

House & Garden

CONDÉ NAST, *Publisher*
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NEXT MONTH, THE FURNITURE NUMBER

STRANGE, how short a time it seems since we were selecting pictures and editing "copy" about summer draperies, and porch furniture and other warm-weather topics. Winter seemed very far away, then, and here we are with the January HOUSE & GARDEN all arranged and starting on its journey through the varied stages which lie between our editorial typewriters and your subscribers' hands. Yet that is ever the way with magazine making; issue succeeds issue so steadily that before we know it the year's cycle is complete and a new one opens the first of its twelve stages just ahead.

In this first issue of the new year we have concentrated on things inside the house, for without doors snow and ice are likely to discourage all but necessary activities. A series of sketches showing different types of chair legs will prove an interesting and helpful aid in the matter of period identification at a glance. Odds and ends of decoration always appeal, so we have made a selection of them, too, to fit various occasions. Gardner Teall continues his series of collector's monographs, and Ethel R. Peyser her articles on practical aids to modern housekeepers. Uphol-



A corner of one of the Dutch Colonial houses in the January number

stery fabrics, the Little Portfolio of Good Interiors, things that our shoppers have found in the stores, the fitting up of a practical storage room—these are some of the other features which help to round out the story of the interior as told in this number.

One of the two-page spreads of photographs to the publishing of which we have been looking forward for some time is being made up for the January number. It shows one of the early Long Island farmhouses, a delightful little place over two hundred years old, which has been restored without sacrificing a particle of its former atmosphere and charm. Then, too, there will be several pages of medium-sized Dutch Colonial houses by Dwight J. Baum, and another charming place designed by Frank J. Forster.

Even though it is winter, we haven't forgotten the gardener, of course. Mrs. Francis King contributes to this issue, and prominent among the other landscape and flower features is a practical exposition of the decorative and useful possibilities of the retaining wall. Altogether, a well-balanced number, a true earnest of what HOUSE & GARDEN will bring you in 1921.

Contents for December, 1920. Volume XXXVIII, No. Six

COVER DESIGN BY HARRY C. RICHARDSON		DWARF FRUITS FOR THE SMALL PLACE.....	40
THE FLOOR OF INLAID WOOD.....	18	<i>Maud Robinson Toombs</i>	
ROMANTIC GIFTS OF OTHER DAYS.....	19	A LITTLE PORTFOLIO OF GOOD INTERIORS.....	41
<i>Grace Norton Rosé</i>		PARGETRY INSIDE THE HOUSE.....	44
THE RESIDENCE OF F. J. O. ALSOP, ESQ.....	22	<i>Costen Fitz-Gibbon</i>	
<i>Chapman & Fraser, Architects</i>		A BIT OF NORMANDY ON THE NORTH SHORE.....	45
AS THE CHRISTMAS GIFT MAY SEE IT.....	24	<i>Mary H. Northend</i>	
AN OLD DOOR IN ALBANY.....	25	OUTSTRIPPING THE GALE.....	46
EMBROIDERED PRIMERS OF THE PAST.....	26	<i>Ethel R. Peyser</i>	
<i>Gardner Teall</i>		WAYS OF WRAPPING CHRISTMAS PARCELS.....	47
A GUEST HOUSE AND A BOULDER GARDEN.....	28	CHRISTMAS GIFT SUGGESTIONS.....	48
<i>W. Maredydd Harrison, Landscape Architect</i>		USEFUL PRESENTS FOR THE DINING ROOM.....	49
SOME AMERICAN WOOD BLOCK ENGRAVINGS.....	30	ATTENTION OF SANTA CLAUS.....	50
<i>Peyton Boswell</i>		TO PUT UNDER THE STOCKING.....	51
NURSERIES THAT FULFILL THEIR MISSION.....	31	LINENS MAKE WELCOME GIFTS.....	52
THE STUDIO HOME OF RUDOLPH EVANS, SCULPTOR.....	32	REMEMBRANCES FOR THE BOUDOIR.....	53
THE GAZEBO AND THE GARDEN WALL.....	34	TO GIVE TO A MAN.....	54
<i>H. D. Eberlein</i>		FOR MANY OCCASIONS.....	55
WAX MINIATURES ARE HERE AGAIN.....	36	THE GARDENER'S CALENDAR.....	56
<i>Emily Burbank</i>			
A REMODELED MILL IN MASSACHUSETTS.....	38		
<i>Nina L. Duryea</i>			

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THE FLOOR OF INLAID WOOD

We have grown so accustomed to thinking the floors of our living rooms must depend upon rugs for warmth and pattern in their color effects that we often overlook the possibilities of wood. Yet where the inlays are wisely chosen for tone, design and grain, a floor can be achieved which fulfills every decorative demand. An arrangement of dark and light in-

lays, with those subtle lines and shadings which the grain of many woods presents, offers the architect wide latitude of choice. Such a floor is in this room, the trim and ceiling of which are of still darker wood. The walls are of decorative tiles, the fireplace fittings black iron, and the surrounds raked and carved limestone. Growing ivy in window lends a light touch



ROMANTIC GIFTS OF OTHER DAYS

Some Presents of Our Forefathers Which Parallel in Spirit and Often in Form the Things We Give Today

GRACE NORTON ROSÉ

DOES life through the centuries repeat itself with regard to gift-giving as well as other idiosyncrasies of the human race? Are there not distinct parallels to be found today in some of the presents of other times?

That thrifty, almost wily Quaker husband who, under the stress of persistent nagging, finally promised his new wife a coach, and living up to his present only in the letter of the law, neglected to furnish the horses to draw the equipage, might find his counterpart in the modern father who unwillingly presented his daughter with the car upon which her heart was set, but who remained niggardly and stern about pin money for gasoline. We can picture the chagrined Philadelphia bride gazing upon her horseless ornament almost as easily as we can the girl of our times "hanging up" her gas account until her next allowance falls due.

In the 18th Century, as in the 20th, silver was, perhaps, the most popular gift for all occasions. The silversmith's work was artistry of the finest sort. Churches became the happy recipients of many pieces that have historical significance. Among the examples from *Historic Silver*, by Francis Hill Bigelow, is a silver tankard of unusual beauty with the London date letter for 1775-1776. It was given Martin Hern by the two parishes of St. Giles-in-the-Fields and St. George, Bloomsbury, for "having laudably assisted in bringing forward a number of volunteers which these parishes had to raise for His Majesty's Army in December, 1796."

Porringers, we know, graced birthdays perhaps more than any other anniversary, but tea-pots seem always to have had a distinctly feminine and Christmasy flavor. Of such a one is that engraved with the Pickman

arms and given by Love Pickman, the wife of that renowned citizen of Salem, to her daughter-in-law, Mrs. Mary Toppan Pickman.

"To Mr. Isaac Harris for his intrepid and successful exertions on the roof of the Old South Church when on fire, December 29, 1810"—is part of the inscription upon a cider pitcher of later date. On the other side is a representation of the fire on the steeple which the mast-yard apprentice, who had a share in the building of the *Constitution* extinguished.

College Presents

Made by John Burt of Boston is a pair of candlesticks inscribed "Donum Pupillorum 1724," and they became the property of Nicholas Sever of Kingston, Mass., then a tutor at Harvard College. A much-loved tutor he must have been, for we are told that many other beautiful pieces fell to his lot.

A silver punchbowl with a removable rim

in the possession of Dartmouth College, was the interesting gift of His Excellency John Wentworth, Esq., Governor of the Province of New Hampshire, and others, to the Reverend Eleazer Wheelock, D.D., the first president.

Of all the romantic and alluring gifts known to this country in its early days, none seems to have more charm or fascination than those brought by ship from the Orient to the old seaports of our coast. When the China trade was opened, and even before, returning vessels brought among their spicy cargoes many a rare and wonderful present from that strange land. Whalers, back from the South Seas, carried their share, too, of odd things of patient workmanship, and so it chanced that many an old home of seafaring ancestors treasures its carved ebony cabinet, its lacquered work-box full of intricately carved little ivory trinkets, its wicker chairs, its nested tables and its rare porcelain. Many a descendant of those lonely wives cher-

ishes the China shawl that the sea captain brought home as a special gift to her who had waited so long and fearfully for him. Occasionally a cloisonné incense-burner found its alien way to these unfamiliar shores; a precious gift that may have cost the donor more than history can tell.

Romance of the Orient encircles the gift of the wonderful Buddha of white jade that was chiseled from its base in a small rock-set temple and sent to America to protect and watch over the lives and destinies of the foster parents of the powerful Ah Foo; he of the twelve beautiful daughters, all eventually married to Americans, as the story goes, he in whom early education and training in one of the prosperous whaling ports of the past had not eradicated in one whit the pure pagan superstition nor the everlasting gratitude and fealty of his race. After



Here in America are several pieces of furniture given by the Bonapartes. In Girard College is a satinwood secretary presented to Stephen Girard by Napoleon Bonaparte. In the center of its arch is a block, and a musical box is within. A gray marble table of pedestal type was another gift.

years of peaceful, perhaps supercilious, abiding in the home of the New England foster mother, this idol is now awaiting its ultimate fate. The recent attempt of a shabby Lascar sailor with well-filled money-belt and quite concise information regarding the treasure, to buy it from its present owner—and, not succeeding, to steal it—suggests that for some reason more potent than we know the possession of the idol is desired in the country of its creation. There is more than an air of mystery about the tale; and meanwhile the inscrutable little cross-legged figure of the jade god smiles eternally and extends downward its pointing arm polished so suavely by centuries of stroking hands. In its carvings the gold leaf shows faintly, but the jade shines with an almost unearthly luster.

