain similarity which may be roughly outlined as an oblong or square body from which rises a dome perforated to emit the sound of the bell it covers; some strike the hour and some each quarter as well. From this model the Lantern or Birdcage clock was developed almost a century later in England; it had an immense vogue, and continued to be made down to the time of George II.

The Lantern or Birdcage clock—so-called on account of the shape—was either set on a bracket or hung on the wall from a nail; the large bell itself formed the dome, which was not covered as in the earlier manner but merely crossed by

(Continued on page 94)



In this grouping the middle clock is a Directoire that to the left an 18th Century French clock in marble and brass; and the right, an Empire in marble Wood, Edey, & Slayter



M. E. Hewitt

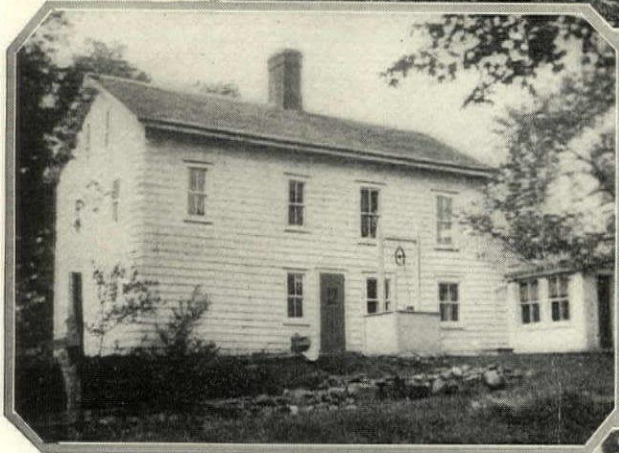
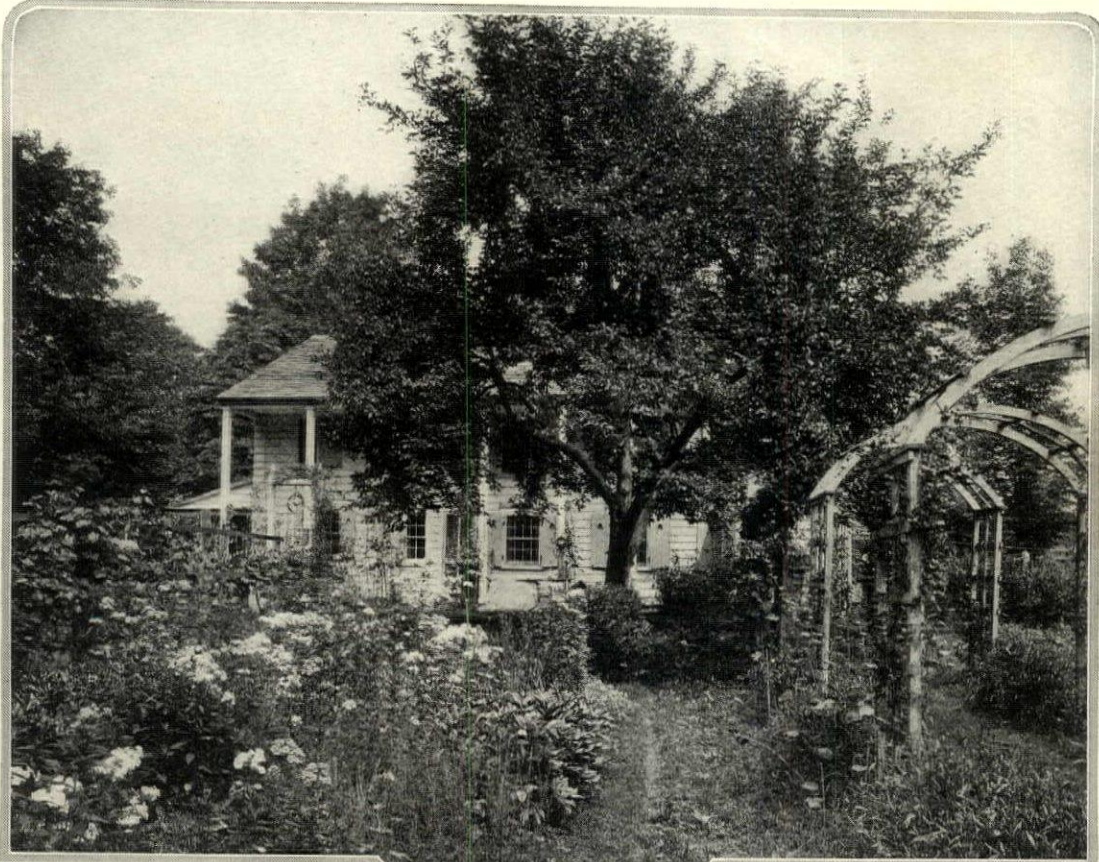
"Shag-Bark Shade," the home of Calvin Kiessling, at New Canaan, Ct., was an old farmhouse of forbidding lines now remodeled into a comfortable, picturesque and architecturally pleasing country house. By removing partitions large rooms were created. This shows the dining room, whose door leads out to the garden in the rear of the house

THE REMODELED HOME of an ARCHITECT

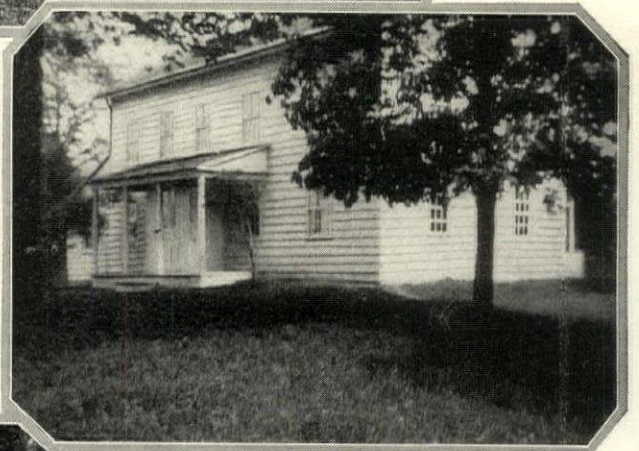
The living room, once two rooms, occupies the west end of the lower floor. A fireplace set in the middle wall has been enclosed with cupboards and books and a settle to make an ingle nook

From the dining alcove shown above extends a long room with a cavernous fireplace. Stairs wind up from this to the second floor. In the remodeling all the old paneling was carefully preserved





The garden lies behind the house, an informal planting of old-fashioned flowers on one side the grape arbor, and the vegetable garden on the other side

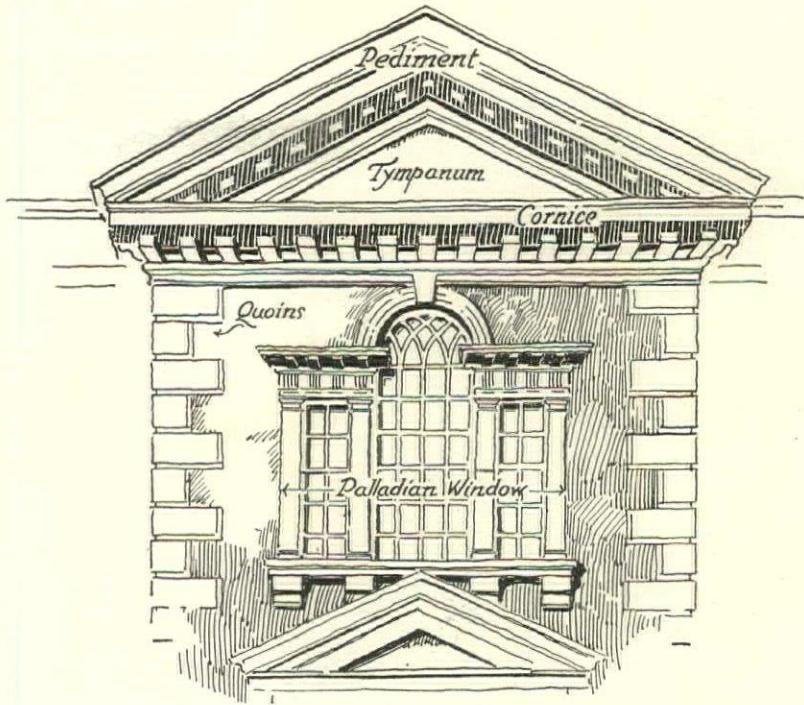


The rear of the house before remodeling. Mr. Kiessling merely extended the roof in front and rear and supported it with tall columns. Windows were enlarged and added

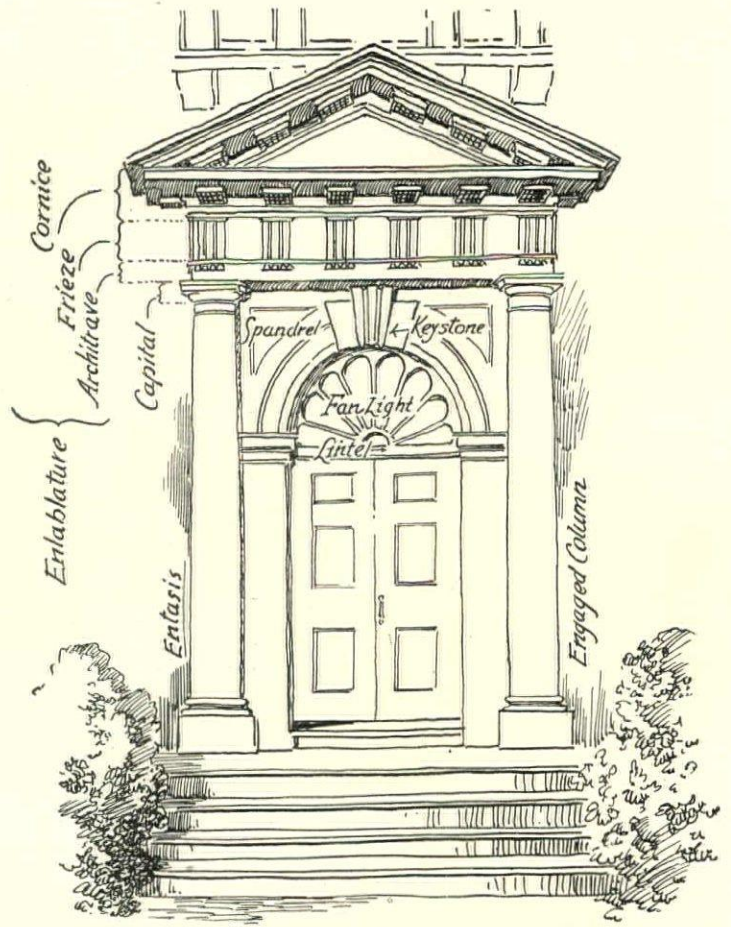


The front of the house before remodeling. The before-and-after views of this house show how simply an old place can be remodeled by using some architectural study

The front of the house as remodeled. On one side was thrown out a kitchen wing and this was balanced by the front porch that was moved to the side

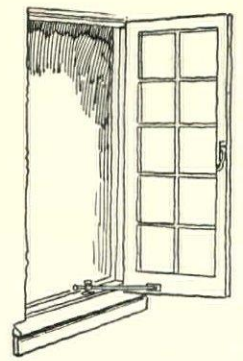
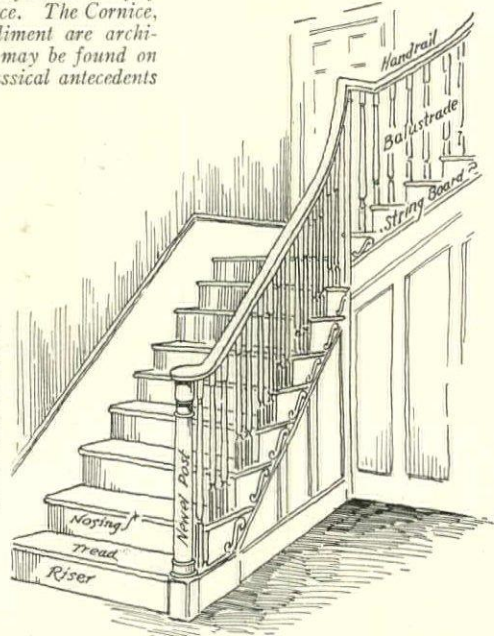


In this characteristic bit of Georgian architecture one of the most important elements is the Palladian window, adapted from that most famous motif of the Italian Renaissance. The Cornice, Tympanum and Pediment are architectural forms which may be found on any building with classical antecedents



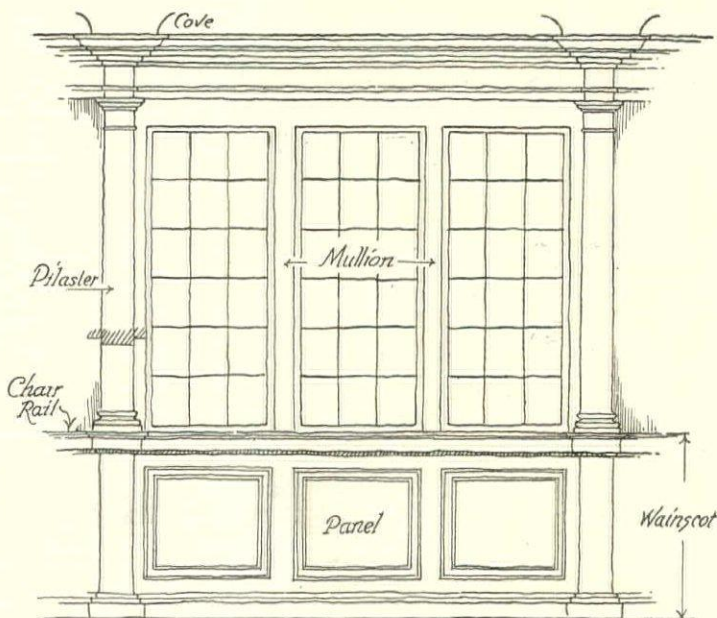
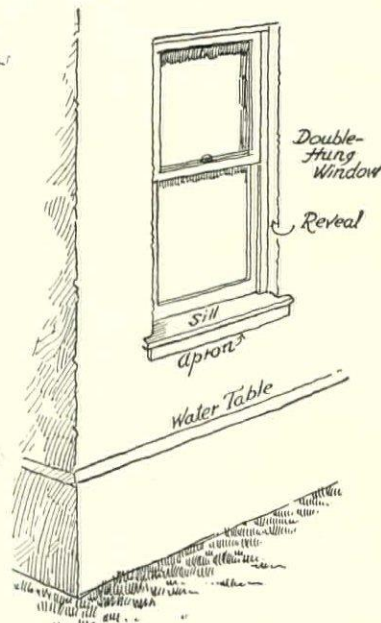
This Georgian doorway, based on the Roman Doric Order, contains many of the significant features of the classical portico. The Entasis of a column is the slight swelling, greatest about one-third the way up, without which the sides of the column would appear hollow

The various parts of a staircase are so aptly named that one should experience no difficulty whatever in remembering them. What could the Tread be but the Tread, the Riser but the Riser, or what else the Nosing?



Casement Window

The two most usual types of windows are the casement and the double-hung. One swings on hinges, and the sashes of the other slide up and down in grooves with the aid of concealed weights. The named parts are the same in each

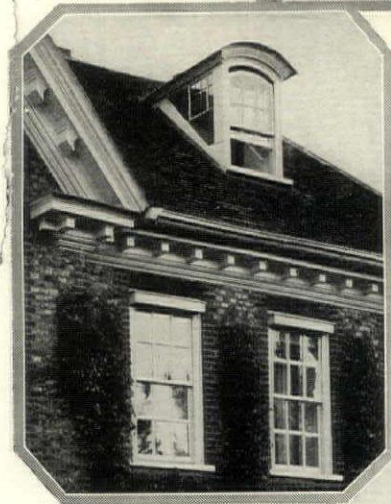


A view of three casement windows from the interior of a formally treated room shows many of those parts of the wall's construction and ornaments whose names are often in doubt. Just below the Cove is the Cornice Moulding

SOME ARCHITECTURAL TERMS EXPLAINED

Drawings by J. M. Rosé

The unusual feature of the dormers in this Directoire house at St. Nom-la-Bretèche, France, is that the rounded windows are casements. The spandrels are solid and are hid behind the circular trim of the opening. To give variation, the middle window is peaked



THREE PAGES
of
UNUSUAL DORMER WINDOWS



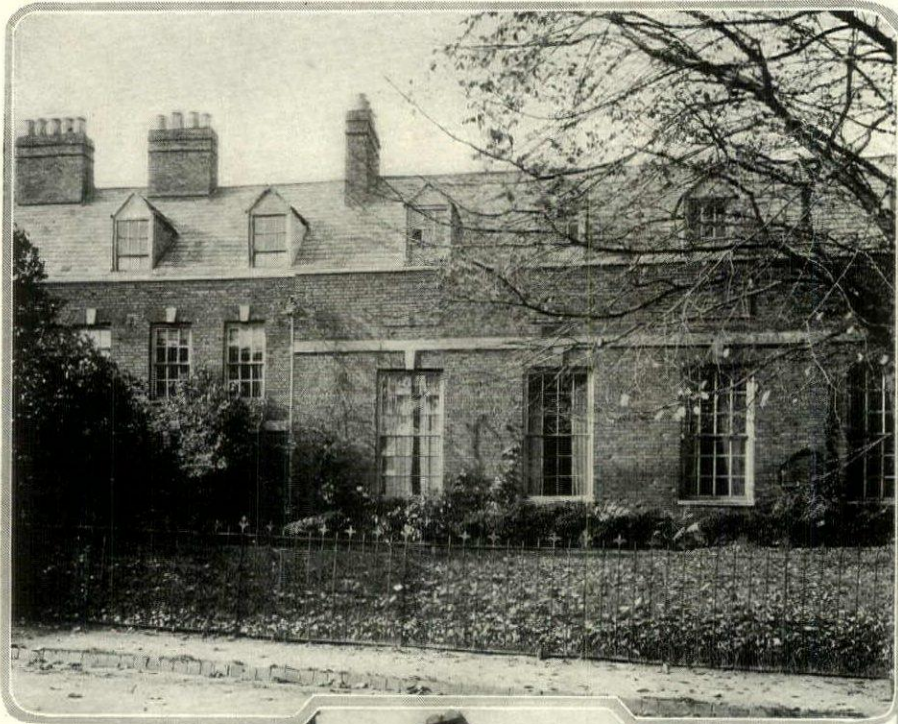
In some old English houses it is not unusual to find dormer windows with glass cheeks. These increase the light entering the rooms under the roof and can be used for additional ventilation when one of the panes is hinged



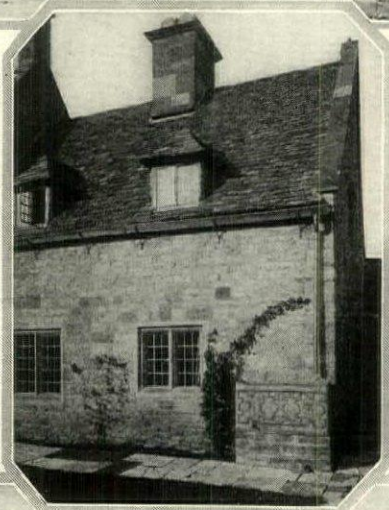
Although we generally associate Palladian windows with flat facades, you occasionally find a house in England where the Palladian design is applied to a dormer. It is an interesting treatment, adaptable to Georgian types

The interesting features of the dormers on this French residence are their shallow projection from the steep Mansard roof, their variety in shape, the use of scrolls for side ornaments and the small wrought-iron balcony in the middle window. The house dates from the time of Louis XIV

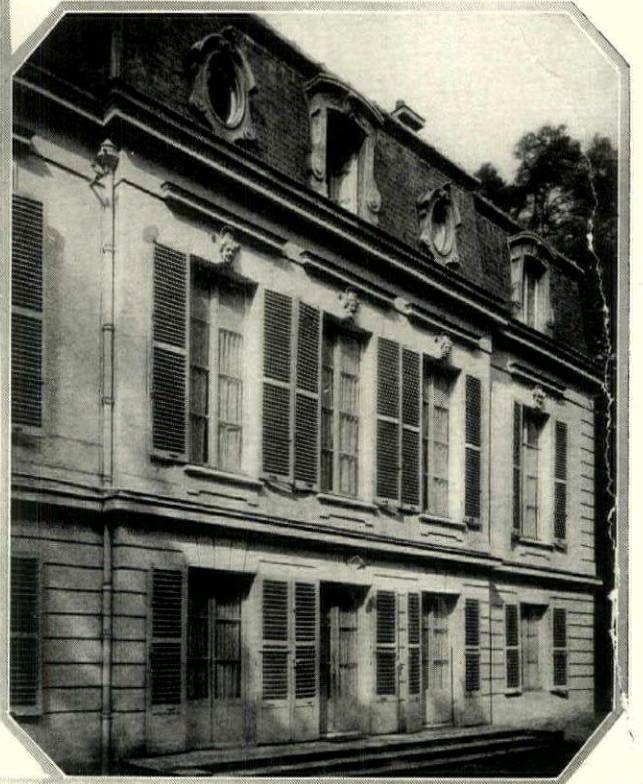
DORMERS *from* FRENCH,
ENGLISH *and* AMERICAN
HOUSES



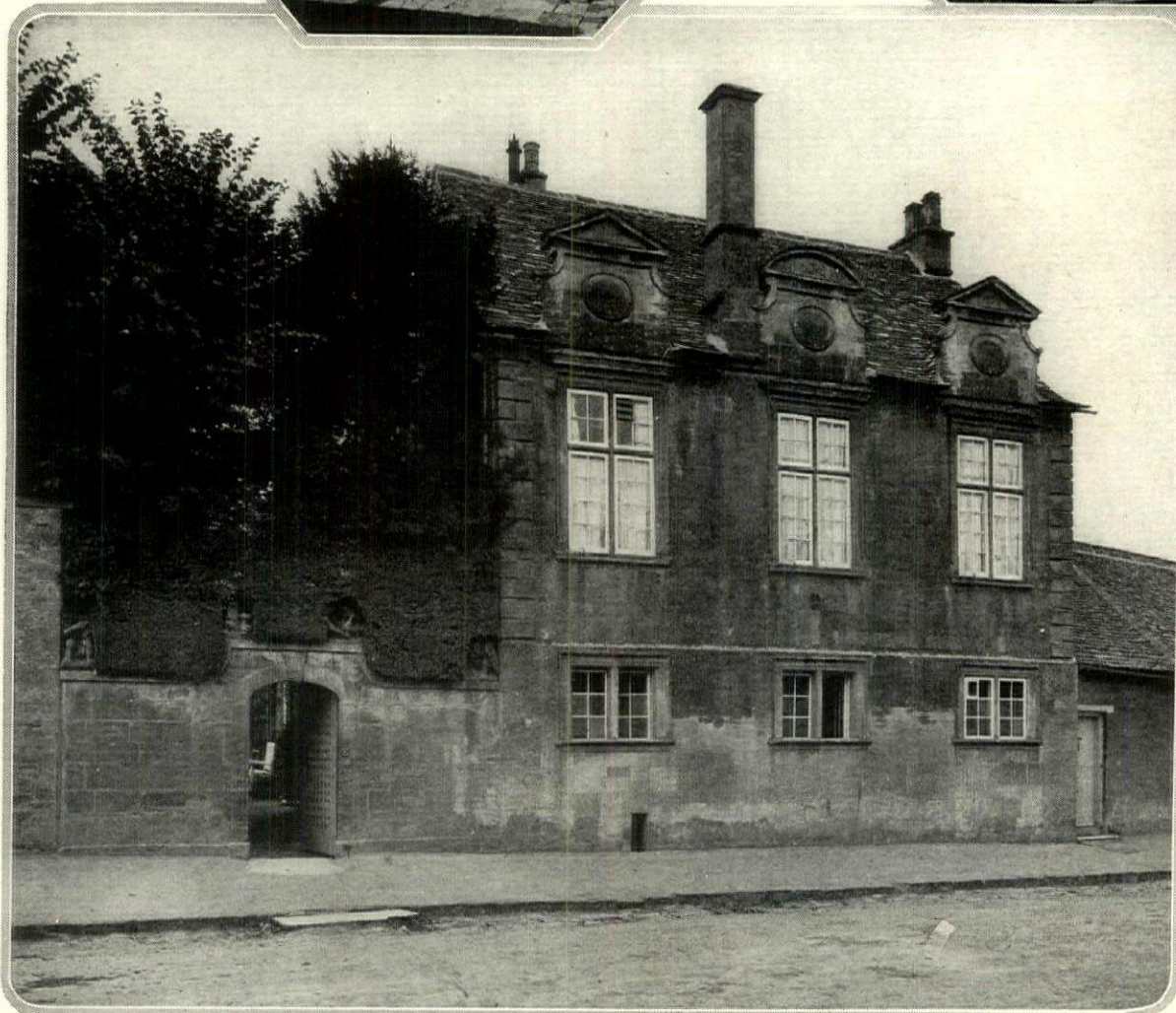
A late 17th Century English brick house to which the sharp-gabled dormers give lightness and emphasize unity that might otherwise have been disturbed by the different spacing in the windows below



The corner of a house in Gloucestershire, England, showing leaded casements used in dormers and the hipped roof construction in their covering. Sides and roofs are of slate

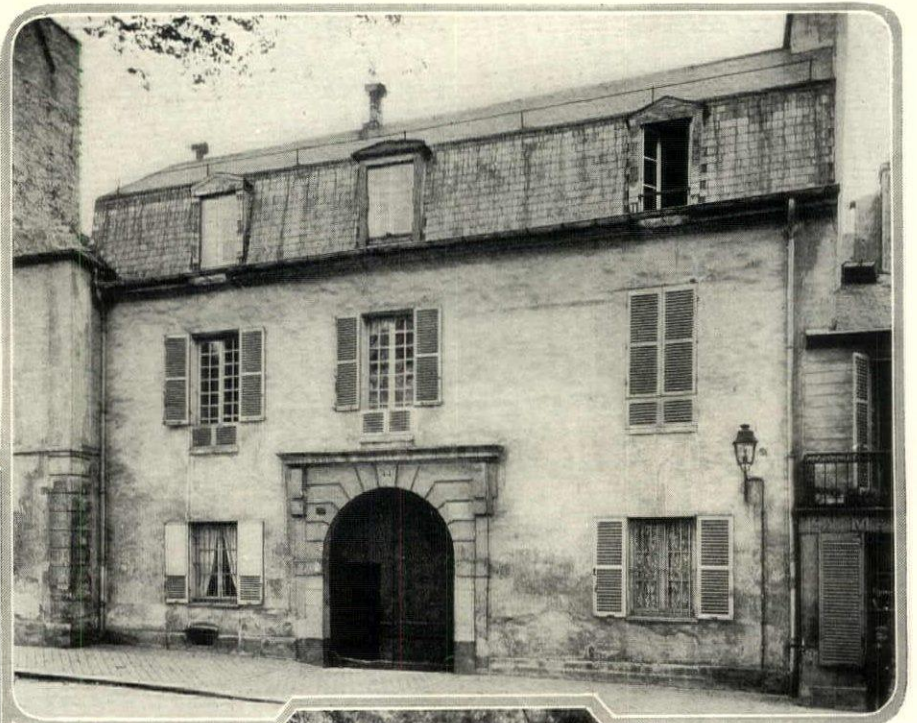


Although these dormers have only a shallow projection from the steep-pitched Mansard roof, they have a decorative value because of the ornamental leadwork enclosing them. The house is at Versailles and was once the residence of Charles and Frances Wilson Huard

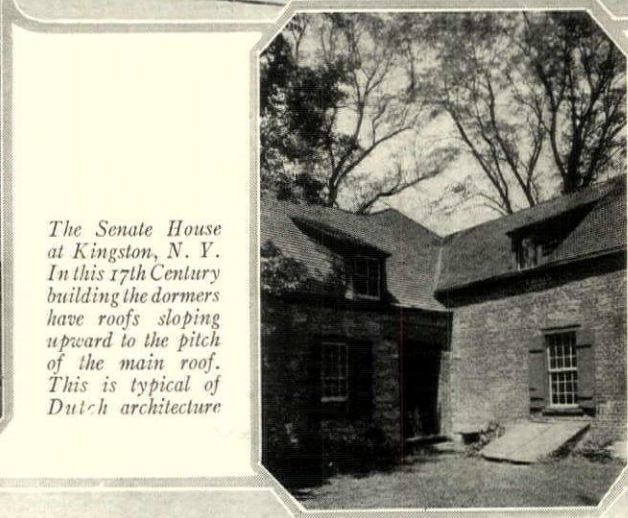


A part from their usefulness dormers can be a decorative feature, and it is not unusual to find dormers that are not windows at all but merely applied for a decorative purpose, to emphasize the vertical lines of the window openings below them and to enliven the roof

SHOWING *how* BEAUTY
AND USEFULNESS CAN
BE COMBINED



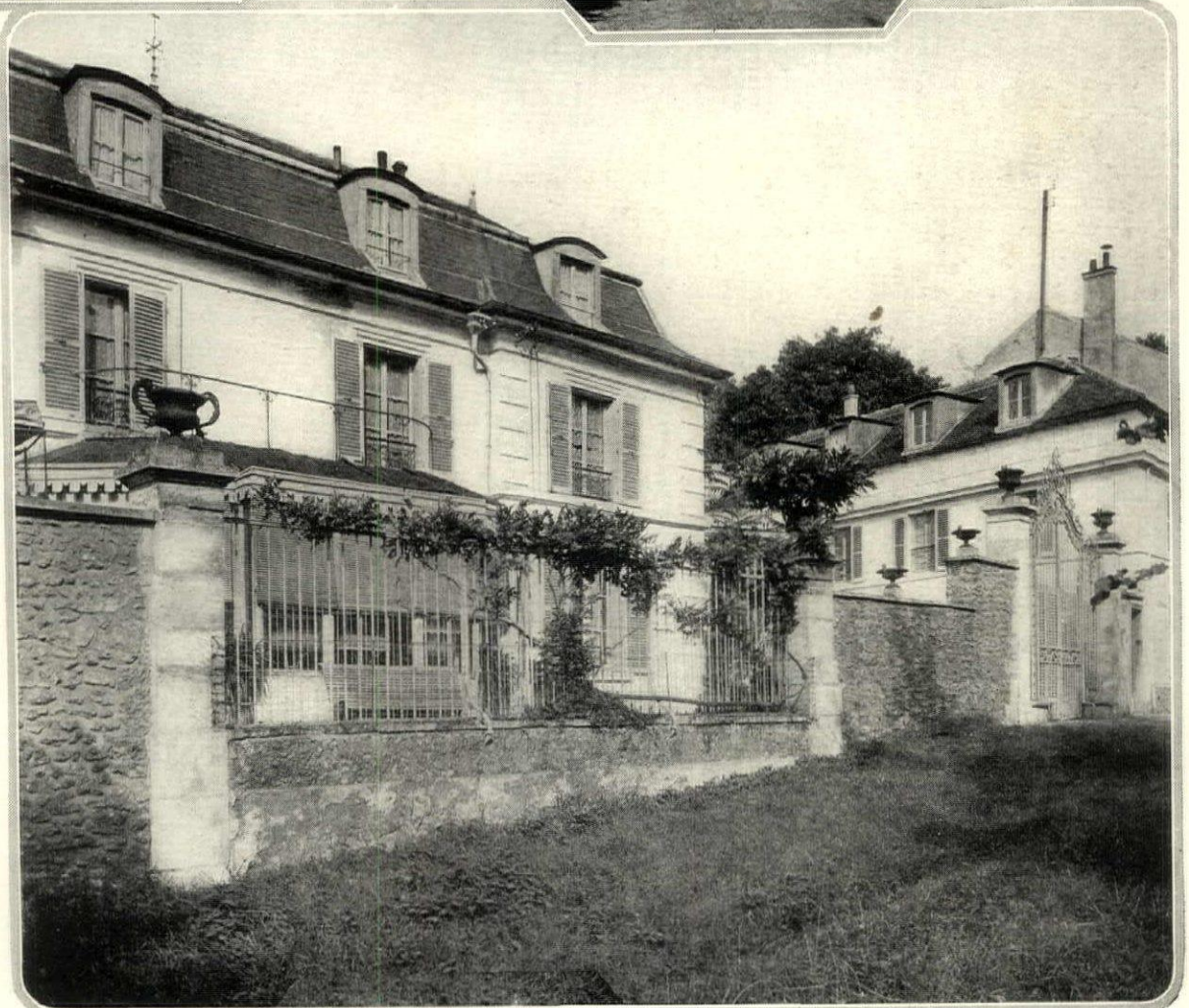
An old house in Versailles. Note the extreme shallowness of the dormers in the steep gambrel roof, the simplicity of treatment and the shingled facing which is around the two end windows only



The Senate House at Kingston, N. Y. In this 17th Century building the dormers have roofs sloping upward to the pitch of the main roof. This is typical of Dutch architecture



The unusual features of these dormers above a shop at Kimbolton, England, are their short, upward sloping roofs contrasting sharply with the pitch of the main roof, and the white large board at the top of the sides left showing to emphasize the presence of the dormer



The shallow, curve-topped dormers in this house at Viroslay, France, are partially recessed by the projection of the eaves beyond their base, the eaves running in a continuous line. An iron bar carries across each window the intersection line of roof and dormer

MODERN NURSERIES AND COMMON SENSE

The Playroom Should avoid Patronizing Quaintness, Grown-up Humor, Sentimentality, Moralizing and Excessive Luxury

ANN REYNOLDS

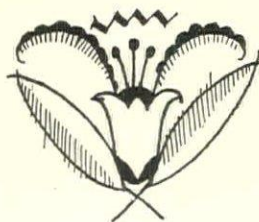
THE modern child certainly has, on the whole, a better time than its predecessors of past generations. Disciplinarians of the old school deplore the coddling, the fussing, and the spoiling, which is all they see in the modern treatment of children. They are wrong, of course. If modern upbringing of children differs from the old it is merely because we have learnt by scientific study to know more about children—their bodies as well as their minds—than we did in the past. We are now beginning to know, for example, the real values of different foods; and fortified by this knowledge we feed our children rather more carefully than was the habit a generation or two ago. In the same way we have learnt to know something about the workings of the child mind; and we try to bring it up accordingly.

“MEN,” said the poet, “are but children of a larger growth.” And up to a point, no doubt, the statement is true. But children, on the contrary, are not men of a smaller growth. In many respects their minds are fundamentally different from the minds of adults. It is to the praise of modern educationalists that they have firmly insisted on this fact in their theories of upbringing. They have seen, for example, that it is no use trying to make a child ratiocinate and understand too early. They have realized that too much strain, too early, on the intellectual faculties is dangerous; that it fatigues the brain, and dulls the perceptive and affective faculties. The Montessori system, for example, is a system of education which begins with the tangible, the immediate, the practical—with the things, that is to say, in which a child is naturally interested—to lead on very gradually towards more abstract and purely intellectual forms of knowledge. All this is excellent and there is still plenty of room for reformation along these lines in our whole system of education.

BUT it would be out of place here to discuss the merits and defects of different systems of up-bringing. It is our intention in the present article to speak of certain purely tangible results of the modern attitude towards children, as expressed in the paraphernalia of the modern nursery. The nursery is an important room in every house, and the furniture and decoration of this room comes, decidedly, within our province. Without some reference, however, to the recent renaissance of interest in children, the typical features of the modern nursery—furniture, decoration, equipment—are not easily to be understood.

LET us first deal with modern nursery furniture. This is generally worthy of high praise. For it is constructed with careful thought to children’s physical well being, and to their peculiar habits of mind. The best modern nursery furniture is, for example, without sharp corners; a source of frequent and painful accidents is thus avoided. The chairs and desks at which the children themselves sit for any length of time are thoughtfully made to provide the best possible support for the child’s spine, and to ensure the greatest possible repose while the child is seated. Moreover, these miniature tables, chairs, and desks which are to be found in the modern nursery are extremely satisfying to the child mind, which has a strong sense of property and independence, and which likes to think itself “monarch of all it surveys.” Esthetically, too, this furniture is generally good, being solidly and simply made to stand rough wear. It is only, as we shall see, when decorative “frills” are added, that it becomes unsatisfactory.

THAT solicitude for the welfare of children which has made modern nursery furniture so excellent has had a precisely contrary effect on modern nursery decoration, toys, and, to some extent, on children’s books. There are several reasons, all deriving from a praiseworthy interest in children for hell, as the proverb says, is paved with good intentions for the unsatisfactoriness of nursery art at the present time. Some of it, to begin with, is a great deal too sophisticated for children. This applies especially to the expensive toys and sumptuous books of which we see so many nowadays. Children do not want elaborate and highly finished toys or pictures to play with or look at. They like simple and, so to speak, symbolical things on which their imagination can embroider. Many nursery accessories err in over-complication. We would even discommend some of those nursery papers and friezes covered with animals. The mere number of figures employed in such decorations is often excessive, disturbing the child’s mind. It is much better to leave a nursery plain than to load the child’s mind with complicated images.



IT is precisely the realization that children do not like things too complicated and sophisticated that has led certain exponents of nursery art to err in a different direction. Perceiving that the child, when he himself turns artist, makes no attempt to reproduce what he sees realistically, but distorts everything according to the impression made on his emotions by the object—thus, the eye is always magnified in a child’s drawing and the ear generally left out, the eye being obviously the more striking and impressive feature—perceiving this, these purveyors of nursery art think fit to provide children with figures deliberately distorted, not according to the childish emotional logic, but in accordance with their own grown-up ideas of the comic. Hence these revolting toys, picture books, ornaments, nursery papers and the like, which are bought for children, not because they like them or understand their humor, but because they amuse the grown-ups. It is only a rare man of genius who knows how to get inside the child’s mind in such a way that he can produce works of art which are precisely what children would produce if they had the necessary skill of hand and experience. Edward Lear of the Nonsense Books was such a genius.

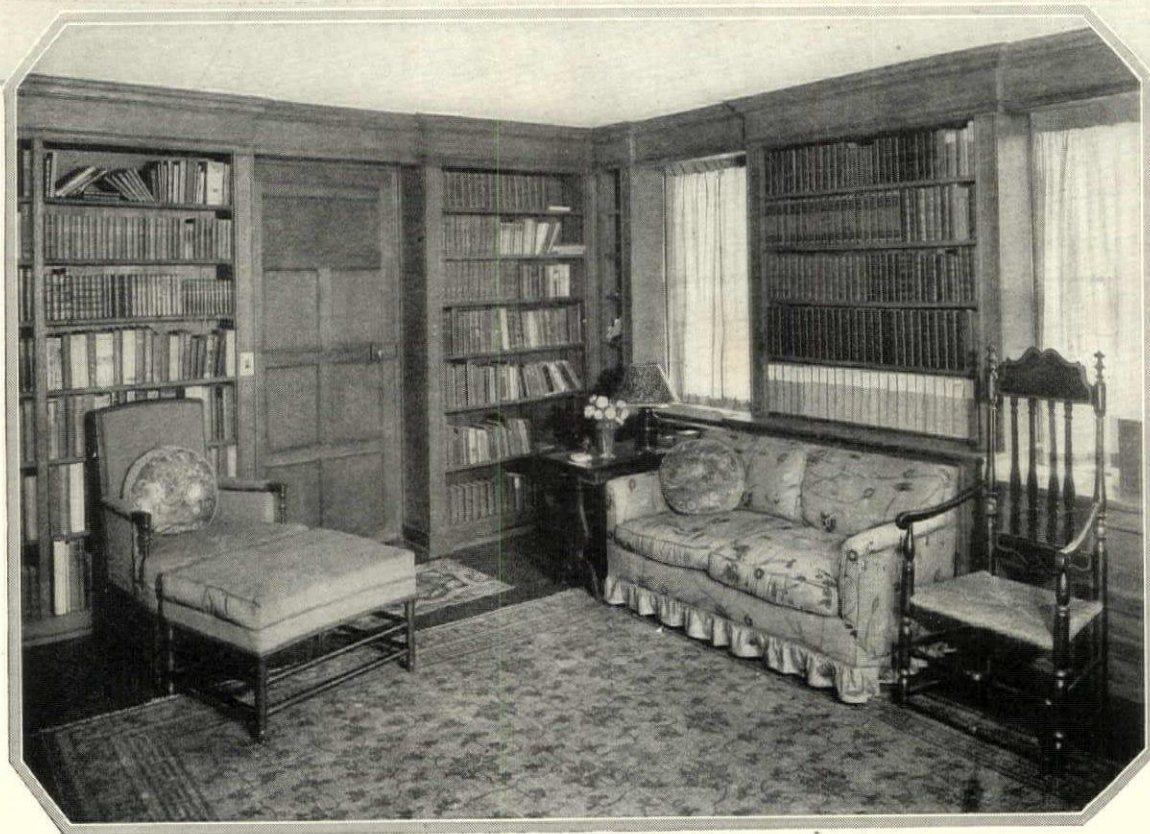
BUT perhaps the most unpleasant form of nursery art is that inspired by those who like to sentimentalize over children. From these people emanates that dreadful phenomenon known as quaintness. The amount of conscious quaintness that exists in the world at the present time is something formidable. Inspired, as usual, by the best possible intentions, this type of nursery art is quite incomprehensible to children. For to appreciate quaint sentimentalities about children one must be a grown-up able to patronize the child with one’s protective sentiment and one’s humor.

AT the end of all this we come to the conclusion that the best-decorated nursery is the least decorated. A room painted in bright cheerful tints; furnished with simple and hygienic furniture; adorned perhaps, with a few perfectly straightforward and unpretentious pictures, preferably of animals, in which children have all the savage’s sympathetic interest; stored with the simplest and least complicated toys—that is surely the ideal nursery. Patronizing quaintness, grown-up humor, sentimentality, moralizing and excessive luxury, all these qualities, so frequently seen in modern nurseries, are things which should be very carefully avoided.