Vases from the Orient

Ah Foo also sent across the sea the gift of a rare pair of Chinese vases on teakwood stands, all greenish yellow and gold, standing nearly three feet high. About them is a tale of Chinese thoroughness and kingly giving that has no counterpart.

The vases stood for many years in the best parlor of Her-whose-name-I-am-not-permitted-to-mention, and it must have been that their rare preciousness was not enhanced by the purely American setting. At any rate, their great value seems hardly to have been instantly recognized, as a workman, one day, in repairing a picture-molding set a plank across from vase to vase and stood thereupon! As may be imagined, the delicate neck of one crumpled under the strain.

In a letter to Ah Foo the accident was explained, how naïvely we can only guess. Many months passed, and then one day three Chinese presented themselves at the door of the house: a trusted clerk and two coolies who, with Oriental bows and much ceremony, offered credentials and begged for written permission to take the damaged vase back to China



In the 18th Century, as in the 20th, the work of the best silversmiths was in great demand. A tankard of unusual beauty was given by two parishes to Martin Hern, and a teapot bearing the Pickman arms commemorates that famous Salem family. Other interesting gifts were the cider pitcher of 1810 and the 1724 candlesticks

to be repaired. They had been months on their journey to fetch this treasure—from China to the Pacific Coast of America and thence across the continent—and they carefully packed the vase and promptly departed on their arduous return trip, promising to bring back the vase before many moons. They left with this New England woman, however, another gift from Ah Foo, an exquisitely carved and inlaid box, lined with rose-colored washable leather and well stocked with gold pieces, to help console her, so the message ran, for the temporary loss of the vase.

Lady Clare's Carriage

During the 14th and 15th Centuries in Merrie England, the gift commendable was a bed with bed-hangings and furnishings, or else a great carriage, carved and elaborate with coverture, carpets and cushions. Such a carriage as that illustrated in the Louterell Psalter, M. Jusserand says, became in 1355 the property of the eldest daughter of Elizabeth de Burgh, Lady Clare. Drawn by three or four horses, with postillions, its long, tunnel-like body with its curtained windows gives us an idea of the luxury of the day.

"The details," M. Jusserand goes on to say, "were extremely elegant. The wheels were carved and the beams were painted and gilt, the inside was hung with those dazzling tapestries, the glory of the age; the seats were furnished with embroidered cushions; a lady might stretch out there, half sitting, half lying; pillows were disposed in the corners as if to invite sleep—thus travelled the noble lady—"

Card-tables, work-tables, spinets, love-chairs, toilet-glasses and dower-chests were all favorite gifts of the 17th and 18th Centuries. Queen Anne's giving has become a fable. If one should count the communion sets in this country alone, one might find the figures rather astounding. The poor lady probably had other occupations than the giving of altar



In jewel cabinets of marqueterie the ladies of Louis XV's time kept their costly trinkets. Marie-Antoinette's "coffre de mariage" was made in the last years of the reign of Louis XV, while the jewel cabinet at the left is of slightly later origin

The music cabinet or reading table, executed in marqueterie by Martin Carlin, has a rising top inlaid with a Sèvres plaque. Its tripod is ornamented with chased ormolu mountings—indeed a worthy and beautiful present for the great queen to select

J. M. ROSE



silverware—in fact, we know she had. That all her gifts were not religiously inspired is proved by an ebony and tortoiseshell cabinet in the possession of the Wren family, her queenly gift to Sir Christopher. The framework is ebony and the tortoiseshell is laid over bright red paste. The inside is inlaid with ivory and contains four mirrors divided by black pillars with gold capitals.

Several times, perhaps, has a hardwood work-box which Grace Vallois shows in her book, *Antiques and Curios in Our Homes*, figured as a gift. A royal romance shadowed its first fair possessor; that Mrs. Fitzherbert, the wife of George Fourth whose faithful love was so illy repaid by the profligate king. The box is greenish in color and around the edges are bands of satinwood. It has a heavily weighted bottom. The drawer is supposed to defy inspection and there is built in it a contrivance for holding embroidery that allows the work to be wound up as it progresses. The heaviness of the box holds it steady during the worker's exertions. The present owner received it as a gift from Miss Prujean, the niece of Mrs. Fitzherbert's cousin.

A Present from Captain Kidd

A gift of later date with more than ordinary romantic flavor about it stands at present in the Metropolitan Museum, loaned by the owner. It is an old brown stoneware jug of English Fulham. Encircling it is a band of cut silver bearing the legend of its history, of course added in recent times. The redoubtable Captain Kidd was the donor and Lady Lyon Gardiner, of Gardiner's Island, the recipient. It was a gift of appreciation of hospitalities received at the Manor House. On Gardiner's Island, it will be remembered, much of the booty of the pirate was unearthed.

Few gifts of early American days possess more romantic charm than those brought by ship from the Orient to the old seaports of our Atlantic Coast. In those days the China trade yielded far more than spices and teas and pieces of rare old silk

A long, tunnel-like carriage, elegantly appointed and with curtained windows in its sides, was a commendable gift in England of the 14th and 15th Centuries. Of later date is a brown stoneware jug of English Fulham, given to Lady Lyon Gardiner by the redoubtable Captain Kidd to show his appreciation of the hospitality extended to him at the Manor House

Many infamous gifts have become famous through the glamour of romance and the charms of age, and Fragonard panels, painted for what shameless favorite of France's most outrageous king, are none the less Fragonard panels, handled in his truly tender and dainty manner, and as such, delight us always. We know of gilt clocks from the cleverest makers in the world that once graced those gay boudoirs, one among them the gift of Louis XV to La Pompadour.



In the Morgan Collection in the Metropolitan Museum there are painted and jeweled patch boxes, scent bottles and dance programs known as *Carnet de Bal* during the reign of Louis XVI, that have all doubtless been the graceful gift of some lordling to some fair lady. There are snuff boxes also that suggest a certain extravagance on the part of the fair dames. In jewel cabinets of marqueterie they kept these costly trinkets, and in elaborate bureaus and coffers of ebony, lacquer and gilt bronze they stored their artful frippery. The "Coffre de Mariage de la Dauphine Marie-Antoinette," illustrated, was made in the last years of the reign of Louis XV, and it was purchased by Le Brun on behalf of Marie-Antoinette at the sale of the Duc d'Aumont's collection in 1782. The jewel cabinet belongs to the period of Louis XVI.

The music stand or reading table in marqueterie, made by Martin Carlin, with rising top inlaid with a Sèvres plaque bearing the date letter for 1778, its tripod stand ornamented with mountings of chased ormolu, was the regal gift presented by the same ill-fated Queen to Mrs. Eden, who afterwards became Lady Aukland.

Gifts of the Bonapartes

Here in America are several pieces of furniture, gifts of the Bonapartes. A secretary given to Stephen Girard by Joseph Bonaparte, Napoleon's brother, is now in Girard College. It is of satinwood ornamented with ormolu. The columns are of marble with brass capitals. In the center of the arch, a clock is placed, and the secretary is equipped with a fine musical box.

A gift of Caroline Bonaparte to Judge Joseph Hopkinson, the confi-
(Continued on page 80)

Many an old home of seafaring ancestors still treasures its lacquered workbox, its wonderful vases, greenish yellow and gold, set on teakwood stands, its rare porcelains. Even, perhaps, it has a white jade Buddha, like Ah Foo's strange gift

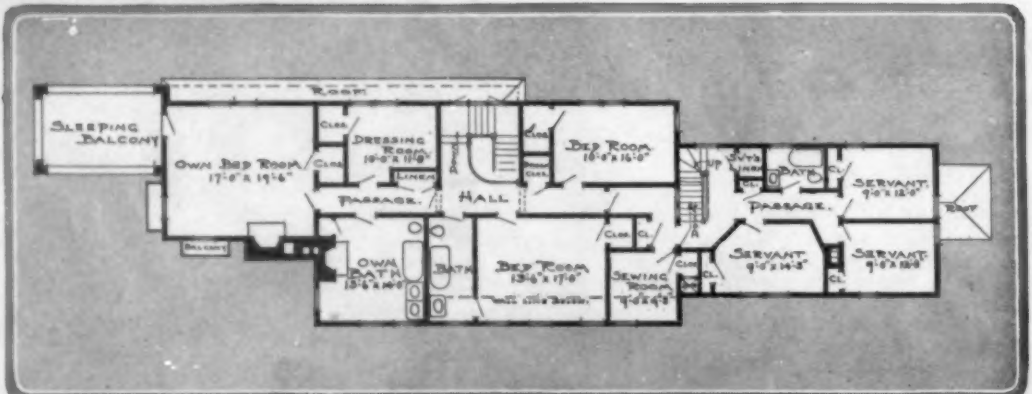


The house is low to the ground, a comfortable, spreading structure whose lines give it marked unity with its site and surrounding trees. The architects have considered these matters with a full realization of their importance and produced an effect the harmony of which is evident at once

A STUCCO HOUSE WHICH FITS ITS SITE AND SURROUNDINGS

The walls are rough stucco, giving soft gradations of light and shadow. What might otherwise have been a somewhat monotonous roof line in the servants' wing has been broken by raised dormer eaves over the larger windows

On the second floor are three bedrooms and two baths, besides the sleeping balcony, dressing room, sewing room, and the servants' quarters in the wing. The hall can be made continuous from end to end of the house



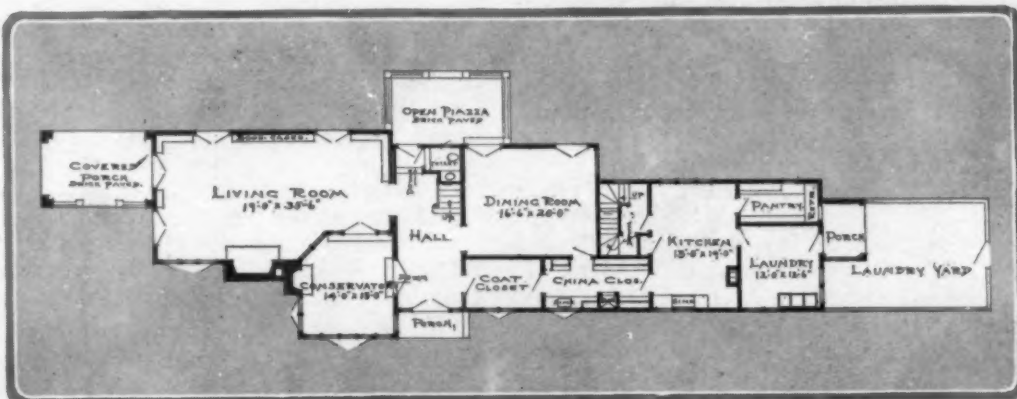


The absence of visible foundation does much to tie the house to the ground and, incidentally, makes easier the arrangement of the plantings. Wide projecting eaves cast relieving shadows. French doors and tall windows admit abundant light and air on the lower floor

**THE RESIDENCE OF
F. J. O. ALSOP, Esq.
AT MILTON, MASS.
CHAPMAN & FRAZER,
Architects**



Behind the house, and somewhat to one side, is a small sunken garden which one enters by rough stone steps. Here wide grass paths lie between the beds, their smooth surface and irregular outlines alluring alike to eye and foot



At one side of the entrance hall are a small conservatory and the long living room adjoining a covered porch, and on the other the dining room. A coat closet is convenient to the door. The drying yard is a unit with the house

AS THE CHRISTMAS GIFT MAY SEE IT

AH-H-H—I'm glad to be out of the city at last! Think of it—after weeks of gray slush and cluttering crowds, of greasy streets where no self-respecting sled could set runner without a shudder, I peeked out of the back of the expressman's sleigh coming over from the station yesterday and saw snow, clean, sparkling, dry snow a whole foot deep!

No matter that I've never glided a foot in my life, nor had a chance to wear the new red paint off my legs—I know my birthright when I see it. It's out here in the country, where the ways are steep and the air clean and nipping, where a fellow can have a boy to skim with down long, winding roads, past snow-buried rail fences and straight, dark cedars pointed against a blue sky. How I'll bend and swerve around the curves, and leap clear of the track at the thank-you-ma'ams, settling back again to fly on faster than before! How the sun will gleam overhead and the snow hiss under my feet! How his dog will race after us, a distant speck in the road's white path!

Best of all, I shall love the cold, still nights, all set with glittering points like an old-time Christmas card, when the moon rides white in the sky and every twig and branch is etched in shadow on the crust. No roads will be for us, then, but the broad shoulders of the hill pastures. Slipping, scrambling on the icy surface, crunching through a little here and there, we'll reach the crest of the slope. A pause for breath, and then the downward plunge, the boy flat on my back, the keen air sweeping against our faces, the clear black ice of the lake a dark pool far below. Faster, faster, the whine of the wind rising to a roar, the valley rushing up to meet us. Trees swirl up to us and whisk past, blurred and formless. A fence, bars down, a scattering fringe of weeds, and we shoot out on smooth, silent ice, endlessly on into the moonlight.

Yes, I see it all so clearly, hidden though I am in a locked closet under the stairs, waiting for Christmas morning. And I know that it will all come true, for several times I have heard through a chink in the wood a boy's voice, strong and merry, and the scratching patter of his terrier as they romped through the house. This afternoon they tried to open my closet, the boy pulling at the knob, the dog sniffing noisily at the crack. And I know I won't have to wait much longer, for his mother (she must have guessed what they were about) called down the stairs:

"Only two days more, Billy, old boy. Saturday will be Christmas!"

MON dieu, what a crude, bourgeois place! Since four dark, so long days I am prisoned here alone by myself, suffocated, strangling, dying. I, with the luster of the sea glowing within me; I, for whom men braved the ocean depths of Inde with knives to battle away the ugly sharks; I, whose beauty made to gasp even the Great Parisian; I, the queen of the magnifique pearl case—ah, miserable, that I should come to dwell here with handkerchiefs and collars all dark in a drawer so reeking of that terrible tobacco!

Oh, could I but escape myself again to the light, the air, the life! What have I done to be buried alive by a huge, rough animal of a man? All my friends, my little, glittering, gay companions, how happy are they still there in the case where the people come to admire! While I, to whom praise is as the very breath and soul of life, shiver to the heart as he lifts me out of my box with his great thick fingers every night and rumbles like a ferocious old cow,

"Hope she'll like 'em, for they set me back an awful price, even for pearls. But they're not half worthy of her!"

WHAT does it all mean? There I was sitting on the shelf in the book store, sandwiched in between F. P. A.'s "Something Else Again" and a volume of Amy Lowell's verse, trying to keep a nice Christmasy peace between them, when a simpering clerk came along with a piece of paper in his hand and stopped right in front of us.

"Oh, here it is!" he exclaimed, looking first at the paper and then at me in a near-sighted sort of way. "She wants a nice book of verse for—" and his voice rambled off incoherently so that I couldn't catch the rest. Then his long, skinny fingers closed on me and dragged me away from Amy's side.

All that's happened since then has been a horrible nightmare. A silent man in a dark, littered room wrapped me in layers of rough cardboard and paper, thumping me about unmercifully. Not satisfied with smothering me, he must have tied me up with ropes, for suddenly I felt something cutting deep into my head and feet and sides. I writhed and groaned in agony, struggling to escape. Then came a heavy blow on my chest, and I lost consciousness.

It must have been hours later when I came to myself. Everything was still and unutterably dark. A great weight was crushing me down against a sharp, hard lump, like the corner of a box. For days and days I lay there, unable to move hand or foot, sick and dizzy with pain. Now and then, in half lucid intervals, I thought of my old home on the shelf, of Frank and Amy cordially quarreling about the merits and demerits of newspapers. How comfortable and peaceful and faraway it seemed!

At last, through my wrappings, I heard a man's voice, harsh and grumbling.

"Why don't people do their Christmas shoppin' theirselves," it rasped, "'stead o' havin' things sent by mail? Anybody'd think us post office clerks didn't have enough to do, without havin' a lot o' fool presents thrown at us to deliver. Look at that there big box—bet it's got glass in it. All right, Tom, here goes for a long toss—see if ye can catch it!" I heard a heavy thump, followed by a laugh. Then the same voice again, "Don't ye care, Tom. Mebbe we can bust the next one good!"

That was weeks ago, it seems. I'm growing used to such things now—to rough voices and heart-breaking falls and long, bumping, swaying hours tumultuous with the clanking of steel wheels on steel and the din of railway yards and lurching mail trucks. Whither I am going I know not; of the days ahead I can only guess. But of this I am quite certain: I am a Christmas present for someone who wants a nice book of verse, if I ever get there.

PRETTY way, this, to treat a perfectly good three-months-old pup—drag him into a strange room before sun-up on a cold winter morning and leave him tied to the trunk of a funny looking green tree all hung over with fancy boxes and doodads. Why the dickens don't they bring me something to eat?

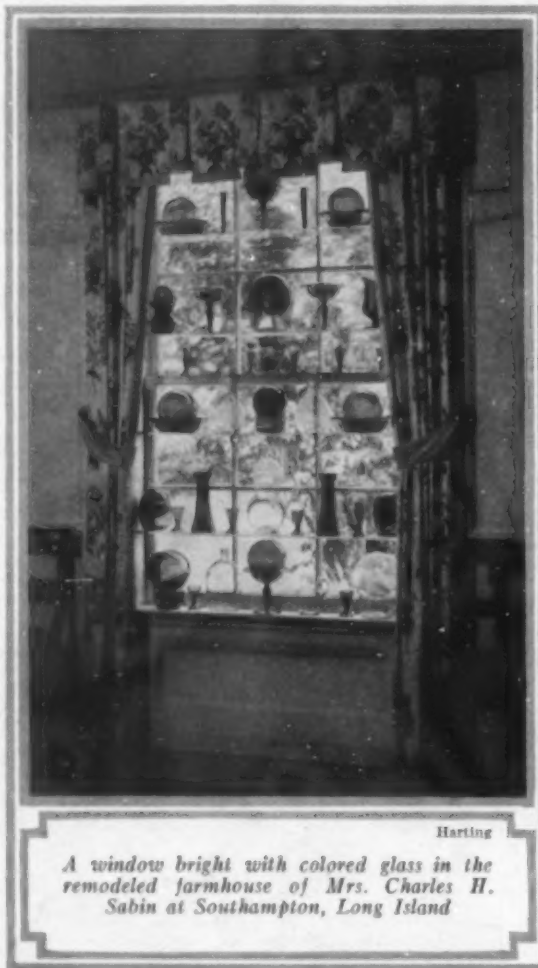
Hey, wait a minute—I smell something good! Seems to be up in the air somewheres; no—yes it is, too—that paper bag tied to the big branch. It's all lumpy and heavy looking, like candy; let's see if I can reach it. No, doggone the luck, I can't—this blame chain they've hitched me with's too short. Maybe I can twist out of my collar, if I turn around backwards. No, it won't come over my ears. Just my luck!