A LITTLE PORTFOLIO OF GOOD INTERIORS



M. E. Hewitt



The photographs in the Portfolio this month are of a remodeled farmhouse, the home of William C. Langley in Syosset, Long Island. Above are two views of a charming small library furnished with an interesting assortment of early American and Normandy furniture. The original old paneling has been retained and makes a simple and dignified background for the many books and two pirate groups by Dwight Franklin set in shadow boxes in the wall



M. E. Hewitt



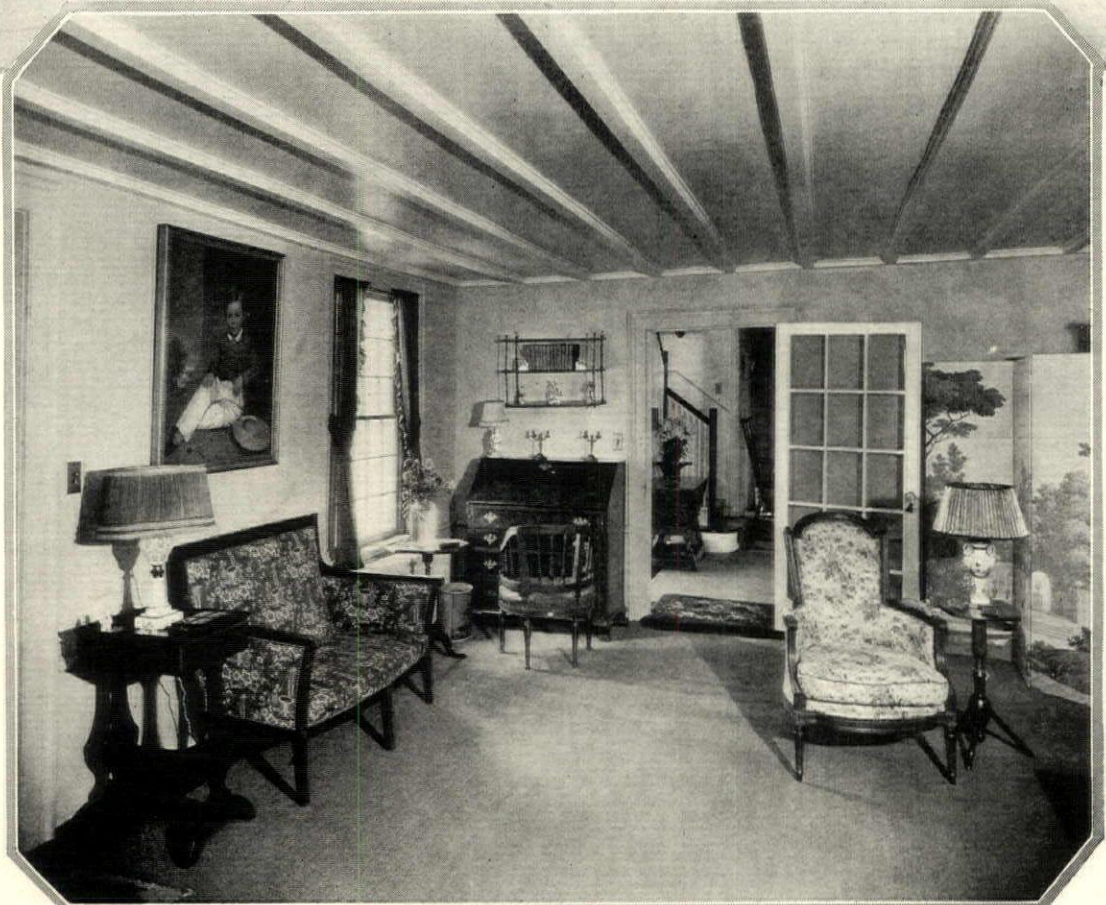
This delightful dining room with its spacious bay window was built around an old French scenic paper in grisaille. The gray woodwork tones in with the background, while copper hued satin curtains and yellow chair seats add color interest. Nancy McClelland, was the decorator

A wide entrance hall was made by knocking out a partition. This runs the length of the house and is one of its most attractive features. Interesting examples of early American furniture, wrought iron hardware and a colorful old hooked rug help establish the atmosphere of the period



M. E. Hewitt

Interesting features of the long living room are the old oak beams taken from a barn and the paneled inglenook with seats on either side of the fireplace. The curtains and coverings of the chairs are of glazed chintz with mulberry in the design. Decoration by Cowtant & Sons, Inc.



In a small reception room, simple French furniture upholstered in old chintz has been successfully combined with early American pieces. The walls are turquoise blue with white trim and the curtains dull red silk. The lampshades are bound in red. Decorations from Nancy McClelland, Inc.

THE FACTORS IN HEATING A HOUSE

Heat Losses, the Heater Itself, the Chimney, the Heater's Operation, and Humidity All Contribute to the Success or Failure in Warming the Home

DONALD M. FORFAR

TO THOSE of us who, either from necessity or possible desire, in some few cases, remain in the north throughout the winter months, the heating system is head and shoulders above everything else in point of importance, and the high fuel prices which have prevailed throughout the past few years have intensified this importance to the *nth* degree.

Before going into the various kinds of heating systems, however, I wish to bring out certain fundamental points which are common to all systems, but which are not generally understood or taken in to account by the layman:

FIRST—The Heat Losses:

Heat which is lost from any building may be divided into (a) that heat which passes by conduction through the building structure, (b) that heat which is lost due to air infiltration, and (c) that heat which may be lost due to warming air purposely introduced for ventilation. All of these losses increase in direct proportion to the difference in temperature between the inside and outside air. The loss sustained under (b) above is dependent, too, on the tightness of the building structure, especially around doors and windows. Exposed position with reference to strong winds is also a very important point.

Now, the greatest temperature difference which may be expected to prevail at some time during the winter months varies, of course, with the locality, and the home-builder wants to be sure that the plant he installs is sized to meet the maximum requirements. The exact figuring of heat losses is quite a technical problem and most heating contractors use rule of thumb methods which have, through long usage, proven applicable to their particular locality. Such rule of thumb methods are generally so derived that they are always on the safe side and, hence, if lived up to by the heating contractor, will result in safe sizing throughout. Engineering offices in general use a more exact method of figuring heat losses based on very carefully conducted experimental tests.

SECOND—The Heater:

The heater (warm air furnace, steam or water boiler) must be of adequate size, both as to grate area and heating surface for the total heat loss it is to supply. Remember that the firing periods in a house are from 5 to 8 hours apart, depending on the severity of the weather. Be sure, therefore, that the fire pot has sufficient capacity to hold the necessary amount

of fuel to carry over this period. Practically all house heaters are rated and fire pots proportioned on the anthracite coal basis for 8-hour firing periods. If, either through necessity or desire, the owner figures on using coke, soft coal or briquetted coal, it will be necessary to either decrease the time between firing periods or select a larger sized heater with proportionally larger firepot.

THIRD—The Chimney.

See that the chimney is of adequate size, both as to cross sectional area and height. Cross sectional area determines the capacity and the height determines the intensity of the draft. Round or square flues are much more efficient than a rectangular flue.

Without a proper sized chimney the best heating system in the world will refuse to function satisfactorily. This trouble always makes itself evident in severe weather just at the time heat is required. To get more heat you must burn more coal. To burn more coal you must supply more air through the fuel bed and dispel greater volumes of the waste products of combustion through the chimney. The chimney should always extend well above the highest ridge of the roof and be located such that the top be not too near any adjacent tall object. Also avoid using a long length of breeching between the heater and the point of connection to the chimney.

Another point to be kept well in mind is the necessity of a chimney design which will eliminate, as far as possible, any fire hazard. It is a matter of record that between 40% and 50% of all the losses in dwelling houses are due either to defective chimney flues, defective connections between heating and cooking apparatus and flues or defective heating lighting or cook-

ing appliances. Therefore, when the matter of chimney is under consideration, bear the following points in mind:

(1) Build from the ground or basement walls up through the building to point at least 3' above highest point of roof.

(2) Foundation should be laid on firm ground, using concrete, brick or stone, total area to be not less than twice that of the chimney (outside dimensions).

(3) Use fire clay sleeve jointed flue lining and not sewer tile or terra cotta.

(4) Provide protection for any wood parts of building adjacent chimney walls by means of air space and sheet asbestos board. In no case should any woodwork be built into the chimney.

(5) Where chimney rises more than 5' above the point where it comes through the roof, provide secure bracing from at least three directions by means of iron rods properly fastened down.

FOURTH—Operation.

The amount of fuel consumed in heating a home depends on several factors, some of which are within the control of the operator, and some of which are not. A great deal depends on the structure and tightness of the house itself, upon the amount of ventilation desired, etc. Under this heading of "Operation" I wish to bring out the following points:

(a) A little experimentation with different fuels may lead to economy.

(b) Anticipate the probable demands for heat from day to day and condition your fire accordingly.

(c) Clean the boiler heating surfaces at regular intervals, using one of the various types of wire brushes supplied for this purpose. Remember that only a slight layer of soot is required on the heating surface to cut down the heat absorption to an alarming degree. A prodigious amount of fuel is wasted annually due to this one factor.

(d) Locate and stop up sources of draft loss. Faulty connections between the sections of the smoke pipe and loose connection between the smoke pipe and the chimney are many times the source of loss, also ill-fitting clean-out doors. These may be made tight with a little fire clay. Other possible causes are the clogging up of the gas passages in the boiler or smoke pipe due to accumulations of soot, the clogging up of the fuel feed by clinkers or the accidental closing of the hand damper in the smoke pipe. The remedy for any of the above is apparent.

(Continued on page 88)

OF ALL the various features that go to make the complete home, one of the most important, indeed we may well say the most important, is in general given very slight initial thought or consideration. The home may be exquisite in architectural design and general treatment, a work of beauty hard to surpass, but—perchance the heating system does not function properly or the plumbing system proves a constant source of annoyance or the electrical layout evidences poor initial planning.

The mechanical equipment and auxiliaries are just as important in their relation to the home as they are to the mightiest of skyscrapers. The object therefore, of these articles is to try and deal with the whys and wherefores of the various mechanical features in a clear, non-technical manner in the hope that they may prove to be of some real help and benefit in the planning of homes. Mr. Forfar's next article, appearing in the March number, will be on "Choosing a Heating System."

THE DECORATION OF THE REGENCY

*Its Passion for
Curtains and its
Use of Mirrors*

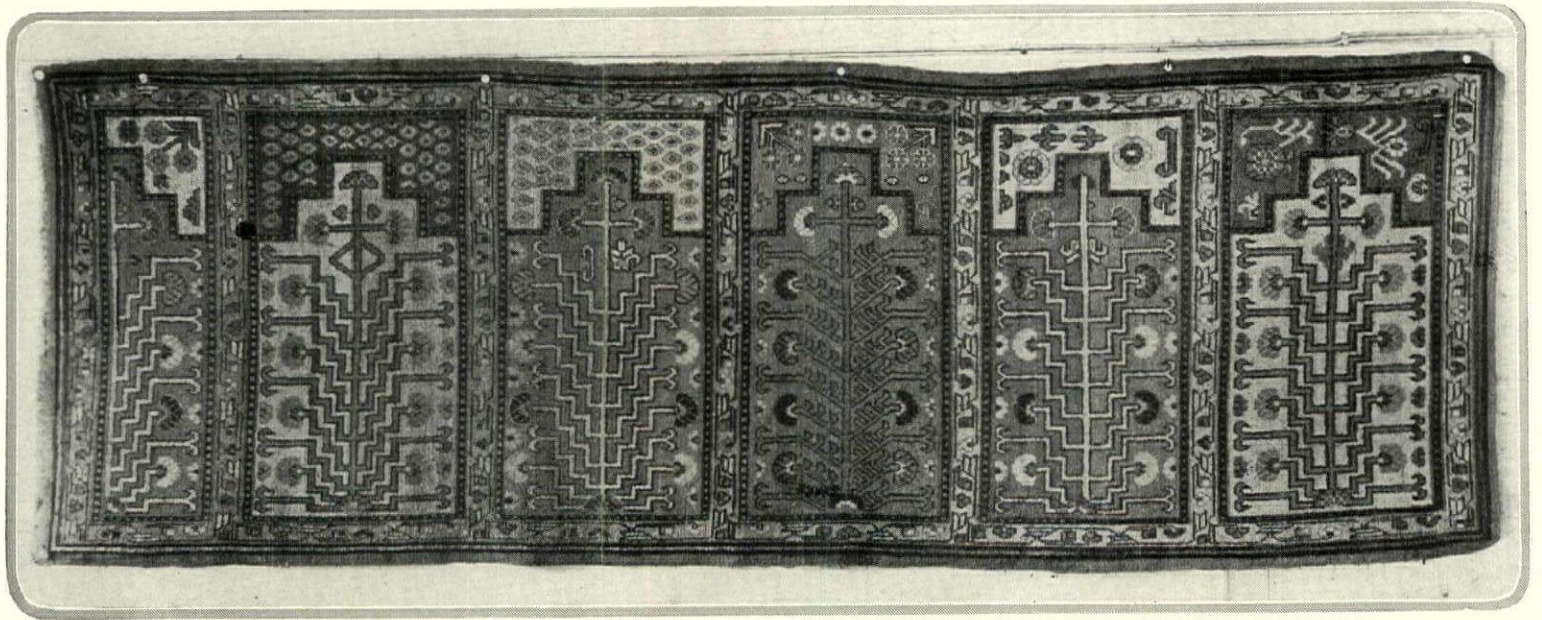
IN the hey-day of the Regency style, when the prodigal prince himself led the fashion, and the beau monde made haste to follow, the prevailing effect of a modish interior was a formal gorgeousness. At the same time, it must be borne in mind that the lovely style of the preceding era which reached its zenith with the Adam Brothers, was not abandoned, but ran contemporaneously, and, in some form, outlasted the Regency. It is this refined aspect of the period which is depicted in our illustrations, with the worst features of Regency decoration eliminated and the best carefully preserved, and no more appropriate setting for the furniture could be imagined.

The "New Style," however, is exceedingly interesting as a study, and something may be learnt from its forgotten splendor. The finest examples were admirably consistent at every point—architecture, furniture, and decoration; the schemes were carried out with meticulous attention to detail, and when the details were inspired by Pompeian or Egyptian motifs no pains were spared to ensure accuracy. All decorators aimed at the grand style. No one despised subterfuges and shams—whatever contributed to the appearance of splendor was adopted quite frankly. To this end, space, or the impression of space, was a first essential, accordingly we find mirrors playing an important part in the decorative scheme of the period. These were cleverly placed so as to disguise mean proportions and bring interest to dull rooms. Strips of
(Continued on page 98)



The home of A. E. Richardson, at Amphilhill, England, has been decorated in the more restrained style of the Regency, and shows how pleasantly livable the furniture and decoration can be. These curtained windows lead to a glass verandah that opens on the garden

The house retains untouched its fireplaces and plaster as made in 1790. The chandelier in the green and gold boudoir shown here is of the Regency type. The piano, dating from 1801, is of mahogany and satinwood. The convex mirror is quite characteristic of the period



The purpose of this prayer rug is clearly indicated in its design, the field being divided into niches, one of which is appointed to each member of the family. The ground is light orange, and red, blue, and yellow are used in the niches

THE RUGS OF SAMARKAND

The Gay Colorings of Samarkands Are Seen to Good Advantage in a Neutral-Tinted Bedroom or Boudoir

A. T. WOLFE

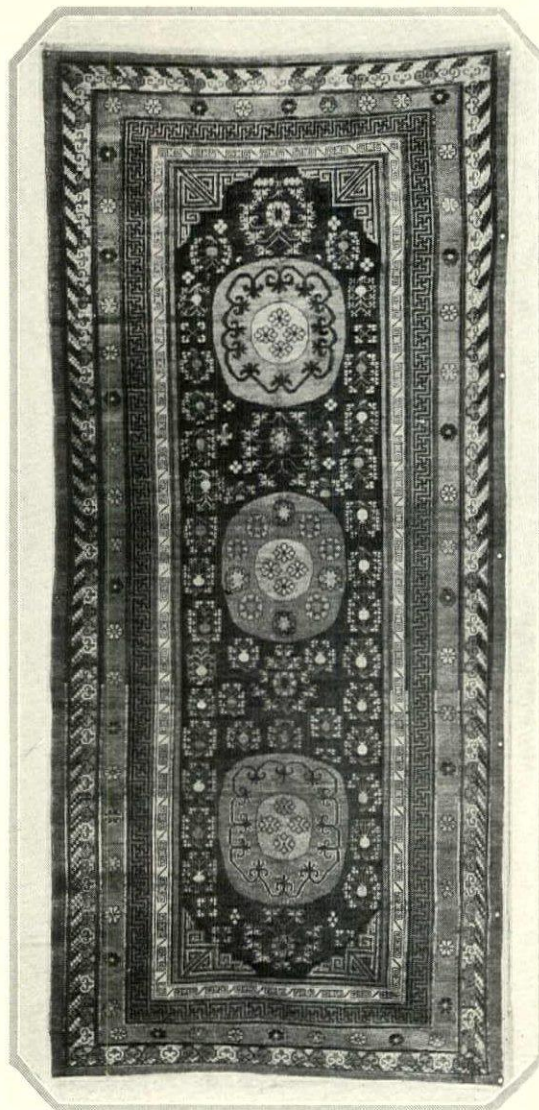
Note: This is the fourth of a series of articles on Oriental Rugs Mr. A. T. Wolfe has prepared for House & Garden. In October he considered Khilims; in November, Kirmans; in December, Bokharas. The next article, in February, will tell the story of Ghiordes and Kulahs.



HISTORY and religion are woven into the fabric of all Oriental rugs, if one could but read the signs aright. Symbols survive long after the original significance has been forgotten, passing influences leave a permanent trade, conquests and victories cross and re-cross the looms. Clearer, plainer than in any other Eastern weave, the history of Samarkand is written in its rugs.

The old city, "Mirror of the World," lies a bare hundred miles east of Bokhara, in a land where Turkoman influences prevail, yet the rugs of Samarkand are distinguished by a marked Chinese feeling which is found nowhere else except in the rugs of Kashgar and Yarkand. With this, Persian forms are allied and blended, while the Turkoman influence is evident from the stiffened geometric forms assumed by the Persian flowers, by the width of the borders, and by the webbing which finishes the ends.

Samarkand is of fabulous antiquity, and has survived such vicissitudes as few other cities so happily done. It was sacked by Alexander the Great, captured by the Arabs in 712 A. D.; annexed by the Chinese Empire, and, for a time, bore the name of Sa-mo-kien. Then came the conquering Tamarlane, the "Scourge of Asia,"



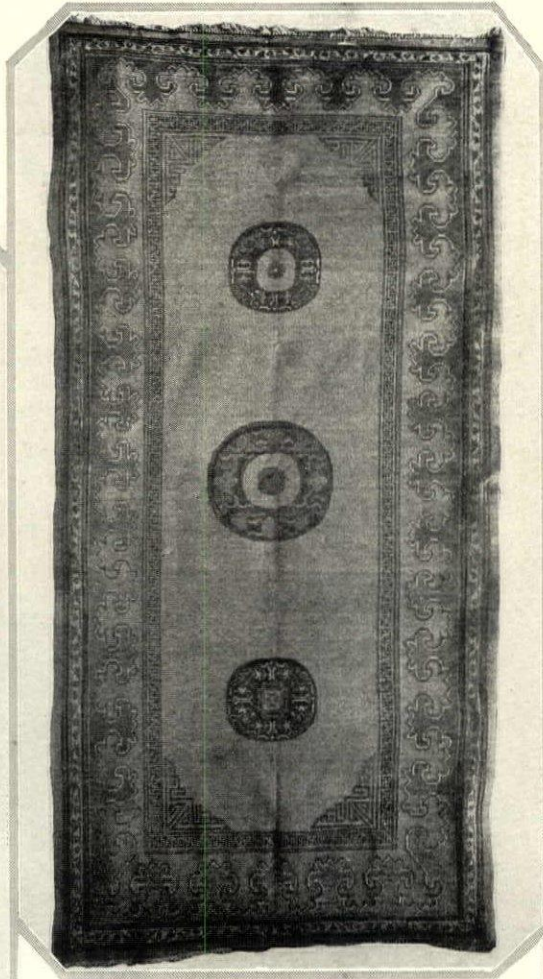
who in the 14th Century made Samarkand his capital and there set up his throne. His fang was chief of a Mongol clan, and to this city of Western Turkestan, already bent to Chinese rule, Tamarlane brought Chinese artists and craftsmen, and the Chinese tradition, thus grafted, took firm root. Those were royal days for Samarkand, the arts flourished, palaces and temples were built, and gorgeously adorned. All was luxury and splendor; the rugs and carpets of that era, and for long after its passing, were superb in beauty and workmanship. After his conquest of Bagdad the Beautiful, and of other Western cities, Tamarlane brought thence the finest of their artists and artisans to give a fresh artistic impulse to his subjects. These, already bound in the Chinese tradition, rejoiced in the new and strange beauty of the Persian floral display, and strove hard to emulate its delicate profusion. Thus it came about that in the rugs of Samarkand, Persian flowers, Chinese symbols, and old Mongolian religious emblems were blended together on the



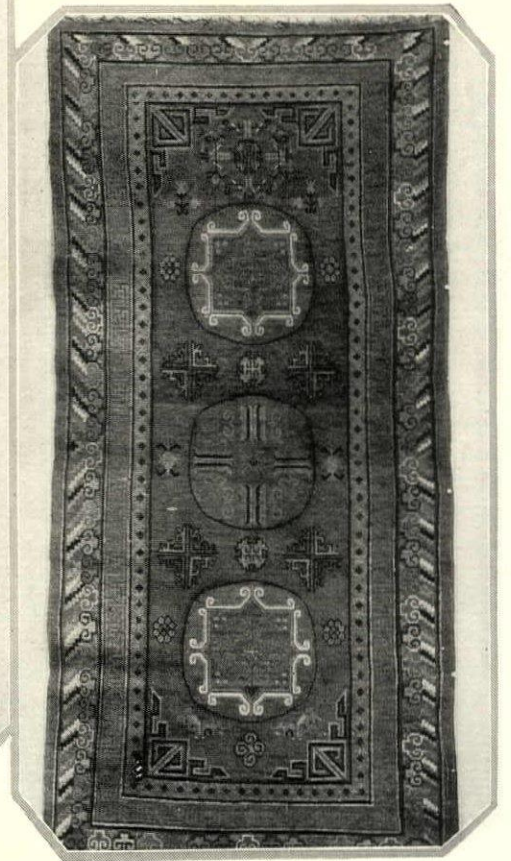
This typical Samarkand rug has a red ground, the tree medallions, or "circles of happiness," are blue. The inner border is yellow, and the corners are marked with Chinese fret



Best formality of design is found in this Samarkand. The ground is russet red, and bright blues, greens and sunny yellows appear throughout the pattern



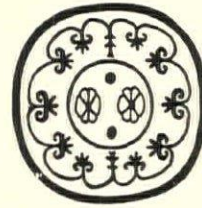
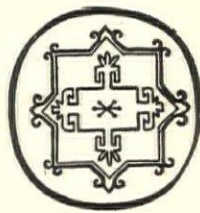
This particularly lovely rug has a rust-red ground with deep blue medallions. Soft peacock blues and greens appear in the border, which shows a variant of the conventional Chinese design from which the Greek Key was derived



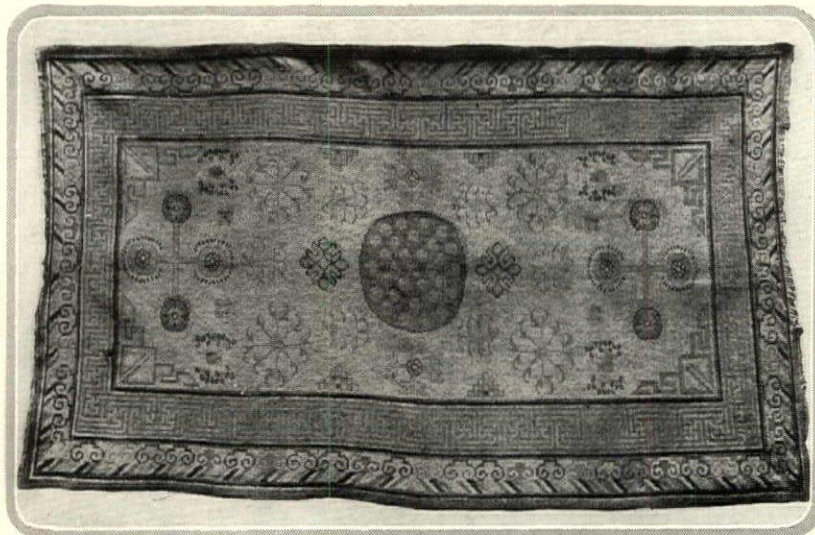
Blue medallions appear on a purple ground, and blues, greens and reds are intermingled in the design. The outer border shows a typical Chinese design

looms by workmen in whom the Turkoman feeling for simplicity and geometric form was still strong. Further, "the golden road to Samarkand" has always been a highway for caravans traveling between China and Western Asia; this continued to foster the Chinese tradition and helped to keep it alive in the succeeding generations.

The general pattern which has been thus evolved is individual, and has developed marked characteristics of its own. A Samarkand, once understood, could never be mistaken for a Chinese, a Persian or a Turkoman rug. Heavy medallions on the field are an outstanding feature, rounded, octagonal, or polygonal in form, known as "circles of happiness." If one only is used it is placed in the center; three are arranged one over the other; of five,



Heavy medallions, rounded, octagonal and polygonal, known as "circles of happiness" are characteristic features of Samarkands. The numbers range from one to five. An eight-pointed star is also found, likewise the Chinese fret and an eight-petaled flower



one is found in the center and one at each corner. The field is ornamented by Chinese scrolls and butterflies, birds, dragons and fish, or some geometric design. An eight-pointed star is a constantly recurring device, so also is a stiff conventional flower with eight rounded petals. The Chinese fret, in some form, is rarely absent; when the single medallion is placed in the center the four corners of the field are often filled in with a beautifully proportioned sharp-cut fret. Sometimes an intricate adaptation of the fret is spread all over the field, sometimes a flower motive of Persian origin is used in the same fashion. (Continued on page 98)

A single medallion of a faded purple appears on a pale yellow ground, and the field is ornamented by Chinese designs. The Swastika occupies the border

WALL PAPERS FOR MODERNIST INTERIORS

Striking Designs Frankly Futuristic in Feeling Make the Background the Dominant Feature of the Room

JOHN BANCHESTER

RULES and conventions for choosing or hanging wall paper are made to be broken and set aside. Based on obvious facts they are, of course, safe; it is true that red is cheerful in the dining room, that yellow gives the illusion of sun to a north aspect, but such truisms are for those who can't or won't think for themselves, or else consider that wall papers do not require thinking about.

As a matter of fact they are a most significant factor in decoration; there is a right and a wrong way of choosing them, and there is a diversity of ways in which they can be hung.

A wall paper is either a decoration; it should, therefore, be chosen with a single eye to the room it is to adorn, and not because it happens to be charming in the pattern book. For instance, in a room where fine china and ivories are displayed, and are the decorative note,

the walls must form a background for the objects of art; here a good choice would be a plain mouse-color tempera paper (which has a surface more like a suede glove than ordinary distemper), while the ceiling might have a bright delicate patterned paper, echoing, as it were, the Chelsea and Bow china, or the Nankin blue. On the other hand, when a room is sparsely furnished, then the paper should be chosen for its intrinsic merits, to redeem

the meagreness, and give a furnished look to the room by beauty of color and design. Narrow halls and dark passages take on a cheery, welcoming air in this way, when all else fails, and a good "Futurist" paper is a wise choice.

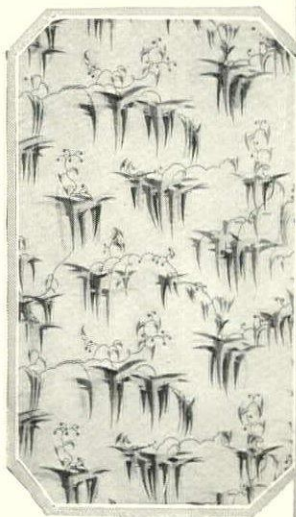
Here, it should be noted, that attempts to describe wall paper are bound to fail; there is, for example, a whole series of widely differing designs that are lumped together under this generic title of "Futurist"—a word which conveys to the general mind an impression of crude shapes and violent discords. Nothing could be more misleading. The lovely variety of patterns which eminent French and English artists are printed in every conceivable tone, and with their strange and vivid harmonies these so-called "Futurist" papers are fine themselves among the most beautiful and decorative of our times.

(Continued on page 102)



Harting

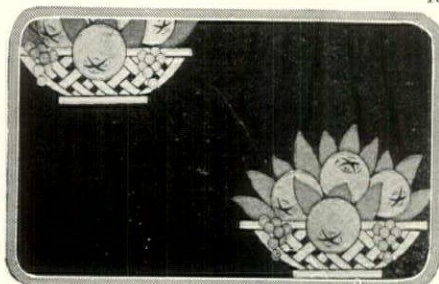
A colorful Spanish flowered paper with stripes running horizontally is in a bedroom in the New York home of Ruby Ross Goodnow



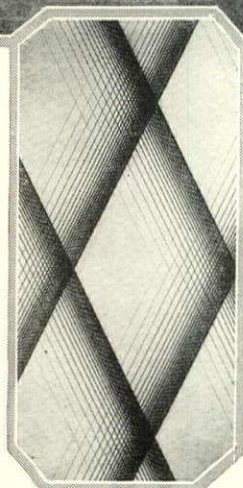
The fresh looking paper in cool greens and white might be used in a bed room with green woodwork. From the Wiener Werkstaette



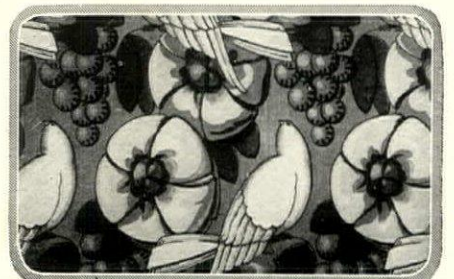
An interesting effect could be obtained with this striking black and white paper by painting surrounding woodwork either vermilion or jade



Left. Baskets of fruit in brilliant colors are set against a purple, mulberry, green or black background. From Charles Grimmer & Sons



This big green lattice pattern on a yellow ground would be charming in a sunroom with green gauze curtains. The Wiener Werkstaette



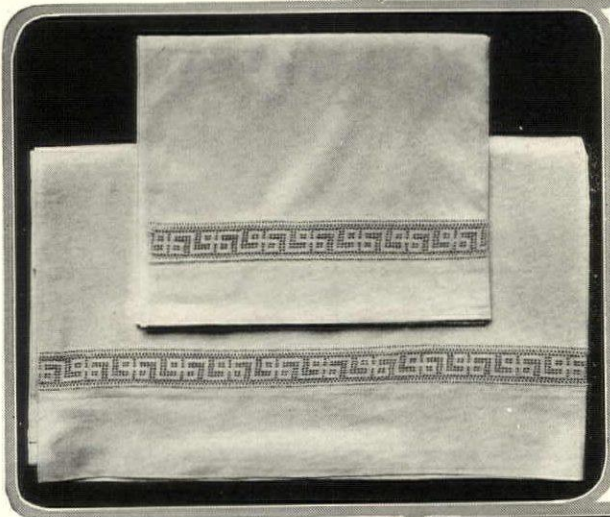
Right. Imagine this amusing paper, which comes in many interesting colors in a dark hall or small vestibule. From Charles Grimmer

ADDING
BEAUTY
and
COMFORT
TO BEDS

A Service Charge of 25c on articles up to \$10 and 50c on anything over \$10 is included in the prices



The hemstitched sheets and pillow cases at the left are of fine percale. Two sheets measuring 2 x 3 yards each and two pillow cases 22½" x 36" are \$24.50 including monograms

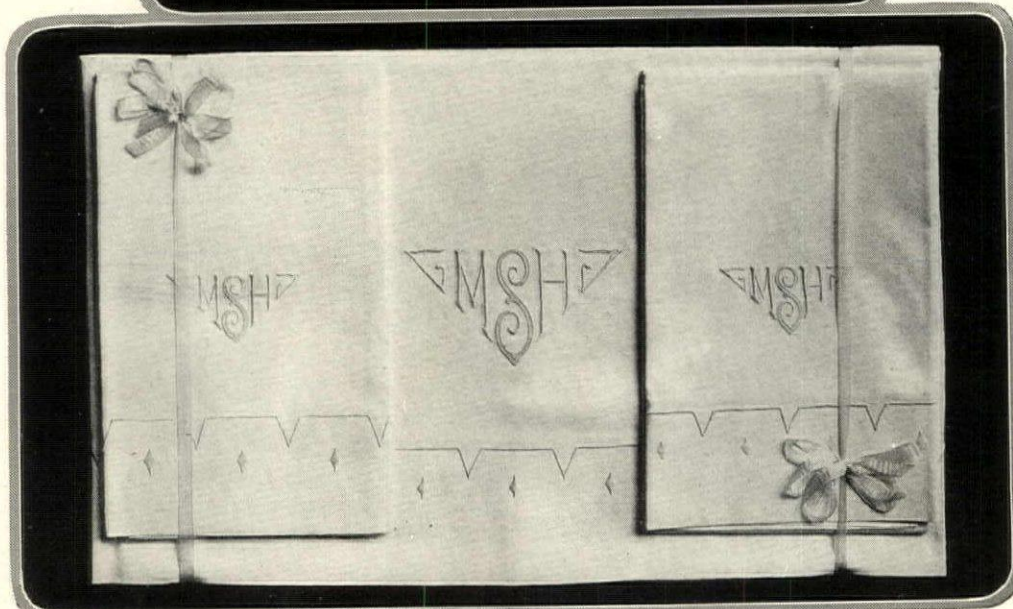


The attractive percale sheets above are hemstitched with a band of lace insertion. Single bed \$9.25; double, \$11. The pillow slips are \$5.25 a pair

All wool white blanket 72" x 90" bound in blue, rose, gold or orchid silk, \$23. Lamb's wool quilt covered in pink, blue, rose, copenhagen, orchid, gold or yellow satin, \$35.50



The two rows of hemstitching in block design on the cotton sheet and pillow case above are very smart. Sheets 72" x 108", \$28.50 a pair. 90" x 108" \$37.50. Pillow cases \$8.25 a pair. Plain hemstitched linen sheets, \$13 a pair. Pillow cases \$3.25 a pair



Hand embroidery in an old English design decorates this sheet and pillow case of fine percale. Two sheets 2 x 3 yards each and two pillow slips 22½" x 36" are \$53, including monogram

WHAT YOU SHOULD KNOW ABOUT SOILS

The Beginning Gardener Must Understand the Nature of Soils and the Methods of Improving Them

YOU may know a true sportsman in the game of gardening by several inevitable signs. He mouths his botanical Latin without effort. He can mention manures casually. He is not afraid of dirt or of hard work. But above all you can differentiate him from the dilettante by the fact that the first thing he inquires about is the nature of the soil.

Upon the nature of the soil depends, in the majority of cases, good luck or bad with gardening. It is as fundamental to the gardener as a creed is to a parson, as a knowledge of rhetoric to a teacher. And, of course, as equally fundamental is it to the plants themselves, for the soil is not only the source of their food, but the medium into which the gardener and the elements place that food and in which the plants find anchorage.

The two great divisions of soils are : (1) mineral, (2) peat.

The former contains, as the name implies, a preponderance of mineral matter. Under this head come clayey and stony soils. Peat soil has a predominance of vegetable matter and ranges all the way from a rich forest loam to the muck of bogs. These two classifications of soils indicate their origin, the one coming from decomposed rock and the other from an accumulation of decomposed plants and wood fibre.

Considering soils from the standpoint of their chemical composition,—and this is quite important—you find three general types of soils: (1) lime or calcareous, formed from limestone rock and being fairly "sweet," to use the gardener's parlance; (2) alkaline or peaty soil,—called muck when in bogs,—formed principally from decayed vegetation, and which is generally "sour"; (3) and humus, a mixture of decayed mineral and vegetable matter, mostly the latter.

A third way of classifying soils is according to their structure. You have a stony soil or a sandy soil, a sandy loam or a clayey loam, all depending on how the various physical elements are mixed in them. A soil is called sandy when it contains say, 80% of sand and 20% of clay; it is sandy loam when 20% to 40% is clay; loam when 40% to 60% of clay is found. These proportions can be determined by the simple experiment of mixing a handful of the soil in water and then letting it settle; the sand will settle first and the clay next.

While a soil that is almost pure clay may contain many of the elements necessary to plant growth it may still be unsuitable for a garden because of its structure—it cannot be successfully worked when wet, and when dry it is apt to bake and harden so that neither moisture nor air can reach the roots. The soil that is almost pure sand is too porous to sustain a good growth as most of

the plant food leaches away, and, in the heat of summer, it does not retain moisture. When vegetable matter is generously intermixed with either of these mineral elements we get an ideal garden soil, in which the predominating element is loam or humus.

Humus is the term applied to the average condition of top soils, and a good depth of humus is desirable in every kind of garden. Because it contains so much decayed vegetation, humus makes the soil spongy, thereby increasing and keeping constant the water-holding and water-supply capacity of the soil, and it affords a rich medium in which can thrive the bacteria necessary to plant welfare. The water-holding capacity of humus was vividly proven by some experiments made by the U. S. Department of Agriculture, which showed that one hundred pounds of sand will hold twenty-five pounds of water; one hundred pounds of clay, fifty pounds of water; and one hundred pounds of humus, one hundred and ninety pounds of water. Humus is also a dark colored soil, and, being such, absorbs heat which stimulates and increases growth.

Each of these types of soils is capable of sustaining some kind of plant life. Even a crack in the bare rock furnishes enough sustenance for the sedum to flourish, and, at the other extreme, is the lush growth of the marsh.

AS the ideal garden soil lies somewhere between these two extremes, what should be expected of this ideal soil?

It should be porous enough to afford good drainage. It should be spongy enough to retain moisture. It should contain the three chemicals requisite for plant growth—nitrogen, phosphoric acid and potash. And it should be in such a condition as to increase the soil bacteria which are a source of plant food.

In order to know how nearly it approaches the ideal, or how far away from the ideal it is, the gardener should have his soil tested.

It is a wise custom of people who take a place in the country, where the purity of the water supply is not guaranteed, to

have the local water examined. Any dependable chemist can do it. In the same way you should have your soil examined, and the local state Agricultural Station is the place to send the samples. These soil chemists will suggest both what is needed to bring the earth up to a healthy condition and what types of plants will thrive in the soil you have. If you have a large place and quite a variety of soils, send a sample of each kind.

Soil is also tested to see what it will grow. It may be that you favor one kind of flower or shrub—and then discover that your soil will not sustain these in a healthy condition; for it is obvious that waterside and bog plants cannot be made to thrive on a rocky hillside nor can the tall Bearded Iris that loves a lime soil and sun be grown in a peaty soil and shade such as is favored by Azaleas and Rhododendrons.

IF, however, you have no choice in the matter of soils and the location of the garden, you must start to correct the inefficiencies of the soil you have. Seed and nursery catalogs abound in the phrase "sandy loam." That is the ideal condition demanded by the majority of flowers and the one for which to work. It is a fifty-fifty combination of mineral matter—clay, sand and such—and decayed vegetable matter—leaf mold and manure.

How can this idea of sandy loam be attained? A sandy soil from which all the moisture and nourishment will drain away obviously requires something to bind its particles together. Clay will serve this purpose and even better will leaf mold or humus, which promotes aeration and helps hold the moisture. If, on the other hand, your soil is too clayey, water and air will not penetrate it sufficiently, it will not drain easily, and it needs to be opened up. For this you add sand, wood ashes and sifted coal ashes and leaf mold, the last serving not only to retain moisture and to air the soil, but to provide adequate drainage as well. The sifted coal ashes have practically no fertilizing value, their work being to make the heavy clay soil porous.

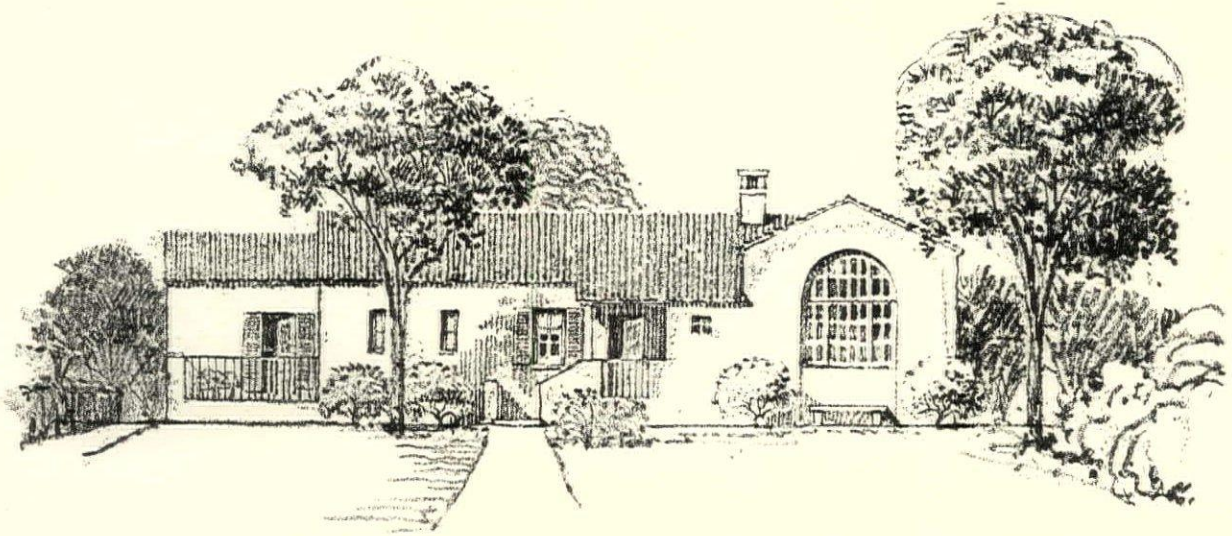
Where the ground is very stony, there is no other way out but to remove as many stones as possible—a back-breaking and endless task. The stone fences of New England bear mute and convincing evidence of how the early settlers labored to solve this problem of their soil.

These mechanical changes give the soil a good "tilth"—a strange expression, very ancient, by which gardeners describe the soil as it turns over on the spade or the plow's coulter.

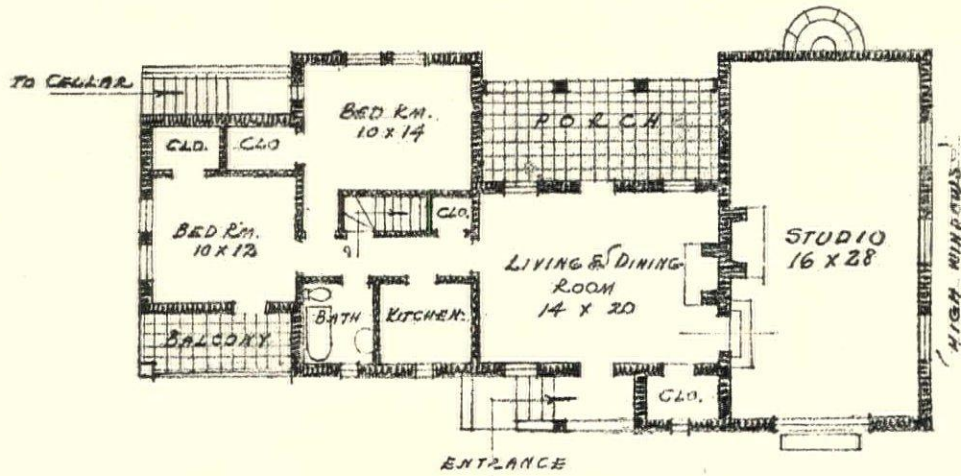
Turning soil for the first time, you make a number of piquant discoveries. You find

(Continued on page 110)

While there are no rules in the game of gardening, there are some simple facts that should be understood. This article is the first of a series of four designed to explain these facts in plain, human and readable language. The next article, appearing in the February number, will cover the necessary preparation of the soil for making a garden. The third, in March, will be on planting seeds and handling seedlings, and the fourth, in April, on garden equipment and management.



Until lately bungalows have been more proud of their convenience and inexpensiveness than of their architecture; but now an artistic race of this house-type has been born, and its development has been swift. To this bungalow one, the Italian farmhouse idea has been beautifully adapted

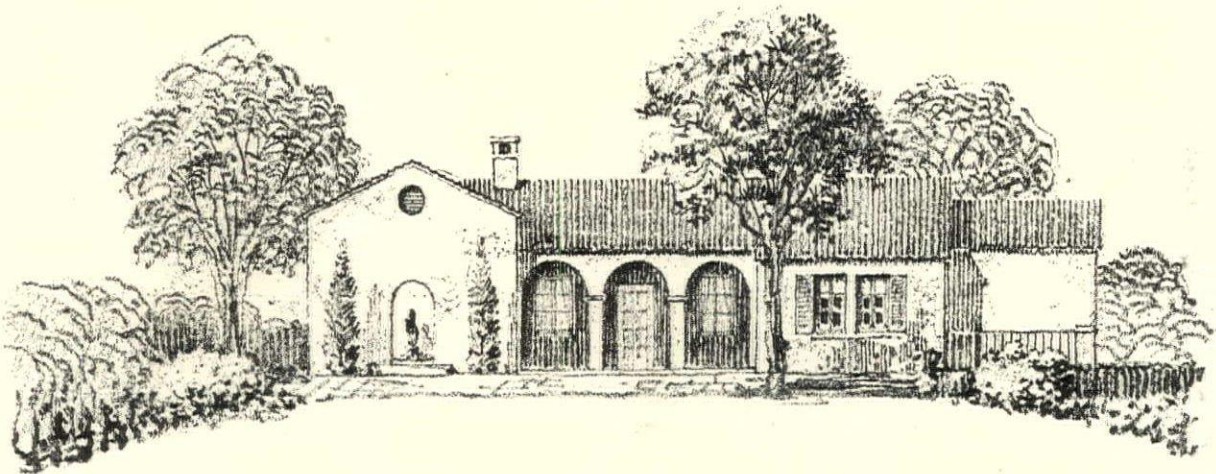


On the garden side a loggia provides a shelter terrace half indoors and half out. The blank south wall of the studio has been interestingly treated with a shallow niche framing a sculptured figure and with two balancing junipers

A BUNGALOW IN THE ITALIAN MANNER

Walter Bradnee Kirby, Architect

The floor plan has been devised for simple and sensible living. The bedrooms, bath and kitchen are comfortable, yet contain no waste space; the living room serves a double purpose, and the whole house waits upon the studio

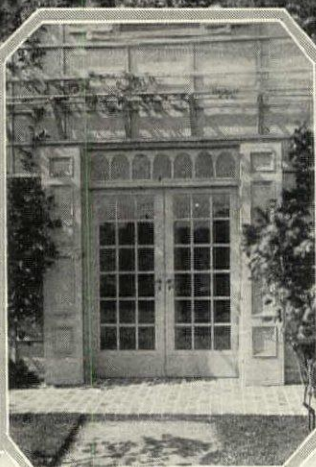




Kenneth Clark

A HOUSE IN SHINGLE and STUCCO

Clark & Arms, Architects

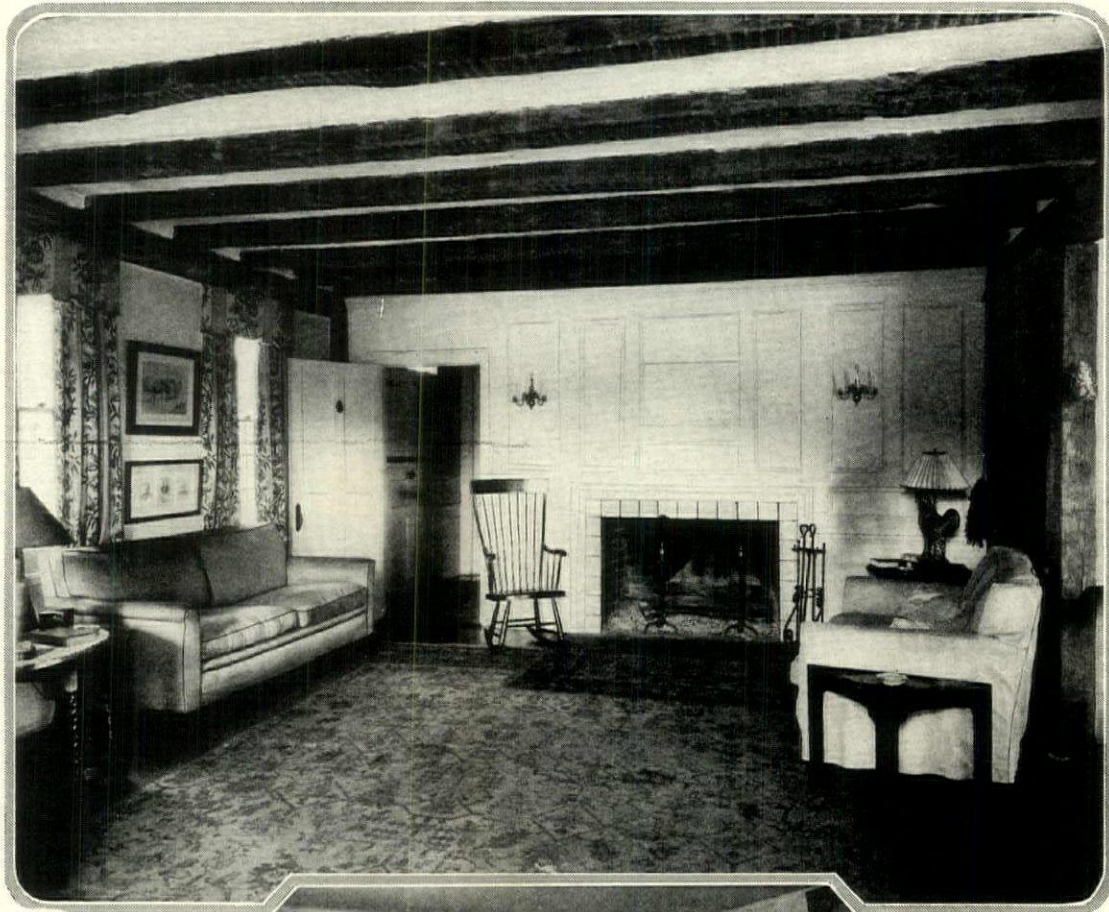


The view from the servants' wing towards the garden front of the house shows a striking difference in architectural character between this and the entrance front elevation. The latter, properly enough, carries more dignity and formality

The entrance doorway has the sort of freshness in its design which comes from the use of invention as well as convention. Like the hallway beyond, it has a fine quality of wideness and openness. Above it hangs a shallow arbor of lattice.

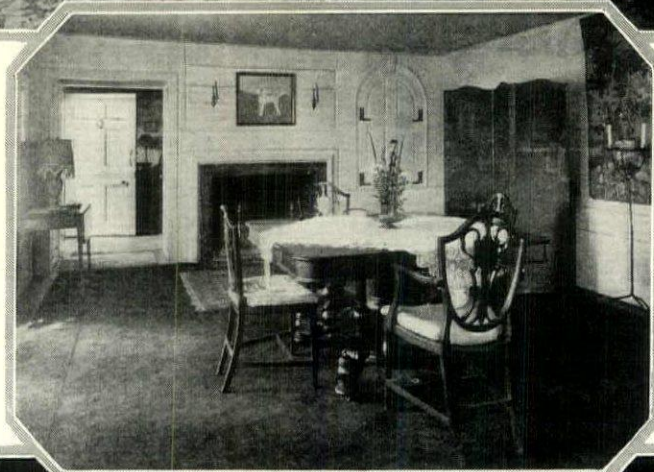
The most striking feature of this gable is the unusually sharp-pointed bow window poised above the stone arched doorway. The latter leads from the library loggia to the flagged path which meanders down into the informal garden. The planting here has been most appropriately carried out





Tebbs

The dining room, with its white painted paneling and wrought iron hardware, occupies the whole lower part of the small rear wing, getting, thereby, light from three directions



While the living room is beamed with adz-hewn timbers and the primitive touch further emphasized on the side walls, the end of the room is paneled in white

The lintel over the fireplace is a great oak timber. It sets the character for the room, which is carried out by the beamed ceiling and old iron equipment



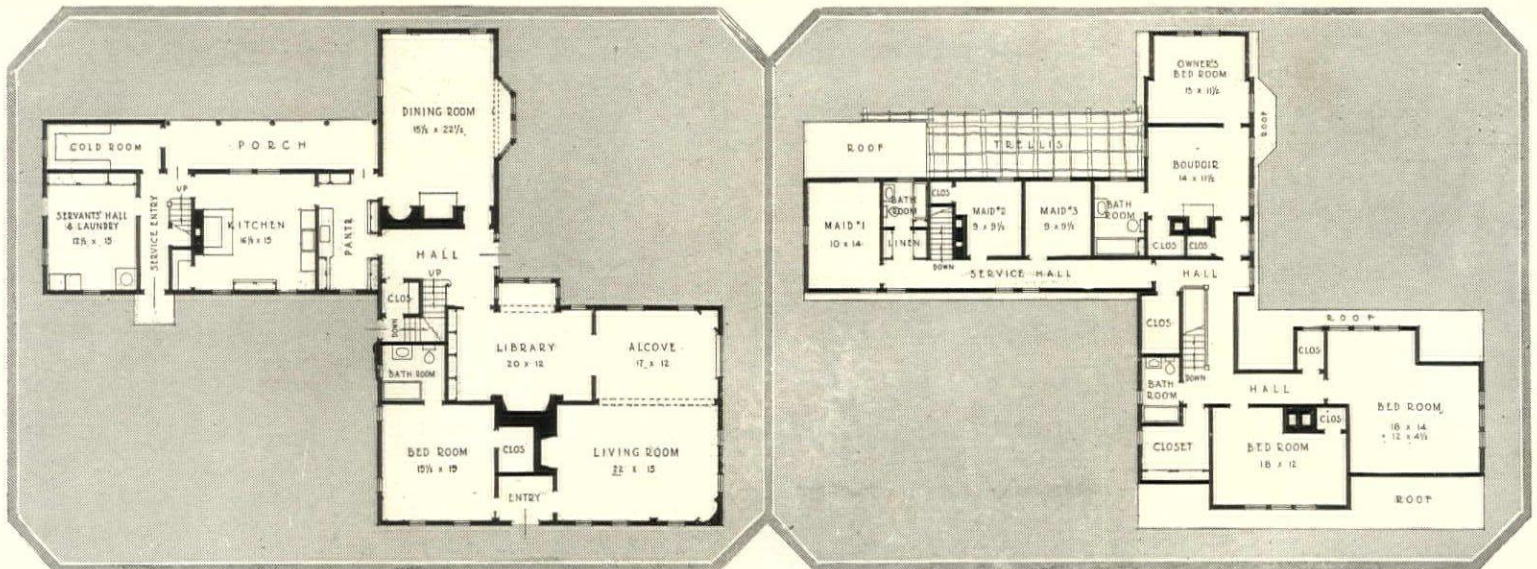


This low, rambling, shingled house, designed for Mrs. Hastings Arnold at Smithtown, L. I., by Peabody, Wilson & Brown, architects, is essentially a product of the architectural tradition of its Long Island locality. The interior, three rooms of which are shown on the opposite page, shows the same consistent use of a wisely chosen and skilfully handled style. The house melts easily and naturally into its site, and from this viewpoint, at least, gives no hint of its actual size

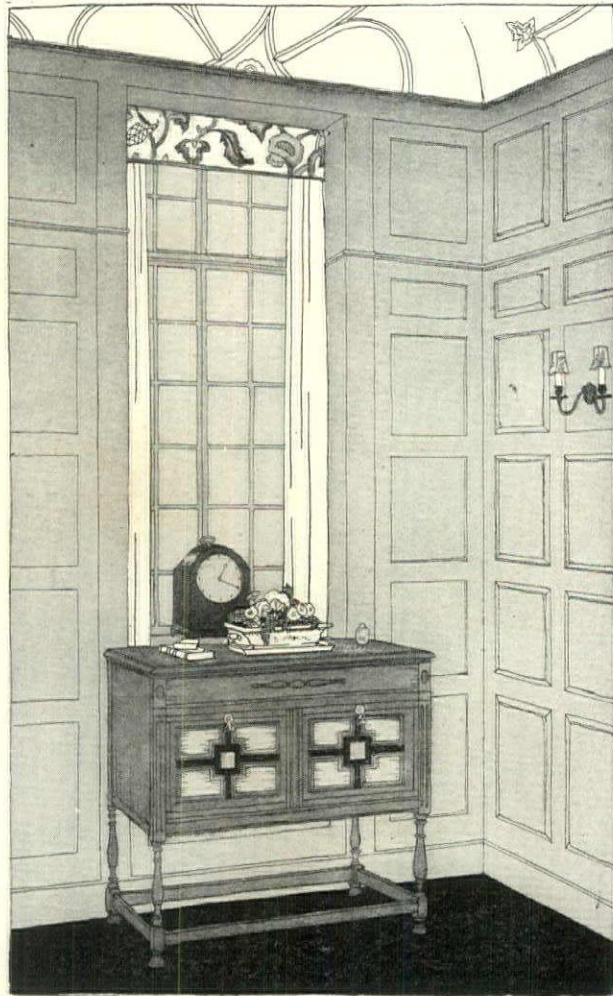
The living room, library and alcove have been so arranged that they might almost form a single huge room. The service wing has been designed for space and convenience

A DESCENDANT of the LONG ISLAND FARMHOUSE

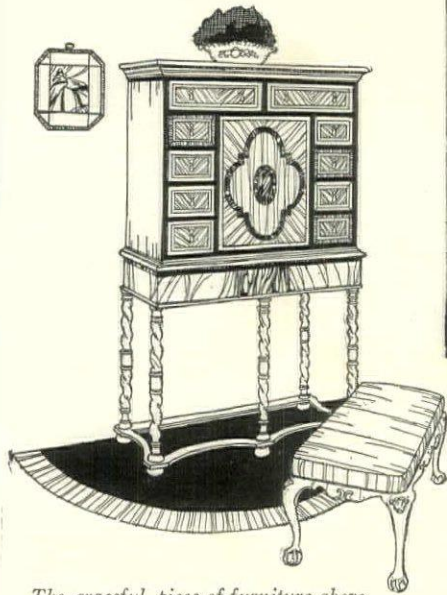
Upstairs one finds a fine array of large occasional closets, placed to utilize to the best advantage the oddments of space which are bound to occur under low sloping roofs



Cabinets for musical instruments are now designed to harmonize with various schemes of decoration. The Jacobean cabinet at the right is quite in keeping with the dignity of an English paneled interior.



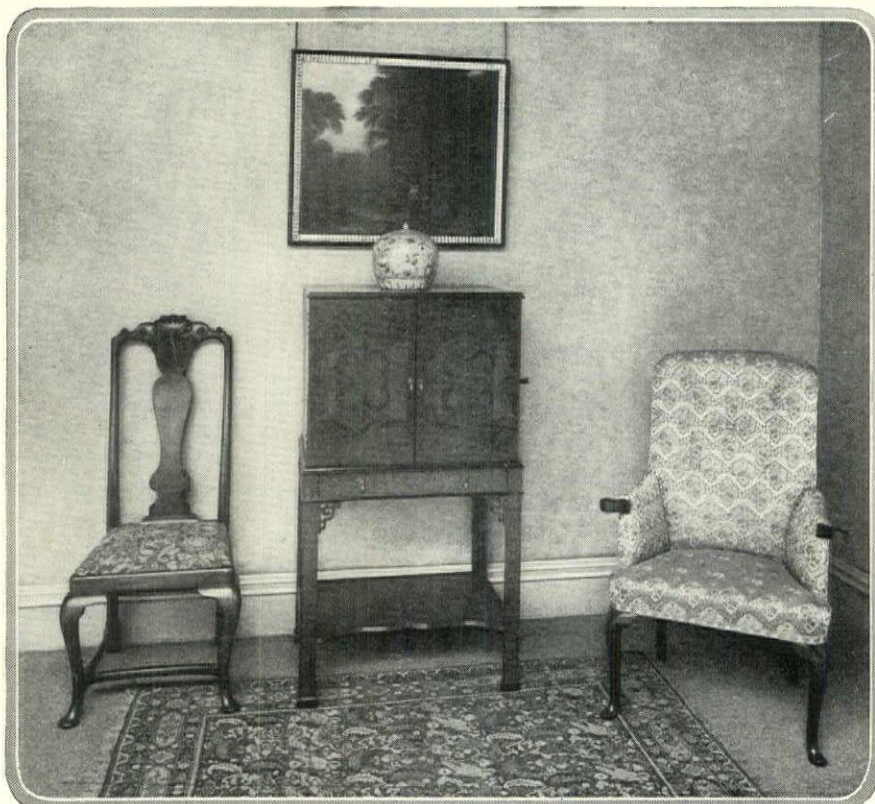
MUSICAL
CABINETS
in
PERIOD DESIGNS



The graceful piece of furniture above contains a phonograph. It is of walnut and would be effective in either an early English or Italian interior. Designed by W. & J. Sloane. Courtesy of the Aeolian Company



Above is a console type of phonograph case in antique walnut with marquetry panels in the doors and the trumpet leg turning and stretcher characteristic of William and Mary furniture. Courtesy of Sohmer & Company



In a living room furnished with 18th Century English pieces, this handsome Chinese Chippendale phonograph cabinet in walnut would prove a happy addition. From Barton, Price and Willson

One may now have a radio and a phonograph in the same piece of furniture. Half of the practical cabinet shown in the center is occupied by a radio outfit, the other space contains a victrola. Courtesy of the Victor Talking Machine Company



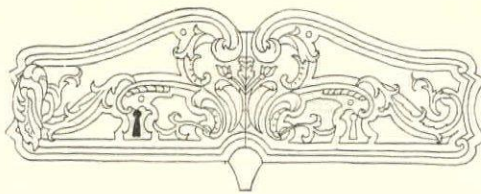
A walnut chaise longue, dated 1700-1750. It has elaborate carving of shell and acanthus leaves with grotesque little animal heads. The cabriole legs and scroll feet are characteristic. From the Metropolitan Museum of Art

THE FURNITURE OF LOUIS XV

One of the Most Exquisite Periods in French Furniture History Lies in this Reign—1715—1774

MR. AND MRS. G. GLEN GOULD

WITH Louis XV we touch a period dear to experts, for they claim that some of the exquisite furniture classified as Louis XVI and drawing its inspiration for the classical ornament unearthed at Pompei was really made in the later Louis XV Period. Like much history that has so long been accepted that its title is established as valid, we shall follow the period of the cabriole leg in France as avowedly Louis XV and reserve the later straight legged type as characteristically Louis XVI. This is undoubtedly the most typically French of all the Periods, for the charm, the joyous exuberance, the delight in the work itself



is so evidently Gallic. Artists of distinction worked with cabinet-makers in such close accord that a fine example of a Louis XV cabinet or a chaise lounge is a thing to make collectors secretly rave. Being Anglo-Saxon if they rave at all it must be in secret for the honor of our race of suppressed emotions.

The use of the boudoir to receive one's intimate friends and even acquaintances led to the development of such distinctive furniture for these rooms that a Louis XV boudoir has ever since become an established association in the thoughts of society.

(Continued on page 104)

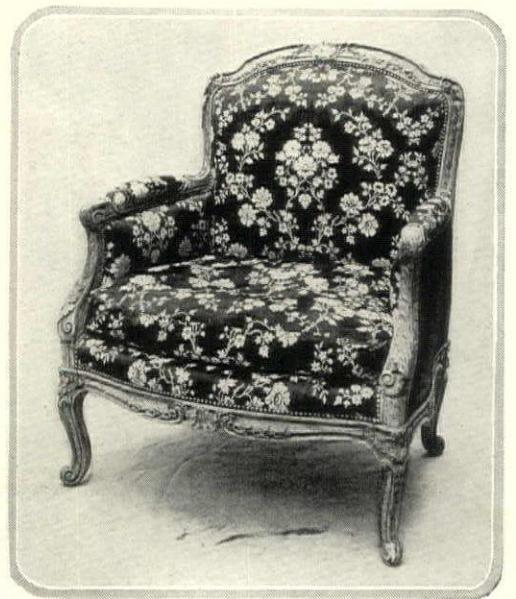


A Louis XV beechwood caned arm chair. The rococo ornament is typical, as are the cabriole leg and the scrolled foot



Typical features of Louis Quinze—at top, a lock; in the middle row, a keyplate, a handle and a keyplate, all of leaf design; in the bottom, a cabriole table leg on a tapered foot and a cabriole chair leg with leaf foot

The well-known armchair, Bergere, with brocatelle upholstery, and carved oak frame. The carving of acanthus leaves is fine



WHY ITALIAN HOUSES ARE ITALIAN

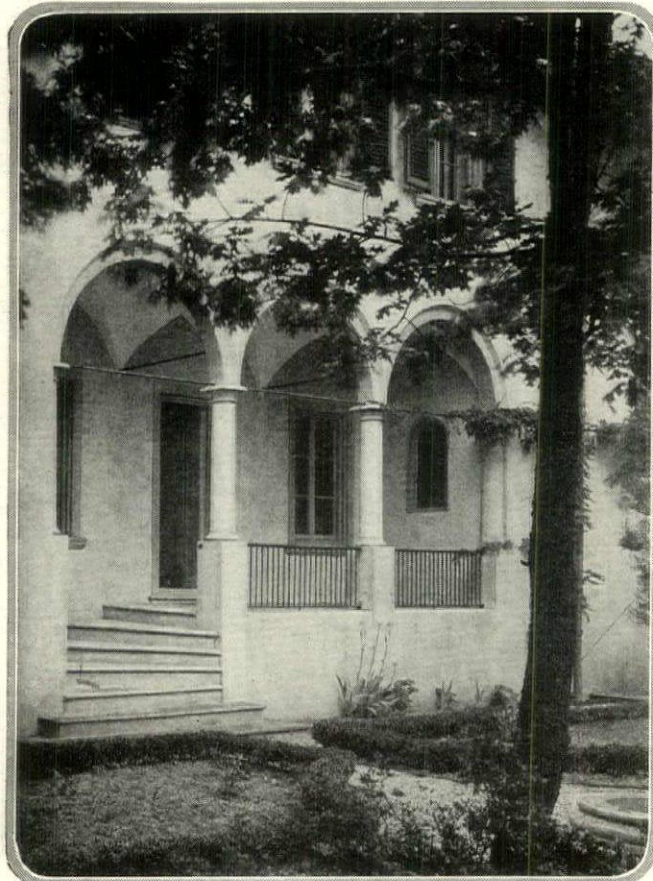
MATLACK PRICE

THE title, I must confess, offers an invitation to be obvious; to say that the answer, or the reason, is: Italian houses were built by and for Italians, in Italy. But this would not serve as an answer to why we go on building things called Italian villas in America, or why there are so few that can be called Italian with any decent respect for the terminology of historic architectural styles.

There is something of a tendency in this country to consider architectural styles like wall paper patterns. You pick the pattern you like. Very few people honestly ask or answer the questions if they ask them at all: "Does this style mean anything to me? Does it mean anything in itself?"

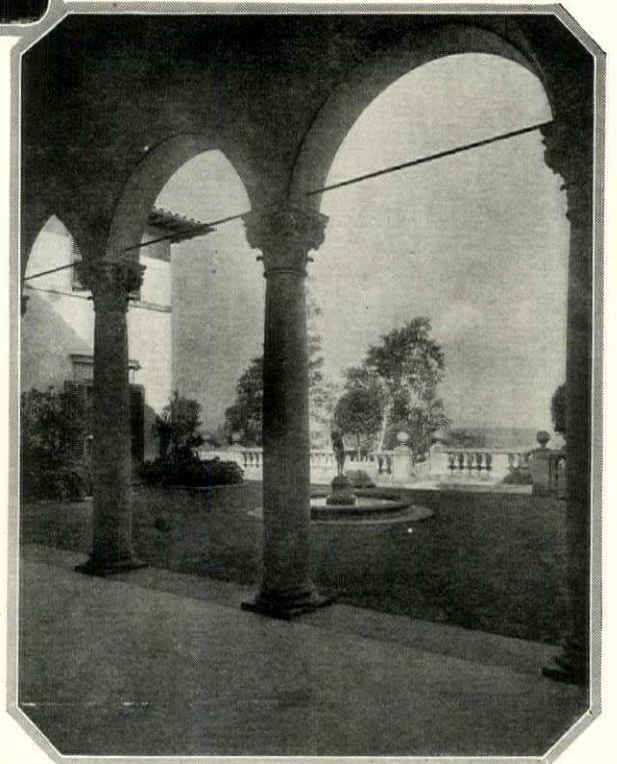
If we are ever to possess real esthetic enlightenment in this country, every expression of creative art needs to mean a lot more than it does at present. The element of design, and of historic style in architecture, in furniture, in silverware and in textiles should mean definite things to us.

Looking up again at the title, and thinking *pari passu* with it, I can at the same time jot down, without pause for deep cogitation, six good reasons why American houses are not, and cannot be, Italian, not counting the really excellent reason that they are built for (and generally by) Americans in America.



An Italian mantel in an Italian house designed by Charles A. Platt. The design is authentic and carries with it the conviction of perfect sincerity and complete suitability.

An exterior view of the loggia and cortile on the home of F. L. Steeken, St. James, L. I., designed by Henry Corse, Jr. Compare with the Italian example opposite.



The loggia of an Italian house in America designed by Charles A. Platt. By comparing this and the view of the Steeken loggia with the Italian example shown on page 79, one can see how close, in these two cases, original types were followed.

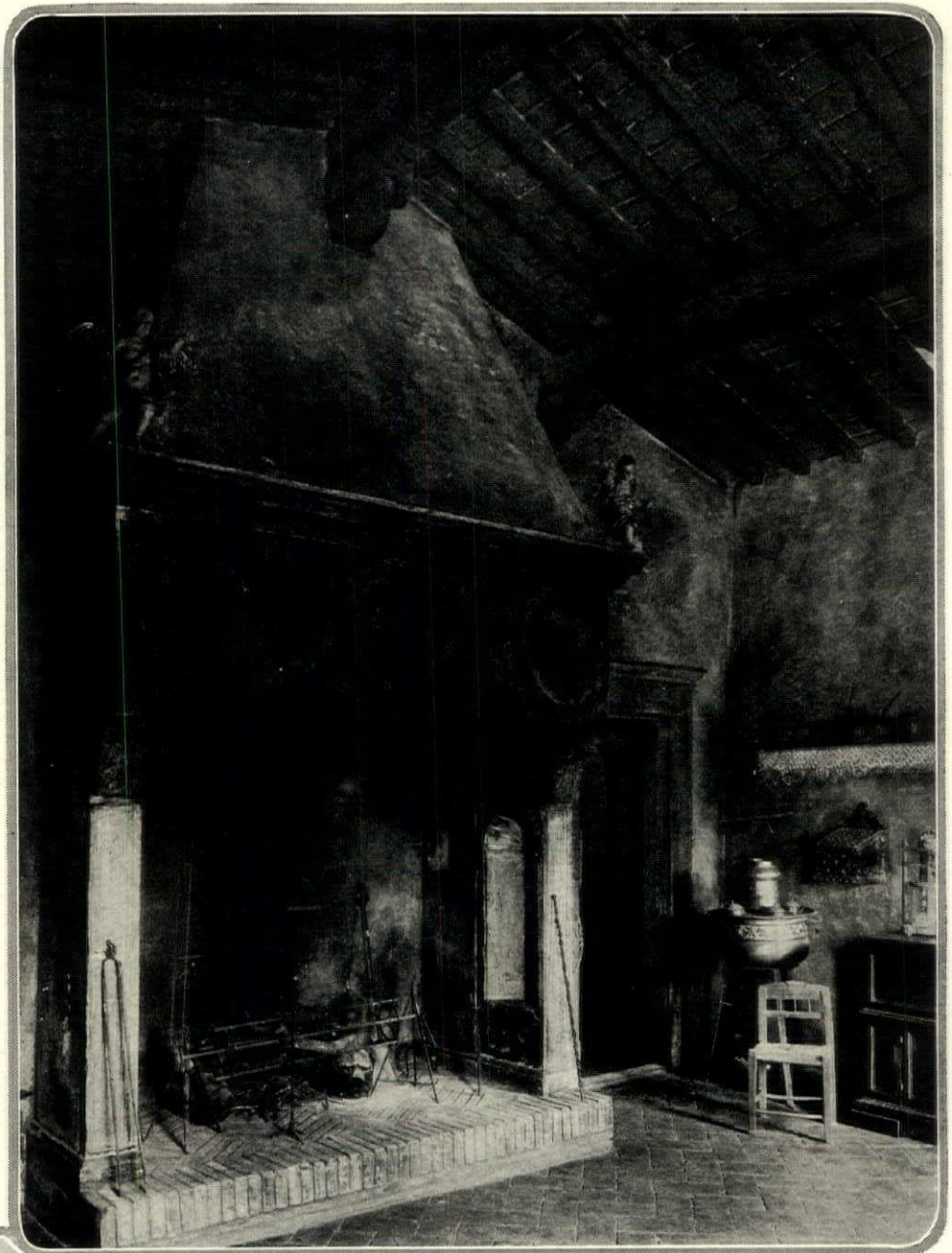
(1) There are relatively few environments in this country which are appropriate for the Italian villa. Florida, the Southwest, and the Pacific Coast are fairly enough right for the picture. And all three of these localities, incidentally, are going Spanish at present. In other localities the stylistic mastery of the architect is seldom great enough to transcend the inappropriateness of the environment. The conflict with local styles and ordinary common sense is very seldom justified by the intrinsic merit of the anachronistic Italian house. Charles A. Platt has done it, and a few other architects, but very few in proportion to the many who might much better have left the style untried.

(2) There seldom, if ever, exists enough, or any, racial affinity in temperament between the architecture of Renaissance Italy (reflecting as it does a special phase of another people) and the American house owner of today. Why should we, or the owner, or the architect expect it? If the owner, attired in tweed knickers, and standing on his Italian terrace waiting for his car (not even an Isotta) thinks he is a Borgia, or Lorenzo the Magnificent, his architect or some true friend ought to tell him that he isn't, and that he won't ever be happy trying to be.

(3) As a corollary to this, it is so seldom as to be negligible that the kind of country living we do today in America has even a remote similarity to the kind of country living that created the villas of Renaissance Italy.

A country house, whatever else it is should be an appropriate background for the kind of life that is lived in it. No people can be so much at home in an English house as the English, or in a French house as the French.

(Continued on page 90)



The kitchen in the Villetta, Villa Palmieri, has a characteristic hooded fireplace. This is one type; another is shown opposite in the house by Charles A. Platt



The loggia in the cortile of the Villetta, Villa Palmieri at San Domenico, Italy From "Villas of Florence and Tuscany," Courtesy of J. B. Lippincott Co.

Several features of Italian architecture and garden design are found in the south front view of the Villetta—the roof lines, the frescoed wall, the balcony, the windows, and the box parterre. From "Villas of Florence and Tuscany"

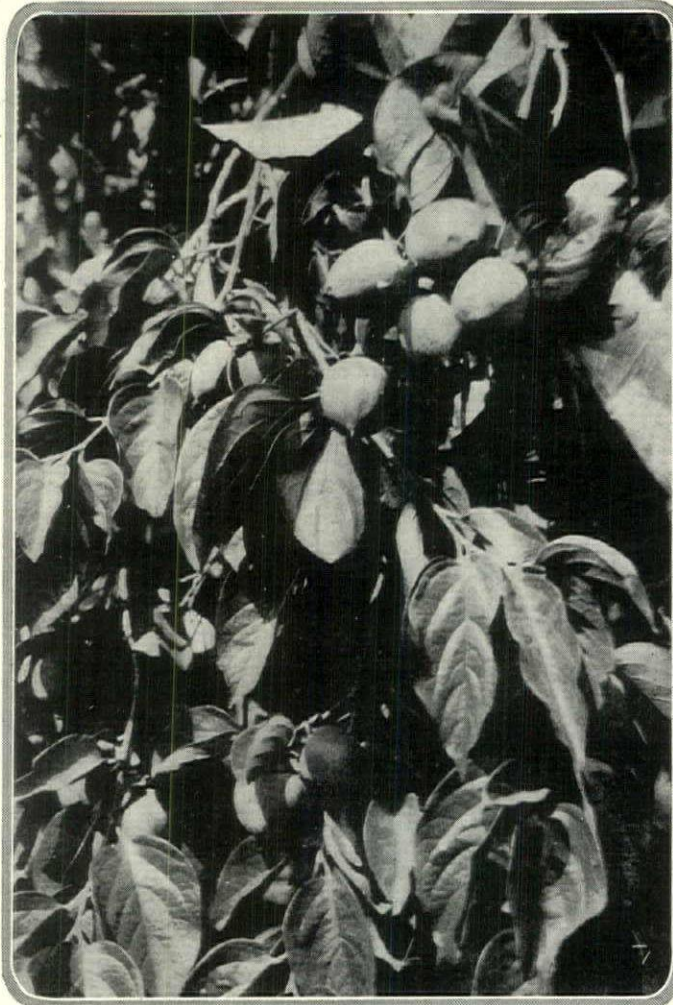
NEW FRUIT VARIETIES FOR THE GARDEN

*The Amateur Fruit Grower Has Remarkable Opportunities
To Create and Popularize New Kinds In All Localities*

SAMUEL FRASER

THE commercial production of fruits in America is centered in certain well-defined areas which have proven best adapted to the particular fruit or to a particular variety of that fruit. Twenty years ago the movement of box apples from the Pacific Coast States was negligible, today it is half of the commercial crop, and the industry is built up on a few standard varieties which have become commercially profitable. The Newtown and the Spitzenburg are the varieties grown in the Hood River Valley, Oregon. Restriction of varieties tends to economy in management in growing, harvesting, packing and selling, because the growing and handling of a variety is a problem in itself; no two varieties are amenable to the same treatment.

John and Gold Miller, well known apple growers in West Virginia, are the sons of a man who was a born experimenter; he planted 150 varieties of apples in his orchard, all he could collect, and it was the training ground for his sons; they observed that two varieties possessed commercial possibilities, Ben Davis and York Imperial, and when they reached early manhood they planted these two varieties only, in large orchards, and both succeeded where



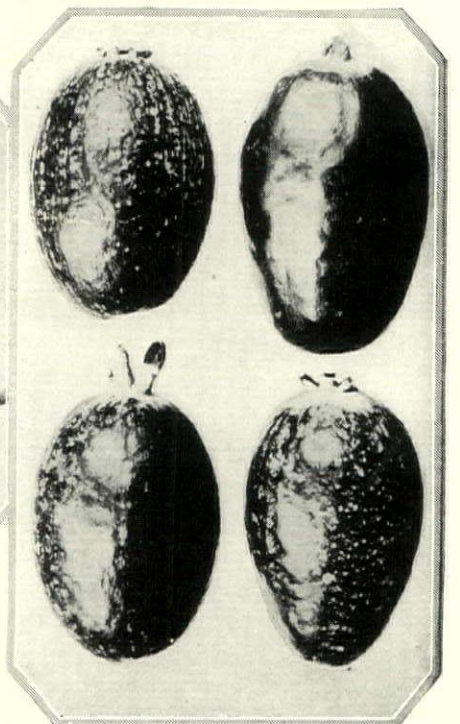
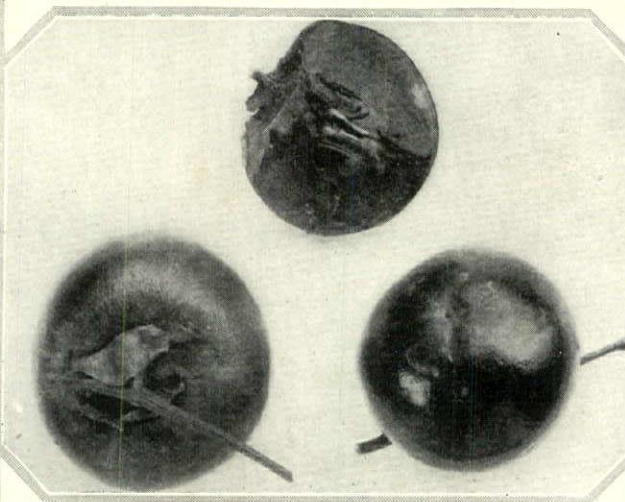
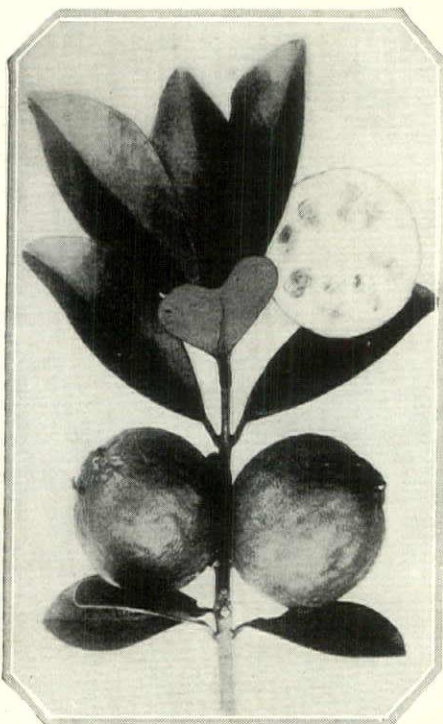
Fairchild

A fruiting branch of the Tane-nashi variety of kaki or Japanese persimmon. This is an early to mid-season variety in California, with light colored flesh and no seeds

their father—from a financial standpoint — made a failure. Their father was no failure; he spent a good part of a lifetime solving some of the problems which had to be solved in the interest of West Virginia horticulture. Some one had to do the work and there were no experiment stations in those days to do it. He did the work of the amateur. The amateur pioneered in Oregon for 50 years before Hood River went into commercial apple growing, and others did the same work in Washington and California. John Bartram did it in Philadelphia a century prior and their name is legion today who are quietly testing out and bringing in new plants.

The strawberry was a wild plant until the advent of the Wilson about 1850, prior to that date almost all the strawberries were gathered wild and were on the market but a few days; now the strawberry is on the market every day of the year from some place and the work of the pioneer is done but the development of high quality varieties for local conditions is just begun.

The commercial grower ships his strawberries an average of 1,000 miles, the first requirement is that they shall ship; flavor is sec-
(Continued on page 108)



Fujugaki variety of Japanese persimmon as grown in Florida. This persimmon has no pucker.

The yellow Cattley guava, grown in Florida, and palatable for eating raw

The Feijoa or pineapple guava, as grown by Wilson Popenot at Whittier, California

CONCRETE IN THE HOUSE

*One of the Most Ancient of Building Materials Is Coming Again
Into Its Own as Its Beauty Is Recognized and Its Character Understood*

ETHEL R. PEYSER

THE house built of concrete has permanence. By the nature of its construction it is insured against the evils of the elements; in fact, it is a veritable insurance policy, freeing your mind from the consequences of all hazards. If its first cost is a bit more than that of frame construction, then, for the reasons above, it is cheaper in the end. Like the women of Rubens it can be beautiful as well as substantial. Perhaps it may sound idyllic to add this, but it is both cool in summer and warm in winter.

Like brick, stone, or any building material, concrete has its own definite personality. This personality is formed by the way in which it is made. It is either poured into a mold which is actually the shell of the building, the mold being removed when the concrete has hardened, or it is cast in large blocks and slabs which are handled very much in the manner of stone masonry.

Whether it is used in the former, or monolithic method, or in the small-unit system, there is certainly nothing in the nature of the material to make it look like brick or wood or natural stone. However, there is something in the nature of the material to make it beautiful as concrete—in form, color and texture. Therefore, when it is used to imitate these other materials it loses not only its dignity and independence as a material with a quality all its own, but sacrifices its own peculiar loveliness.

Now as to concrete's practical side. First, it is a mixture of Portland cement broken stone or gravel, and sand. For different purposes the quantities of the ingredients are varied.

Portland cement is the finest quality cement and was first made in England in 1824. It is a calcination, or roasting, of a mixture of stone—the main ingredients of which are silica and lime—into clinker, and the clinker, to which gypsum is added, then pulverized into what is known as Portland cement. This was first called Portland cement because it looked like limestone quarried in Portland Isle, Dorsetshire; so even though it was not Portland, Maine, from which it took its name it has assumed the main position in cement all over the building world.

OTHER cements are more variable and less dependable. Even the Puzzolan cement which lasted 200 years in Roman construction work is not as enduring as Portland cement, properly used—but this of course is true of any good material

The cement comes in bags and is mixed with water, sand and gravel, and takes its initial set in about one hour—its final set in 10 hours. It is, however, in a solid mass

when it has taken its initial set. It reaches its maximum strength in about 15 years—so really the older it gets the better—yet at the beginning it is the strongest of building materials.

Now the concrete—which is to a great extent cement—is strong because of the affection between the cement and the particles of sand and stone—it's like the strength of the family tie. The mixture, as in families, must be watched—for if too much water is mixed with it it weakens appreciably. Therefore, it is important that your concrete man be a good mixer.

Concrete has great tensile strength as well as compressive strength—but when it is reinforced with steel it becomes the very bulwark of our national building materials. Where the span or stretch over a space is excessively long, as in floors and roofs, reinforced concrete must be used.

To begin at the beginning and work up—logically enough—the cellar is the first thing that comes to our mind. Properly fostered and constructed the concrete cellar will save the householder a deal of trouble.

THE first "best thing" about the concrete cellar is that it saves the house and inhabitants from cellar-damp. Not so swiftly ominous as fire-damp in mines, but provoking perilous results when it is allowed to persist month after month, year after year. In many homes, colds and sore throats and rheumatism are the concomitants of the permanently damp cellar. Furthermore—if you have a laundry in a damp cellar—the health of the laundress is imperiled, and mold on your clothes is not as desirable as on cheese.

The jam closet, comfortable in the cellar of concrete, is anything but easy in a cellar attackable by dampness. And the coal kept dry will burn better and with higher fervor.

In some cellars of concrete, where there is an oil burning furnace or a furnace of becoming design and clean, the playroom is situated, and often the billiard table. In these cases rugs on the floor, safe from dampness, make an extra room possible where gaming and romping can be done with impunity.

The householder, in using concrete can go to the best contractor, one who knows his material and the problems underlying its mixture—for various mixtures meet varying purposes; or purchase the cement and other material and hire workmen who know the job of mixing, placing and finishing.