Why doesn't somebody come? It's cold in here, and darn lonesome. Must be an hour since the old man in his blue bathrobe sneaked me in from that nice warm box by the furnace and chained me to this fool tree. Seemed to think it was a good joke—told me what a nice Christmas surprise I'd be for the kids when they came downstairs. That's all right for him and them, but how about me? Does he think it's a joke for a hungry, homesick pup to be left in a great big room all by himself?

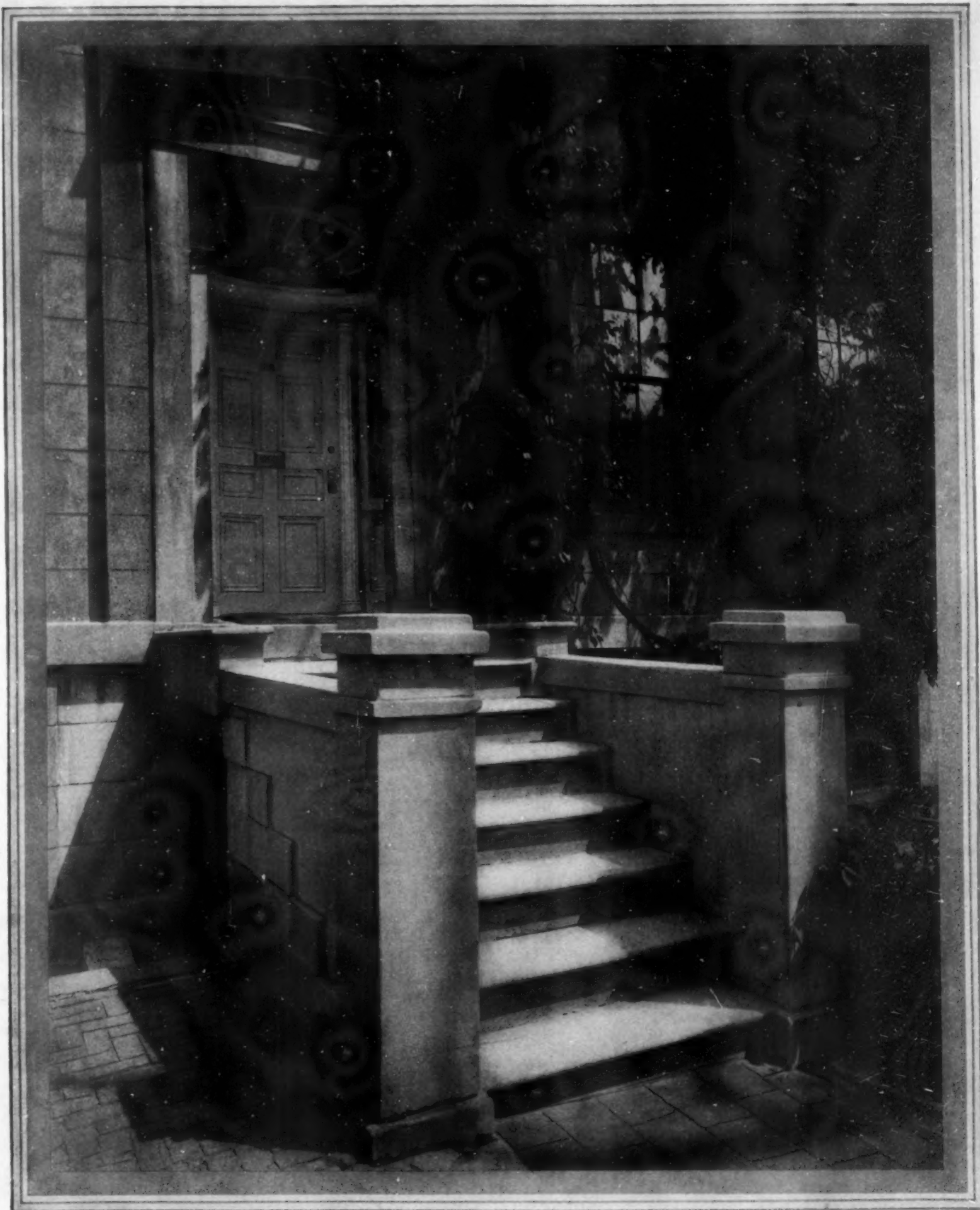
I've tried to get loose, and I can't. I've reached for that candy, and it's too far away. I've eaten part of the rug, the bark off the tree, the paint on the Noah's ark and everything else I could get at, and I'm still hungry. I've listened and waited for somebody to come and pet me, and they won't do it. I want my Ma, and I'm going to call her—

Yow—yow—yow—ooo—ooooooooo!

R. S. L.



Harting
A window bright with colored glass in the remodeled farmhouse of Mrs. Charles H. Sabin at Southampton, Long Island



AN OLD DOOR IN ALBANY

The goodly heritage of American architecture boasts many things worth preserving and copying. Not the least are the doors of its city houses. The Meads House in Albany still retains its remarkable curved entrance. From the flat arch back, the whole doorway, inclusive of the side

lights and fluted columns, is concave. The top is a mica shell, bluish in color, giving a pleasantly tempered light to the inner hall. The house is gray, with white stone trimmings, iron rail and fence, a rugged wistaria vine, and red brick pavement. It is well over a hundred years old

EMBROIDERED PRIMERS OF THE PAST

Whereon It Was Customary for the Very Young Lady to Record Her Knowledge of Needlework and Numerals, Animals and Alphabets, Together with Whatever Devices and Mottoes Her Imagination Suggested

GARDNER TEALL

I DO not know who, nowadays, reads Miss Mitford, but every time I turn to "Our Village" and read one of the delightful sketches it contains I feel sure that everyone ought to read Miss Mitford. Only to-day I browsed through the volume and in the sketch which bears the title "Lucy" I found this bit which touched a tender chord in the heart of one who must confess to finding much joy in collecting antiques and curios:

"... There are some girls now in the school working samplers to be framed. 'Such a waste of silk, and time, and trouble!' I said to Mrs. Smith. . . . Then Mrs. Smith recounted the whole battle of the samplers, and her defeat; and then she sent for one which, in spite of her declaration that her girls never furnished anything, was quite completed (probably with a good deal of her assistance), and of which, notwithstanding her rational objection to its uselessness, Lucy was not a little proud. She held it up with great delight, pointed out all the beauties, selected her own



Young Miss Bulger's knowledge of letters and numbers, to say nothing of flowers, is recorded within a neat border. Metropolitan Museum of Art

favorite parts, especially a certain square rosebud, and the landscape at the bottom; and finally pinned it against the wall, to show the effect it would have when framed.

"Really that sampler was a superb thing in its way. First came a plain pink border; then a green border, zigzag; then a crimson, wavy; then a brown, of a different, more complicated zigzag; then the alphabet, great and small, in every color of the rainbow, followed by a row of figures, flanked on one side by a flower, name unknown, tulip, poppy, lily—something orange or scarlet, or orange scarlet; on the other by the famous rosebud, then divers sentences, religious and moral;—Lucy was quite provoked with me for not being able to read them; I daresay she thought in her heart that I was as stupid as any of her scholars; but never was

(Left) A sampler from the 18th Century, of either Scotch or English origin, is of combined drawnwork and relief embroidery in intricate design

Ms. so illegible, not even my own, as the print work of that sampler;—then last and finest, the landscape, in all its glory. It occupied the whole narrow line at the bottom, and was composed with great regularity. In the centre was



Although she was only ten years old in 1824, Priscilla Hosking, of England, placed no faith in the future. And yet, she evidently possessed a lively imagination



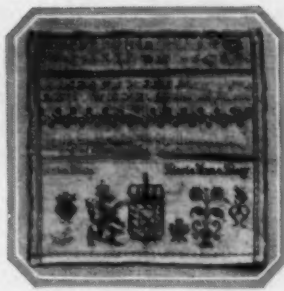
Even royalty made samplers. This one is attributed to Queen Victoria's mother, the Duchess of Kent



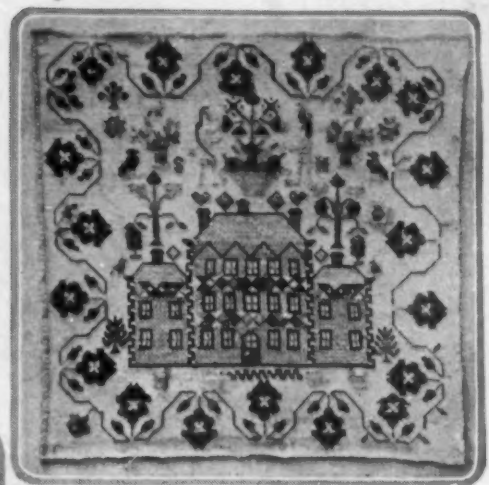
Another English sampler, this time from the year 1826. Some modern versification expresses less of rhyme and theme than does this old piece of needlework



An American sampler from the early part of the 19th Century, still in excellent condition



(Above) Maria Anna Mayr was a German, and her taste ran to imperialism. 18th Century (Below) Another German sampler, from the same period. Both are in the Metropolitan



American, of the 18th-19th Centuries. The house, it would appear, is of brick, with a simple, dignified entrance

a house of a bright scarlet, with yellow windows, a green door, and a blue roof: on one side, a man with a dog; on the other, a woman with a cat—this is Lucy's information; I should never have guessed that there was any difference, except in color, between the man and the woman, the dog and the cat, they were in form, height, and size, alike to a thread, the man gray, the woman in pink, his attendant white and hers black. Next to the three figures, on either side, rose two fir-trees from two red flower-pots, nice little round bushes of a bright green or intermixed with brown stitches, which Lucy explained, not to me—"Don't you see the fir-cones, sir? Don't you remember how fond she used to be of picking them up in her little basket at the dear old place? Poor thing, I thought of her all the time I was working them! Don't you like the fir-cones?" After this, I looked at the landscape almost as lovingly as Lucy herself."