We are now living in a house where the floors are of concrete nicely curved where the floor and wall join. The rugs on the floor take from these floors any and all

feelings of coldness which might suggest themselves in speaking of this. The rooms are delightfully comfortable—and oh, the feeling of cleanliness! Another desirable thing is that you never hear anyone next door and your conversation and parties are truly private possessions. For all these reasons we think all apartments should use concrete for walls, and floors.

SOMETIMES, due to faulty construction or carelessness, settling and other maladies cause more or less serious trouble. Sometimes the basement springs a leak owing to cracks in the floor or imperfect wall joints. This can be cured by filling in with concrete according to directions which you can get from the concrete manufacturers; or you can give it to your builder to fix.

Rats, vermin, and dust are kept out of cellars when concrete is used. Walls of concrete masonry shut out moisture and by arresting the passing of heat and cold they keep the temperature even, and in this way help to lower the fuel bills.

You can get concrete sills and doorsteps ready-made like a coat. These can be painted and easily replaced when worn, are easily cleaned, and never splinter or rot. But you must be very careful to buy concrete paint. Paint for concrete is especially made, so don't fool with makeshifts. The sills are made with "drips" which let the water off the sills without staining the walls.

There can be, too, a very nice unity of the establishment when the concrete of the house is repeated in the walls of the garden, the paths, and the pottery in the garden.

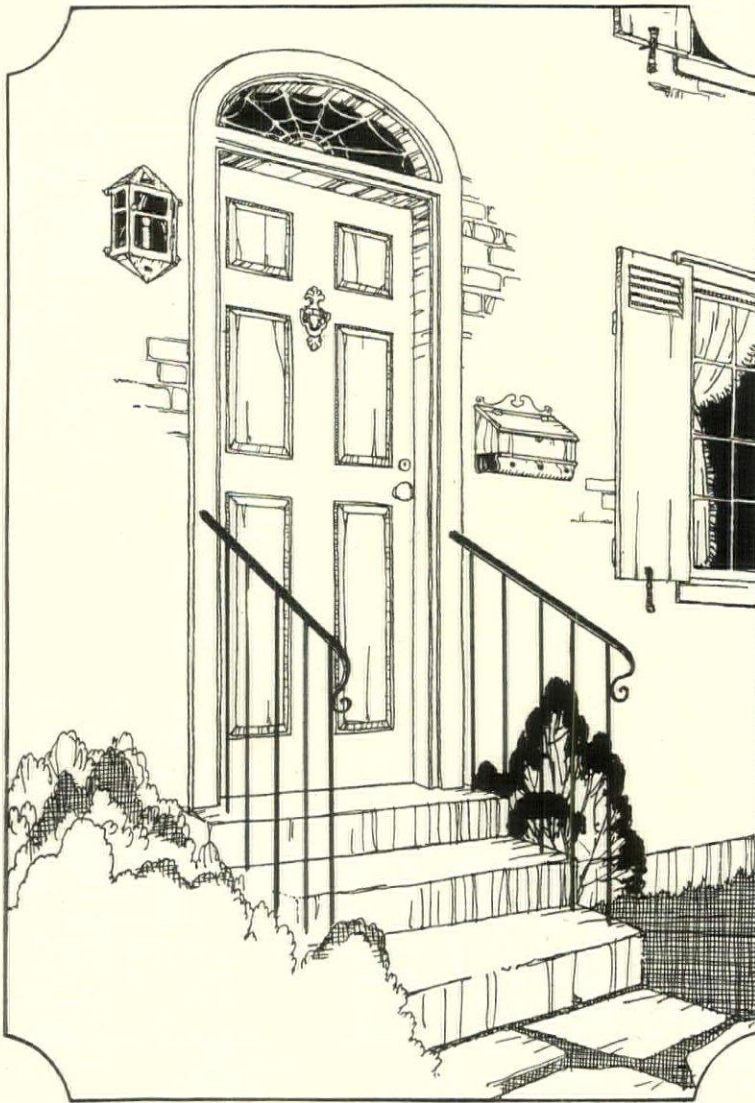
In the modern concrete house construction you not only have all the conveniences of heat, water and light, but you can have them in abundance, and in the least wasteful way. For as we have said elsewhere in this article that this sort of house is warm in winter and cool in summer, you can readily see that you will neither waste nor want not of your heating, lighting or cooling machinery. You will conserve it all, you will get all the benefits without waste.

We do not mean to cry down other forms of house construction but we do want you to feel through these words of ours that concrete houses need be neither forbidding, nor cell-like, but they are charming, inviting, and lend themselves to any treatment you plan.

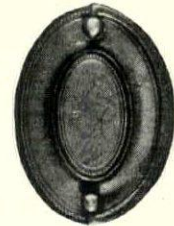
To return to the appearance of concrete, it may be argued that it is apt to have a cold and forbidding aspect. No judgment could be more thoughtless, for it is as susceptible to coloring as stucco, wherein the color is part of the mixture, and offers as good a surface for paint as brick and as good a surface for whitewash as ledgestone,

DECORATIVE HARDWARE FOR THE HOUSE

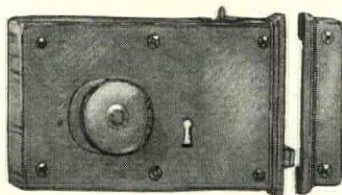
All the articles on these two pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City if not obtainable in the local shops. A service charge of 25c on articles up to \$10 and 50c on anything over \$10 is included in the prices



The hardware has much to do with the attractive appearance of a front door. Above is a heavy brass knocker in a graceful shell design, 8" high, \$6.25. Brass wall lantern wired for electricity and fitted with antique marine glass, 14" high, \$27.50. Brass mail box, 12" long with space underneath for newspapers, \$15.50



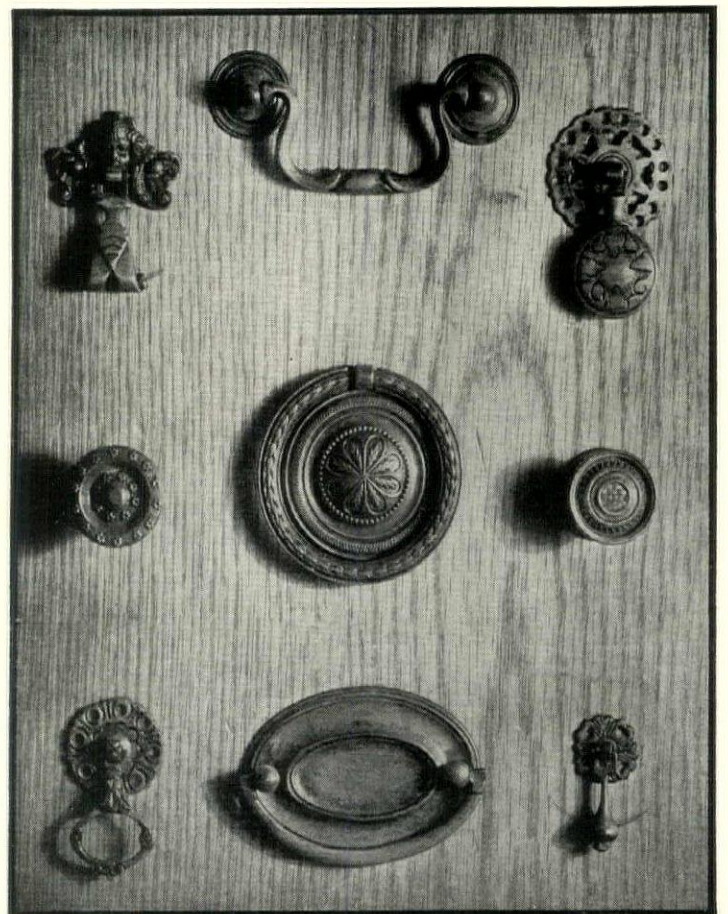
Frequently one acquires an old piece of furniture with the hardware missing. Above are some excellent reproductions of drawer pulls in antique finished brass that can be used on either reproductions or antiques. Beginning at the top and then reading from left to right—Queen Anne handle 4" wide, 74c; Jacobean pull, 2½" long, 55c; an oval mount suitable for either Hepplewhite or Sheraton furniture, 2½" wide, 80c; Jacobean, 2" long, 55c, and an oval mount with a classic engraved design, 2½" wide, 60c



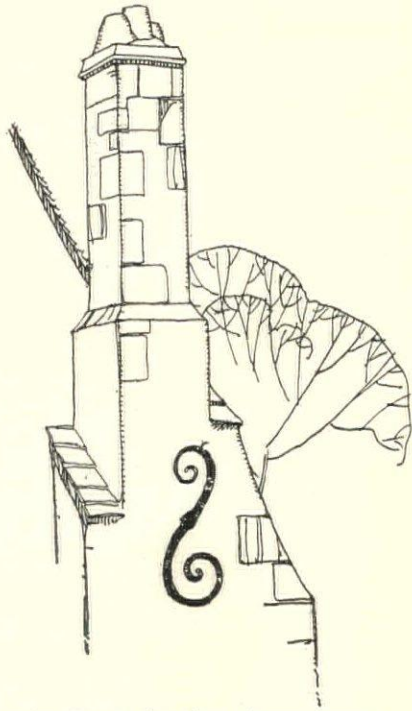
This sturdy Colonial box lock and knob is heavy brass in antique finish, 7¼" x 4¼", \$25.50. In a smaller size, 4½" x 3⅝", it is \$22.50

The large coat hook above is St. George and the dragon in antique finished brass 5½" high, \$1.50. Small brass hook 2" high, 60c

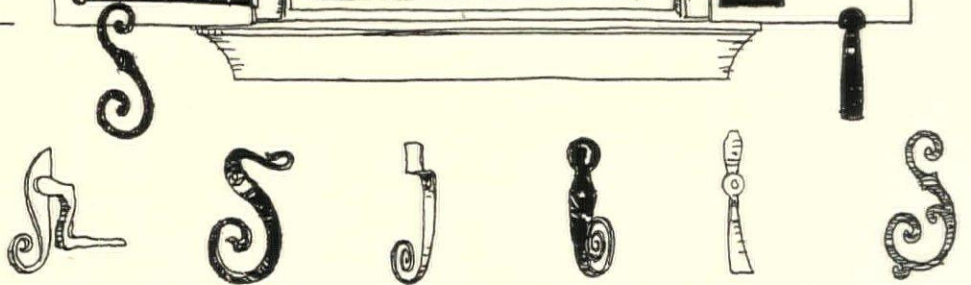
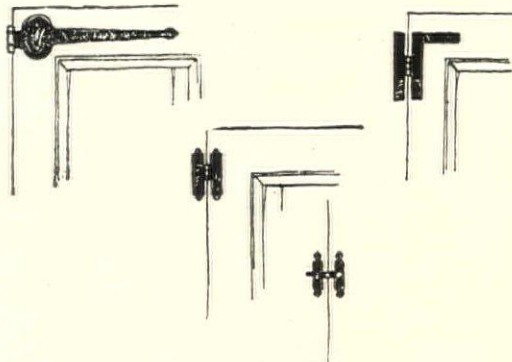
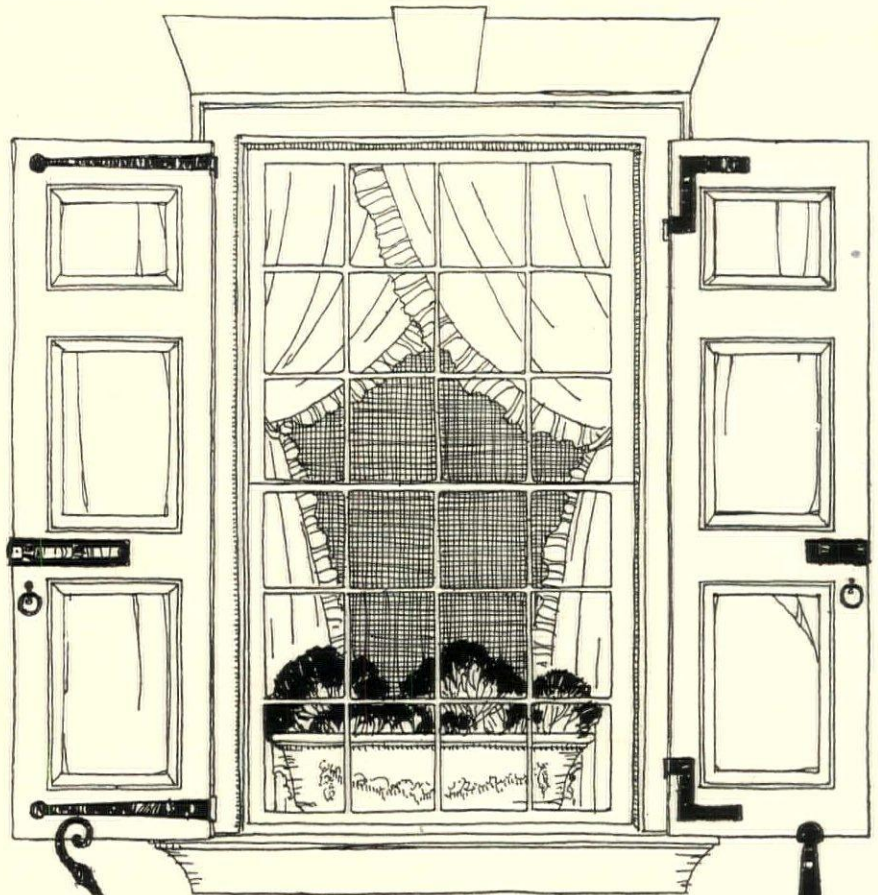
A better view of the knocker sketched on the door above. The shell design at top and bottom is both unusual and effective. 8" high, \$6.25



(Right) Brass drawer pulls, reproductions of authentic English designs. Left to right starting with the top row—Elaborate drop handle \$1.25 each. Loop, \$1.75 a pair. Round drop with pierced plate, \$1.50 each. Second row. Engraved knob, \$1.10. Large knob with engraved design and ring handle, \$1.75. Small knob, \$1.10. Third row. Loop drop, \$1.25. Oval handle, \$1.50 pair. Small drop, \$1.15 each

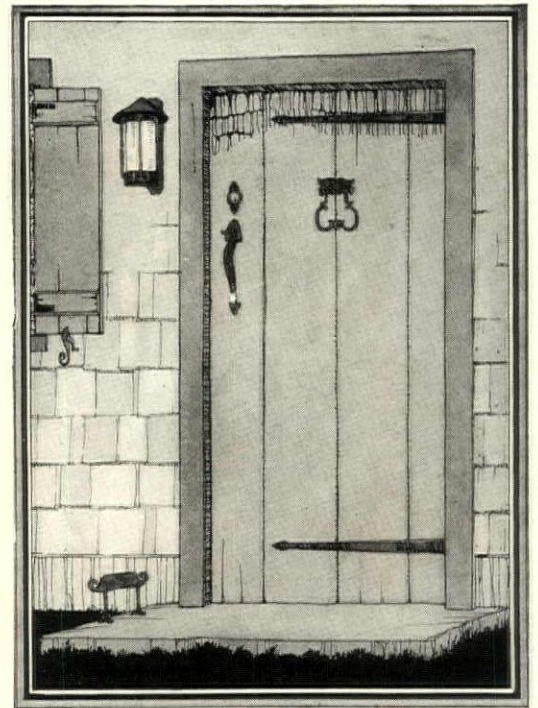
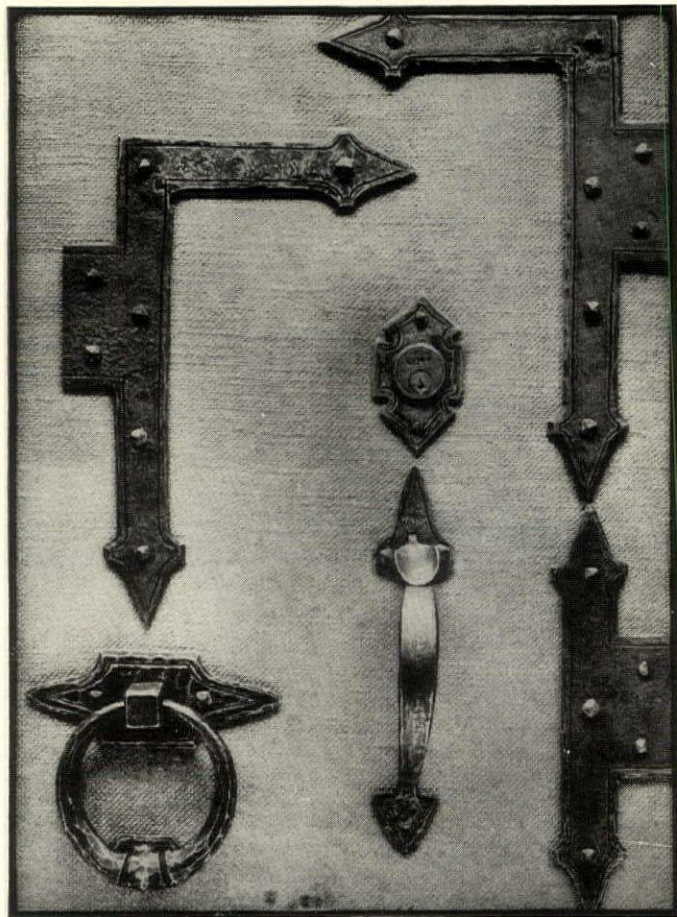


A decorative chimney iron is a picturesque note of contrast against rough stone, brick or stucco. The graceful S above measures 30" long. It may be purchased for \$10.25



Above. Effective hardware for cupboard doors consists of a wrought iron hinge 14" long, \$5.75 a pair. H hinge 3 1/2" high, \$2.65 a pair. H L hinge, 4" x 4 1/2", \$2.75 a pair and a throwover latch with a brass knob 3 1/4" high, \$2.50

Above. Shutter hardware of hand forged iron in rust proof black. The hinge plates on the left shutter are made to fit the blind. \$6.25 pair. The L hinges on the right are \$4.25 a pair. Sliding bolt 6" to 8" long, \$3.75. Ring handle \$1 each. S shutter holdback on left blind, 8" long, \$2.25 a pair. Another type on right shutter, \$2.10 a pair. Bottom row, reading from left to right. Reproduction of first holdback used in Virginia, \$9.25 a pair. S holdback 6 3/4" high, \$3.15 a pair. Three loop fasteners \$2.25 a pair. 2.55 a pair. \$2.25 a pair. Decorative S \$4.25 a pair



The hardware has much to do with the attractive appearance of this doorway. The thumb latch set alone is \$30.50. Hinge plates \$7.75 a pair. The knocker is \$15.50 and the lantern, \$25.50. Foot scraper, \$9.25. All pieces in hand forged iron

Excellent reproductions of the hardware found in old houses in New England and the South are now available. A beautifully made door set is shown at the left. This consists of L hinges, a thumb latch, lock with which one may insert a Yale lock if desired, and a sturdy ring shaped knocker. This is of hand forged iron finished in rust proof black. \$30.50 the set

The GARDENER'S CALENDAR for JANUARY

SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

This Calendar of the gardener's labors is designed as a reminder for his seasonal tasks. Though planned for the Middle States it should fit the whole country if for every hundred miles north or south garden operations be retarded or advanced five to seven days

1. It is quite safe now to force any of the bulbous plants that have been buried long enough to have built up a substantial rooting system. Most of these bulbous plants call for low temperature and retardation of water.

4. Nitrate of soda is one of the best plant invigorators that we have. It must not be used exclusively, as it is not a balanced food; but to hasten growth and increase root action it is indispensable if used properly.

3. Start the year right by making an inventory of your garden supplies. Tools, fertilizers, seeds and other necessities should be listed and orders placed early where new ones are required. Be sure your list is complete.

4. Make a blue-print of your garden and lay out the crops in proper rotation. A planting plan that has been well studied out will save time and space, and certainly increase the yield of the garden the coming season.

5. The soil in the growing beds in the greenhouse should be top-dressed with a mixture of equal parts of turfy loam and sheep manure. This should be scratched into surface with rake or claw, then thoroughly watered.

6. Have you thought seriously of the advantages of an orchard? Don't reason that it takes too long to grow a productive orchard—if our forefathers had felt that way about it, we should be the losers. Start one this year.

7. The greenhouse plants must be sprayed frequently with a strong force of water to keep the red spider in check. This is one of our worst greenhouse pests if neglected, yet the easiest of all to keep under control.

8. The soil in the house-plant pots should be top-dressed with sheep manure or some of the regular plant foods that come for the purpose. And do not forget to sponge the foliage frequently with insecticide.

9. Do not postpone the ordering of your garden seeds—make the order out now. If you have made the proper garden notes this year, it will be an easy task. Our advice to expert as well as beginner is to buy the best quality.

10. Roses and carnations must be kept disbudded if you want high quality flowers. It is important that this be attended to when the buds are small, in order to conserve the strength of the plants and concentrate it in the blossoms.

11. In case of severe freezing weather, don't fail to pile plenty of leaves on the vegetable trenches to protect them from the frost. Always keep tar-paper over the leaves, to keep out the water. If any gets in the frost will follow.

12. This is the logical time to plan a small fruit garden coming in blackberries, raspberries, dewberries, currants, gooseberries and strawberries. It may be located at one side of the garden or entirely separated.

13. Specimen trees of all kinds can be easily transplanted if they are cut out with fair-sized balls of earth and allowed to freeze before handling. This is a very safe method of handling subjects of this class.

14. The garden furniture should be painted while it is stored for the winter. All tools that are left out during the growing season should also be painted. This is much better than frequently buying new ones as replacements.

15. All hardy, hard-wooded plants such as lilacs, wistaria, deutzia, etc., may now be brought into the warm greenhouse. Keep the wood well moistened by frequent sprayings until the buds start to open along the stems.

16. Trees that are covered with moss can be easily cleaned by scrubbing with wire brushes, or spraying with a light solution of caustic soda. The best time for the former method of treatment.

17. The soil on top of the benches and pots in the greenhouse should be kept stirred constantly. Plants that are being forced suffer because of lack of air, the supply of which can be increased by cultivation.

18. Why not buy some houses for the birds, those never-tiring friends of the gardener. Rustic ones are practical and ornamental, and there are other good styles. They should be put up before spring opens.

19. What about the pergola you have been considering so long. You might as well order the arbor and vines at the same time, which means now. Bear in mind that goods may be scarce, and that orders are filled in turn.

20. Destroy all caterpillar nests on the trees. An asbestos torch is a good tool for the work, although one made of burlap and soaked in kerosene so as to burn will answer every practical requirement of use.

21. Seed sowing time will soon be here. Have your material ready—soil which has been screened, sand, stones or broken flower pots for drainage, moss, boxes, seed pans, label sticks, etc.? If not, better get them at once.

22. One of our finest salad vegetables is what we call chicory or French endive. From mature roots this plant is easily forced in any warm house cellar or under the benches in the greenhouse. It yields abundantly.

23. Do not scrape loose bark from trees with a scraper; it is impossible to get into all the crevices, and much live bark is removed in the operation. In this way more harm than good will be the probable final result.

24. All edged tools should be gone over and sharpened for the coming season. New handles should be placed in tools that require them, and the lawnmowers should be overhauled while you have ample time to do it right.

25. Rhubarb may be grown successfully under the benches in the greenhouse, or in the cellar of the dwelling. Lift good-sized clumps from the garden and plant them in light soil, keeping the tops dark until they develop.

26. Now is the time to order garden furnishings—a settee, an arched arbor, a sundial or urn. Somewhere on your grounds there is a point which can be made more attractive, more interesting by adding one of these.

27. Why not get the manure carted into the garden while the ground is still frozen. This is sometimes left until spring, and then the paths and borders are torn up unnecessarily by the wagons and horses going back and forth.

28. Pea brush, beanpoles, etc., may be gathered any time now and stacked away for use at the proper time. Their butts should be properly pointed with an axe to save work later on in the season when time presses.

29. Cut branches of any of the early flowering shrubs such as pussy-willow, fire bush, golden bell, etc., will flower if placed in jars of water in a warm room. A little later, cherry and apple can be forced.

30. Preparation should be made to re-pot all exotic plants, as they will soon begin active growth. Use plenty of drainage in the bottom of the pot and have the soil so that it will not become sodden if over-watered by mistake.

31. Why not order or build some forcing frames to help the garden along this season. You will be surprised to find how easily they can be constructed and how much better garden you will have by using them consistently.

*The upper skies are palest blue,
Mottled with pearl and fretted snow;
With tattered fleece of inky hie
Close overhead the storm-clouds go.*
ROBERT BRIDGES



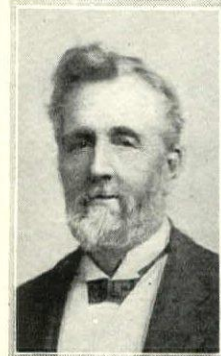
JOHN C. WISTER

The president of the American Iris Society is a landscape architect as well as a garden lecturer of note and writer on garden topics



WINTHROP H. THURLOW

Mr. Thurlow, in addition to being president of the Peony Society, is a prominent Massachusetts nurseryman



RICHARD VINCENT, JR.

As one of the most enthusiastic growers of that popular flower, it is just proper that Mr. Vincent should lead the Dahlia Society

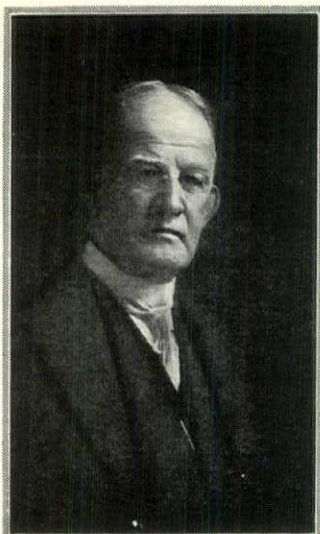


DR. E. F. BENNETT

The president of the American Gladiolus Society is the head of his town's (St. Thomas, Ont.) large and famous flower society

Showing the pictures of five flower society presidents gives us another chance to mention the profit and pleasure which come with membership in one or more of these organizations. It is only natural to suppose that if a flower has behind it an enthusiastic body of supporters, it will become more widely

known, undergo improvements, and develop new varieties—all of which are bound to benefit the amateur in ways both practical and pleasant. And there are other flower societies than those represented here. There are ones for the Sweet Pea, the Chrysanthemum, the Carnation, Ferns and Orchids



DR. E. M. MILLS

Dr. Mills has just lately received the presidency of the American Rose Society, an organization which is growing at a tremendous rate of speed





Loosen the silken cords of SALMAGUNDI

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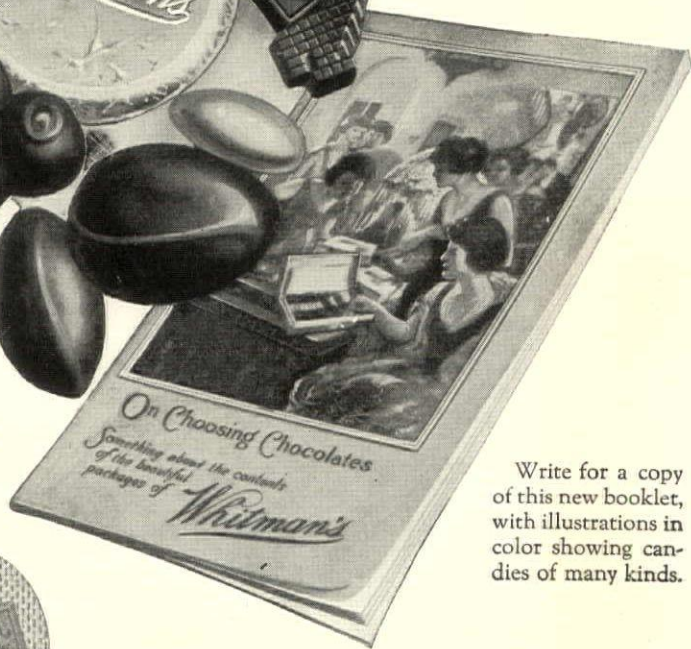
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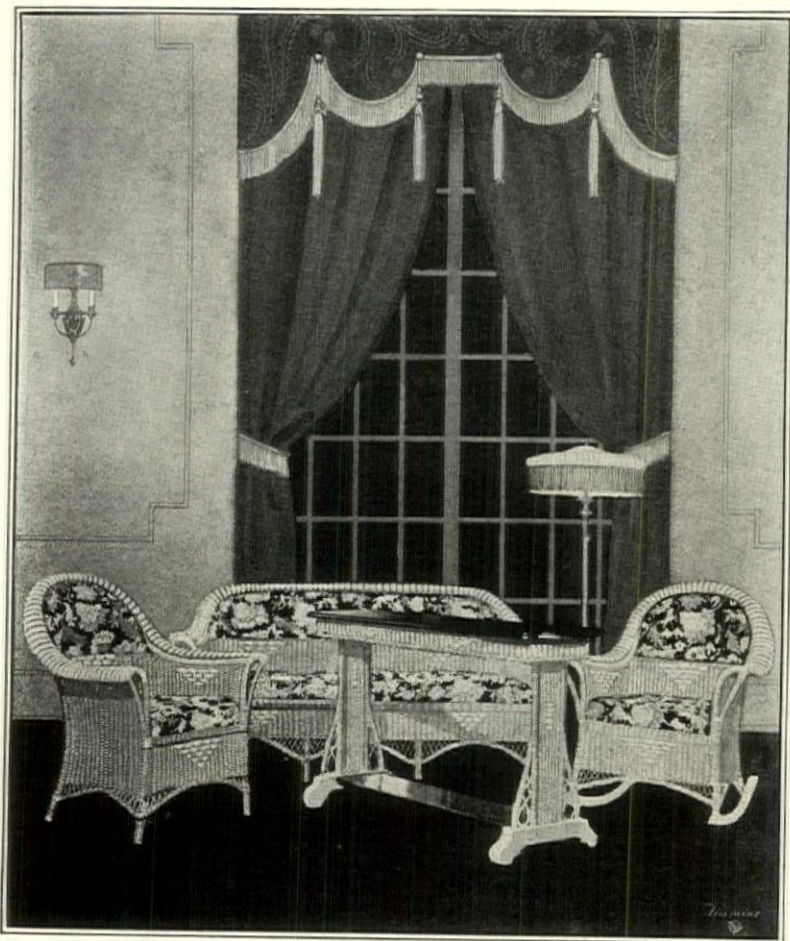
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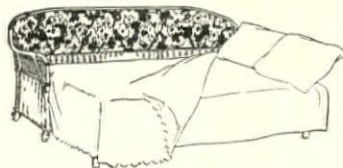
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Melchor

Here an interesting experiment has been made in combining rock-faced stone with an unusual treatment of molded brick. L. K. Mallinkrodt, Guilford, Md., owner; E. L. Palmer, architect

COMBINING MATERIALS

(Continued from page 47)

suitable for good stone-masonry. Stone-work of round cobble stones belongs to no style of architecture and should belong to no practice of building.

The stucco house is not such a simple one to generalize on, because there are several kinds.

The house of wood frame, with stucco applied on wire lath should be regarded in terms of materials but little differently from the all wood house. It can conceivably have a roof of light slate or tile, though these seem a little out of character with the actual construction. And, as in the case of incidental iron work on such a house, there is a little sense of unfittingness and pretension.

The house of stucco on hollow building-tile, however, or of stucco on stone is a quite different kind of house. Its roof properly should be of slate or tile, and its exterior door trim and window sills may well be of brick.

Wood, of course, may be used for the exterior trim of this type of stucco house, but it should be woodwork of a rather vigorous, or even rugged character.

For window sills in the substantial type of stucco, English architects have effectively used flat floor tiles, the familiar square, red variety, laid three deep, exposing the edges in wide mortar joints. A Baltimore architect made an interesting and unusual departure in using roughly shaped ledge stone to emphasize the door-head, these set with brick. Some of the bricks were hand-carved to effect a rough moulding, and horizontal courses of brick ends were projected from the face of the stucco to create lines of shadow on the wall. Bas-relief casts in cement, as well as rough Moravian tiles can also be used for incidental detail in masonry stuccoed walls.

Certainly brick is a characterful, as well as a suitable, exterior trim for the substantial stucco house, and so, too is ledge stone, as may be seen in several of the illustrations. Architectural imagination and skillful technique can utilize both brick and ledge stone for trim, and the addition of incidental iron work assures a house of unusual

interest. Leaded windows, too, may be used, though they are not essential.

The usual brick house allows of a little less latitude, especially if it is of a formal type—Tudor or Georgian. Cut stone is the trim dictated for the formal brick house, and slate or shingle tile for the roof, or copper shingles. If it be a Tudor brick house, of course leaded windows are the thing; but this article is attempting to avoid the formal "periods".

The informal brick house allows of much greater latitude in materials and technique. It might, for instance, be a house of rough, clinker bricks, laid to express texture. Here the exterior trim could be of comparatively roughly hewn stone, of ruggedly worked timber, or, for window sills, red quarry tiles, as used by the English country house architects.

One New York architect has achieved some highly interesting effects by combining bas-relief panels and other details of cast cement with rough brickwork.

Add to such possible embellishments the use of incidental iron-work, in grilles and railings, and the informal brick house seems to offer as many possibilities for real individuality as any type of house there is.

Stucco may compete for predominance on a brick house, or brick may compete for predominance on a stucco house. They are materials that get on exceptionally well with each other.

With the informal stone house there are few rules—no rules at all, really, but a general necessity for exercising a sense of fitness. The formal house of stone is, of course, nothing but rules, because it is a thing of one or another or several period styles, and not to be trifled with.

The roof of the informal stone house may be of slate or of shingle tile, of roughness in scale with the architectural technique of the house, and the trim may be (and can very effectively be) of brick, or it may be ruggedly wrought timber. Incidental iron work will add much in the way of interest and leaded windows are entirely in character.

(Continued on page 88)



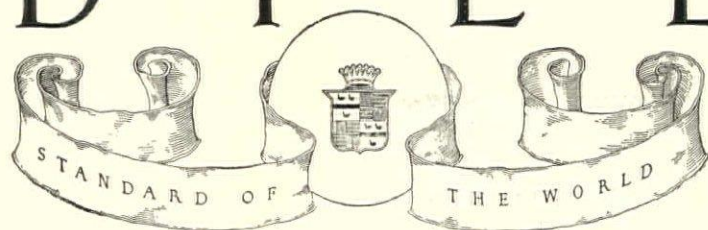
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COMBINING MATERIALS

(Continued from page 86)

In the realm of informal materials a happy sense of latitude should be felt, a happy absence of arbitrary rules. The origins of the conjoined uses of different building materials came not from arbitrary rules, but from the availability of certain materials locally, and from the natural ingenuity and instincts of untaught artisanship.

There are not a few building materials which have yet to find greater use, or new application. The structural use of rough slate, for instance, as a material for walls, is very new—and also very old, if we look back at the old world. Cast cement, used decoratively in conjunction with stucco, brick and stone is relatively seldom met with, though, it is very effective, and not difficult to handle.

The greatest of all opportunities for the use of varied materials, of course, is found in the true half-timber house. Here may be conjoined rugged wood, structurally used, semi-rough stone, informal brick-work and textured stucco. The range of color here is as interesting as the range of natural textures, and it is doubtful if any other combination of materials can effect a house which more entirely expresses the spirit, of *buildings*, or the meaning of true artifice in building.

The visible mark of the tool and the visible evidence of the hand of the artisan give to this type of house a peculiar quality of strength and reality.

It is the opposite type from the formal Georgian house, or the formal French

chateau—from every artificial expression of architecture, and is not to be compared with them. The formal house, employing in its design formal traditions and in its construction formal materials, fulfills its own orbit of necessary requirements.

So, too, does the informal house, designed after informal traditions, and built of informal materials.

The house that is an architectural calamity is the result of a thoughtless use of one material in a manner that belongs to another. Consistency is as important in architecture as it is in any other human affair.

In place of some of the "don'ts" which prospective builders too often get from their friends, we would like to append a few don'ts which will make the general advice in this article more specific: Don't use formal, white-pointed "Colonial" columns (often erroneously called "pillars") with cobble-stone masonry.

Don't use cobble-stone masonry at all.

Don't add a brick or concrete porch to a frame house.

Don't use a formal front door, with bevel plate glass, on an informal bungalow.

Don't put informal, wrought-iron hardware on a formal door.

Don't use rock-faced cement blocks.

Don't use smooth bricks, of uniform color, with rough-wrought wood-work, or with ledge stone.

FACTORS in HEATING the HOUSE

(Continued from page 64)

Five—Humidity.

The human body loses heat in three ways—by conduction, by radiation and by evaporation, and it is the combination of these three continuously working together that strives to bring to the body what we term "Comfort."

The rate of loss in the case of conduction depends entirely upon the nature of the material in direct contact with the skin of our bodies. If this material is a good conductor of heat and has a high capacity for absorbing heat, then the rate of loss will be high. A good example of this is a floor made of stone, such as concrete, terrazzo, tile, etc. This floor may be at exactly the same temperature as the room, say 72° F., but still if we put our bare feet on it, we say it is cold. The facts of the case are that it is not the floor that is cold, but the skin on the soles of our feet. The stone floor is conducting the body heat away from the skin faster than the body can supply it.

The rate of heat loss in the case of radiation depends entirely upon the temperature difference between the surrounding air and the body. The higher the surrounding air gets in temperature, the less the rate of heat loss from the body by radiation.

The rate of heat loss by evaporation is the most important of the three and is dependent upon various factors. An increase in the temperature of the surrounding air blanket, an increase in the movement of the surrounding air or an increase in the degree of skin moistness on the body all act to create a loss of heat from the body.

During the summer months we wear more or less porous, loosely woven clothes Why? Because we have learned that, dressing in this fashion, brings us

greater bodily comfort. As the surrounding air temperature rises, the body will start to perspire at a greater rate, thereby creating a greater moisture content on the skin surface. The surrounding air blanket passes through the clothes and evaporates part of this moisture. The process of evaporation requires heat and this heat is drawn in part from the skin surface of the body, thereby creating the effect of cooling. If the surrounding air blanket is already carrying a large amount of moisture (i.e., the relative humidity is high) then the amount of moisture that the air can evaporate and carry off is diminished and we complain of the heat.

Artificially heat the air in a room by some direct means, such as a furnace, direct radiation, etc., making no effort to add any moisture, and what is the result? The air in being heated has expanded in volume and the initial moisture content has had to redistribute itself through this expanded volume, resulting in a decrease in the amount of moisture in each cubic foot of air, i.e., decrease in the relative humidity. This heated air, with its low relative moisture content, immediately starts to absorb moisture from everything it touches, with resulting detriment to furniture, plants, etc., and also possibly to your bodily comfort.

It is a well established fact that a room temperature of 65° F., with a relative humidity of about 60%, gives comfort, whereas if the percentage of relative humidity should start to drop, the room temperature remaining the same, the occupant would start to feel the cold in direct proportion to the drop. In other words, the dryer the air at the higher temperatures, the greater the

(Continued on page 92)



Among those women who are recognized in their communities as arbiters in matters of taste, the Ford Four-door Sedan enjoys unusually high favor. They have long recognized its practical efficiency. In the crowded engagements of their busy days, they have found it always ready, always an indispens-

able adjunct to work and pleasure. Today their taste seconds their judgment in approving it. Their instinctive appreciation of style commends its body lines, its harmonious fittings, and its upholstery in soft shades of brown, as emphatically as their judgment has always approved its economy, convenience and reliability.

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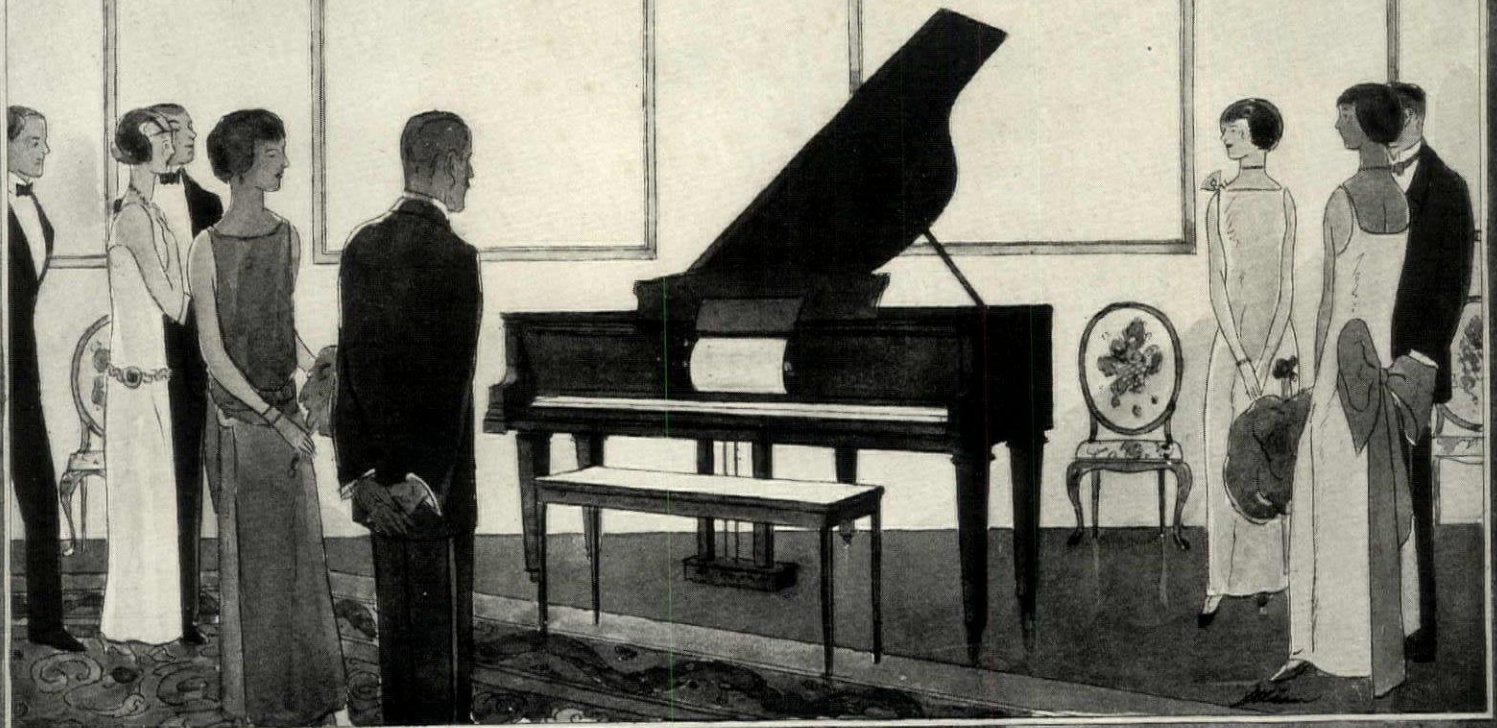
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The entrance court of Villa Ruspoli at Florence. The walls are painted buff and the shutters light green. Note the paved walk against the walls, a characteristic feature

ITALIAN HOUSES

(Continued from Page 79)

About Philadelphia there is a close enough approximation to English country life to make houses in the English manner there quite suitable and rational.

We are insistent enough, both vocally and through the printed word, on our identity as Americans, yet we seem to find nothing incongruous with this attitude in trying to be English or French or Italian or Spanish in our architecture. By which I do not mean to voice the familiar but inevitably futile "Plea for a National Style." If there is ever to be such a thing, it will evolve of itself, and meanwhile we should turn our best abilities to adapting, in terms of our own life and our own times, certain existing architectural expressions in country house design. This is a very different aim from the aim to produce an authentic model of a foreign style. The model cannot be really authentic, and the effort to create it is fraught with insincerity and compromise, whether conscious or unconscious.

(4) The model Italian house, for instance, cannot be authentic because there are too many modern requirements which must force the hand of the architect into a network of compromises. Sleeping porches and plate glass windows and various other things destroy the illusion. In the days of the Renaissance in Italy the Massimi, and the other best families, would no doubt have had gorgeous Baroque automobiles, and at least a five-car garage for each villa. And they would have had bathrooms which would far transcend ours in magnificence and luxury—if these innovations had existed then.

An inescapable limitation lies in the fact that we do not know just what sort of villas the Renaissance Italians would be building if they lived on Lake Drive, for instance, today. And we only think we know what sort of villas we would have built if we had lived in an Italian suburb in the 14th Century.

Our surmises, in either case, are all too likely wrong, and consequently most of our Italian villas of today are unconvincing. The racial background is so distant in years and miles that we do not see it most of our villas inevitably miss being really Italian and do not stand a chance of being really American. In our interiors, especially, how far do we seriously mean to go towards surrounding ourselves with motion picture sets?

(5) It can fairly be said, moreover, and without intent of carping at the architectural profession, that the Italian

Renaissance style is seldom fundamentally understood. For all its seeming method and scholarly aspect, it is a tricky style, and one full of improvisations as it was practiced by its originators. Its very appearance of reasoned planning is deceptive, because the Renaissance architects, besides being men of vision who could put things on paper, were even more men who did things with their hands, and who were so volatile that they often took a thing which was started and made something else out of it.

Italian Renaissance architecture is a style of detail, a style which depends upon a thousand subtleties of proportion and contour and modelling. It is not a style that can be put on paper and turned over to a contractor. It is more than a careless combination of plain plaster walls, tile roofs, a bit of iron work here and there—or anywhere—and two Strozzi lanterns (wired for electricity) stuck at each side of the door. It is a great deal more than this, and yet the essence of it cannot plainly be put in words or shown in a picture.

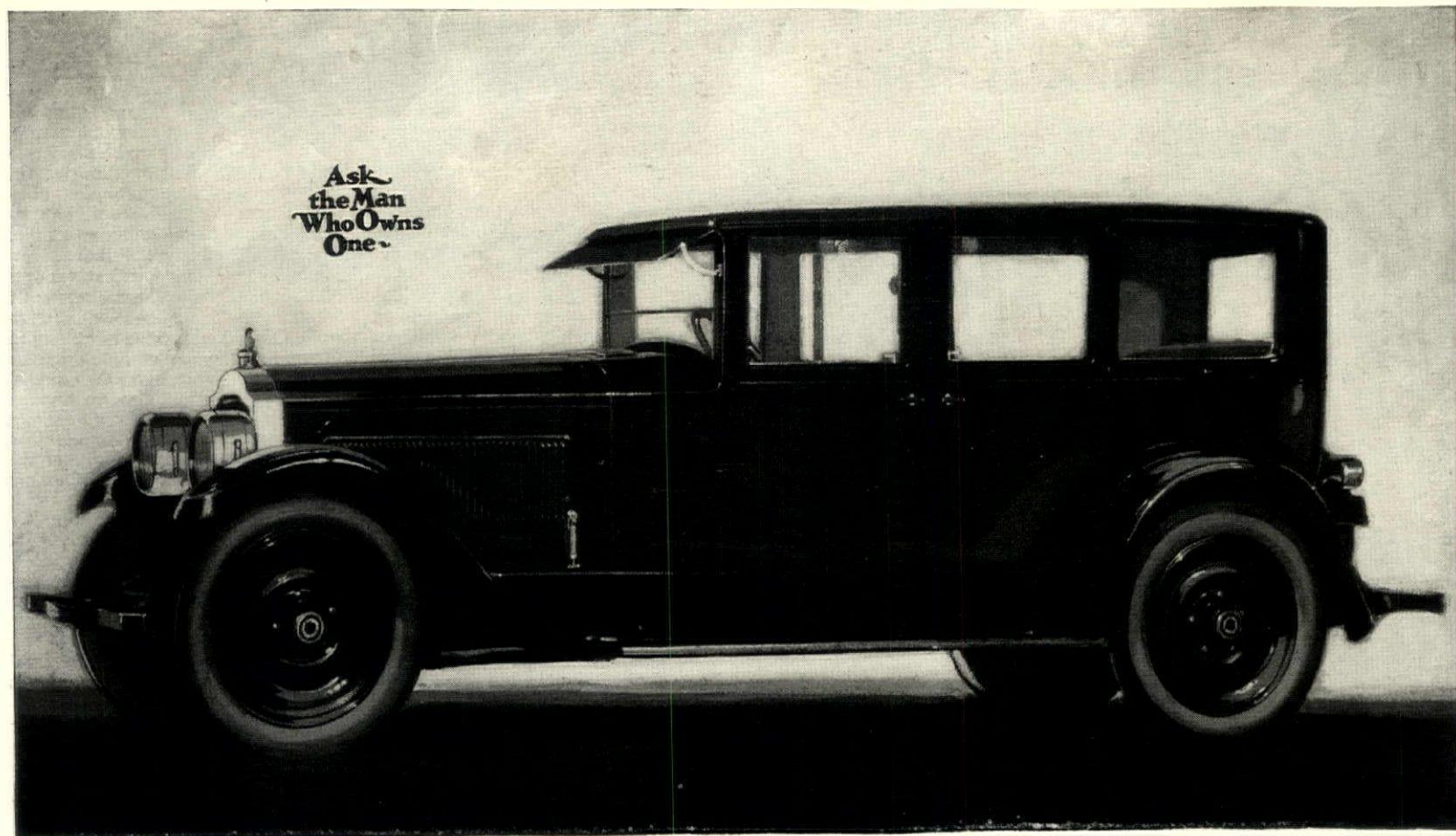
(6 and lastly) Any present-day rendering of the architecture of Renaissance Italy is foredoomed to failure unless the architect and client understand Humanism, and not only that, but the Humanism of another race and another age. They should read and re-read Pater and Symonds, the De Cameron, Benvenuto, and other contemporary Italian literature, or, even if they read none of these, unflinchingly to read Geoffrey Scott on "The Architecture of Humanism." Most people, after reading this book, would think so well of Italian Renaissance architecture that they would decide to let it alone.

In Geoffrey Scott you get, for instance, such things as this: "Fra Giocondo, Alberti, Palladio, Serlio, and many others, not only built but wrote. But the style they built in was too alive to admit of analysis, too popular to require defence. . . They had no need of theory for they addressed themselves to taste." This really says something, and it affords a real clue to how we should view the present day manifestations of Renaissance Italian architecture in this country today.

How much taste enters into the average "Italian Villa" built in this country today? And taste, too, may mean architectural taste in the actual rendering of the style, and relative taste in electing to build an Italian house at all.

Italian houses are Italian because of

(Continued on Page 92)



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ITALIAN HOUSES

(Continued from page 90)

that unique human and esthetic phenomenon that history has called "the Renaissance." It might have been called something else, perhaps somewhat more exactly descriptive of what it was, and "Renaissance," as a term, is used so frequently and so glibly that its real meaning is often lost.

It was more than a "re-birth." Its keynote was the thing called humanism, which was a point of view, a spiritual animation rather than a method of thought. Geoffrey Scott tells us that humanism was "the effort of men to think, to feel and to act for themselves, and to abide by the logic of results." Humanism is the opposite of dogmatism, so there were no rules for Renaissance architecture, or art, or politics or morals. Again Scott is definitive: "The Renaissance style . . . is an architecture of taste, seeking no logic, consistency or justification beyond that of giving pleasure." This sounds easy and simple, which it is, as a characterization of what was, but as a working formula for re-creating Italian Renaissance art it is about as easy as writing a good dialect novel of a country you have never visited, or turning a neat epigram in the idiom of a foreign language. Small wonder that hardly any of our Italian houses are Italian.

To understand the curious human individuality of Renaissance Italian architecture is to realize the impossibility of transplanting it, and much more, of superficially copying it. It was an architecture of artists, and each example was an improvisation. The books, and the empty rules of Palladio and Vitruvius have been decoys which have wasted the ammunition of many a latter-day architect who has supposed that in them lay the whole scheme of the thing, and all the rules of the game. Here, they thought, is first-hand stuff by the very men who created the style. What could be easier than to follow it? But the books by the Renaissance architects were reflections not of the architecture of their time, but of the passion for scholarly erudition of their time. They published elaborate folios showing that a column should be so many diameters high—and promptly made one, on the next villa they built, in some improvised proportion.

The illusion that there is a formula for Renaissance architecture is effectively smashed by Geoffrey Scott, who is, on this point no less than in his whole interpretation of the style, eminently worth listening to:

"Pedantry, in that astonishing time, was an ideal; it was an inspiration; it was not a method. Vitruvius helped the architect to master the conventions of an art, of which the possibilities were apprehended but not explored. He wrapt it in the pomp and dignity of learning. But in Italy when he was found at variance with the artists' wishes, he was reverently ignored. Even the austere Palladio, when it came to building, permits himself much latitude, and the motive of his written work is far less to propagate the canon of Vitruvius than to make known his own original achievements, which he reckons 'among the noblest and most beautiful buildings erected since the time of the ancients.' Vignola's outlook is no less practical. 'I have used this often, and it is a great success: *riesce molto grata.*' And Serlio, the most ardent Vitruvian of all, admits the charm of novelty.

"These were the masters of the academic school. The other camp . . . used the classical forms when and how they pleased, as mere raw material for a decorative scheme. They were consumed by a passion for originality that at times became a vice. Whatever their faults . . . no one could accuse them of imitateness. . . . To the energy of Italian architecture, distracted as it was by insistent individualities, made restless with the rapid change of life, split by local traditions and infected always by the disturbing influence of painting, the academic code gave not a barren uniformity but a point of leverage, and a general unity of aim."

There is the picture. How are you going to copy it, or re-create it today, without copying or re-creating the complex elements that made it what it was?

Does not this answer the question, or affirm the reason "Why Italian Houses are Italian?" They are a part of their own soil and their own race. They are an expression of a peculiarly native art, and one which received its stimuli from sources not to be duplicated today.

The great villas of Italy, which have inspired a few great achievements in this country, and an infinitely greater mass of pathetic, inept, and sometimes vicious parodies, were a result of an intertwining of strands esthetic, racial, sociological and, above all, humanistic. How can anyone but an inspired architectural genius hope to weave a fabric today of anything like the same texture and color and pattern? The unfortunate thing is, for both architect and client, that the attempt is so often and so brashly made.

FACTORS in HEATING a HOUSE

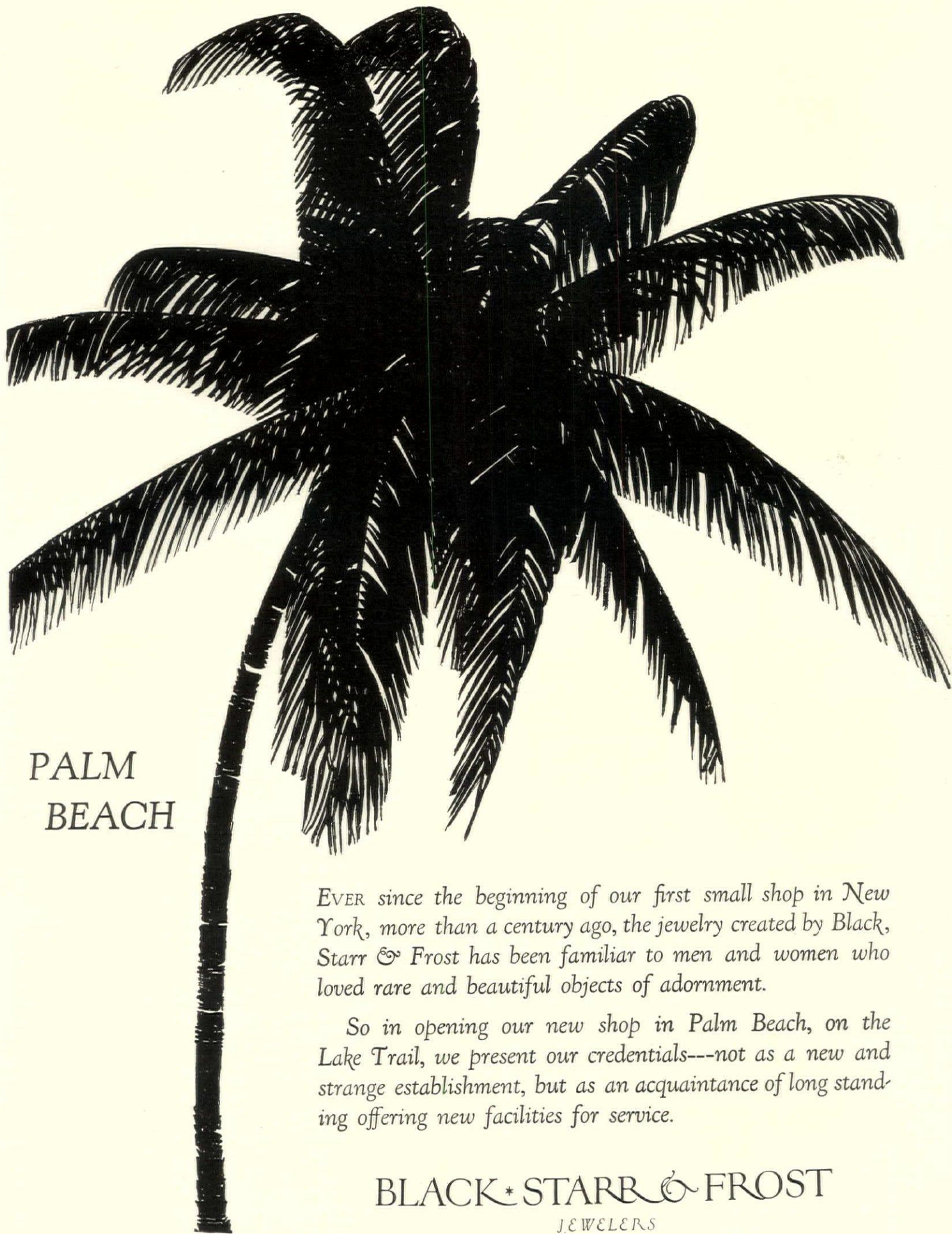
(Continued from page 88)

evaporation effect and hence the greater the skin cooling effect. If the percentage of relative humidity should drop to say 25%, then the room temperature, which would be required to give equal comfort to the first condition cited above, would have to be 70° F.

This matter of maintaining a proper degree of humidity in spaces where the air is artificially heated is of prime importance, not only from standpoint of comfort to the individual, but also from

the standpoint of health, as it has been pretty conclusively proven that many of the nose and throat infections get their start from dry air conditions. We have all heard the phrase, "dry as the Sahara." The literal truth is that in most cases our homes and offices are even *drier* than a desert throughout the months of the year when artificial heating is required. It is enough to say that the average humidity in the Sahara Desert is 15%.





PALM
BEACH

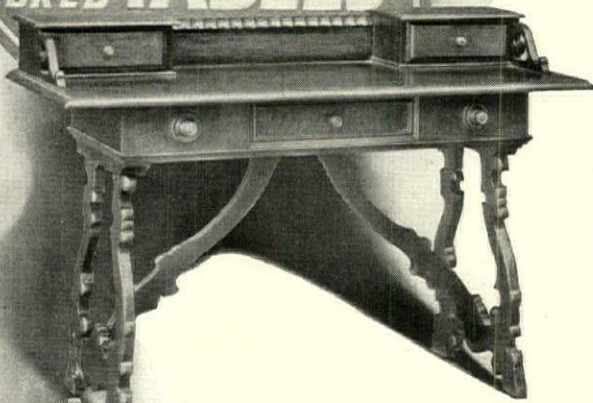
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the Beautiful-*

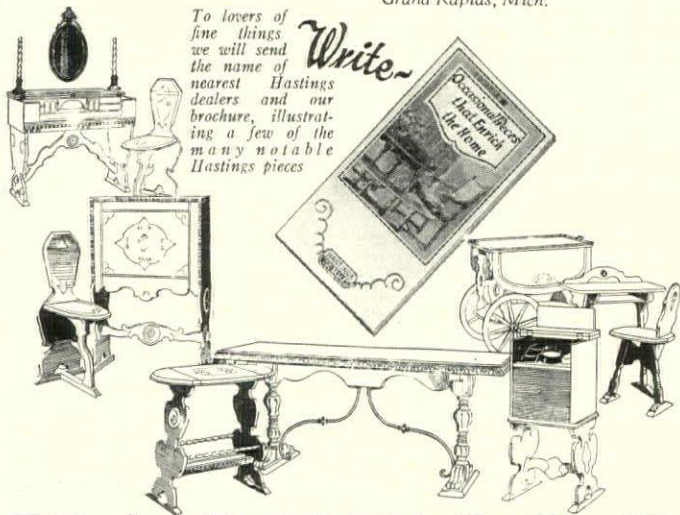
Hastings Tables have long played an important part in home furnishing history.

The famed Tyden Lock Hastings Table was built nearly two decades ago in one of the earlier units of the present plant.

The resourceful, creative ability of those earlier days is clearly expressed, in full development, in the many creations of unsurpassed beauty, design and utility of the Hastings line today. Tables, desks, tea carts, humidors smokers, clever chairs, apartment dining room suites, all carry the unmistakable mark of a genius designer and builder. Sold only in the better class stores.

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HASTINGS
Furniture
The MARK of FRED E. HILL and his associates



A typical Ross clock of the time of Cromwell. It has only one hand, as was the style in those days

COLLECTING OLD CLOCKS

(Continued from page 53)

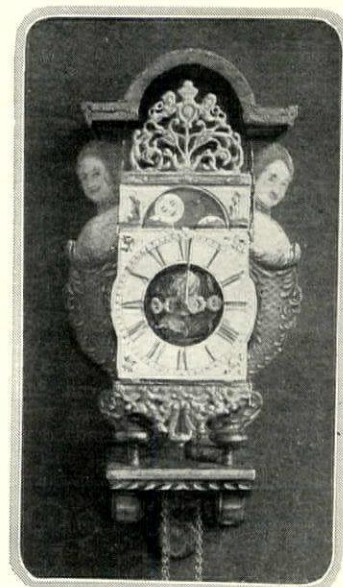
light curved bands of metal, with a ball, a cross, or some ornament to crown the apex. The oval was surrounded on three sides by fretwork, and the framework usually was all of brass; in height it varied from 4" to 7". An extraordinary similarity in shape, mechanism, and ornament marks the Lantern clocks of the mid-17th Century. The earlier Lanterns may be distinguished by the narrow hour-circle, and the short stout numerals on a dial heavily gilded. The fretwork varied, and usually there was a space left over the dial for some heraldic device; sometimes old-fashioned sundial plates were used to make the enclosing doors at either side. As the century advanced the numerals lengthened and the hour band widened in proportion, and about 1650 the well-known fret with the crossed dolphins first appeared, and was adopted almost universally. The only drawback to these charming little Lanterns lay in the smallness of their dial, which was rather troublesome to read at a distance. To remedy this the dial was enlarged till it stood out some two or three inches beyond the frame, an innovation which was the forerunner of the big moon-faced dials of a later period. The Lanterns of William III and Queen Anne's reigns show the projecting dial and they are known as Sheep-faced clocks.

Clocks made in Holland at this period—the mid-17th Century—are a blend of the contemporary Lantern and the Hooded Clock. The clock itself is not unlike the brass lantern, but the arched wooden bracket on which it stands gives the pronounced hooded character. Quantities were made in Friesland, the best specimens came from Zaandam, and the manufacture continued until the beginning of the 18th Century. Compared with fine Lanterns the Dutch clock is

somewhat coarse in detail and finish, but it is exceedingly decorative, and it has that inestimable quality in a clock of looking at home and right wherever you put it. Already large—as clocks go—the bracket increases the size; it is gaily, evenly crudely, painted in oils, and corresponds to the bright-painted furniture of Friesland and Hindloopen. The back board is carved and colored into each workman's notion of a mermaid. The arch is decorated with fretwork corresponding to the fret which surrounds the dial, top, bottom, and sides, and on the upper edge of each enclosing door. The fretted designs which flank the dial are generally conventionalized figures of birds or animals. Cast lead was used for these frets, gilded and gaily colored, and a small landscape was often painted on the dial.

The long-case or Grandfather clock was evolved from the brass Lantern and the early wooden-case Bracket clock with hanging weights. The long wooden case was first added about 1660 as a practical improvement to enclose and save the pendulum and cords from damage. During the ensuing ten years (till 1670) the Grandfathers show the same outstanding features by which they are distinguished from those of the 18th Century. They are smaller in size, the head is square, and the square dial plate has a silvered hour-circle on a gilt ground with a winged cherub head—fine as filigree—in each corner, cast in brass and finally chased, pierced and gilded. Twisted "barley-sugar" pillars flank the dial on either side. The case has usually a rounded aperture, fitted with a "bull's-eye" of green bottle glass through which the bob-pendulum can be seen. When the cases are decorated with floral marquetry they are of Dutch origin; the art

(Continued on page 96)



A Friesland clock of a primitive but interesting type. The metal work is in lead painted in polychrome, as are the wooden figures of mermaids on the case



Four-Cylinder, Five-Passenger Sedan
The Standard of Comparison

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

MANY women find it difficult to point out the one particular feature which influenced them to choose this Buick four-cylinder, five-passenger Sedan. Some consider that it was the car's distinguished appearance—others the beauty and completeness of its interior appointments—still others the wonderful ease of control and the supple power of its famous Buick valve-in-head engine. The majority comment on the feeling of security which Buick four-wheel brakes bring to their motoring enjoyment. Yet all are agreed it was the combination of all of these features into the distinctive personality that has made Buick everywhere the Standard of Comparison.

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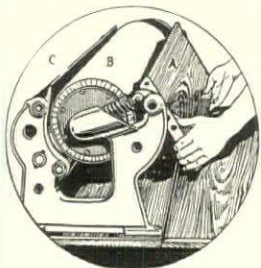
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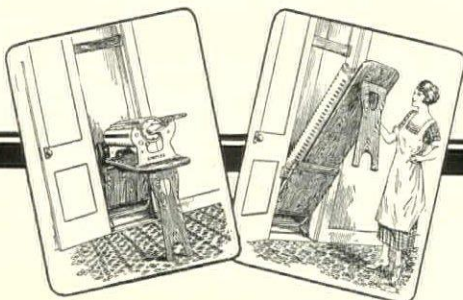
HERE'S the most practical idea ever conceived as a built-in feature for the modern home or apartment—the SIMPLEX IRONER *In-The-Wall* permanently connected and compactly enclosed.

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COLLECTING OLD CLOCKS

(Continued from page 94)

of fine inlay and veneering was not understood in England till after William of Holland had come to the throne and brought his Dutch craftsmen to practise and to teach their art. Lacquer cases appear in the first quarter of the 18th Century; some are of English or Dutch manufacture and some were sent in the tea ships to China and returned with the true Oriental decoration two years later.

The arched top and the arched dial first appear in 1715 and gradually this became the accepted form. The arched or curved doorhead came a little later (about 1725), and by this time the "peephole" has entirely disappeared, and the marquetry is superseded by exquisite inlay of various woods, holly, pear, etc., on mahogany. The cherub heads in the dial corners are surrounded by scroll work and are highly elaborate. The arch over the dial usually shows the phases of the moon, and the maker's name is prominently displayed. Some Long-case clocks were made with intricate "Motions and Music," playing a variety of tunes each twice over at the hours of twelve, three, six, and nine, and the dial arch is used for a little marionette show. Here the stage is set, hidden by a curtain which rises when the hour has struck and the tune has begun to disclose little figures dancing in a rustic scene, with boats and swans moving on the river and traffic passing over the bridge. Eight-day clocks with the tunes changing according to the hours were plentiful; some have recorded ephemeral airs of which elsewhere no trace remains.

Among the Bracket and Mantel clocks of this period many were "musical"; it was a fashion that died hard.

These Bracket clocks which are contemporaneous with the Long-case, became exceedingly modish towards the end of the 17th Century when the "Grandfather" was already passing out of favor.

The Basket clock is the first clearly defined type of the Bracket. The dial was square, as in the early Grandfather's, and enclosed by a framed door, and the door top is of wood, mounted in brass, or else entirely of metal finely pierced and chased. This rounded top section with its pierced decoration is reminiscent of the 16th Century table clock; a hinged handle completed the "basket" idea, and finely turned brass is used for finials. The basket top was succeeded by the bell top—between 1755 and 1766, and these two forms were made with variations until the end of the 18th Century.

At the time French clocks were much sought after; no traveller to Paris with any pretension to fashion omitted a visit to the horological shops, and fine delicate things of Sevres porcelain, crystal marble, and bronze were brought home. Porcelain clocks were fantastically beautiful—shaped like a vase filled with flowers or painted with designs after Watteau and Lancret, and other artists. Some were made in Worcester, Derby, and Chelsea china, but few good specimens remain to tell the tale. The hanging Cartel clock of carved wood painted and gilded, or of gilt bronze, was a novelty which was in keeping with the style of furniture and decoration in the time of Louis XV; the lyre-shaped Cartel came later, when the world was growing tired of the extravagances of rococo and frocaille. Some fine drawing room clocks in white marble and gold and bronze, were made with well-modeled figures grouped round the sphere of the clock, though too naturalistic perhaps to please modern taste. Base imitations of this style were seen in every mid-Victorian drawing room; sitting on the mantelpiece under a huge glass case, and revealing in gilding and bronze realistic scenes of hunting and sport. They were considered "handsome"; let us leave it at that.

THE RUGS OF SAMARKAND

(Continued from page 67)

This eight-petaled flower frequently appears in the medallion, or, in some pieces, the medallion is omitted and the flower, large, heavy and dominant, forms the chief motive.

Borders in the Samarkands are equally clear in their characteristics. They are wide in proportion to the field, and in this particular the Turkoman element prevails, Chinese borders being narrower and relatively of less importance. The stripes are usually three in number, rarely more, though sometimes two main stripes appear, of medium breadth. Each stripe is edged by a band of plain solid color, which is very often pink. For these borders there are four or five typical patterns, one or more of which is sure to be found in an authentic Samarkand. (1) The Swastika, in a running continuous pattern; (2) A lotus design with three flowers on a stem; (3) A curious device based on growing vines, stiff, angular, and at the same time graceful; (4) The Chinese fret used in several ways; (5) The barber-pole pattern; (6) The familiar device that is supposed to represent the sacred Chinese mountain emerging from sea-waves.

The Swastika figure goes back to remotest antiquity; three or four thousand years B. C. at the lowest reckoning; it is probably Aryan in origin and, whenever excavations have revealed traces of primitive peoples all over the world, the Swastika sign has been found. It symbolizes good luck and happiness, from the Sanscrit-Savasti, or abundance, prosperity, fertility. A debased reproduction

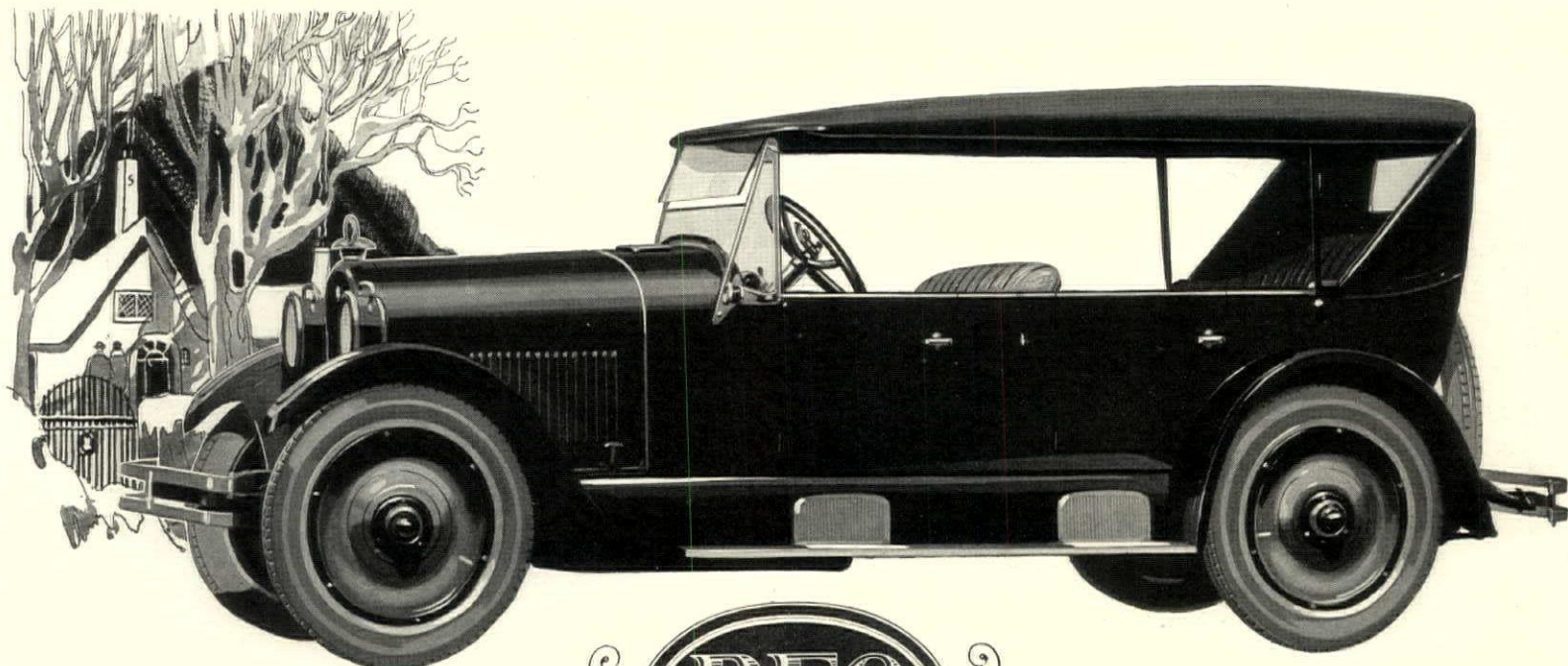
of the form is familiar enough since it has been vulgarized into a "mascot." The four arms should turn in the direction of the hands of a clock. The knot of destiny is another ancient sign that is quite usual in Samarkands, Kashgars and Yarkands; this may be traced back to the time of Solomon.

The ground color is frequently in one tone of Bokhara red or madder; Chinese yellow also appears conspicuously in the pattern of border-stripes with soft tan color, blue, and white. In some, the field is blue, grey or brown, upon which the pattern stands out vividly in sharply contrasting yellows, reds or blues. Samarkands are gay, almost gaudy in comparison with the sombreness of a Bokhara.

The weaving of warp and weft inclines to be coarse and loose; the shena knot is used, but the rows are not pressed firmly together, and the warp is visible at the back. Warp and weft both of cotton is quite common in Samarkands, though unknown in any other Turkoman rug. This may be due to natural causes; cotton fields flourish there with gardens, pomegranate and peach orchards, and vineyards, all watered and made fertile by the great river Zerafshan which is worthy of its name—"Strewer of Gold."

The term Malagran is sometimes applied to the rugs of Samarkand; the word is still used by Armenian rug merchants in the bazaars, and it has passed into a generic trade name for pieces of indifferent quality or doubtful grade. The origin of the term is curious; a tribe called the

(Continued on page 102)



NEW HIGH-POWERED REO SIXES

Phaeton Reo

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TRAINED for twenty years to do things well, and with advancement always dependent upon *quality* of work,—never upon quantity,—Reo's five thousand workers regard fineness of product as an institutional bulwark. And function accordingly.

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Power for every driving condition is unsparingly supplied by the six-cylinder 50 h. p. engine.

Mechanical correctness is demonstrated by the double-framed chassis, where major units are cradled in an inner frame.

Safety is insured by oversized brakes (15-inch bands; 2½-inch faces), dual foot control, easy steering.

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Simply drop us a card and we will send you this new Catalogue, which describes and in many cases illustrates the articles in this sale. You will be delighted to see what wonderful McCutcheon Linens you can obtain—during January—at these low prices.

James McCutcheon & Co.

Department No. 44

Fifth Avenue and 34th Street, New York



In the hall the painted table with its Regency urn suggests the decoration of the French Empire

THE DECORATION of the REGENCY

(Continued from page 65)

mirrors were placed, door-wise, between curtains in order to reflect a garden vista; short vestibules were lengthened out to infinity; windows were doubled and trebled. Two sideboards (one at each end), and a whole range of Ionic columns were considered proper in dining rooms of consequence; so where there was but one sideboard and a single pair of columns, a well-placed mirror was the remedy. A pier glass stood between each of the tall windows and often a piece of looking-glass rested against the wall beneath the pier table as well; the charming convex mirror found a place in most drawing rooms and boudoirs. Mirror panels were inserted in doors; large pieces were framed in gold and hung up picture-wise; even the decoration of a four-post bed was sometimes completed by an oblong mirror framed and finished to match the bed. Long strips reaching from floor to cornice placed at regular intervals along the wall between draperies of satin was one of the most admired forms of decoration for a formal room.

It is impossible to exaggerate the rage there was for draperies of all kinds and the elaboration with which they were arranged. Folios of designs were produced for windows, lambrequins, beds, and walls; Sheraton's are intricate and ornate enough to satisfy the taste he strove to please, but they are unworthy of his own. Window curtains in these rooms where all was matched and balanced to a nicety, were often irregular and unsymmetrical. One side would be looped high while the other fell straight and lay in folds on the floor. The poles themselves were elaborate, often finished with carved heads after classic or Egyptian models. A single muslin curtain was sometimes used to draw against the sun.

Two or more contrasted colors were extremely fashionable—green curtains with an over-drapery of rose pink; a blue curtain caught high on one side, on the other side a white curtain edged with red and the whole arrangement framed with a flat band of green and yellow embroidery for architrave. Sometimes the draperies were held in place here and there by tie-backs which became a decorative feature; black tie-backs and knots were popular. Quantities of gold and silver silk and worsted fringe were used; black silk fringe and gold fringe would appear in one and the same set of window draperies, and a plethora of cords and tassels was seen. At the same time curtains and valances of formal stiffness and regularity were admired too.

Color schemes, in general, were of no great subtlety or variety compared with present-day ideas. Crimson, gold, pale blue, silver, lemon, rose pink and black, was the usual gamut with tints of cream, pale lavender, and green, and a color they called maroon, which was a brownish purple. For "eating-rooms" scarlet and crimson held the preference. Light blue and silver and the pale tints for reception rooms; the gray was of a cold slaty tone; the soft clear neutral shades of our own times were not popular. Painted walls were extremely modish; this decoration generally took the form of panels painted in some delicate tint and bordered with a darker shade or with gold, and decorated with arabesques, conventional Greek patterns, or adaptations of Pompeian designs which at this time were the height of fashion. A vase, or a group of flowers usually formed the centrepiece of the principal panels and a table was often placed carefully just beneath, with the ornaments on it so disposed that the whole seemed a completion of the panel device. Door panels, gilt and painted, were popular; a scheme which included this embellishment had the walls covered with scarlet flock surrounded by gilt moldings; a gilded cornice led to the cloud-painted ceiling. The shutters and doors were "picked out" in ebony black, and on the gilt panels delicate arabesque were painted, and edged with a narrow scarlet line. The curtains and drapery were of scarlet cloth finished with appliques and bands of black velvet.

Plaster work was very fine and the Regency decorator loved to make of it a telling feature; the cornice and central "roses" were tinted and enriched in various ways. Pale lavender with the principal ornaments silvered, was correct in a room supported by scagliolo columns, in imitation of red porphyry, with silver capitals.

The most scrupulous attention to detail was observed at every point—the rosewood furniture of a sitting room would be "repeated" by a frieze painted to imitate rosewood and ornamented with a design of Grecian honeysuckle.

The renaissance of interest in Regency furniture has not been followed by a corresponding outburst of Regency decoration. The time has gone by for a whole-hearted acceptance of all that full-bodied splendor—we are out of touch with the age that produced it. Our version of the period is one of selection and elimination. Few of the lovely old mural decorations

(Continued on page 102)

A STATELY FABRIC OF BEAUTIFUL DESIGN

BROCATELLES are daily in greater demand because of their appropriateness in XVI and XVII century interiors, as well as in modern rooms which similarly aim both at dignity and beauty.

The rich brocatelle illustrated on this page is an especially interesting example of these beautiful fabrics. It possesses a raised, seemingly embossed effect, delightfully suggestive of tooled leather or carved woodwork.

The effect, developed in black and gold, recalls the finest designs of the past. In crim-

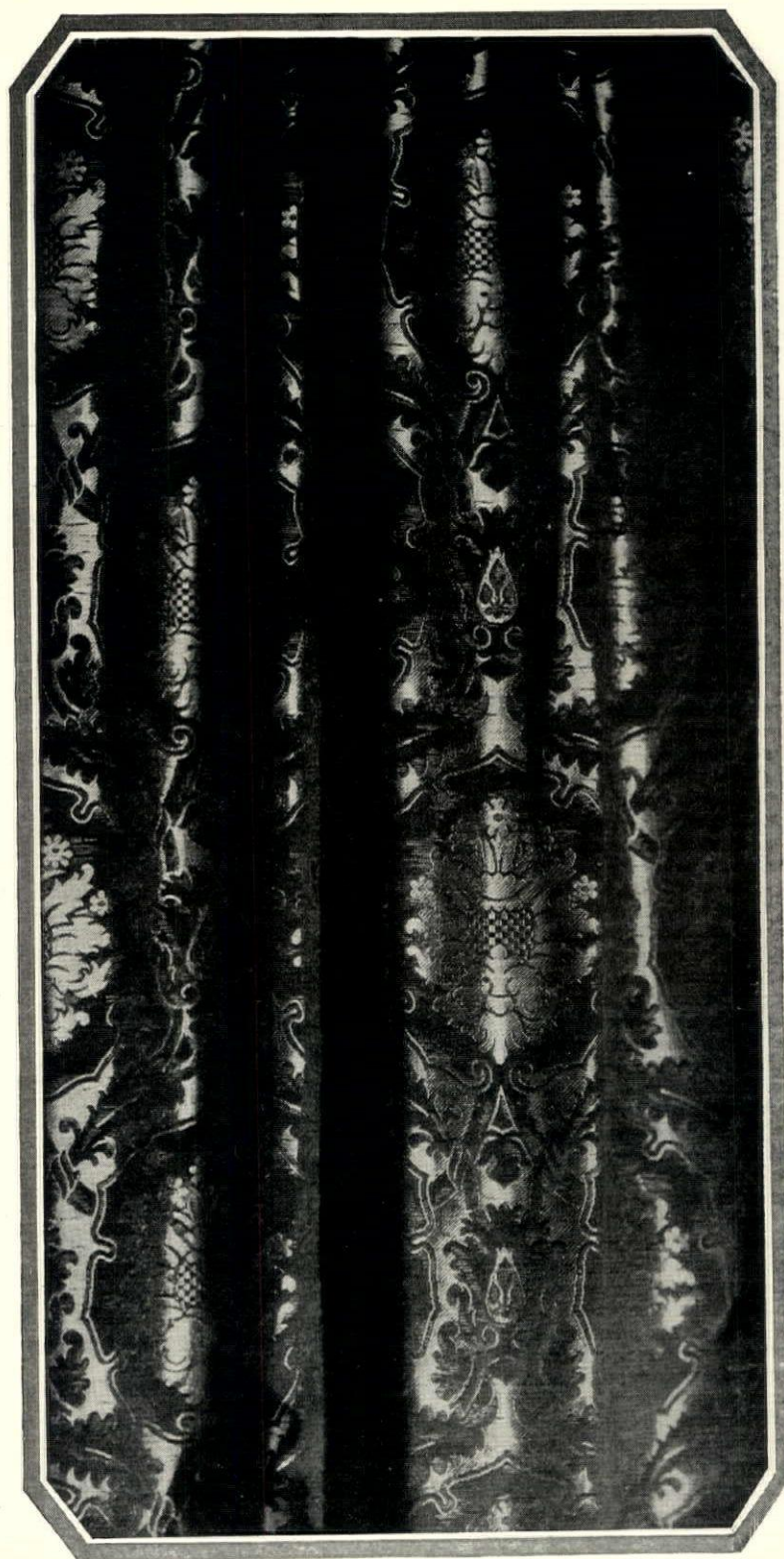


The beautiful draping quality of this Schumacher brocatelle adds a distinguishing note to any interior

son or in green, the splendid design shown here is equally effective.

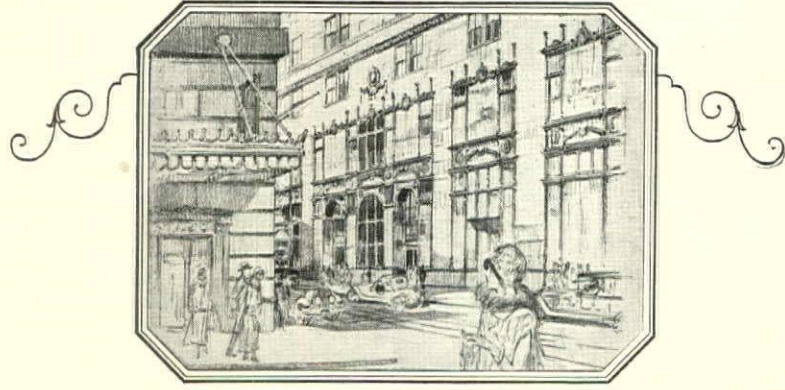
Our designers not only reproduce many of the most beautiful brocatelles and brocades of the great decorative periods, but create new patterns in a large variety of decorative fabrics—damasks, velvets, tapestries, linens, tafetas—fabrics for every decorative purpose adapted to special modern demands. All these fabrics may be seen in our New York office or may be obtained through your upholsterer or decorator. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, and Distributors, to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.



THE design of this fine brocatelle is in black, on a gold ground. In crimson, or in green it is equally effective. Brocatelles, with their raised, seemingly embossed effect are charming for furniture coverings as well as for door and window draperies

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The first thing to greet your eye during the month of January will be a new group of American Empire Furniture for the bedroom. This has been named "the Charleston" because of its association in style with the old South. An unusually rare lot of flame mahogany has been used for this furniture.