Never was written a more delightful description of a sampler, embroidered primer of the craft of needlework in the days of long ago!

What would we not give to come across Lucy's sampler, or Miss Mitford's, in our collecting browsings! Time has brought to us the samplers embroidered by Charlotte Brontë and the samplers of her sisters, Emily and Anne—Charlotte's worked in 1829, Emily's in the same year, and Anne's in 1830. If any



A sampler of Spanish origin, 18th-19th Centuries

extant samplers are more austere, more elegantly austere I have yet to behold them. They were worked in black silk on coarse gray canvas. Charlotte's contains seven lettered quotations, her name and date, all within a simple border. Emily's sampler and Anne's were worked with the same border design and with lettered quotations. I know of nothing more sombre in samplers unless, perhaps, the sentiment which Eleanor Knot embroidered on hers, albeit in gay-colored threads:

"With soothing wiles he won my heart,
He sigh'd and vow'd, but oh he feign'd the smart;
Sure of all friends the blackest we can find
Are ingrates who stab our peace of mind."

We all know the ancient churchyard verse so often given—surely never selected by—little girls to work in their samplers:

"Man's life is like unto a winter's day,
Some break their fast and so depart away.
Others stay dinner, and then depart full fed.
The largest age but sups and goes to bed."

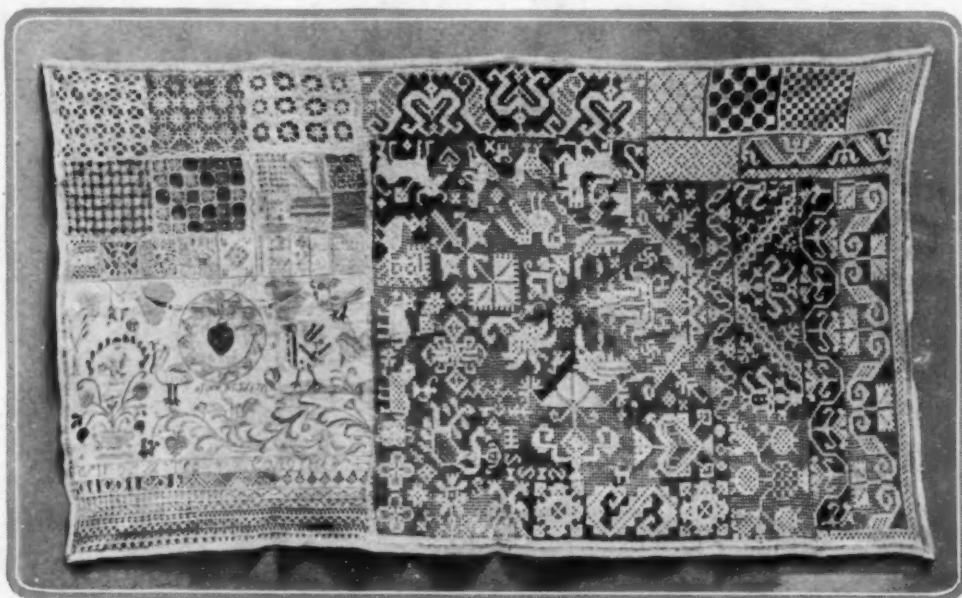
Robert Herrick, the English poet of the 17th Century, probably had read the verses on neighborhood samplers, for in his poem "The Wounded Heart" we find these lines:

"Come bring your sampler, and with art
Draw in 't a wounded heart."

In a sampler dated 1742, now in the Vic-
(Continued on page 68)



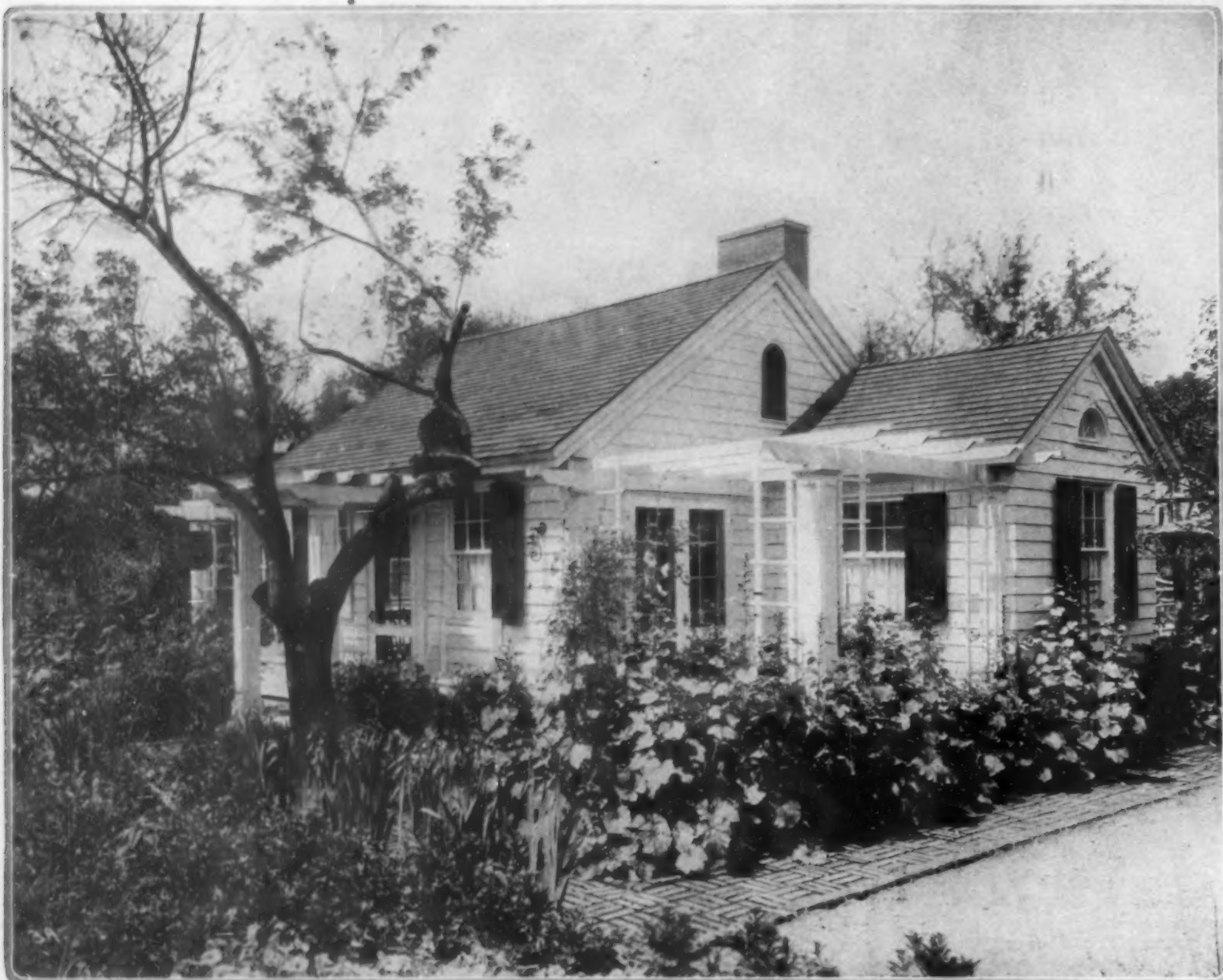
From England of Queen Anne's time. A sampler of unsymmetrical design and varied colors



Along with a variety of typical sampler birds and beasts, this 18th-19th Century Spanish example combines drawnwork and embroidered effects



An old English sampler with the alphabet, numerals, cat, swan and an angular frog



"The Bandbox" is a cosy little white clapboarded cottage just big enough for one or two, set among hollyhocks and climbing roses, within brick paved paths. Here, of a summer afternoon, tea tastes all the better for being served among surroundings of hospitable simplicity and garden charm