In individual settings all our various groups for Living Room, Dining Room and Bedroom are appropriately shown. Friendly furniture of Early American tradition in mellow maple and walnut, such as the Salem! Eighteenth Century treasures such as a rare six-leg Highboy, Secretary Desk or choice dining group by Duncan

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All these things are made in our factories at Stamford, Connecticut. A call at our rooms in New York or Chicago brings you in direct contact with the maker. Decorators and their clients are always welcome.



A rare desk in the Essex Institute of Salem, Massachusetts, was the inspiration for this Secretary of walnut and fiddle-back maple.

The delicacy of the Colonial American interpretation of the Empire style is seen in the Charleston Bedroom group of flame mahogany



A six-leg Highboy of walnut with trumpet turnings and herring-bone inlays is the chief treasure in the eyes of a true collector

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RIDDLE Fixtures have come to represent to a very great extent the standard of residential lighting. This is indicated by their constantly increasing use and also by their selection for installation in various model electrical homes. The model home at Oak Park, illustrated above, is just one of the homes of this type in which Riddle Fixtures have been installed, to give a conception of the modern trend of design and decoration in lighting for residences and apartments. Riddle Fixtures are priced from \$4 to \$57.50 and are thus available for modest as well as more pretentious homes, for new installations and to replace out-of-date lighting fixtures. Illustrated folder and name of dealer will be sent on request.



THE EDWARD N. RIDDLE COMPANY, TOLEDO, OHIO



THE DECORATION *of the* REGENCY

(Continued from page 98)

remain—(we have to thank Victorianism for that)—such as have survived are cherished and may perhaps be copied by and by for rooms where Regency furniture predominates. At the same time, plain wall spaces, the restraint and refinement of modern houses, make a beautiful setting for the old pieces, pleasantly time worn and tarnished as they are. The pier-glass has never quite disappeared from stately rooms nor is there any reason why it should; how better utilize the narrow dark space between windows?

It is not inconceivable that the many-hued window drapery might be revived by the colorist to good purpose in a low-toned room. Lavender, green, and silver, with black ties and knots, in organdies, velvets, and fringes; why not? The old designs are available and much might be done with them in capable hands. Such attempts, however, are for the curious and the adventurous; without any such aid, the furniture, for the most part, blends easily with modern surroundings, and seems immediately quite at home.

THE RUGS *of* SAMARKAND

(Continued from page 96)

Malakan, or the Malagran, have, from time immemorial been the carriers of the country, and before the railway had been extended beyond Tiflis the rugs were carted on by these Malagrans to be shipped. In this way the name "Malagran" came to be applied loosely, whenever there was any doubt or confusion about nomenclature.

Any Eastern rug over fifty years old may be classed as antique, but few Samarkands of such an age survive. They are loosely woven, and, compared with some other kinds, they do not give good wear. Genuine antiques are almost priceless; these are wonderful in color and tone, with a short pile lustrous like silk. Modern pieces, of which quantities have been made to meet European demand, show considerable falling off. But even with the crudity which results from the use of anilines instead of the old vegetable dyes, they are infinitely preferable to faked "antiques." In these specimens colors are washed and doctored to soften them; the fabric is buried to give the look

of age, and dug up to be sold, and the lustrous sheen that comes from generations of bare feet passing over the surface is achieved by glycerine. These and other treatments are skilfully carried out all over the East, and many have been deceived, especially when the transaction of buying and selling has been completed in a dim interior. All Eastern rugs should be brought out into the searching light of day and there examined.

On account of their distinctive coloring, Samarkands should be linked with the general color scheme of the room they are to adorn, and so become an integral part of the decoration; they rarely look well in indiscriminate surroundings; their individuality should be emphasized. A scheme based on pale lemon yellows, with hangings of pinkish mauve, would suit the Samarkand to perfection. They are lovely, too, in gray or neutral-tinted surroundings with touches of rhododendron shades. A drawing room, boudoir, or the delicately hued bedroom suits them better than a dining room, library or hall.

MODERNIST WALL PAPERS

(Continued from page 68)

In halls and passages then, the most brilliant of these may be hung without a tremor, though a little caution may be wise in the living room. Here all woodwork ought to be painted to match some dominant strong color in the paper; the curtains should be plain, and a quiet, self-colored carpet on the floor would be best. Thus arranged the room will look coherent, not noisy at all, and the usual furniture will be able to sit about in it quite comfortably. For bedrooms a Jacobean chintz paper looks quite well when the four-poster and window curtains are hung with an unpatterned silk instead of the popular antique reproductions. These papers are really better for the country than town. Some wall papers are more ephemeral than others, or, to put it brutally, some show the dirt more, and chintz papers, once their essential freshness has gone, are not pleasant to live with.

Style is another consideration which should, in some degree, influence the choice of wall hangings. A Chinese design, for example, is clearly appropriate to an interior that is markedly Chippendale in character. A red lacquer paper—shiny like the lacquer itself—with a straggling Oriental design in gold, looks beautiful in such a room. It

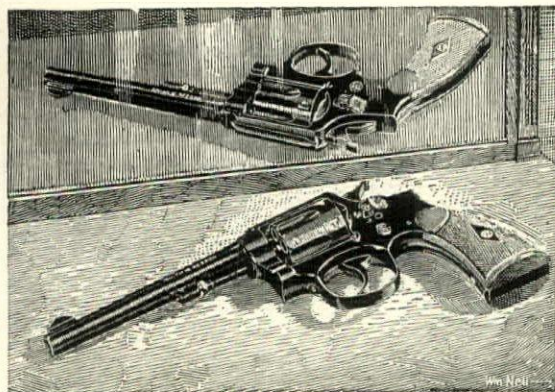
might be arranged panel-wise, with the woodwork of brownish yellow, and the narrow wooden moldings which frame the panels painted red with a gold line, or a printed paper beading, in reddish brown, could be substituted for the moldings of wood. Flock papers, which in texture and pattern resemble old Venetian brocades, are proper only to stately rooms. Their magnificence would overwhelm the ordinary living room and they must be avoided, no matter how strongly their beauty appeals to the dweller.

These are a few fairly obvious illustrations of the fact that there's more in a wall paper than meets the eye, and of the importance of being earnest in your choosing. The choice offered is unlimited, and it is sheer stupidity to hang the wrong paper when the right one can be found.

Having realized the variety and extent of the material—velvet, silk, lacquer, chintz, tapestry, matting, leather, tempera, striped, flowered, checked, starred, gilt, and patterned papers in every conceivable device—we come to some of the less common ways of using it.

Thus, to paper a commonplace or a

(Continued on page 132)



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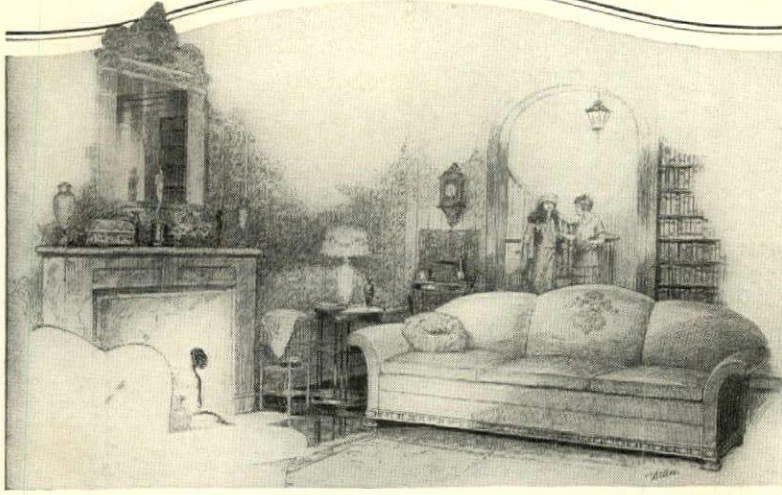
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It was a very happy evening in many ways. There had been lively conversation regarding other days, other friends, of life and the business of living.

The guest from the other side of town had lingered luxuriously on the great Davenport Bed before the fire. Outside a raw north wind drove sleet and snow against the window with a roaring rattle.

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The Guest: "But, Marian, there's no place for me to sleep. You've no guest room and I certainly won't take your room!"

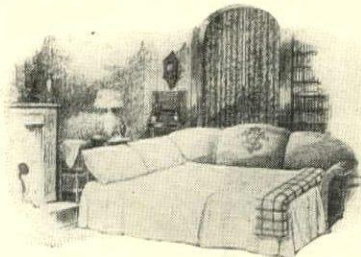
The Hostess: "You silly, you've been sitting on your bed all evening long. That Davenport Bed has a lovely bed in it, bed clothes and all; I'll open it out for you. Just look! It's ready in a jiffy."

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This polished oak table is typical of the delicate, slender structure of much of the Louis XV furniture. The slight curve of the cabriole leg and the carved apron below the table top are characteristic. From the Metropolitan Museum of Art

THE FURNITURE OF LOUIS XV

(Continued from page 77)

Developing from the ornate and somewhat pompous and formal style of Louis XIV, with the Regency, design began to swing gracefully away from the upright line and accurate balance of side to side. With a charming disorder and disarray typical of my lady in her own boudoir, each side of a Louis XV design is often so varied as to avoid repetition; keeping however a sense of balance and proportion as strictly as the law of Medea and Persian. It is art on a frolic but never really self forgetful. As one lures the sophisticated with a but-tercup, so the age took to its salads for its ornaments. Endive and celery from the kitchen garden often take the place of the classic acanthus.

Construction: Strong but light; outlines curved, bombé—swelling fronts and sides, and serpentine fronts Woods, mahogany, cherry, oak, with others for inlaying.

Ornament: Carving, veneer, simple inlay, painting and gilding. Rococo

designs—combination of rock and shell motifs; endive and celery, acanthus and other foliage and flora scrolls; cupids and doves;

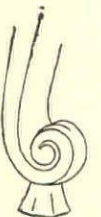
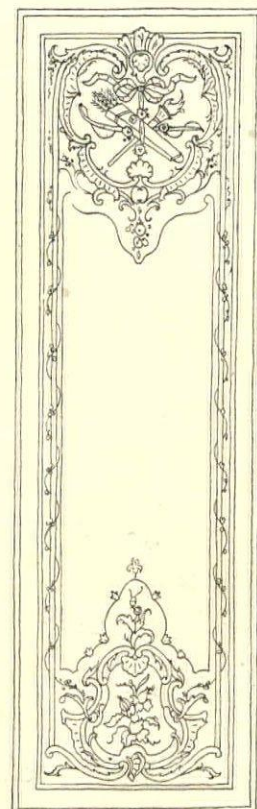
Top: Curved, carved.
Back: Broad and luxuriously curved to fit the human figure; carved framework; upholstered, caned. Winged sides typical.

Arm: Shaped, flaring, often short on curved supports; upholstered, caned.

Seat: Curved front, broad, nearly square, narrowing toward back. Upholstered, caned.

Leg: Curved, cabriole, carved.
Foot: Scroll, leaf or dolphin's head, carved or moulded; straight.

A Louis XV room may revel in lovely ornament as feminine as it is fascinating. But a winged chair, a deeply comfortable *bergere*, a luxurious *chaise longue* invite a man to repose and ease, albeit swathed in a sense of beautiful calculation as insinuating as a du Barry.



To the left, a scroll foot on base or shoe; in the middle, a carved panel from a bookcase door; to the right a leaf foot on a base



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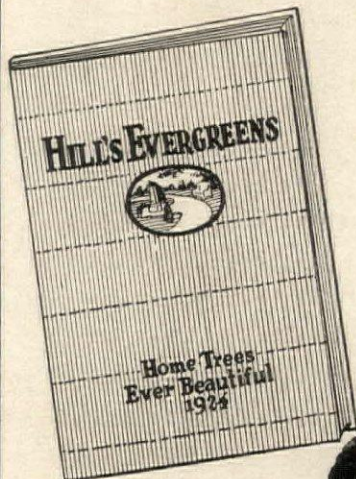
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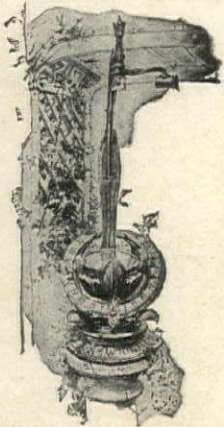
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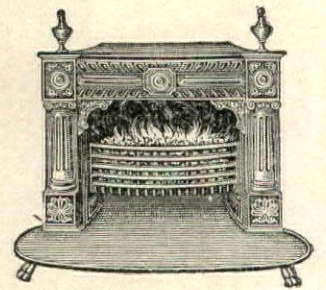
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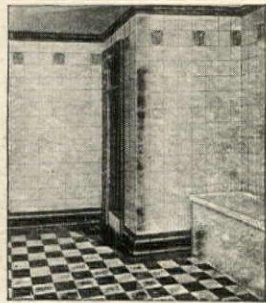


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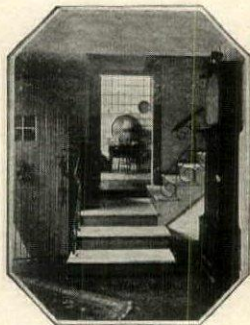
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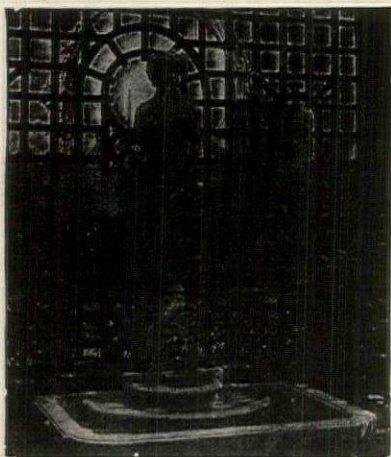
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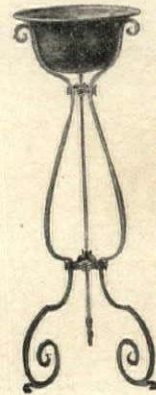
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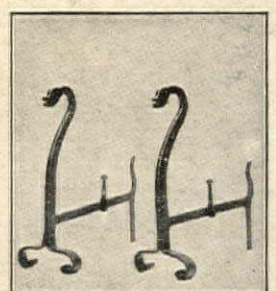
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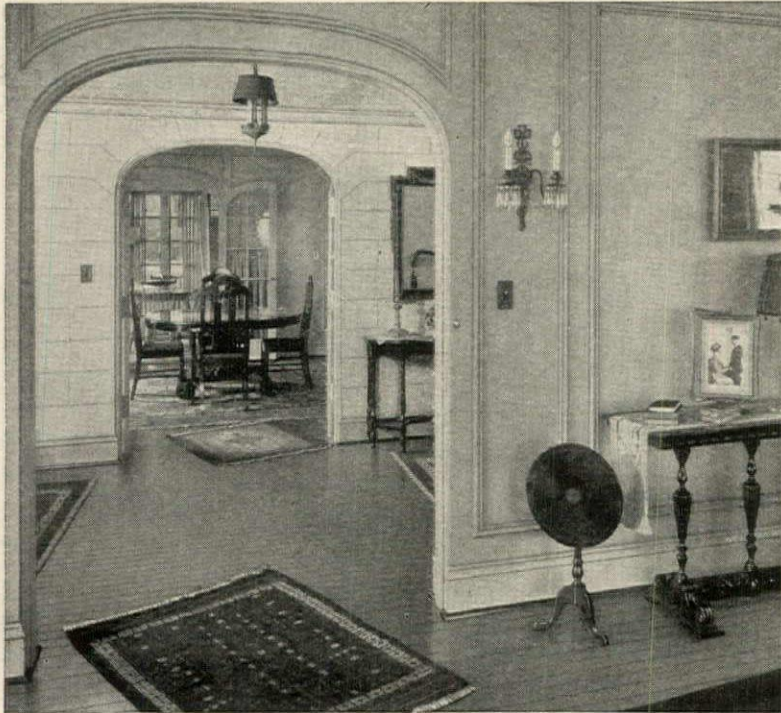
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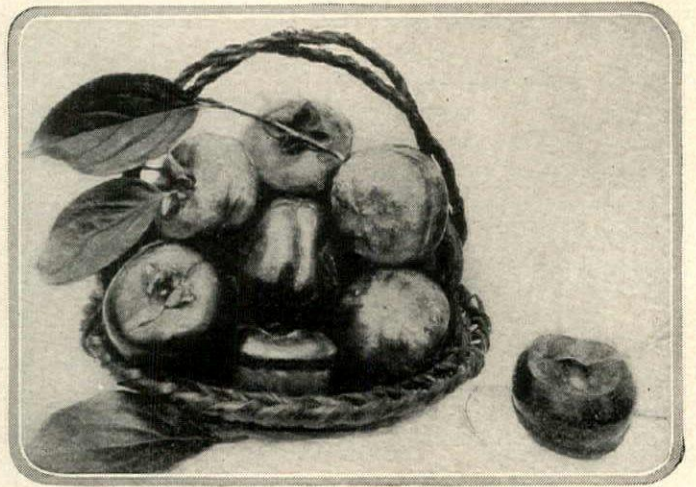
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Dorsett

A basket of Tamopan kaki or Japanese persimmons. This variety produces seedless orange-red fruits which, when fully ripe, has no pucker

NEW FRUIT VARIETIES

(Continued from page 80)

ondary to their appearance on arrival. The box apple crop is hauled an average of 2,800 miles, not including the portion of the crop which is exported; California oranges move 2,500 miles and Florida oranges about 1,300 miles to market. The average haul of all our fruits and vegetables in the United States is about 1,500 miles. This explains why commercial growers place more emphasis on shipping quality than upon any other character and why, if certain high-quality varieties of our fruits which do not have good shipping character, are to survive, they must be saved by the amateur and those who grow for a home market and a fancy trade, and the latter are few. Unless there is a demand for these varieties from some one they are going out of existence and their loss will be serious, for some day, we shall need these high quality varieties for breeding purposes. Mediocrity in flavor and quality may exist for a time but it is doomed; on the New York market the records of the price of Ben Davis apples show that while the average of all apples was 9% higher in the decade 1903-1913 than it was in 1893-1903, the sale price of Ben Davis had actually declined. The inevitable finger of warning is already outstretched, and even the commercial growers are taking note thereof.

What a pity it is to waste care and luxury on a Kieffer pear when one might grow Lucy Duke, Marie Louise, Vermont Beauty, Dana Hovey and Glou Morceau! Hardly any of these appear in the average catalog; they are not known. The pear outranks the apple in Europe, but in America the crop is not 15% of the apple crop in volume and is actually declining. No one can boost a market on Kieffer or any such type of pear. We need renewed interest, an awakened and intelligent enthusiasm for pear breeding and more high quality pears which are not subject to fire blight, for this disease is one of the chief drawbacks in successful pear growing. Pear growing areas are found all over the country, but commercial production is in restricted areas.

The development of varieties of the blueberry is a matter of this decade; prior to that and even today, almost all the blueberries were and are gathered from the wild plants on the barrens from Pennsylvania to Maine. Today we have blueberries possessing flavors ranging from sour to sweet and in size up to that of a small cherry, and the plant is being tested from Florida to Canada. There are varieties suitable for all these climates. The amateur, the plant lover, the man and woman who like to fuss with new things,

to pursue an uncharted course and see where they will land,—these are the ones who will do much to pave the way for the commercial development of the blueberry. It grows on acid soils, soils other plants are not anxious to live on and acres not now occupied will be used when necessary.

The blackberry was brought into cultivation first about 75 years ago. The plant is native over much of the United States and the types and varieties are abundant; some of the plants now found wild are little bushes and from one of these the variety Topsy was developed. Others trail on the ground and such gave rise to the dewberries like Lucretia, Mayes, etc. Then there are hybrids between these trailing types and those of more erect growth like McDonald and the possibilities are endless. The wild fruits vary in color from white to black. The loganberry industry of the Northwest was built on a red dewberry native to that region. In spite of the fact that the blackberry is distributed over almost all of the United States and has so many forms, the great drawback in its existence is winter injury. There are few hardy varieties; another trouble is rust—the orange rust—which appears on the foliage. We need a new lot of hardy, rust-resistant blackberries to put this fruit where it belongs. We are going to have them and we need a lot of people to test them. Varieties will be developed for each region, just as we are now developing strawberries.

Among strawberries, Echo is grown in the Falmouth district, Massachusetts—a restricted area,—but Dunlap is adapted to the northern states east of the Rockies—to a large area. Other varieties are strictly southern, as Klondike,—a commercial berry, not of the best quality.

The blackberry is an important fruit commercially in 20 states and is well adapted to garden culture. Eldorado and Erie are perhaps two of the best for northeastern conditions where many of the southern types are too tender to succeed.

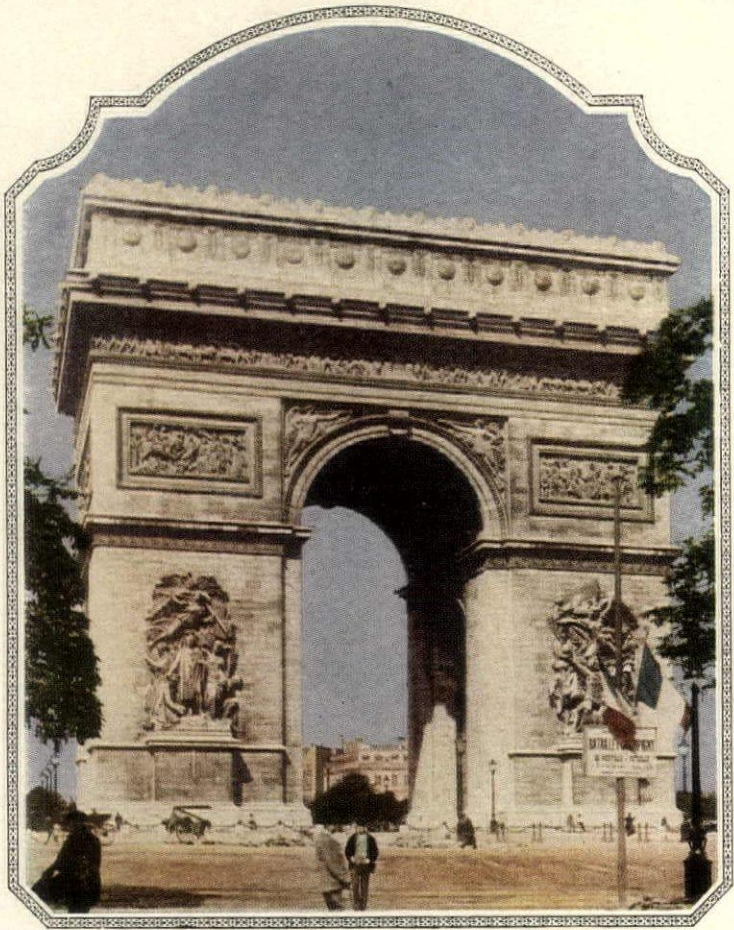
The high bush cranberry is already being developed; it will give us a plant highly ornamental and useful at the same time. Named varieties are on trial. Instead of cranberries being grown on small plants in bogs, the high-bush types may be grown on uplands over a wide area.

A great future lies before the South. Florida and California have sensed the possibilities as perhaps few other states. The development of sub-tropical fruits

(Continued on page 110)

Floor with Maple Beech or Birch

MASTERPIECES



The Arc de Triomphe rising 162 feet at the head of the Champs Elysées, Paris; begun by Napoleon in 1806; one of the architectural masterpieces of the world.

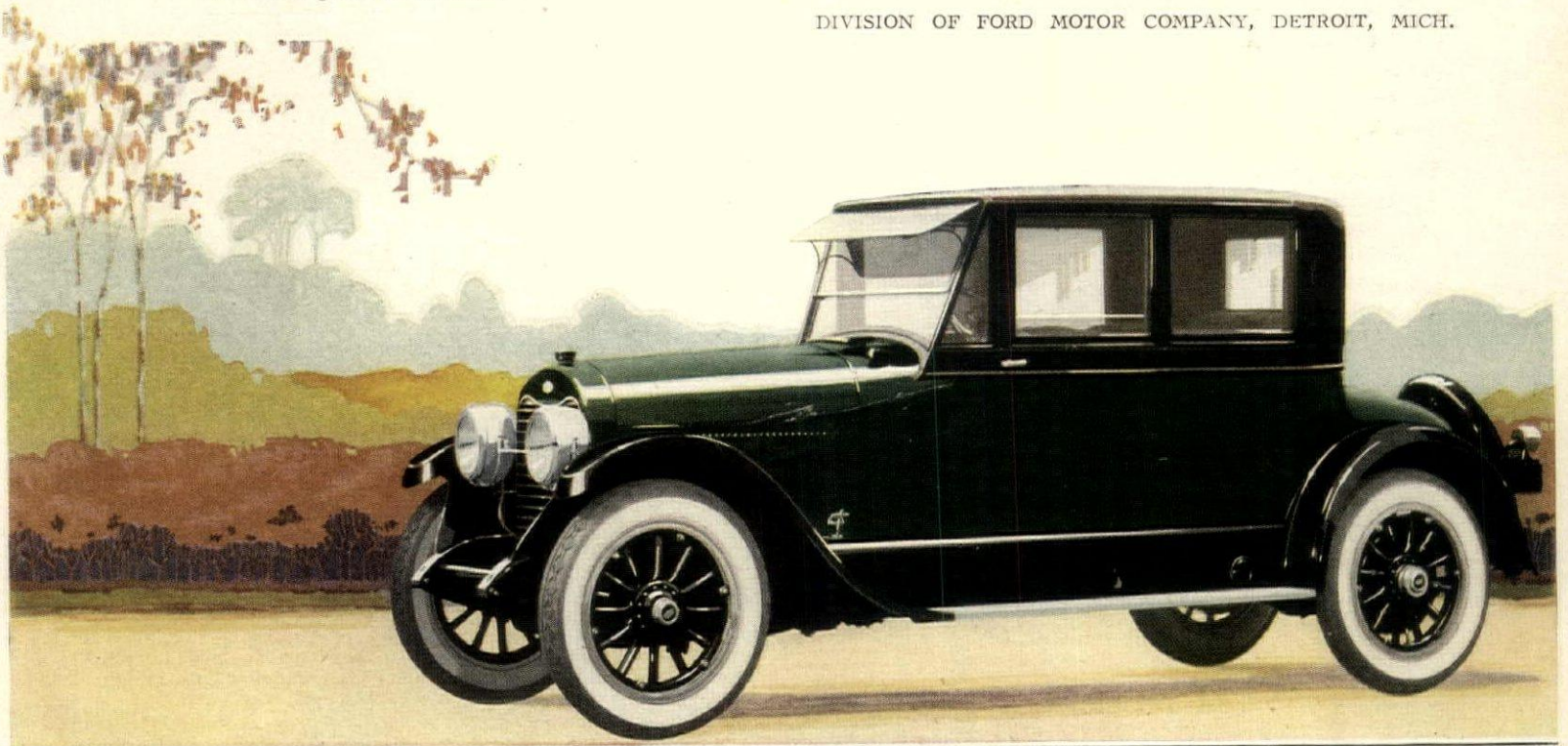
Striving to satisfy completely some deep-felt need of his fellow men, the architect has occasionally wedded beauty of line so intimately to useful function that his work stands a masterpiece of the builder's art.

These architectural achievements find their automotive counterpart in the Lincoln. In a comprehensive and fundamental way, this is a useful car. It dispatches every function of the automobile with a brilliance gratifying to the most exacting motorist.

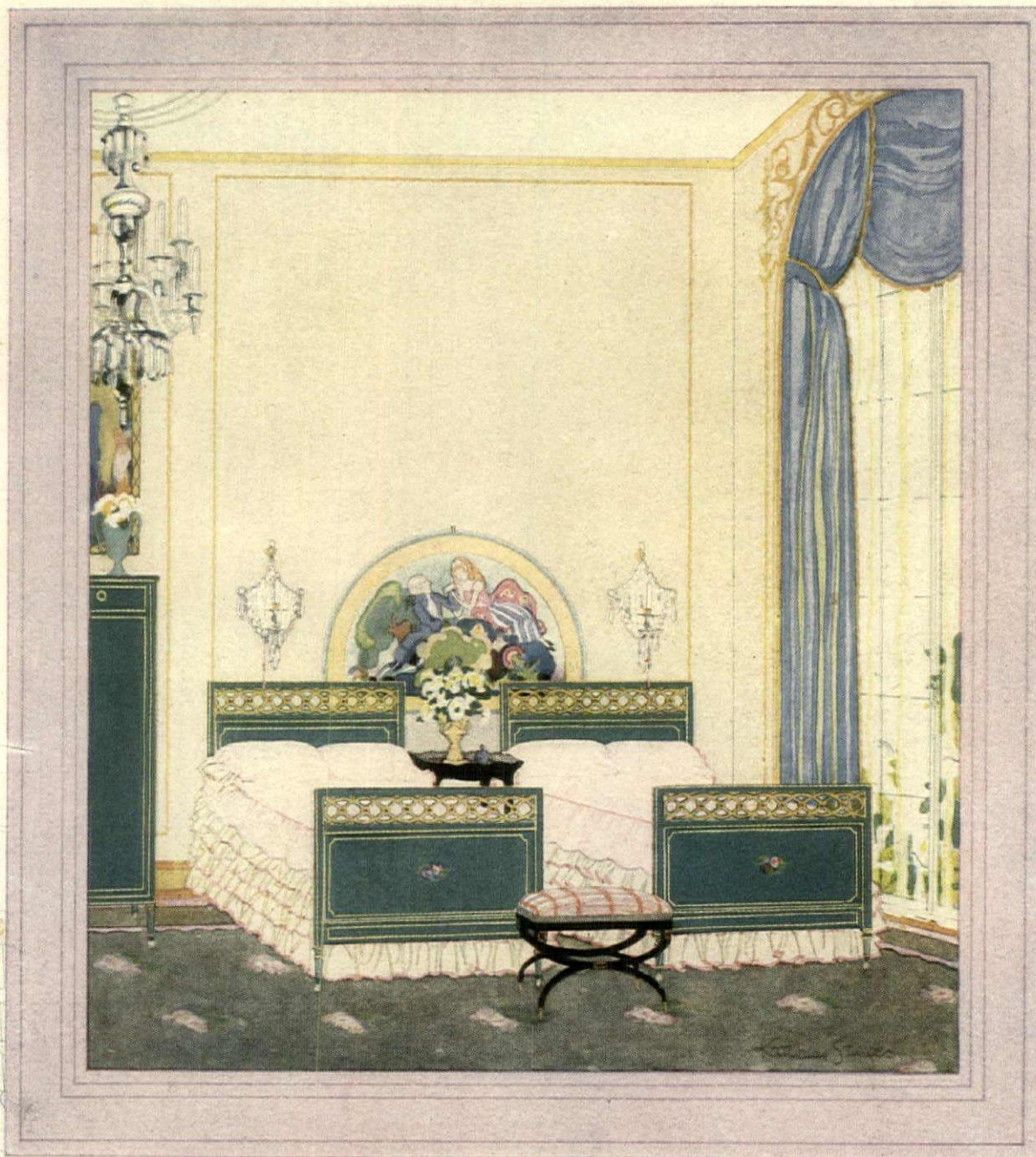
And its beauty is so notable that it becomes, in reality, a factor in utility. The inseparable blending of the two makes the Lincoln an authentic masterpiece.

LINCOLN MOTOR COMPANY

DIVISION OF FORD MOTOR COMPANY, DETROIT, MICH.



LINCOLN



FANCY, guided by cultured taste, plays a more significant part every day in the arrangement and furnishing of intimate chambers in the modern home of distinction.

An heirloom rescued, treasure-trove of a holiday journey or some feature of the room itself may give the key to a fascinating scheme of decoration.

To find furniture harmonizing with the effect you desire is no longer a task. The new Simmons beds combine charm with dignity in a wide range of modern and period designs,

offering a happy solution for any problem. Alluring colors and fine wood finishes extend your choice.

For that vital third of your life claimed by sleep, Simmons springs and mattresses supply lasting comfort. Built in many types to suit any pocketbook and sold by leading merchants everywhere. The *Purple Label* is the most luxurious mattress made.

No substitute equals any Simmons product at the same price. Before you purchase, look for the Simmons label, your sleep and health insurance.

Varied and exquisite color gives interest and fresh charm to this unusual chamber. Draperies are azure blue taffeta. Curtains on the French windows are pineapple cloth or net in a delicate faint primrose. Bed covers are soft peach-bloom taffeta, with primrose flounces. Walls are warm primrose gray. Lunette on wall of painted or embroidered silk. Taupe carpet with plum border. Black lacquer slipper seat. Chandelier and wall lights of Waterford glass. Beds and chifferobe are from a complete new suite of Simmons furniture designed in the spirit of Sheraton, soft jade green finish. For nine similar schemes of chamber decoration, write for "Restful Bedrooms" to The Simmons Company, 1347 South Michigan Avenue, Chicago, or to Simmons Limited, 400 St. Ambroise Street, Montreal, Quebec

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These models may be had in Black Suede, with patent leather bandings
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Sizes ranging from 2½ to 8½. Widths AAA to D.

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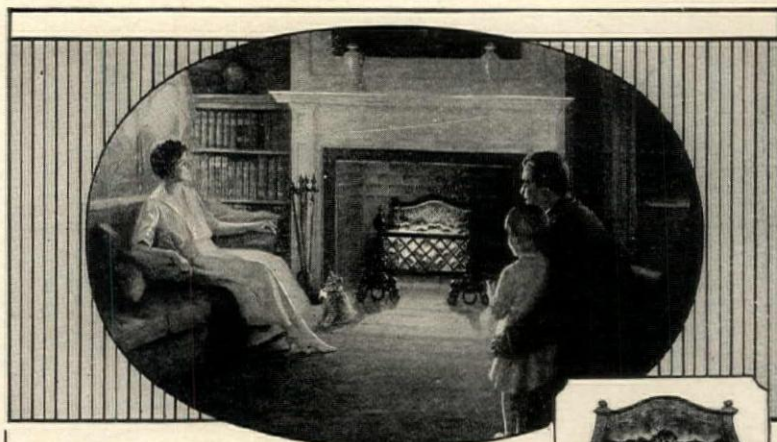


Henning announces the opening of a Palm Beach Shop on January first

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Plan now for a Magicoal—equipped fireplace in your new home, or in the old one.

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SEND for literature describing grates to fit any fireplace and to harmonize with any style of mantel.

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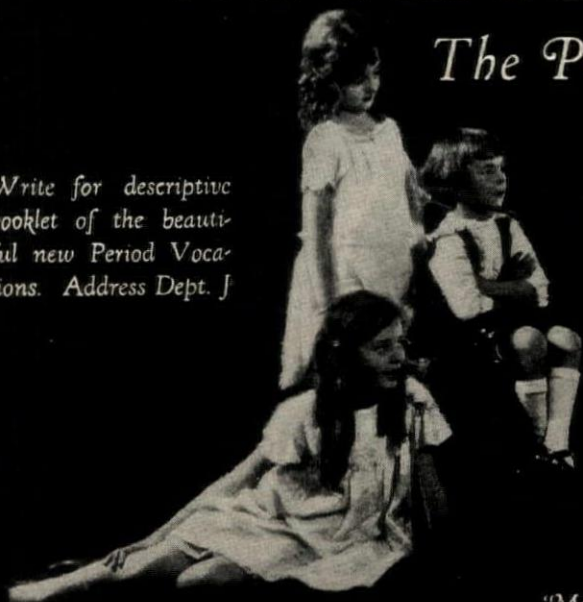
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"Yes, my dears, and do you hear how, with the Graduola, I can bring them nearer and nearer, accenting their cunning little stiff steps—then make the music fade gradually, softly away..."

THE LIGHT OF MUSIC IN CHILD LIFE

Music to light that beautiful thing, the imagination of a child and to keep it aglow! The clear, true tones of the Vocalion—for this great Aeolian phonograph has vastly greater

musical potency than other phonographs—reveal in all their beauty, music's entrancing tone stories. And with its wonderful Graduola it makes the stories ever new and fresh.

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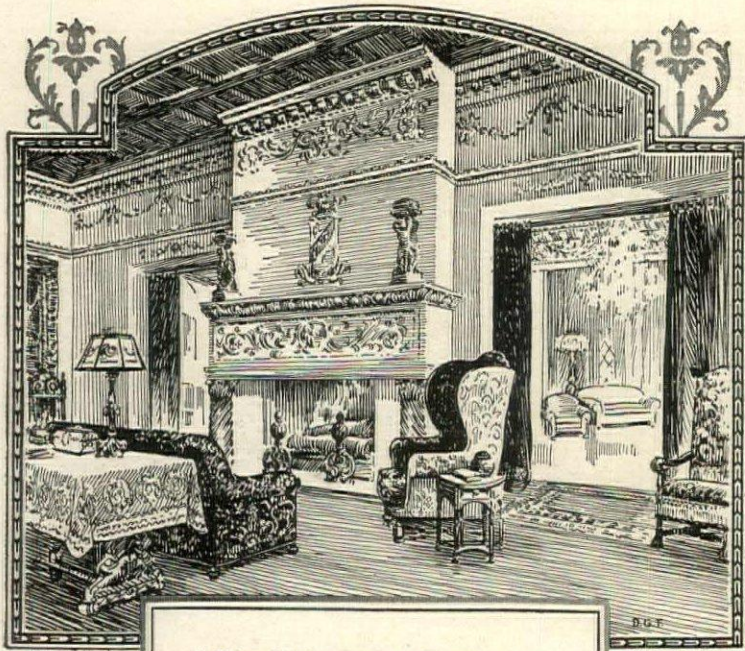
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CHASE VELMO, although it is among the costliest of upholstery fabrics, is the most economical. It will resist hard service for years without showing noticeable signs of wear. It never fades. It is in itself cleanly and easily cleaned; it is indescribably lustrous in appearance and luxuriously rich to the touch. Wherever upholstery *must* withstand unusual service and where beauty and richness are the first thought, the favored fabric is Chase VELMO.

When buying new or re-covering old furniture ask your furniture dealer, decorator or upholsterer for *genuine* Chase VELMO. The name and trade mark are stamped on the back of every yard.

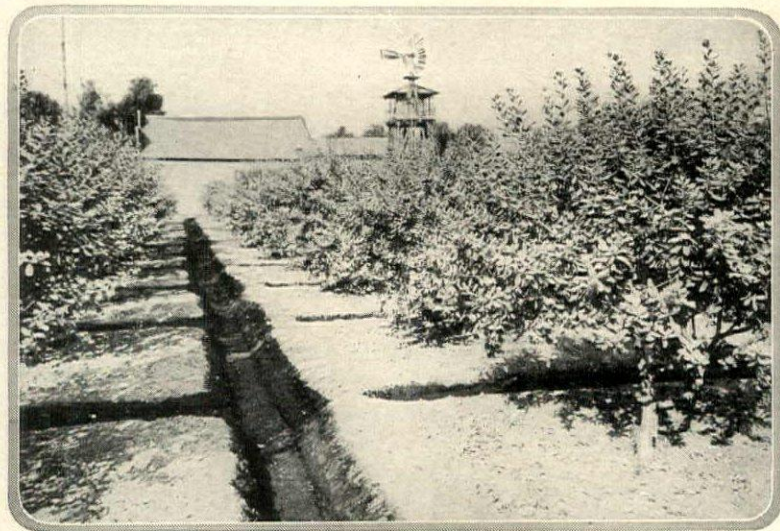
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THE LUXURIOUS MOHAIR VELVET UPHOLSTERY



A plantation of Feijoa or pineapple guavas growing at Santa Ana, California. The irrigation ditches are necessary for successful horticulture in that section

NEW FRUIT VARIETIES

(Continued from page 108)

adapted to California conditions is one of the remarkable horticultural developments of the present time. The rise of citrus crops is but one item. California has shipped over 60,000 carloads, of which 45,000 carloads were oranges, almost entirely made up of two varieties—Washington Navel and Valencia. In Florida we do not find the same concentration of varieties; the Navel does not do well and the varieties introduced from Europe were so numerous that even the list of commercial oranges is greater. For home use the King is highly regarded. For planting in Northern Florida and along the Gulf Coast states the Dancy Tangerine and Satsuma are increasing.

The avocado is rapidly assuming importance in California and the varieties are in many instances of Guatemalan origin from elevated regions where frost may occur while Florida is developing a different type, the West Indian, which is too tender for California conditions.

The mango is thriving in Florida but not in California.

Dates are on trial in much of southern California and into the hotter regions of Arizona and New Mexico wherever the climate is hot, not too dry and water is available in adequate quantities. The list of varieties is long and the tendency is to commercial production. Of all gambles, that of date growing is probably

chief. Cabbage is regarded as the great gamble in farm crops, lettuce in truck crops and perhaps dates in fruit crops.

We do not use figs, fresh figs, yet. They may be grown from Philadelphia southward and are one of our neglected fruits; Brown Turkey is one of the hardiest, it may be grown in a pot and if given protection indoors in winter may be grown in New York, being placed out of doors in the summer. The growing of Smyrna figs in California and the shipment of these fruits fresh is of rapidly increasing importance. It is just emerging from the amateur into the commercial stage, figs having been taken to California by the Spanish missions.

The kaki or Japanese persimmon, and the pomegranate may be grown over much of California and the South.

The feijoa or pineapple guava is subtropical and adapted to California rather than Florida, but in the latter state the cattley guava and guava requiring almost tropical conditions are grown.

It is impossible to do more than give a glimpse of the opportunities which await the hand of the plant enthusiasts of America. It is one of the most fascinating of pleasures, because the reward to intelligent effort is so eminently satisfactory, and there is always the prospect that one will find a bonanza which will be of inestimable value to all mankind.

WHAT TO KNOW ABOUT SOILS

(Continued from page 70)

that the depth of the first spade ("spit" is the technical term for this) is of one kind of soil, and the second quite different. If you are very fortunate, this top soil will be deeper than one spit—but then, some people have all the luck. The top soil is richer, darker and looser because of the decaying and aeons of grass and leaves that have decomposed there season after season. The sub-soil will be lighter in color, packed harder and fairly sterile in appearance. None of the decayed vegetation and no air have penetrated to its depth, and, since decayed vegetation and air are necessary to most plant life, this sub-soil is incapable of sustaining growth.

Your purpose in manuring and cultivating is to increase the depth of this top soil, thus aerating it and affording drainage, so that the roots of plants will

find nourishment all the way down. If they penetrate to the packed and sterile sub-soil, the ends will simply curl up and die.

It is also desirable that the top soil be enriched. Of course, any soil that will grow healthy grass and weeds will also grow flowers, and the best possible soil for a garden is meadow loam on which the grass has grown lush and strong. But if this meadow has been cut over year after year without any nourishment having been returned to the soil, it is obvious that the nutriment will have been exhausted. If we take a crop, we must give back to the soil the equivalent of the nourishment that the soil would have received had that grass and those plants died down, decomposed and created their own fertilizer. That return to the soil is the

(Continued on page 114)



THE luxury of perfectly appointed bathrooms is easily attained by the selection of immaculate "Tepeco" All-Clay plumbing fixtures.