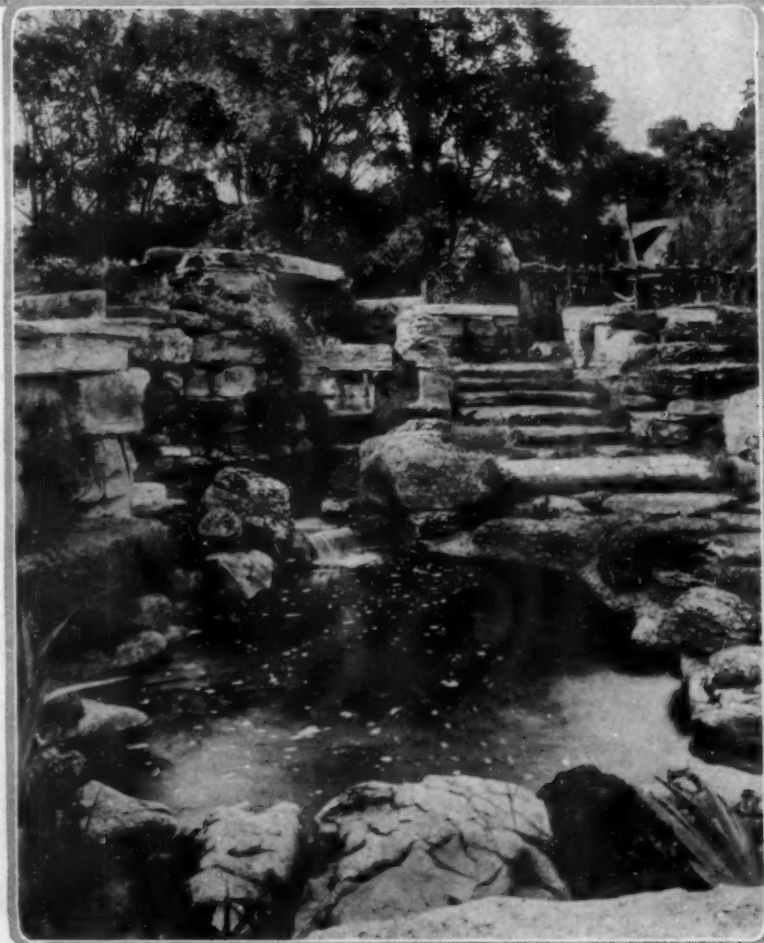


From the middle of the rock and water garden is caught a glimpse of the main house through a rustic arch and seat. In the background, beyond the boulders, is the rose garden. All of the rocks were hauled in and set in place — none of them was here originally, though now they appear entirely natural



Levick

(Above) That one of the series of pools which lies nearest the little guest cottage is about three feet deep and is stocked with trout. Above it is a lily pool, and below has been built a deeper and larger one for swimming. The boulder garden and cottage are part of the property of Mrs. Emma Flower Taylor, of Watertown, N. Y.



(Left) The main staircase of the garden, where the rock-work shows to splendid advantage. The landscaping is all in accordance with the geological characteristics of the surrounding country, the stones themselves being markedly stratified and including some specimens of very old Azoic rock. Little planting is used here

**A GUEST HOUSE
and a BOULDER
GARDEN**

W. MAREDYDD HARRISON
Landscape Architect

SOME AMERICAN WOOD BLOCK ENGRAVINGS

*The Product of the New School and Its Rightful Place in Room Decoration
—Hand Work versus Printing Press Art*

PEYTON BOSWELL

WHEN it comes to decorating a room with prints, the owner has the choice of several kinds of them. There are, first of all, etchings, and more of them than of anything else. Then there are mezzotints and lithographs, to say nothing of monotypes, which are merely paintings done on a flat surface and transferred in their entirety to paper. All of these are likely to be collectors' pieces, and are apt to be placed on the wall because they are things of beauty in themselves, rather than appropriate notes in the scheme of decoration. As a consequence, the visitor to the home, if he be at all an art lover, will probably lose sight of the fact that they are there for decorations, and will step up close and admire them purely for their esthetic quality.

This is as it should be, of course. It is a pleasant thing to possess exquisite prints, to put them on our walls and to see our friends admire them. Even when they do not particularly help along a scheme of decoration, it is all right to have them there. Nobody will quarrel with the art lover who makes his home assume somewhat the aspect of a museum. He makes it all the more precious for himself by so doing, and that is all he could do if he laid stress



This glimpse of the New York waterfront in winter, by R. Ruzicka, shows in black and green-brown tints how boldness and delicacy can be blended in a wood block



"Vignole—From a Gondola." A wood block print in gay, light colors by Margaret Patterson. Done with water colors mixed with rice paste. Ehrich Print Gallery

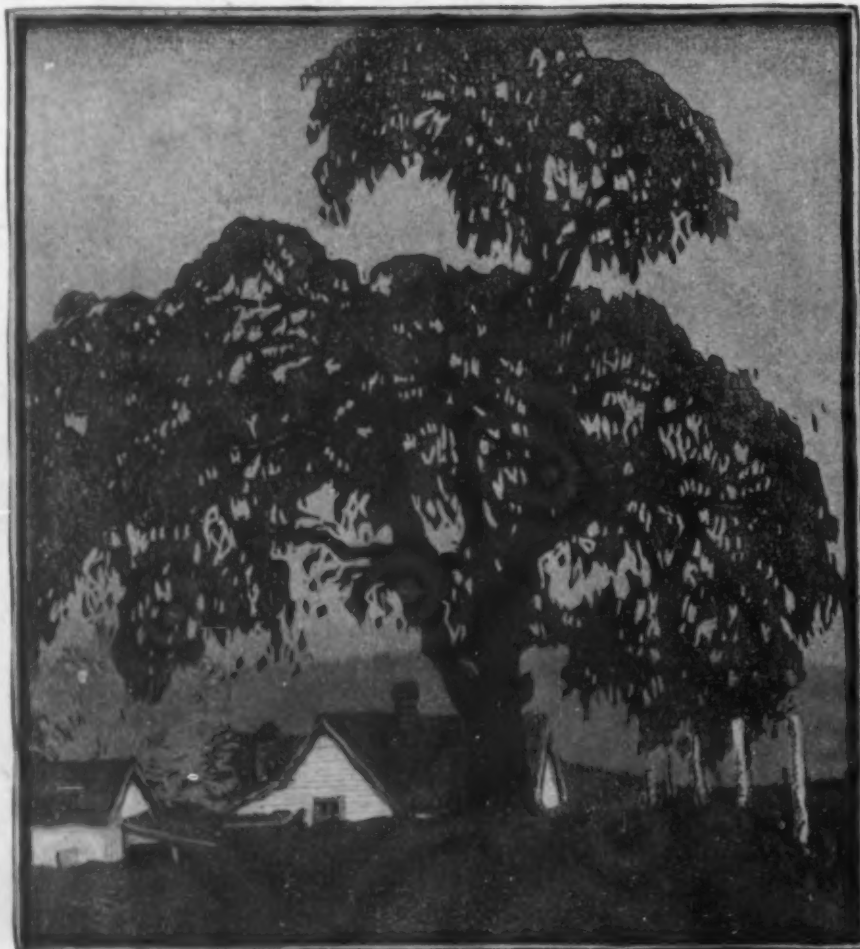
poorer esthetic quality, but of more positive appearance. A little Whistler etching, or a delicate lithograph by the same master, may be worth \$1,000 to the connoisseur and still be absolutely without value to the person who wants a print solely to decorate a room. An etching or lithograph from the strong hand of Brangwyn may answer both purposes, but in this it will be rather the exception than the rule.

Now, the home builder is not apt to be both a connoisseur and a constructive decorator, and if he isn't, he can take comfort in the fact that there is one kind of print that is almost proof against . (Continued on page 70)



Though only three inches square, "The Strong," a decorative black and white wood block by John J. A. Murphy, is full of contrasts and makes a distinct note on the wall

"The Landmark" is by Gustave Baumann and is in colors. It is a fine example of decorative landscape, especially suitable for the wall. Courtesy Ehrich Print Gallery



The use of strong masses, of black contrasting with white, is well shown in "Two Women," a decorative wood block engraving done by John J. A. Murphy



Tebbs

The Devereux Milburn nursery at Westbury, L. I., is stocked with the things that children love, from animal design rugs to velocipedes. Peabody, Wilson & Brown, architects



Rabbits in an absorbing variety of funny poses cover the chibits of the curtains and upholstery. Ragrugs are on the floor, their sturdiness withstanding the constant patter of small feet

In the nursery below are four features of special appeal to the children: a real playhouse, a thicket of growing geraniums, a swing in the doorway, and beyond a carpenter's bench for the boys

Painted furniture is particularly good for the nursery. It is not easily marred, can be kept free of dust, is cheery and lends itself to simple bird and animal decoration. Miss Quackenbush, decorator



Harting

NURSERIES
THAT FULFILL
THEIR MISSION





DAFTING

Italian feeling is strong in this loggia in Mr. Rudolph Evans' house, although the furniture consists mostly of antique Louis XIIIth peasant pieces. A simple limestone fireplace and an interesting old iron grille at the window help to create this atmosphere

The soft gray plaster walls throw in bold relief the fine old French furniture and make an admirable background for a brilliant wall hanging. Rough, unfinished beams that have weathered to a beautiful color make the ceiling, and the floor is of brick, waxed