Evenly glazed china, being non-porous, is immune to corrosion. Sediment will not adhere to its glossy, self-cleansing surface. The touch of a damp cloth easily removes any stain.

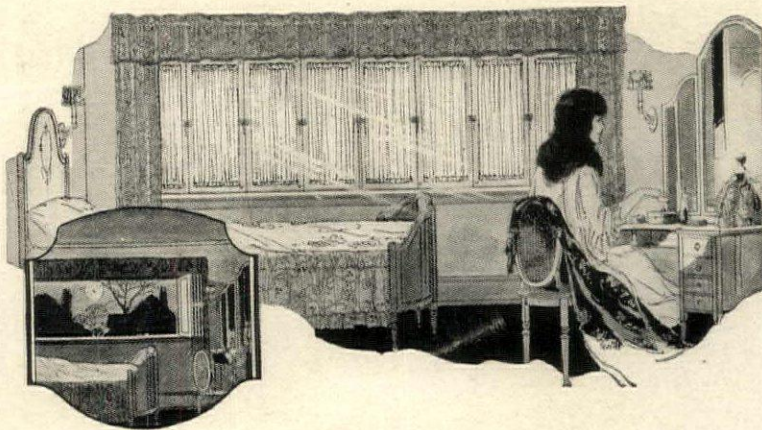
The reputation of "Tepeco" ware for excellence in mechanical construction, quality and design, entitles these products to first consideration. The cost of installation is no greater because of that quality; the maintenance cost is less. Sanitation and good health demand the best in plumbing fixtures. "Tepeco" is a wise and permanent investment.

Write for our free Plan Book S-2 "Bathrooms of Character"

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World's Largest Makers of All-Clay
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PLUMBING FIXTURES



Showing how the bedroom with *AiR-Way* equipped windows may quickly be converted into an airy sleeping porch.

Sunshine by Day — Fresh Air by Night

By day the bedroom with *AiR-Way* equipped windows is flooded with healthful sunshine. At night it instantly becomes a private sleeping porch.

AiR-Way will be appreciated by those who want plenty of outdoor air on winter nights, yet like the warmth and comfort of the ordinary bedroom up to the moment of going to bed. In summer the bedroom with *AiR-Way Multifold* windows is comfortably cool on even the hottest nights.



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AiR-Way equipped windows slide and fold inside, completely out of the way. They are easy to operate —no interference with screens or drapes, and are absolutely weather-tight and rattle-proof when closed. *AiR-Way* windows may be only partially opened, for ventilation, at any point desired.

AiR-Way provides the most perfect enclosure for sun rooms and sleeping porches. It also is ideal for bedrooms, living rooms, dining rooms and kitchens. Old-fashioned double-hung windows may easily be replaced with *AiR-Way*.



Don't think of building or remodeling without first investigating the many advantages of *AiR-Way* hardware. Write today for your copy of Catalog M-4, which tells all about it.

Most hardware and lumber dealers carry *AiR-Way* hardware in stock. If not, they will order it for you from our nearest branch. Remember, there is no substitute for *AiR-Way*.

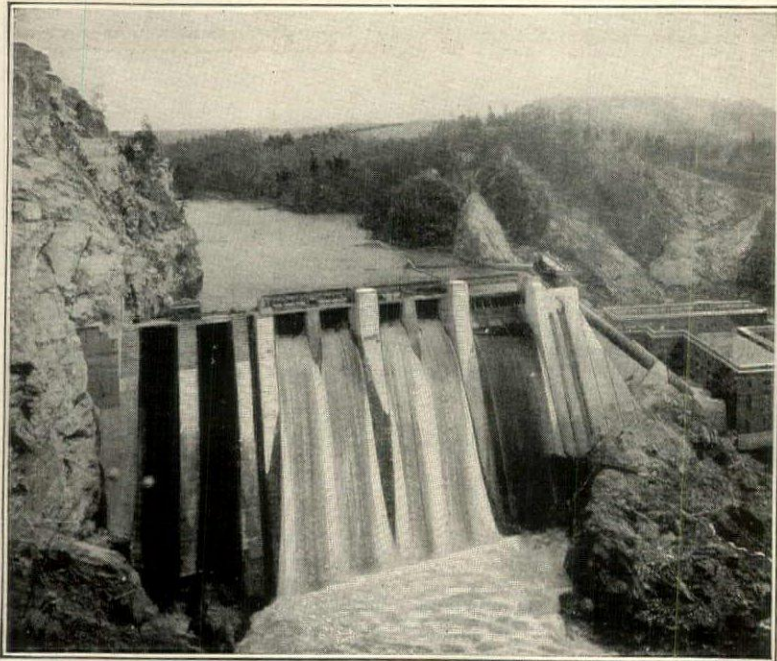
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How far can a waterfall fall?

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Improvements in electrical development do not "happen." They come from the tireless research of trained scientists. The General Electric Company invests in the work of its Research Laboratories more than a million dollars a year.

Some day remote farm homes will have electricity and streams that now yield nothing will be yielding power and light.

GENERAL ELECTRIC



Residence in the Country Club District of Kansas City, Mo. Redwood siding, porch columns and rail painted white. Selby H. Kurfiss, Architect

REDWOOD retains the charm of architectural design

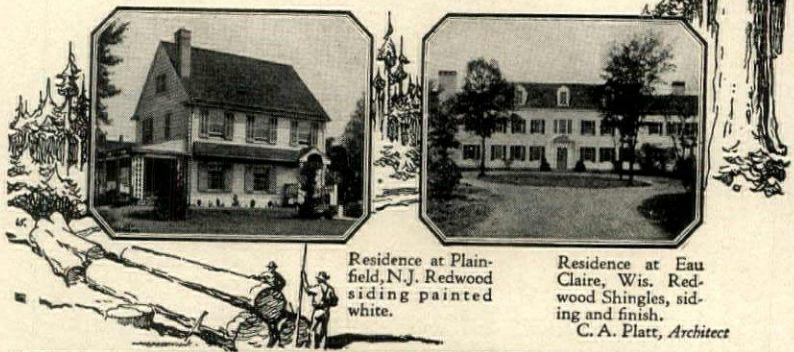
THE use of Redwood for porch columns, porticos, railings and balusters, siding, moulding, trim, and other exterior construction is a guarantee of permanence of architectural design and low up-keep costs.

Weather and moisture, fungus rot and decay, insect activity or resinous compounds bleeding through and discoloring the paint, warping or swelling can easily mar the beauty of the most admirable design.

When you specify Redwood you insure against disappointment from any of these causes because Redwood is permeated during growth with a natural, odorless preservative which protects it against all forms of fungus rot and decay and against boring worms and insects. It is free from heavy resinous compounds and gives a splendid surface for painting or varnishing. Properly seasoned Redwood neither swells, shrinks nor warps. Being free from pitch or other highly inflammable substances Redwood reduces the fire hazard wherever it is used. Grade for grade Redwood costs no more than lumber and millwork of other woods that cannot compare with Redwood for permanence and low repair costs.

Before you build, send for our "Redwood Homes Booklet". To Architects and Builders, we gladly send on request our "Construction Digest" and our "Engineering Digest".

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of Illinois |
| SAN FRANCISCO
Robert Dollar Bldg.
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- THE PACIFIC LUMBER CO.



Residence at Plainfield, N.J. Redwood siding painted white.

Residence at Eau Claire, Wis. Redwood Shingles, siding and finish. C. A. Platt, Architect

The Pacific Lumber Co.
Redwood

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Most pleasure in shower bathing comes when the force is *just right*

YOU can easily realize that children, the men folks, women and the elderly members of the family hardly *all* want the same shower force. To enable every member of the family to enjoy shower bathing to its fullest extent, we have incorporated the Anyforce Head as part of Speakman Mixometer Showers.

With this head, simply turning a handle gives any shower volume or force. And you have this same ease also in controlling the shower's temperature—Just a turn of the Mixometer handle gives all temperatures from cold to hot, as gradually or as fast as you wish.

Types of Mixometer Showers for all homes are shown in our booklet "Once Used Water." A copy will be mailed promptly. In writing, would you mind mentioning the name of your plumber?

**SPEAKMAN COMPANY
WILMINGTON, DELAWARE**

SPEAKMAN SHOWERS

***Stronger than
the elements***

A roof of slate will protect your family and your family's pocketbook for generations. Neither the snows and frost of winter nor the heat of summer can weaken it. Once on, you may forget a slate roof except to admire it for its beauty.

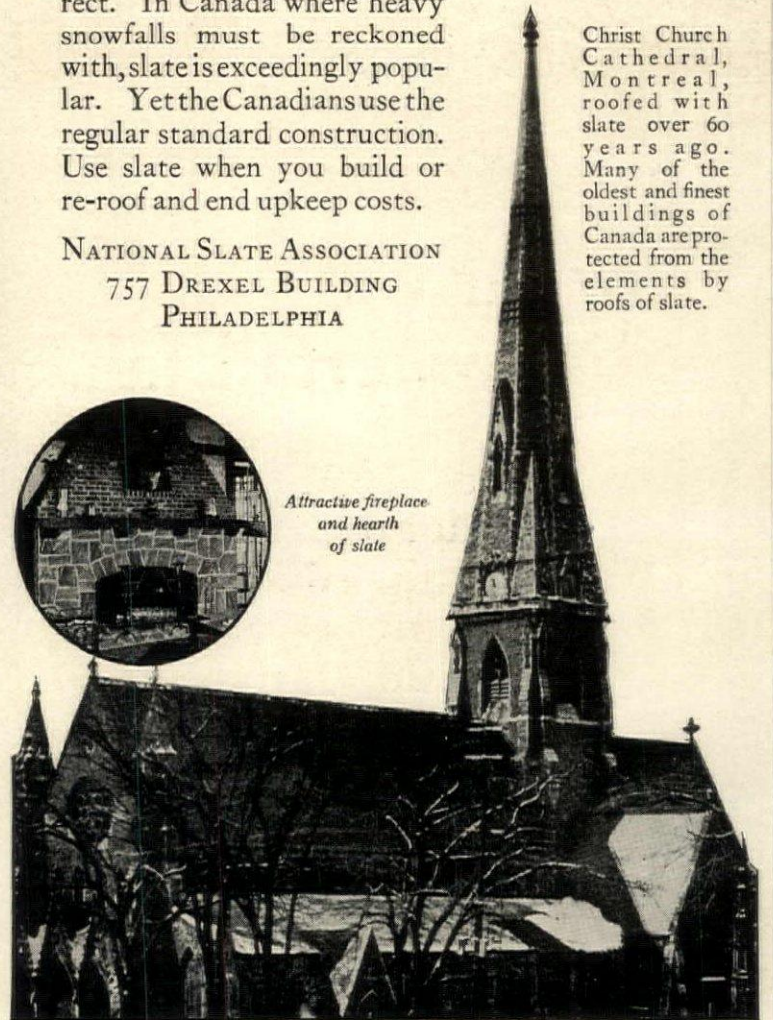
Some people have the impression that a slate roof requires heavier supporting structure than an ordinary roof. This is incorrect. In Canada where heavy snowfalls must be reckoned with, slate is exceedingly popular. Yet the Canadians use the regular standard construction. Use slate when you build or re-roof and end upkeep costs.

**NATIONAL SLATE ASSOCIATION
757 DREXEL BUILDING
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Christ Church Cathedral, Montreal, roofed with slate over 60 years ago. Many of the oldest and finest buildings of Canada are protected from the elements by roofs of slate.



Attractive fireplace and hearth of slate

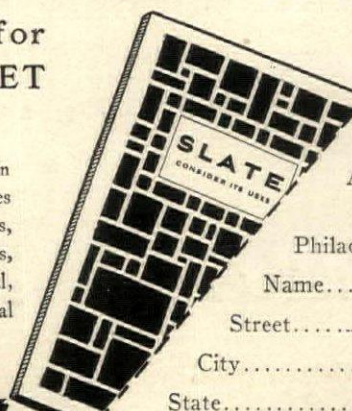


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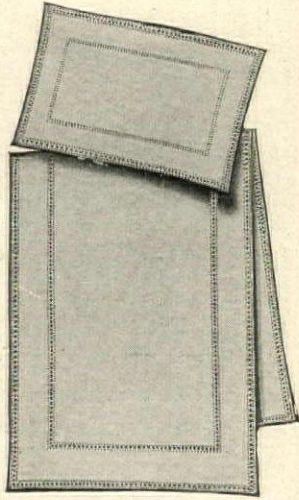

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Illustrated Sale List on Request

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Luncheon Sets (as illustrated). Pure Linen, hand hemstitched, 13 pieces, comprising one 22 x 22-in. Centerpiece; six 6 x 6-in. and six 10 x 10-in. Doilies. **\$10.80 Set**

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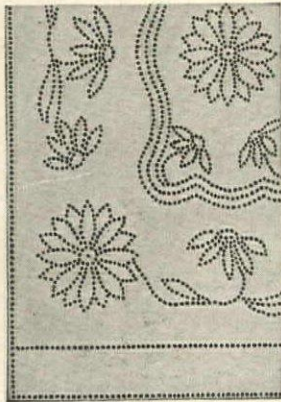
Or 45 x 45-in. Square and six 13x13 in. Napkins. **\$10.80 Set**

Scarfs to match, 18 x 36 in., **\$3.75 each**

18 x 45-in. **\$4.75 each**; 18 x 54-in., **\$5.75 each**

Napkins to match, 13 x 13-in., **\$10.80 Doz.**

18 x 18-in. **\$15.75 Doz.**



No. H. T.—Hand Tufted Muslin Bed Spreads, various designs in all White only. Spreads are easily laundered, and do not require ironing.

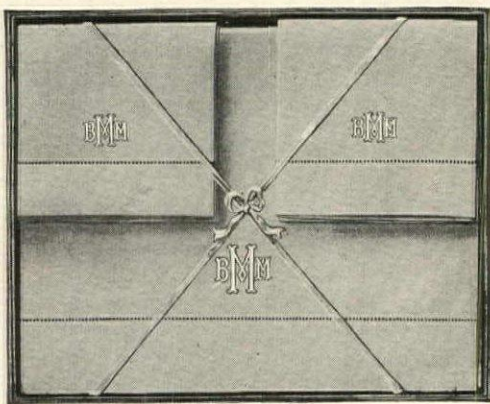
Single Bed Size **\$4.95 each**

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No. 1739. Turkish Bath Towels, hemstitched, extra quality. Size, 26 x 52 in., in all white, or with Blue, Pink, Gold or Lavender borders. Monogram to match.

Sale Price **\$28.60 Doz.**

Without Monogram **\$21.60 Doz.**



No. 5. Good quality Cotton Sheets and Pillow Cases, Hemstitched. Set comprises two 72 x 104-in. Sheets and two 45 x 36-in. Cases complete with hand embroidered monogram, boxed and laundered.

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Or with 90 x 104-in. Sheets. Sale Price **\$13.50 Set**

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HOUSEHOLD LINEN SPECIALISTS. ESTABLISHED 1766

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WHAT to KNOW ABOUT SOILS

(Continued from page 110)

office and work of manures and cover crops. They not only correct mechanical but chemical deficiencies as well.

In the opening paragraph we said that you may know a good gardener by the fact that he can mention manures casually. This is the veriest truth. Long before the spring seed order is sent in, you should be scouring the countryside for available barnyard fertilizers. In these days the search may be long and the price high; blessed indeed is the man who can keep livestock on his place!

RELATIVE VALUES OF MANURES

While all kinds of animal manures are valuable, each has its own special properties. Their relative values are in the following order,—cow, horse, pig, sheep and chicken. Cow manure is cool and will not burn the tiny rootlets of plants. It can be dug into the soil directly it is procured. Horse manure is hot and will burn the rootlets, and it should be allowed to decompose for six months before it is incorporated with the soil where the plants are. Sheep manure is cool and chicken manure burning; the latter should be kept dry and not used too generously, and, above all, not mixed with wood ashes which counteract the action of the chemicals in chicken manure. Sheep manure, dried and sterilized and cow manure shredded and dried are procurable, at rather high prices, from any seedsman; they are condensed fertilizers and, being in that form, add but little to the tilth of the soil. That, of course, is one of the reasons why strawy stable manure is invaluable—it does add bulk to the soil,—it both increases the nutritive elements in the soil and mellows its physical composition, opening up clayey soils and filling the interstices of sandy soils. This purpose is served by cover crops also, which are raised for the purpose of being plowed under, and by leaf mold. Prepared humus also may be bought in bags where the humus condition of the soil cannot be produced in other ways. This commercial humus is well worth the price, particularly for valuable plants like Rhododendrons, which require so much vegetable matter to feed upon

SOIL CHEMISTRY

While it may seem an esoteric subject, you should know a few simple facts about the chemistry of soils and manures, and what effect manures have on the soils and on plants. In that way you will learn what kinds of manures to use and how to build up the soil so that your plants will thrive.

It is estimated that, of the substance of plants, 98% comes from the air and 2% from the soil. A great deal of this air and water are found in the soil. For the present we are concerned with that underfoot 2%.

Just as the human body requires carbohydrates, fats and proteins, so do plants require several chemical elements which the soil must provide. Of these the most important are nitrogen, phosphorus, potash and lime. If the soil does not afford these in sufficient quantities (for as a matter of fact, these elements rarely exceed 2% of the total weight of the soil) we add them in the form of manures, fertilizers and cover crops.

Nitrogen, which is the most easily exhausted of these elements, is required to make the leaf and wood growth of the plant above ground. It can be given the soil by plowing under cover crops of legumes—beans, peas, clover, etc. by nitrate of soda and by dried blood and tankage.

Phosphorus is found in basic slag, a by-product of the manufacture of steel from pig iron, in acid phosphates and gypsum. A certain percentage of phosphorus is also furnished by wood ashes. In 100 pounds of unleached wood ashes there are about five pounds of potash, thirty pounds of lime and three pounds of phosphoric acid.

Potash is given by cover crops and animal manures, by bones and bone meal and wood ashes.

Lime, which helps to give the soil a better tilth, corrects acidity, renders the nutriment in the soil more soluble and prevents some of the plant diseases, is furnished by ground lime stone and marl.

HOW FERTILIZERS WORK

These nutritive elements are dissolved and carried through the soil by moisture and in turn absorbed by the root hairs of the plants in liquid form. The water is absolutely essential, in fact, 90% of most plants is composed of water. Consequently, fertilizers that are readily dissoluble and readily absorbed are quick acting, but they are also easily leached out of the soil. Under this head come most of the commercial fertilizers whose potency lasts a season. Solid fertilizers such as barnyard manure, broken bone, bone meal and wood ashes, being less easily dissolved, carry on the work of soil nutrition for more than one season.

Each of the barnyard manures contribute some chemical elements to the soil, but often the amount is not sufficient. In a ton of stable manure, for example, there are only about ten pounds of nitrogen, ten of potash and five of phosphoric acid, a meagre allotment considering the enrichment the average garden soil demands. Consequently commercial fertilizers, which are artificially balanced rations of nitrogen, phosphoric acid and potash, are added to complete the work.

Fertilizers such as blood and bone, tankage, sulphate of ammonia, superphosphate, nitrate of soda (the most active form of nitrogen for the garden) and the "complete" fertilizers, are scattered on the surface of the soil and raked in, so that their potency works down toward the roots. They stimulate and help maintain the growth of plants unchecked. Barnyard manure, the slower dissolving fertilizers and cover crops, being solid foods that both feed the plants and build up the structure of the soil, are forked or flowed into the soil. Both the quick-acting and the slow fertilizers are best used in spring, because even barnyard manure forked into a sandy soil in autumn, is apt to lose its values when winter rains wash it away.

PROPER QUANTITIES TO USE

In this horseless age every procurable ounce of barnyard manure should be used. A wheelbarrow load to every two square yards is ample, scattered and plowed or forked under. Or you can figure the required amount by seeing that the manure lies 3" deep before plowing. This amount applied three successive springs would bring the soil of a garden plot up to an excellent tilth. On the other hand, it is possible to over-enrich a soil so that its plants run to foliage instead of producing fruit and flowers, and it may also become sour. In that case it will be sweetened and corrected by applications of lime. The amount of commercial fertilizer to use in an open garden plot is generally figured at about five pounds to every 100 sq. ft.

(Continued on page 116)

"CYPRESS lumber defies decay. You save repair bills."

CYPRESS

"THE WOOD ETERNAL"

Use Cypress; For What? Why?

- FOR** house, barn and garage construction,—i. e., roof, siding and all exterior trim, because it is the "wood eternal." It takes paint as kindly and holds to it more tenaciously than almost any other wood, and far better than most woods.
- FOR** the interior trim of a house or bungalow, including doors, because of the striking beauty of its grain. Its surface excels all other woods in producing effects with simple oils or stains, and it is the only wood on earth that will take the famous "Sugi" finish, in exact simulation of the much coveted Antique Japanese Driftwood.
- FOR** the interior trim of house or bungalow because its tendency to shrink, swell or warp is so slight. It "stays put" to beat all other woods, and cannot be too strongly endorsed for kitchen finish and all furnishings thereof.
- FOR** door and window casing, and window sash, because it [is so admirably adapted by nature to those trying places. No twisting or springing to break the glass. Great for "outside" doors—does not "come and go" with every change of weather.
- FOR** porches, and the floors of them, for porch steps, porch and lawn furniture, trellises, arbors and pergolas, because it is the one antiseptic wood; germs of decay can not find lodgment in imperishable Cypress, because of its impregnation with natural preservative elements, imperceptible but potent.
- FOR** the small or large conservatory, because it is the one recognized standard wood for greenhouse construction. Ninety per cent of all the greenhouses built by professionals are made of Cypress. Because they know. (Now you do.)
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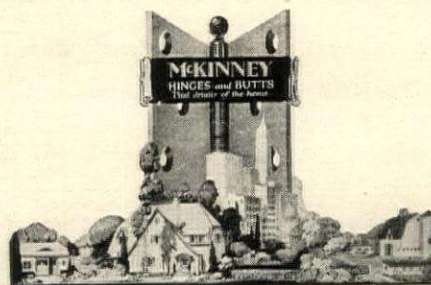
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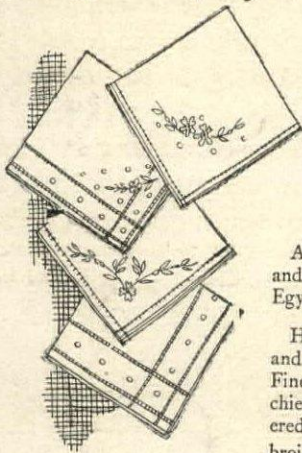
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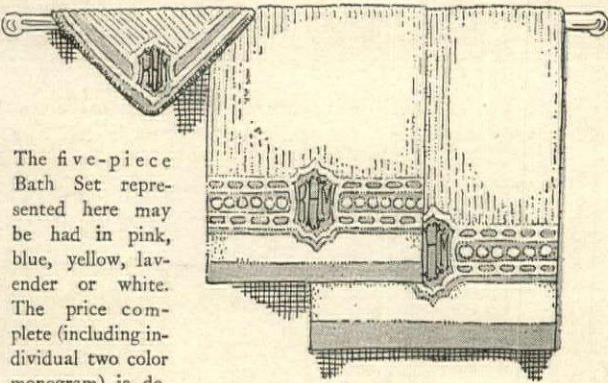
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NEAR FIFTH AVENUE

WHAT to KNOW ABOUT SOILS

(Continued from page 114)

In an established flower border stable manure is forked in carefully under the plants, at the rate of a forkful to a clump of plants. Commercial fertilizers and bone meal are applied at the rate of a handful to a clump. Both barnyard manure and commercial fertilizers may be sown in the drill when flowers are grown in rows, as in the cutting garden.

Nitrate of soda, a quick-acting stimulant, should never come in direct contact with the plant lest it burn the foliage and roots. Scatter it three or four inches away and then water in. Or it can be diluted in water—a handful to a gallon of water—and this applied to the soil.

Manure water, another speedy stimulant, can be made in several ways—from the drainage of manure pits, by half-filling a gunnysack with manure and suspending it in a barrel of water or by taking a tablespoonful of commercial fertilizer and dissolving it in a gallon of water. Manure water should be diluted to the color of weak tea and applied regularly in the growing season. Before applying either nitrate of soda and manure water loosen up the soil around the plants and first soak them with clear water so that the solution will readily penetrate to the roots.

THE IMPORTANCE OF LIME

Lime is an absolute essential in building up and enriching soil because it has properties that the other fertilizers have not and it can be depended upon when others are not available. It supplies a kind of food that strengthens the structure of plants, releases the other nutritive elements in the soil, helps hasten decomposition in compost, lightens heavy soils and binds light, in addition to sweetening the soil. In fact, lime, either in the form of pulverized limestone or hydrated lime, is so essential that a stock of it should be kept constantly on hand.

Acid soil is a condition against which most gardeners have to work. It is evident by the fact that certain weeds thrive in it—plantain, sheep sorrel, daisy and goose grass. While this is a reliable indication, the gardener had better make the litmus test, with strips of litmus paper procured from the druggist. Take a handful of soil, wet it and place the paper in the soil. It will turn red if the soil is acid. Correct this condition with lime. About fifty bushels to an acre is a good proportion for lime, or ten pounds to every one hundred sq. ft. On clayey soils twice the amount can be used. It should be sprinkled over the soil after the first rough spading or plowing and then raked or harrowed in. In the border it can be forked in around plants. Do not let it lie on the top and cake. It should never be mixed with manure.

LEAFMOLD AND COVER CROPS

Since barnyard manure is at a premium, the average gardener must depend on leafmold and cover crops or green manuring for material to increase the humus in his soil. Where the uncovered soil area is restricted, as in a thickly planted perennial border, the cover crop is impractical, but it is perfectly feasible in the cutting garden and in annual borders that need renewing from year to year and in places where you plan eventually to make a garden and in the meantime wish to build up the soil.

Nature uses cover crops all the time, and her method is ideal because she nourishes the soil around a plant with

leaf mold made by the decomposition of its own kind of leaves. To approximate this in the garden is practically impossible except in the vegetable garden where pea vines are buried to enrich the soil for other crops of peas. What we do approximate in cover crops is the chemical contribution to the soil, and in giving this the most generous are the legumes—peas, beans, clover—which absorb nitrogen from the air and convert it into nitrates which in turn enrich the soil. In the early spring, spring vetch can be used, field peas and spring rye; in the summer, soy beans, cow peas and Japanese buckwheat; in the autumn, winter rye, winter wheat and hairy vetch. Before planting these cover crops some fertilizer should be raked into the soil, because the purpose of this crop is to get a quick growth. The crop should be plowed under when the plants are quite young and tender, as they will decompose much more quickly than older and tougher plants. They add a sturdy bulk to the loam.

COVER CROPS IN CUTTING GARDEN

In the cutting and annual garden a cover crop should be sown just as soon as the flowers have gone—in September and October. By the time spring plowing comes around the plants are in excellent shape for being turned into the soil.

In addition to green manuring by cover crops the other solution for soil enrichment is found in the compost pile. And it is just as easy to manufacture good soil as it is to manufacture good stockings, good clothes and good books. No place is so small but it can afford an obscure corner for a compost heap; no gardener so busy but he can attend to its simple requirements.

Compost consists of rotted turfs, leaves and other decayed vegetable matter piled up and turned over two or three times a season so that all the elements are well mixed.

To make a compost heap, start in the spring with the leaves that have served for winter covering on the flower beds. Dig up some turfs. Procure a little manure—horse or cow, it is quite immaterial. Lay down a double layer of turfs, grass side to grass side, then a layer of leaves and manure. Scatter in a handful of lime which will speed up decomposition and release the nutritive elements in the turf. Another layer of turfs and leaves and manure, and so on.

COMPOST ARCHITECTURE

Build the heap as square as possible, because if you make a pile with sloping sides the rain will wash off; in fact, it is better to leave a hollow in the top of the pile to act as a basin for rain water. Some gardeners hold that the compost heap should be kept under cover because excessive rains will wash away most of the nourishment in the pile. However, moisture is necessary, and if you do keep the heap sheltered, empty a bucket of water into the pile once a week. As the season progresses heap on all forms of vegetable material—grass cuttings, the leaves and vines of crops from the vegetable garden; bury the garbage in it if the pile is far enough away from the house; pour in the sudsy water from the wash tubs, for the soda in the soap is beneficial, manure water when it can be spared, an occasional handful of bone meal, wood ashes, the spent manure from mushroom and hotbeds. All leaves gathered in the autumn can be added to

(Continued on page 120)



Correct ensemble for street wear: black novelty broadcloth rock trimmed with leopard (a Vogue-Royal pattern in five pieces); black pin seal purse, 10" x 6", \$16.25; black felt cloche with golden brown satin ribbon,

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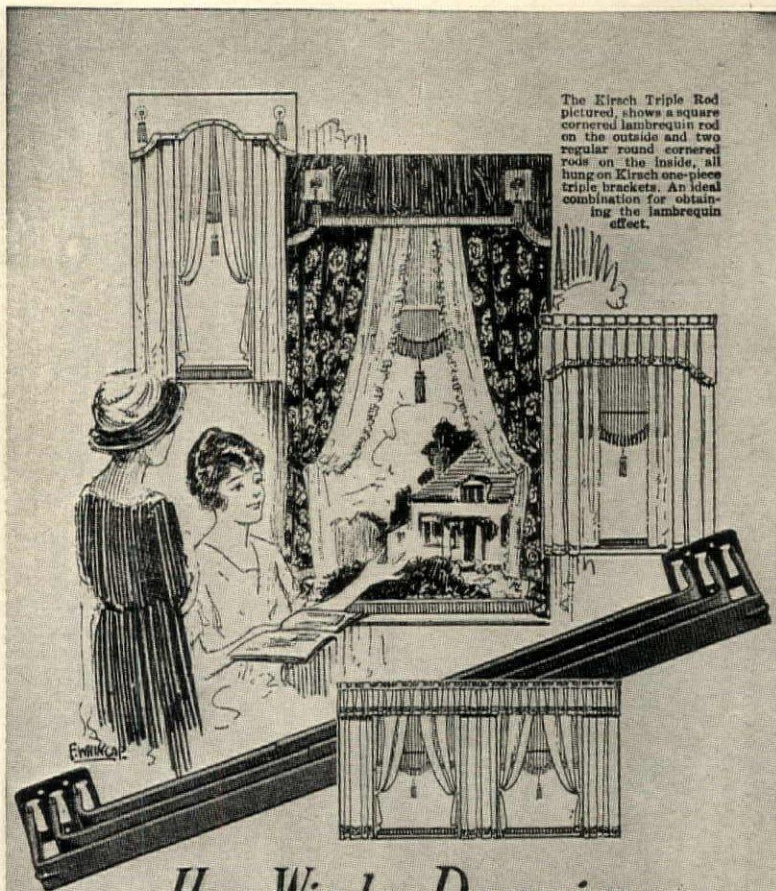
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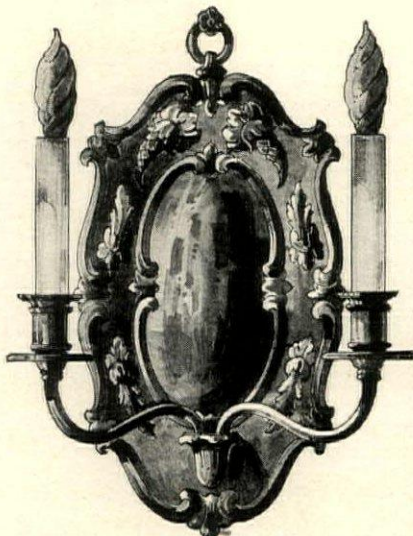


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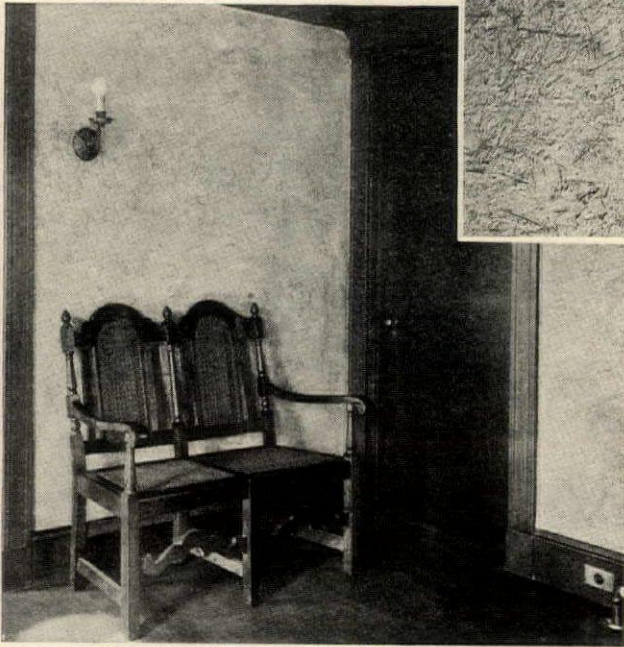
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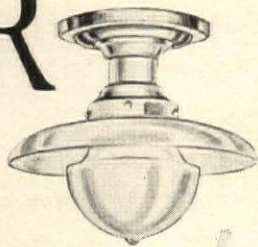
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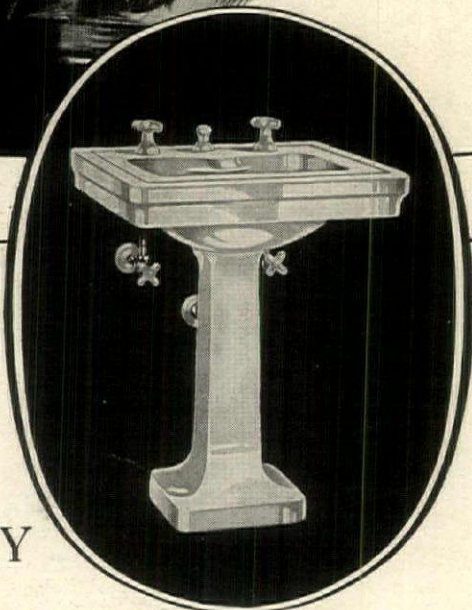
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WHAT TO KNOW ABOUT SOILS

(Continued from page 116)

the pile, no leaf should ever be burned. In short, everything decayable can go on the compost heap except the leaves and stalks of diseased plants, which should be burned, and woody twigs that are slow in decomposing.

The completed product of this soil factory will not be ready for the garden until the second year after the pile is started, as it requires two years to assure thorough and complete decomposition. At the end of that time the elements will be so mingled and broken up that the earth will pass through a garden. This is then ready to be dug into the borders, sown in the drills with seeds or transplanted seedlings, used for potting

soil or for soil in cold frames, hotbeds, and seed flats. It will be a black, rich compost, almost pure leaf mold, and is readily incorporated with other soils.

As the compost heap requires two years to reach completion, the second year's heap should be made separately. The well-maintained garden has at least two compost heaps going at the same time—last year's and this year's.

On the Continent, a peasant's wealth, according to Tolstoi, is measured by the size of his manure pile. That is why the manure pile is generally kept in the front yard. In this country a gardener's worth can be similarly measured by the size of his compost heaps.

GROWING PLANTS from CUTTINGS

DR. E. BADE

EACH plant is a decentralized organism, and as such all organs are reproduced innumerable times in the individual. It is therefore possible to remove a large part of the plant's body without danger of killing it. Wounds, and even severe ones, heal quickly, while the parts which have been cut from it are able to produce an individual exactly similar to the mother plant. Based upon this tough hold on life, the gardener has perfected a method of propagating plants most successfully, the process being known as propagating with "cuttings."

Such cutting is from 2" to 4" in length usually one year old, so that it is partially woody and possesses leaves. These conditions are met in terminal and end twigs, which should be cut off with a sharp knife so that three, four, or five pair of leaves remain. Just below the last leaf the cutting is cut diagonally and the lowest leaf is cut off short closely to the stem.

Some cuttings produce roots if they are in contact with a moist soil, as for instance *Tradescantia*, some leafy Cacti, etc. Other cuttings are just placed in a medium sized pot containing a fertile type of soil; but here the cutting must not be placed too deep; it should just about cover the lowest leaf which has been removed. The shallower the cutting is placed, the more quickly will root formation take place. Then, too, the cutting must not be loosely placed in the soil, it should be firm. Moderate moisture. (if possible, cover the cutting with a glass dome), and a partially shaded place for the first two weeks, will surely make it grow. The best time for propagating cuttings is in the spring.

Every cutting should be cut as short as possible, care being taken that it is not wounded in any way nor foreign particles introduced. This hinders the formation of roots, sometimes even making it impossible. Some cuttings rot easily on their cut surface, especially if they are rich in sap. This can be prevented by simply dipping the end in collodion. It dries quickly and the cutting can be planted. Cuttings from plants containing a large quantity of resin are gradually cut deeper and deeper beginning about three weeks before the cutting is to be planted. The callus which is formed is cut in half.

Propagation through cuttings are generally carried out with those types of plants which will not reproduce all their characteristics through seeds, where the cutting will quickly make roots, or where the cutting will produce a larger plant more quickly than through seeds.

Although a cutting is generally considered to be the growing shoot, any twig, a fragment of a root, or a leaf may also be so considered, if this part of the plant, which has been removed, is capable of forming roots when in contact with the soil so that a new plant is produced which is normal and possesses the same characteristics as the mother plant.

It is in this manner that the leafy begonia is easily propagated through its leaves. A leaf is taken, placed on moist sand, the veins notched, fastened to the soil with a stick or two, and covered with a glass dome. Then new plants will develop on the cut surfaces.

Cuttings can also be made to root
(Continued on page 122)



A sprig of *Tradescantia*, properly made, and ready for planting in a moist soil

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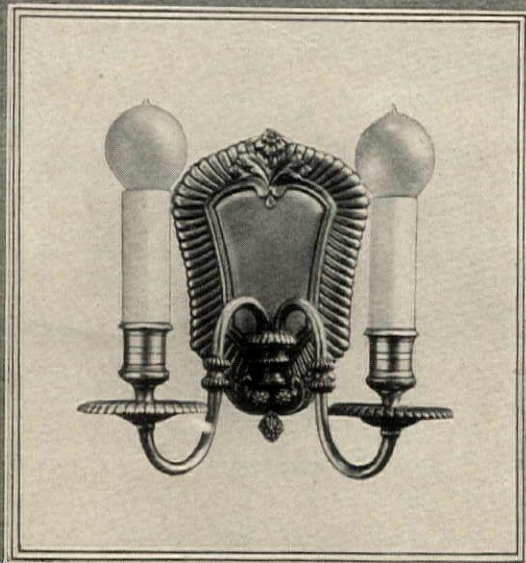
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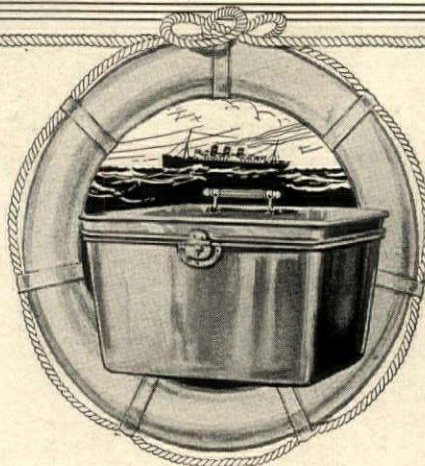
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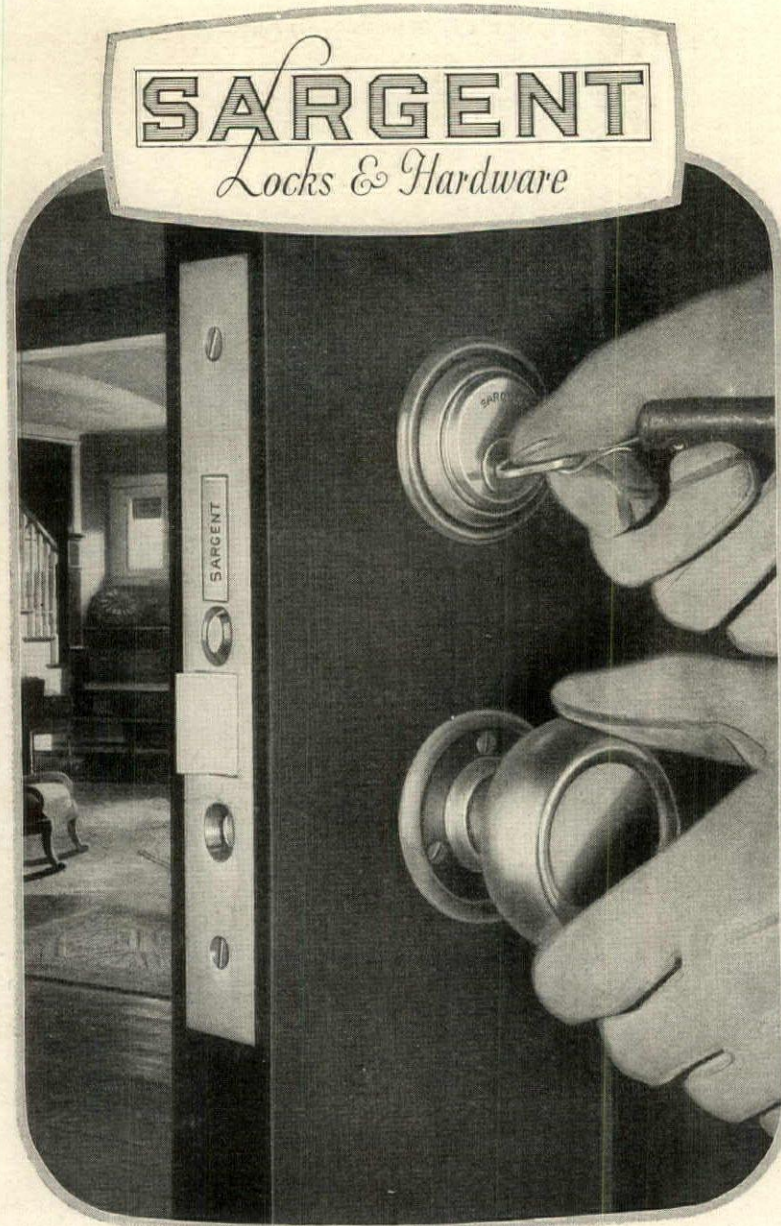
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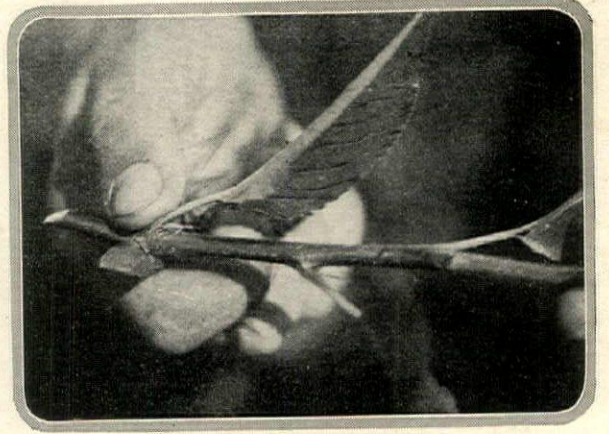
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Plants having alternate leaves are made into cuttings by cutting diagonally just below the leaf

GROWING PLANTS *from* CUTTINGS

(Continued from page 120)

under water. If, for instance, the growing shoots of *Oleander*, of the rubber tree, twigs of *Coleus*, etc., are cut off with a sharp knife, and placed in a flask filled with water, roots will develop after a lapse of from 5 to 6 weeks. When a leaf of a Leafy Begonia is placed in a glass of water, the young plants will develop from the base of the petiole which is in the water. But before this occurs, months may elapse. The roots of plants developed under water are extremely brittle and great care must be exercised when planting these in the pot.