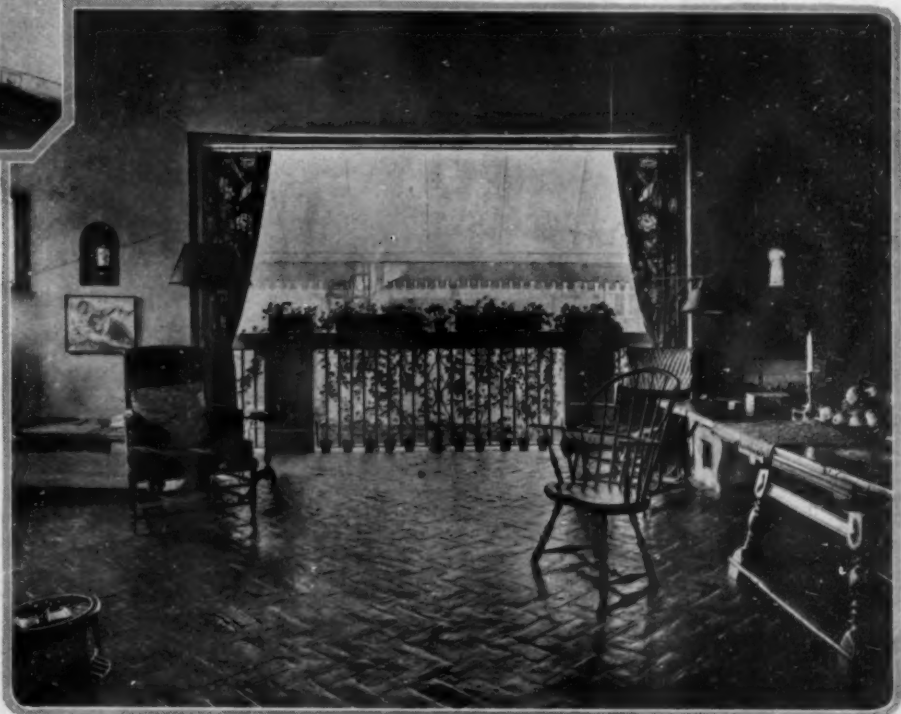


The walls and woodwork in this very modern bedroom are in one tone of gray. No moldings have been used and the woodwork is flush with the walls. Blue velvet and green and gold striped satin have been used effectively on the furniture

Below is a corner of the loggia. Gray walls and an interesting brick floor surround an interior dignified because of its simplicity. The charm of the room lies in the wide window with its growing plants and shaded by a blue-green awning

Gray, yellow and mauve are the color notes of the dainty dressing room which connects with a sleeping porch beyond. Primrose yellow walls, gray woodwork and modern painted furniture throw in relief the delicate mauve hangings and upholstery

**The STUDIO HOME of
RUDULPH EVANS
Sculptor
IN NEW YORK CITY**



THE GAZEBO AND THE GARDEN WALL

*Their Relations to Each Other and to the Architectural and Landscape Scheme—
Some Examples of How and Where They May Be Used*

HAROLD DONALDSON EBERLEIN

GARDEN walls and gazebos, however much glamour may attach to them, are very material creations and not at all to be relegated to the nebulous realm of fiction and romance, there to be surrendered to the novelist as picturesque "properties" against which to pose his characters. They are tangible realities and, as such, have all the appropriate advantages thereto appertaining, if we use them aright.

There seems to be some confusion in the public mind as to just what a gazebo is; there are many good people who are not quite sure whether it is a new breakfast-food or a quadruped of the antelope species. The dictionary kindly tells us that the term is humorously formed from the word gaze, and then goes on to define a gazebo as "a summer-house so situated as to command an extensive prospect." In its strictest sense that is what a gazebo is. As a matter of actual fact, however, the word has gradually assumed a more comprehensive meaning. Besides affording a distant outlook over a broad expanse of country, or an intimate view over the garden, as the case may be, it was inevitable that such posts of survey should serve a variety of other purposes as well, so that gazebo, once the word was coined, soon came to be a generic term for almost any sort of small garden structure, detached from and independent of the house—even when the original purpose of outlook had been largely or altogether obscured. In this sense the word is here used.

Charm and Utility

Those who built the old garden walls and gazebos in Italy and France, in England and early America were seemingly conscious of two things that we have somewhat lost sight of—the charm inherent therein, which the makers were wise enough to deem an actual asset; and the practical utility and convenience in them abiding. As considerations of utility and convenience ordinarily take precedence of other ends to be served,

One of the Russell House gazebos overlooks the highway. Here the master and mistress sat and watched the stage coaches



let us cede them the customary priority.

So far as gazebos are concerned, regarded from the point of view of the utmost practical utility and quite dissociated from all esthetic considerations, here are a few of the purposes they may well serve, oftentimes, too, in connection with the primary intent of giving a coign of vantage for a vista. They can be of great use for the orderly and convenient storage of garden tools and other horticultural paraphernalia, or for putting away tennis and croquet things where they can easily be got at. Likewise, they may be used for aviaries or for the housing of domestic pets, while the upper portion may do duty as a dovecote. Again,

From the elevated veranda on the south-east side there is a full view of the garden and a broad outlook to the south and east

where such things may be necessary as parts of the establishment, they may contain the pumping or lighting plants, or answer as well-houses or water-tanks. Best of all, they afford a sheltered place to sit in, and are thus a distinct aid and encouragement to the wholesome habit of garden dwelling. Several of the foregoing functions may very well be combined in one building.

Not a Foolish Frill

The gazebo so devised, therefore, is not merely a picturesque accessory, but becomes a comely part of the mechanism of daily life. Unlike the fantastic trellised summer-house of the Victorian era—a contrivance cousin-german to the Victorian center-table and having just about as much *raison d'être* to recommend it—it is not at all an amusing architectural frill.

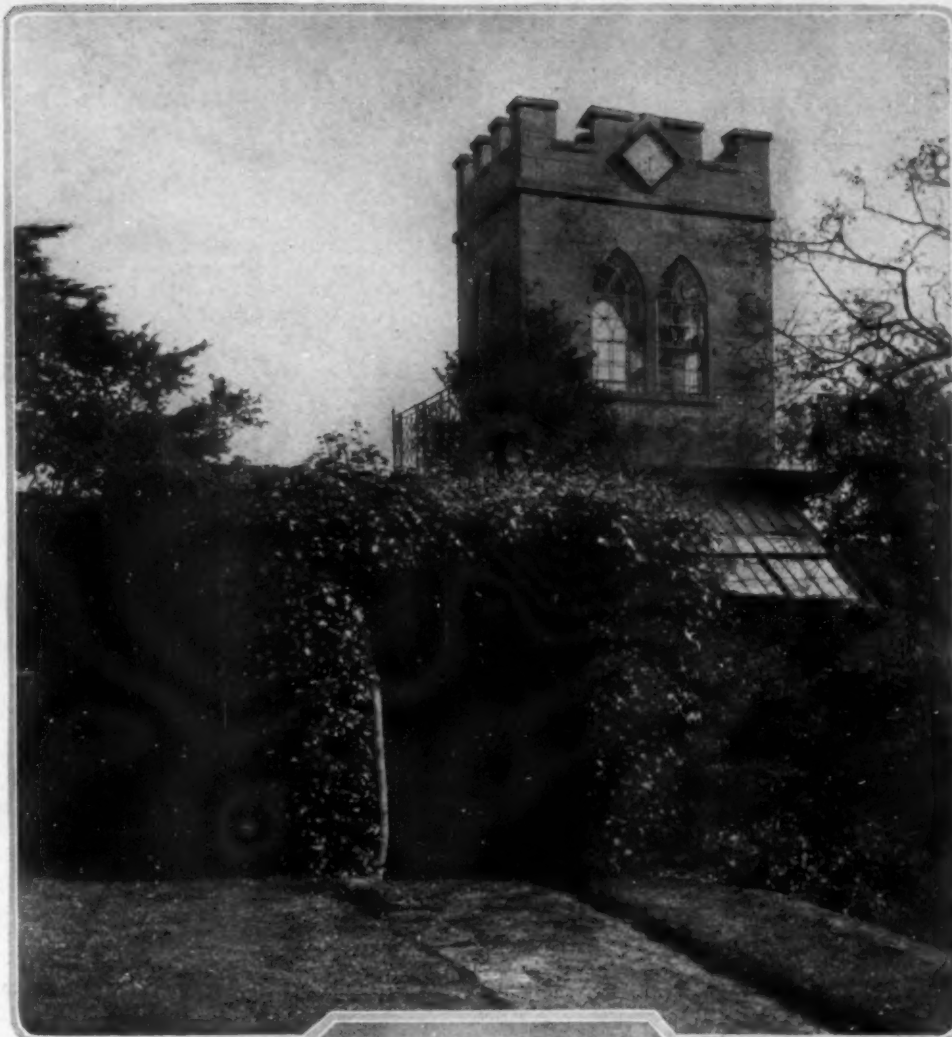
The score of esthetic value should be called the score of esthetic utility, for we have happily come to the age when beauty is at least beginning to be recognized as a utilitarian asset in very truth, an asset which has an actual cash value. Considered upon this ground, the gazebo becomes an architectural adjunct of the greatest service, contributing, as it may well be made to do, most substantially to the logical completeness of the whole composition, and yielding an element of balance and symmetry



that cannot be so fully supplied by any other means.