A cutting will grow most surely when it contains a comparatively large amount of reserve food material, and when it is planted as soon as practical after cutting. The exceptions to this rule are all those plants containing

milky, rubber-like or resinous saps, or those which are succulent like Cacti. These must remain out of the soil until the sap has dried on the cut surface.

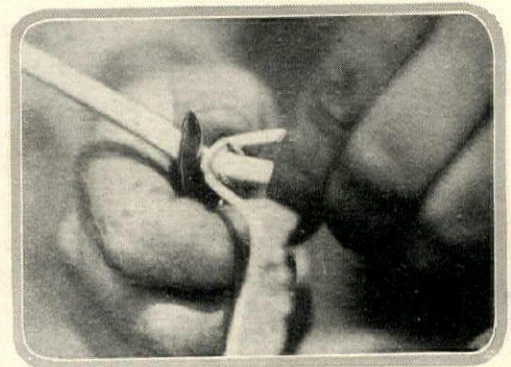
Vessels used for propagating cuttings are usually flower pots or flat trays which must be clean. A good foundation of potsherds must be provided, and upon this, clean, well washed sand is spread to within 1/2" of the top of the vessel. Sand never holds, nor contains a sufficient amount of moisture, to facilitate or induce rot.

The cutting produces, if correctly cultivated, a callus before root formation. At this time the cuttings are more hardy, and, after the roots have developed, the plant is gradually accustomed to fresh air, if they have been kept under glass. This is accomplished

(Continued on page 126)

When the leaves are opposite the cutting is made by cutting the stem straight across just below the two leaves

Privet cuttings can be propagated easily and quickly by planting in a shallow trench containing good light loam



Win-Dor

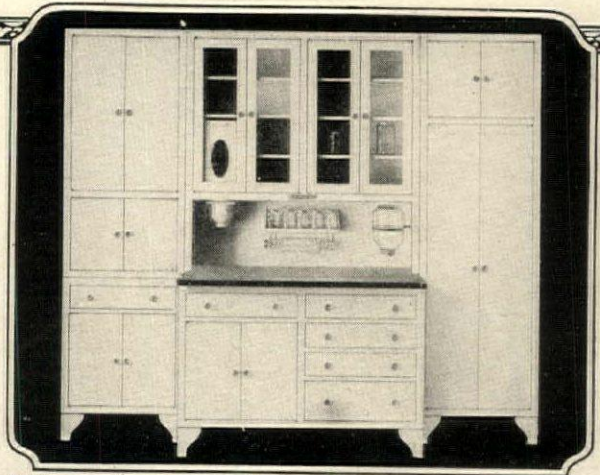
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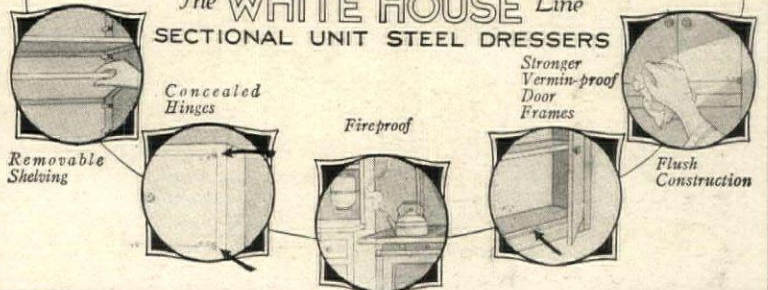
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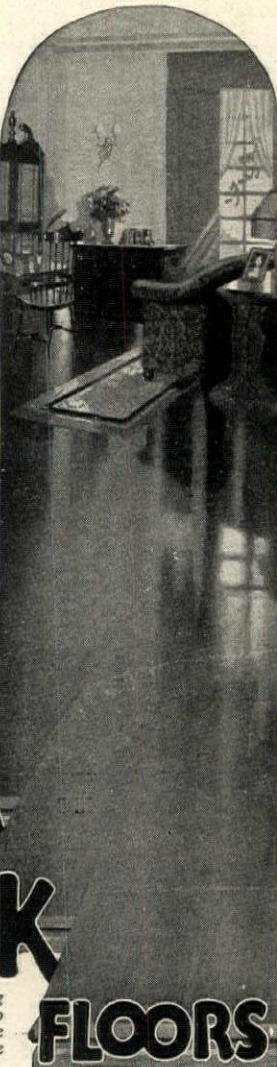
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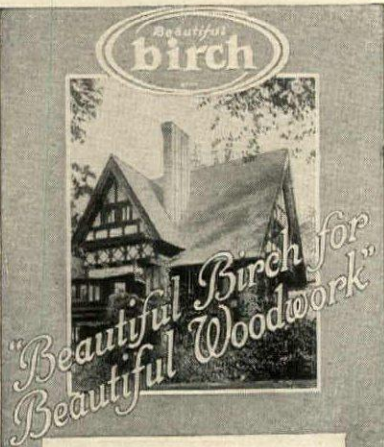
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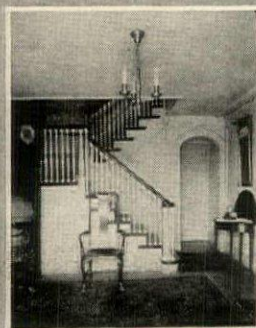
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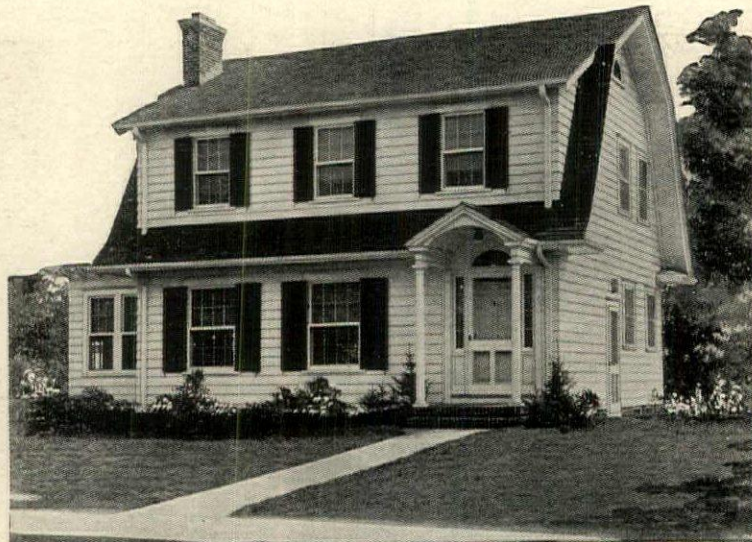
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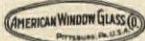
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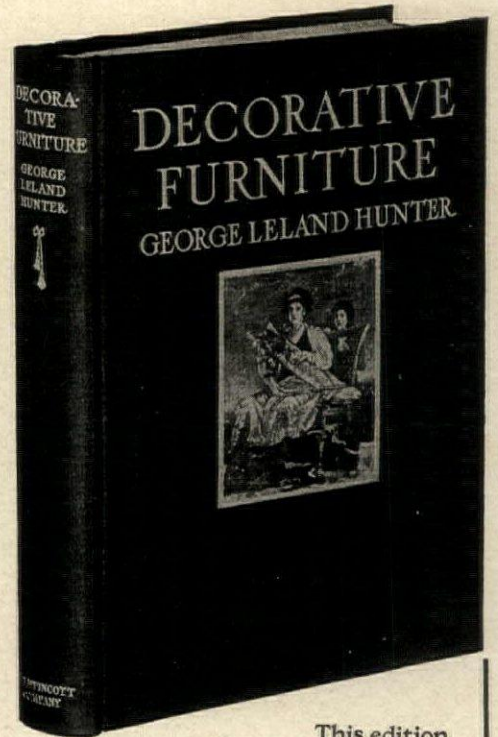
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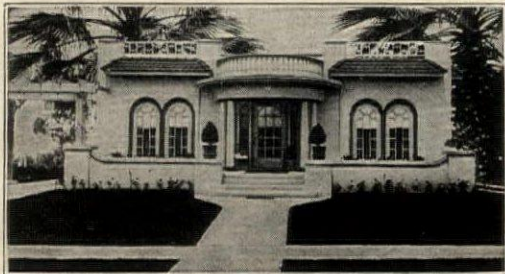
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Elliott's are fortunate in being able to offer this year a limited quantity of seed from these fine new Lupines, in conjunction with two other new flower creations of unusual merit, as follows:

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BALCONY PETUNIAS



The Rex Begonia leaf when placed in water makes a young plant at the base of the petiol

GROWING PLANTS from CUTTINGS

(Continued from page 122)

by simply lifting the glass dome higher and higher until it is entirely removed.

When a cutting has been made from a plant containing a large quantity of sap, it is not necessary to cover it with glass, but it must, as has been mentioned, be thoroughly dry at the cut end when planted.

Cuttings from ornamental shrubs are taken in lengths of from 12" to 14", and a bundle made from them in such a way that the cut ends are all of the same height before they are tied together. Then a place in the garden is selected where it is possible to dig a shallow trench 4" in depth. Here the various bundles are placed vertically, one next to the other. It is also possible to dig the trench at an angle, placing the cuttings one next to the other in an inclining position, and then covering with soil. Before this is done the cut ends are covered with an inch layer of moss over which a 4" to 6" layer of soil is placed. This latter method is especially valuable for the root formation of Privet

cuttings to be later used for hedges. When the soil is dry, it must be watered. The cuttings are placed in the soil about March and here they remain until the end of May, or longer. When they are taken out they are to be placed in a pile of water so that the roots do not dry up. This is a precautionary measure, but the rooted cuttings should be planted immediately after they have been taken from the soil.

Other cuttings, when they have produced sufficient roots, are gradually brought to the atmosphere to harden. This is accomplished by placing them in a cooler situation and by exposing them, more and more, to the rays of the sun. When they are hardy, they are transplanted, but this should always be done with care for the roots are delicate. If the cutting is a window garden plant, it is placed into a small pot with a sandy soil mixture. As soon as the pot is filled with roots, and not before, can the young plant be replanted into a richer type of soil and into a larger pot.

ON HOUSE & GARDEN'S BOOKSHELF

GARDENS IN AND ABOUT TOWN, by Mrs. Minga Pope Duryea. E. P. Dutton & Co.

A great need has been met by this book in these days when the pull of the soil and of the open and of growing plants has become so very potent, with swift acceleration. It is a beneficent movement, to which many who feel the tug can not yield. And so they must endeavor, if they can not go to the country, to bring the country in. And how much of garden delights and refreshment can be enjoyed in even a small city backyard usually quite barren or cluttered up with unsightly rubbish this book shows;—and the amount is astonishingly great. The material usually required is not much, either, nor costly, while the labor can be done mostly or altogether by the one or two members of the family who get the incentive. It all depends upon knowing how; and this book tells exactly how.

No more skillful plan could be conceived than that whereby an architect in New York City has contrived to have a very comfortable dwelling for his family, an office and a drafting room, with places for his secretary and

other helpers, and a pleasant garden, all upon a lot of only 18 feet and 9 inches frontage with a depth of 100 feet and 5 inches. All this is clearly set forth, as are a number of other plans for areas greatly restricted. Most of these plans are original with the author, while some excellent examples, well illustrated, have been borrowed from European cities that in this respect are in advance of the American. The general principle in fact is the one employed by the ancient Greeks, that most intellectual of all races the world has yet had, the one exemplified in the houses of Pompeii. The back is turned upon the street, which is not pleasing to look upon and from which it is thus made convenient to bring supplies into the kitchen; the living rooms face upon the courtyard garden or open space in the rear.

In the economical ordering of these open spaces, the limitations of which make their effective arrangement most difficult, in paving them and in planting them the book reveals keen observation and exceptional good sense, as well as resourcefulness and skill. In the selection of plants prudent des-

(Continued on page 128)

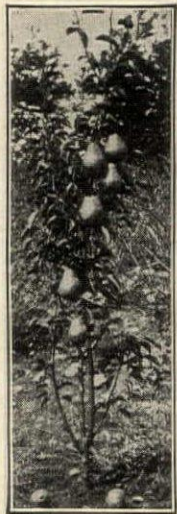
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Dwarf Trees

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Planted 3 years



Planted 7 years

These trees not only fruit very quickly, but may be planted as close as ten or twelve feet apart; and though the trees are dwarfed, the fruit is generally finer and larger!

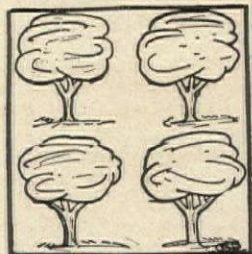
The following reports show what dwarf trees are doing: 32 peaches from a tree planted two years, 75 peaches the following year; nearly a bushel of Elberta peaches from a four year tree; two and one half bushels of Stayman Winesap apples from a tree planted five years; one barrel of McIntosh apples from a tree planted seven years; one four year quince matured 12 large fruit, the largest 14 ounces, besides 20 thinned out before maturity; 14 Bartlett pears from a three year tree; one and a half bushels of Clapp pears from a tree planted five years.

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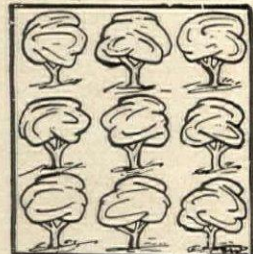
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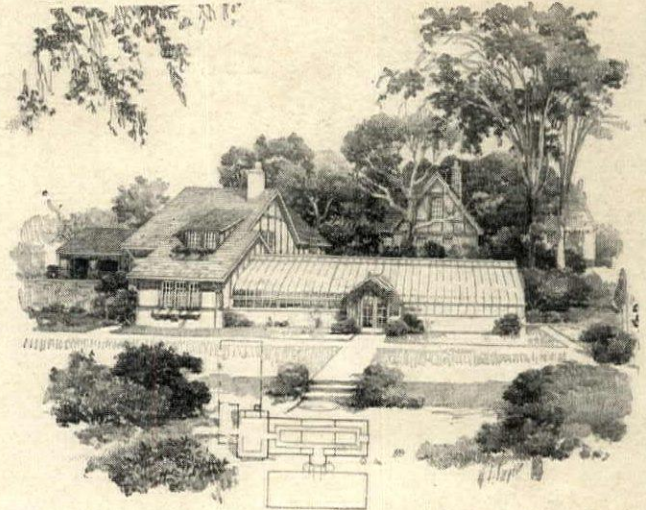
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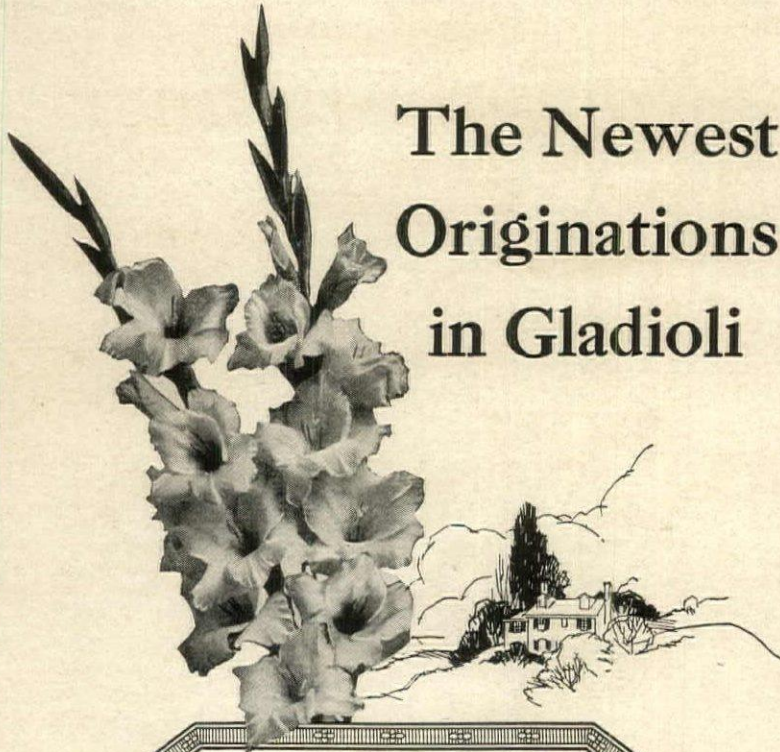
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ON HOUSE & GARDEN'S BOOKSHELF

(Continued from page 126)

crimination is revealed and an excellent service has been rendered, for the conditions that must be met, as every one who has tried to garden in a crowded city knows, are quite perplexing. By accepting the guidance of the lists in this book the city home-owner would save himself much disappointment and many a dollar of money. The nearly 100 plans, figures and pictures in black and white are appropriate,—excepting that the one occupying all of page 119 seems to have no meaning for the book,—are appropriate and have been reproduced with a fair degree of success.

F. B. M.

PEONIES IN THE LITTLE GARDEN by Mrs. Edward Harding. The Atlantic Monthly Press

In modern floriculture certain genera of plants are handled commercially in such astounding multiplicity of named varieties as to make all good monographs like this little essay on the Peony very valuable. One of the country's largest firms that through extensive advertising and through its superbly illustrated catalog sells seeds, bulbs and plants in enormous quantities all over the country, unblushingly boasts of its "modern peonies selected from the world's newest and best varieties." Yet only two of the forty varieties listed rank, according to the Symposium of the American Peony Society, as high as 90, with 100 as the mark of perfection; barely half are considered, by persons who make any approach to being connoisseurs as, worth growing at all, and though several are very good *not one is new*. It furthermore encourages to plant, for quick results, two- and three-year old roots undivided, without informing the purchaser that a large peony root after being transplanted will begin to rot at the center within a few years because only the outer portions of it can get into close contact with the soil and feed and begin again to grow properly.

In the case of a plant which, if good at the start, is good for a human generation undisturbed, it is particularly helpful to have available such a satisfactory treatise. So well has the author done her work that the reviewer, who has himself, with rather unusual opportunities, and for more than a dozen years, made an intensive study of the plant, is pleased to state that of the many horticultural books he has read none has been found more unqualifiedly satisfactory. It follows Mrs. Harding's larger book of several years ago; but it is particularly designed, as the title indicates, for the beginner and for gardens of quite limited area. No attempt has of course been made to discuss the merits of all of even the better peonies commonly known to lovers of this flower—those that figure in the Symposium run up into the hundreds; but in Chapters III and IV are presented the more meritorious of the new and some of the old, the use of any of which must certainly assure that the fortunate owner will be thoroughly pleased, so pleased that he will want more of them and all of them so far as his space and his pocket book allow. And there is the hitch, for some that are named can be had only for prices that to all but the genuine peony "fan" seem preposterously high; but, and herein lies one of the chief uses of the book, some excellent substitutions of cheaper varieties are suggested. In expressing her personal opinions, however, the author is eminently fair, while intimating that the high rating of some of the "top-notchers," in the voting of the American Peony Society, springs from per-

sonal bias that is not always disinterested. Not all the good ones could be mentioned in the brief space allotted. The only striking omission is that of Richard Carvel among the reds of pages 28 and 29; it is a less expensive and yet more valuable variety than either of the first two there named and, because of its earliness and its unique fragrance, it should be preferred to the third.

The work of the American Peony Society is given too little recognition in this volume, small though it is, for the bulletins are at least stimulative of interest and the information frequently useful. For sound counsel, however, concerning the actual handling of the peony plant the treatment could not be surpassed, except possibly in the matter of cleaning the roots preparatory to planting them. The old stems would better be cut out of the roots clean, all deposits of rot removed and the crowns dipped into lime-sulphur, if there seems to be a chance that any decay may remain. Any surplus of eyes should be ruthlessly removed upon the principle of pruning in transplanting; two or three good stems will make for a better plant in following years than seven or eight growing from a root incapable of fully developing them. Broken ends of roots should be cut off clean and square and excessive length would better be shortened so that new feeding roots may be emitted into the best soil; but that depends upon the soil's depth, and so in a bed deeply prepared it does not give so much advantage.

There is wise advocacy of warding off ailments by maintenance of good health and vigor, while at the same time are given reliable prescriptions for the few diseases to which the "King of the Herbaceous Garden" is subject. There is sensible warning against the evils of too frequent division, an evil made prevalent by the greed for rapid multiplying of the stock of fine new varieties; it is thus that disaster comes, particularly in the case of certain varieties that do not well endure frequent division, rather than through making the divisions small. With patient waiting and intelligent management a small clean root will grow into a better plant than will a thick heavy mass of transplanted roots. Such a small division is helped in its infancy by a little shelter from the hot sunshine and the drying winds.

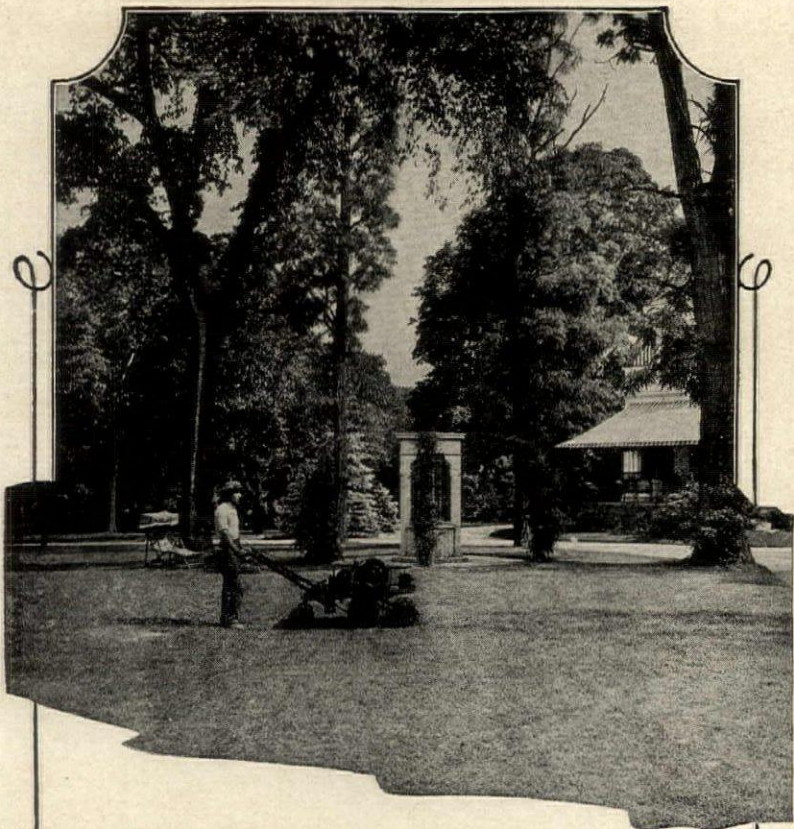
Though the volume is a small one its usefulness would have been promoted by providing it with an index.

F. B. M.

DWARF AND SLOW GROWING CONIFERS, by Murray Hornibrook. Charles Scribner's Sons

The subject is not the artificially dwarfed conifers distorted by the Japanese, but evergreen trees dwarfed by nature. Of these the number is greater than the average amateur thinks, for among no other general class of trees are sports tending to dwarfness so frequent. But their place in garden design has been in more ways than one a small one until comparatively recent times when the growing interest in rock gardening has raised them upon a tide of popularity. To meet the demands of Great Britain and America the smaller Dutch and French nurserymen, by whom almost alone these slow growing pygmy trees had been kept, began to send a flood of indiscriminate forms with but little heed to exactness of nomenclature. Nor has the pernicious practice ceased even yet; a useful, though very brief

(Continued on page 132)



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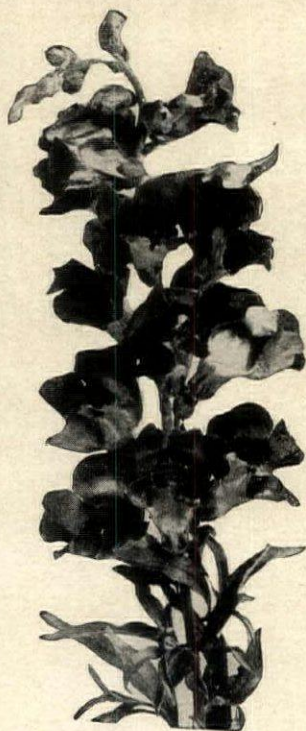


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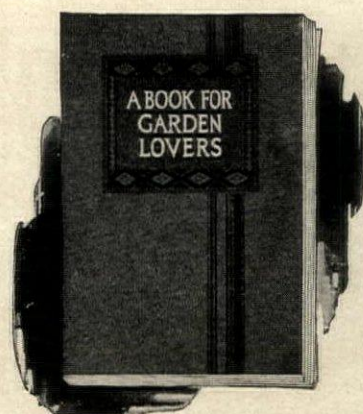
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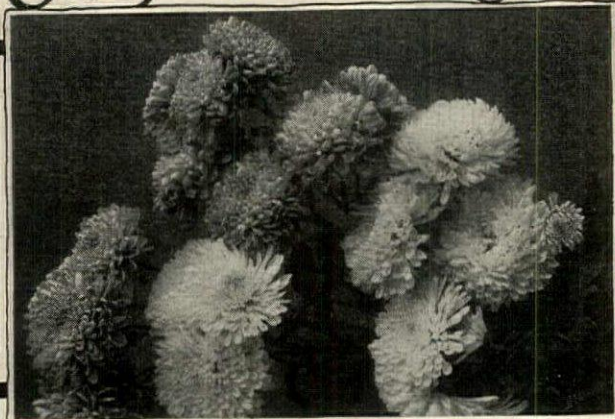
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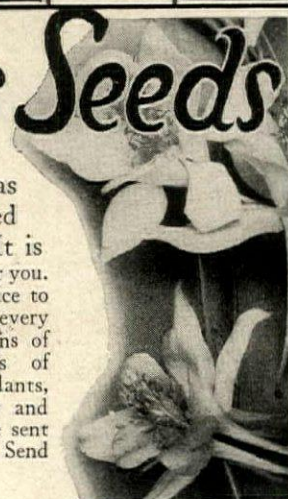
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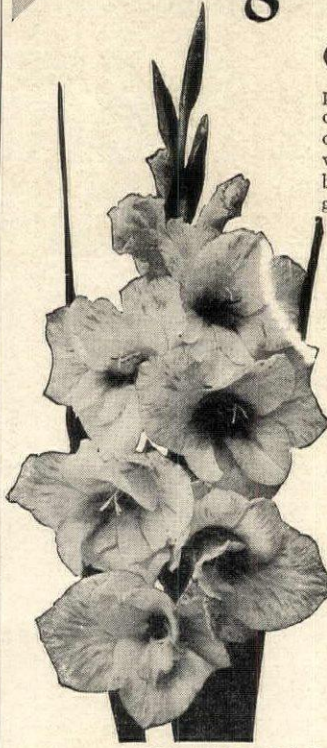
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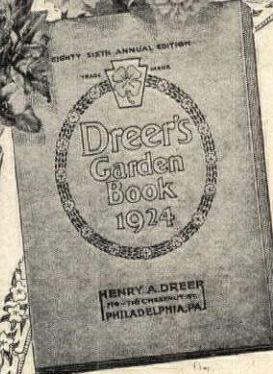


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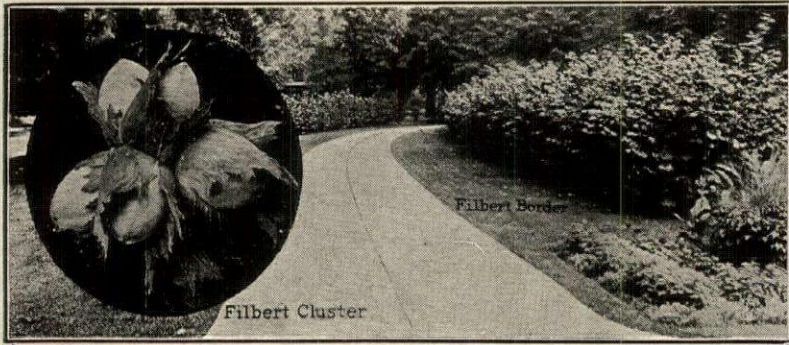
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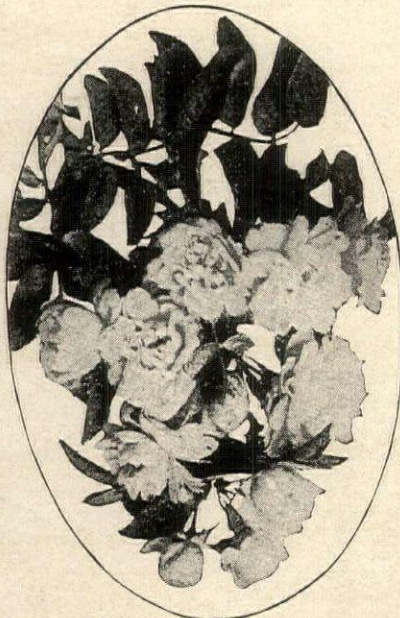
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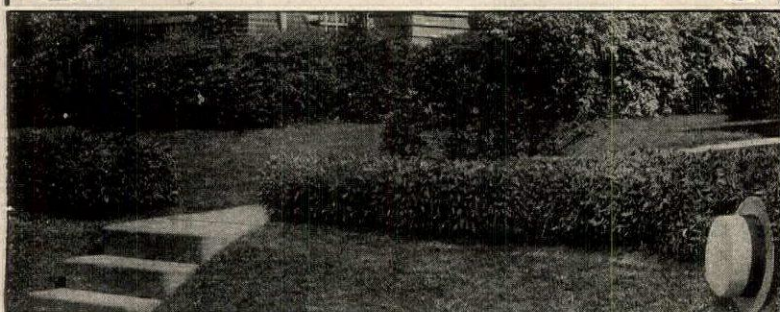
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Splendid Nursery Stock of all kinds



ON HOUSE & GARDEN'S BOOKSHELF

(Continued from page 128)

table of common substitutes is given upon page 88. To straighten out the confusion is the effort of this new book, emanating, as have so many excellent works on horticulture, from the devoted application of hours outside the professional work of a British scholar.

Even without any allowance, however, for the difficulties under which the task has been accomplished, it is worthy of high ecomiums. But it is primarily a reference book, and the list of 460 plants and sorts of plants might very well be bewildering to the American reader. No such quantity of plants is accessible in this country nor is likely to be for some time since the quarantine of the Federal Horticulture Board was put in effect. Though the author has had the sympathetic cooperation of Professor Sargent, who has sent him from the Arnold Arboretum specimen branches and photographs, yet for the American buying dwarf conifers it is not at every point to be relied upon. A number of plants sold freely in the nursery trade do not conform to the book's descriptions of them. *Juniperus*

virginiana schottii and *J. v. cannarti*, described upon pages 78 and 77 respectively as a "pyramidal bushy dwarf form" and a "compact form, forming a broad crown" are commonly put out as tall columnar trees. Nor are all the pictures as serviceable as might be desired for purposes of identification. Furthermore it is to be regretted that so few illustrations have been attempted. Twenty-four pictures do not go far toward helping to visualize 460 plants or sorts of plants. More of precise information along ecological lines also would have contributed to the general value and usefulness of the work. The synonymy has been worked out with tolerable thoroughness in most instances; absolute exhaustiveness in such a subject was not to be expected. American gardeners, nurserymen and landscape architects all should find the volume invaluable until there appears a quite authoritative work, a revision of this one perhaps, if that can happily be arranged, for them upon this important subject.

F. B. M.

MODERNIST WALL PAPERS

(Continued from page 102)

badly proportioned room in ordinary up and down fashion will not do much to mitigate its ugliness. But such rooms can often be made interesting by dividing up the wall space—altering the proportion of dado, filling and frieze, and by using two or more different papers. A long, unbroken wall, for example is sometimes difficult to deal with in a room disproportionately high. A good treatment here would be an unusually deep frieze, say about 4', meeting a dado of about 5'6", here being no filling between. For the frieze a pattern of daffodil yellow and cream is suggested, with the stripes running horizontally around the room, and for the dado a tempera paper, in elephant-gray, a deeper tone of the gray for the woodwork, and pale daffodil yellow on the ceiling. A dining room planned on a large scale, but low and badly lit, might be hung with a beige colored flock paper, in a formal Italian design, from the cornice to meet a low dado from 2'—3', painted apricot, cornice and ceiling repeating the apricot in a lighter shade.

For an irregular shaped room, much-doored and many-windowed, the following plant may be used and varied *ad infinitum* with excellent results. First hang the walls with a paper, speckled all over, like a bird's egg, in purple and yellow. Next cut borders about 6" wide from a plain glazed violet paper, and paste them on so as to outline the shape of the room, under the frieze or cornice, down each side of every corner, along the dado, and around each door and window. This has the effect of dividing the walls into a series of irregular panels, a little difficult to describe, but easy enough to make, and entirely charming when made. It can also be used for rejuvenating an elderly paper with astonishing success. Suppose the original paper to be a decent old-patterned one, dark in tone, but worn, as papers do get worn, at the corner edges. In this case the borders would look well cut from a black or deep blue paper nar-

rowly striped with dull gold and applied in the manner described; this would give a fresh aspect to the paper and beautify the room at a small cost.

In many rooms there is a recess, or an arch in the wall, which can be made interesting and decorative by an independent treatment. For example, a small room is hung with a bright deep shade of sapphire blue, the frieze is a dull black thickly sprinkled with small patines of gold, and there is a black ceiling; a shallow arch in the wall facing the door is in plain, bright gold. Another example is a boudoir hung with a purplish gray pattern, and the deep recess is vermilion. For a book room, or wherever the walls are covered and show but little, the space over the mantelpiece lends itself admirably to some individual arrangement. Marble papers sound rather shocking and Victorian, but the 20th Century versions have another way with them. One such is in deep cafe-au-lait color, very vague and cloudy, with a little gold blowing about. Another is deep red turning to brownish purple, and either of these may be hung over the mantelpiece without the smallest fear that the eye will ever tire of them, or that they will unduly assert themselves. Some kind of frame or beading should surround these "over-mantels" to give just the slight emphasis that is called for.

Finally, let the chooser of wall papers lay to heart the old and vulgar adage, "there's no use spoiling the ship for the sake of a hap'orth of tar." It is a curious psychological fact that people who will spend lavishly on their floors and windows, and all the rest of it, will suddenly wax penurious when it comes to the walls. In nine cases out of a dozen they will hesitate and eventually reject the very paragon of perfection, and decide on the next best thing, all for the sake of a few dollars' difference in the cost "per piece." Bad economy, when the value of the right wall paper in the room can hardly be over-estimated.



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of delicious quality for table or preserve shelf—

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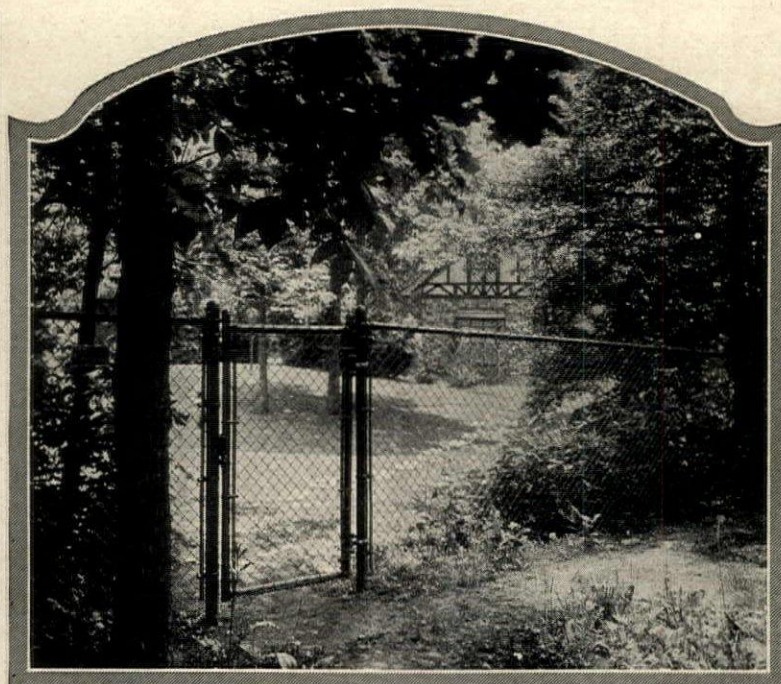
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Now, during the long winter evenings is the time to sit by the cheery fire and dream and plan of the changes to be made in the garden when old Jack Frost has gone. You have the past year's victories and defeats to help you, as well as the memory of gems envied in the gardens of friends.

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Put those dreams down in black and white, for dreaming alone will not make a garden. Make a definite plan, so that the dream will come true.

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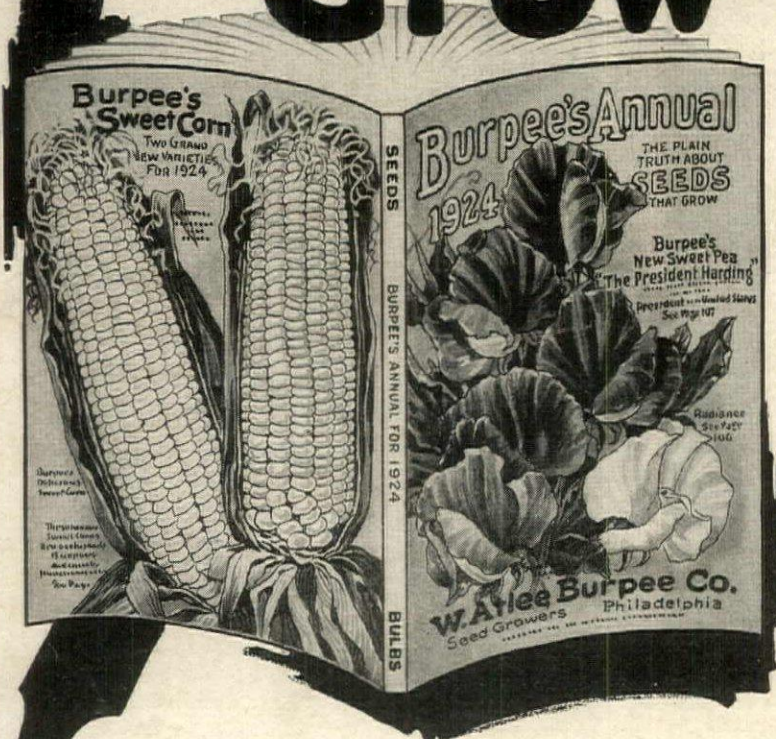
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W. Atlee Burpee Co.
SEED GROWERS PHILADELPHIA

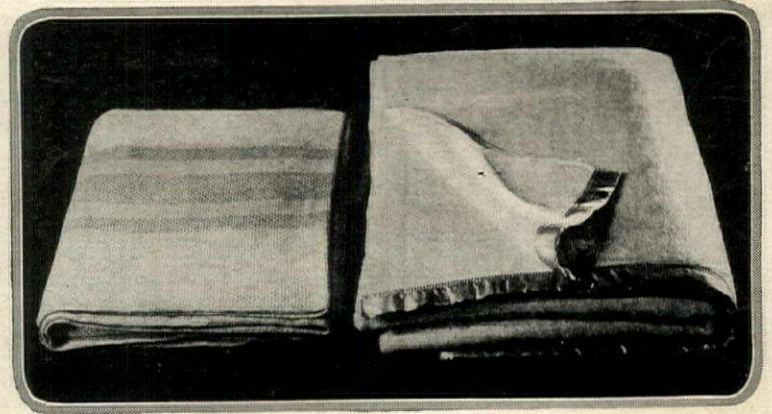
Please send me a free copy of Burpee's Annual.

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Name _____

R. D. or Street _____

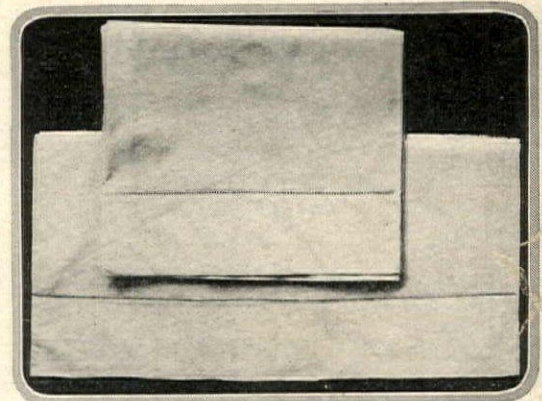
Post Office _____ State _____



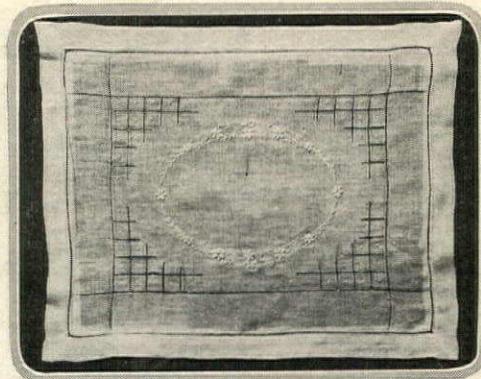
BEDDING of UNUSUAL VALUE

which may be purchased through the House & Garden Shopping Service, 19 West 44th Street New York City.

Above at the left is an all wool slumber robe in blue, lavender, gold, gray, rose or green, \$8.75. All wool blanket in solid colors, blue, apricot, gold, rose, or tan bound in satin, 60" x 84", \$11. 72" x 84", \$13. A pair of all wool blankets with a striped pink or blue border comes for \$15.50



Hemstitched sheets of the best quality domestic percale are \$9.25 a pair for the single bed size and \$12 for the double. Pillow cases \$2.75 a pair



The pillow case at the left is of sheer handkerchief linen with a wreath of hand embroidery and hemstitching in an attractive block design. It measures 12" x 16" and may be had for \$8.25



Bradley & Merrill

The quilted comforter above is of figured sateen. It is wool filled and comes in rose, copenhagen, orchid, gold or green. 72" x 78", \$15.50. A satin comforter quilted by hand and deliciously soft may be had in all colors for \$45.50