Even in a purely informal and a symmetric scheme, a well-conceived gazebo, whatever its specific utilitarian purpose may be, is infinitely preferable to the patently unrelated and fortuitous outbuilding of shed-like aspect that is too often allowed to spring up and mar what might otherwise be an harmonious and engaging ensemble. In many cases, where a plan embodying some degree of formality has been followed and where the garden is wholly or partially enclosed, the gazebo may be an outpost between the house, with its adjoining and closely related garden, and whatever woodland, farmland, or neighboring property lies beyond. Or, again, it may be a focus toward which the garden arrangements converge or, in some other way, it may supply the appropriate architectural stress to a given point to be emphasized in the garden's scheme.

It is not difficult to conceive of a variety of ways in which gazebos may be effectively used to enhance the architec-



The second of the gazebos at Russell House was meant to contain an aviary

As a garden background the wall offers unlimited possibilities. It is intrinsically interesting, with its varied lines and shadows, and provides a climbing place for vines



The aviary gazebo was built about 1791, when the place was done over and Adamized

The rose garden wall at Avenue House is of red brick and shows much of the charm of old walls. It is full of holes from tacks and covered with the traces of tendrils



At the end of a long walk on the grounds of Avenue House is a white Georgian gazebo set among trees. It is painted, and its wooden sides are rusticated in imitation of stone



tural composition where the planning is avowedly symmetrical and formal. With a purely informal plan, however, the manner of rational application is not so obvious. Examples for illustration, therefore, have been chosen with a view to showing the use of gazebos in gardens where the plan has been of gradual growth and without regard to symmetrical arrangement.

The two gazebos at Russell House, in Broadway, were built at the end of the 18th Century for different purposes. One, constructed at a bend of the garden wall, has two windows on the road commanding a long view of the highway. Here of an afternoon were wont to sit the master and mistress of Russell House and watch the stage-coaches, of which twenty or more passed the house daily. There was a fireplace for winter warmth, and here they could have their tea or read when not looking at the post-road traffic. From the elevated veranda on the southeast side they had a complete view of the garden and a broad outlook beyond (Continued on page 78)

WAX MINIATURES ARE HERE AGAIN

*Another Old Art Has Been Revived and Once More Takes Its Place in Portraiture
—How the Miniatures Are Made and What They Are Like*

EMILY BURBANK

It is again the chic thing to have one's portrait done in wax. The revival of this old art is one more sign indicating that the tide of taste has turned in favor of beauty, grace and a delicacy of tone and touch characteristic of the 18th Century. The world appears to be reacting from a long period of realism which in art has often emphasized the ugly, the abrupt and the vivid.

Interior decoration was prompt to declare for this 18th Century mood by a revival of the Directoire type in furnishings and decoration. The reading public and the publisher, the theatre-goer and the manager, are satiated with the brand the hallmark of which is "punch," and are on the lookout for this new-old key to be struck in books and plays.

As for books and the stage, we shall see. But the waxes are here and some of them are shown on these pages, the modern ones all being the work of the foremost artist in this field, Miss Ethel Mundy. Miss Mundy is an American, well known to connoisseurs at home and abroad. Her sitters live in many parts of the United States, as the illustrations show.

It was the well-known collection in the Musée Cluny, at Paris, that first cast a spell over Miss Mundy, who had been trained in some of the foremost American art schools of modeling and painting. She tells how day after day she returned to the waxes in the Cluny—waxes by Benois, Clouet, Dupré and the rest—of the fascination that the great Condé and Louis XIV, done in wax, had for her. Finally, she bought a tiny steel scapula and felt she had taken the first definite step in her career.



An Italian 18th Century miniature of a gentleman of the court. Metropolitan Museum of Art



(Left) Portrait of a Girl, one of Miss Mundy's revivals of the old art of modeling in colored wax

From Paris Miss Mundy went to London, where she studied the Wallace collection of waxes, the foremost in the world. There she saw all schools and every country represented: waxes in low and high relief, wax statuettes, pure white waxes like those of John Flaxman, and portrait reliefs by S. Percy. Among the latter were Napoleon, the Empress Josephine, others of the Bonaparte family, Marie Antoinette and Murat. In London, too, were ancient Egyptian wax portrait panels, a miniature of Michael Angelo done from life in reddish yellow wax, James I in a wax relief, three-quarter-face pose, done in colors by the Italian Alessandro Abandio. The great Pitt was there, in pink wax! But the 18th Century type of waxes in delicate coloring following Nature had the greatest charm. There were exquisite statuettes of Sir Peter and Lady Teazle (unsigned), true to type and time, in satins and flowered silks, lace frills, powder and patches, snuff-box—even elaborate manner.

Infinite variety of manner and method was there to choose from, and Miss Mundy at once began experiments with wax and color. Together with an expert chemist she worked out a secret formula, a wax which does not melt, and colors which do not run or act chemically upon each other. Here, too, she trod the royal road of her predecessors, for each great artist in wax

has had his own formula, the secret of which died with him, adding to both the difficulties and the fascination of this art. For instruments she had, besides the steel scapula from Paris, tiny tools which she made from orange



Little Miss Natalie Mae Coe has been depicted within a simple round frame. These wax portraits are remarkable for their fidelity to line, features and coloring, and are distinctly original



Marjory and Her Mother show clearly the strikingly effective way in which the figures are built up into a relief that reproduces every shadow and detail of cloth, hair and facial expression



Miss Merl Whitcomb, a Schoolgirl, is another effective modern wax miniature. These three examples at the bottom of the page were executed in colors by Miss Mundy and are representative of her work



The spirit of childhood has been admirably caught in *A Boy with His Block*, a modern wax. This, like the rest, is built up bit by bit on a metal plate



Miss Gwendolin Armour holds a pose that is no less effective for being done in colored wax. Miss Mundy modeled her



Small Miss Hamilton, a granddaughter of the late J. P. Morgan, stood for her portrait in a demure pose that the wax reproduces admirably. Ethel Mundy fecit

wood as she needed them. But most valuable of all were her own deft fingers.

Miss Mundy's waxes demonstrate how character moulds the facial tissues. In a recent private exhibition in New York she showed serene and beautiful old men and women, energetic college boys, debutantes with verve, and lovely, winsome little children. Fleeting mannerisms, a tossing lock, the characteristic droop of eyelids, the way a flower was held, the fall of rare old lace or the sag of a pet tweed coat, even the baby's bunny, vise à vise to the little man—all were depicted. And it is impossible to say whether the color, the unbelievably fine modelling or the sure line holds one.

A characteristic of her work is that she never obtrudes herself. One feels that she withdraws on tiptoe after having left a part of herself in her creation. And she goes about her work in the simplest way possible, rapidly building up the delicate relief as she studies her subject, after first outlining the figure on a metal plate covered with wax to the depth of a small fraction of an inch. On this she builds up and adds small particles, each color having been ground and worked into the wax. Some of the colors are brought over from China.

Wax Portrait History

Whether or not one has seen good waxes, such as are now shown at the Metropolitan Museum of Art in New York (five of which were owned by the late Clyde Fitch and given as a memorial by his mother), it is interesting to read a charming essay on waxes by Mrs. Bolton, published under the auspices of the Daughters of the American Revolution in Massachusetts in the form of a small book which includes another essay on silhouettes. Mrs. Bolton's essay gives the history of waxes briefly, but has most to say about the early American examples. Those of the 18th Century, here as well as in England, were much finer than the Victorian waxes, which is a reason for gratitude for Miss Mundy's revival of the spirit and technique of the earlier and greater periods.



In the Clyde Fitch collection is an 18th Century miniature in very high relief and delicate tints



From the Italian late 18th Century period. Real jewels are set into the wax, which is fully colored. In the Clyde Fitch collection in the Metropolitan Museum of Art, New York

Some of the old waxes are adorned with real jewels. One of the Clyde Fitch group, a quaint Italian grande dame, wears tiny emerald chips in earrings and brooch. Seed pearls are oftenest used, and in some of the old German examples we find bits of silk, velvet and feathers as well as gems. This is not regarded as the best art.

Spanish waxes are interesting, but not to be compared with the best French and Italian. I would say that while the English were very much done in wax in the 17th and 18th Centuries, the French and Italians were the greatest artists.

An Early American Miniaturist

It is not generally known that a wax miniaturist who had great vogue in London about 1772 was an American, born and brought up in Bordentown, New Jersey—Patience Lovell Wright. She did the King and court circles, and one may see her wax figure of Lord Chatham in Westminster Abbey. Before going abroad Patience Wright had done wax portraits of well-known people in Philadelphia, and at some time during her career she modeled Benjamin Franklin from life. It may have been while he was experimenting with printing, at Burlington on the Delaware River, not far from Bordentown. She also did a wax miniature of George Washington from a bust modeled from life by her own son.

The student of waxes will find very little published data concerning them. Besides the book referred to by Mrs. Bolton, there are a few articles in old periodicals concerning the great foreign collections, and a rare, very small book dated 1755, printed in Geneva and giving a lecture read by Monsieur Le Comte de Caylus before l'Academie des Belle Lettres. The title of this book is *Un Memoir Sur La Peinture à l'Encaustique des Anciens*.

Besides some privately owned family portraits in wax here in the United States, Mrs. Vanderbilt has an interesting collection, and so has Mr. Richard Hunt, of New York. There may be others unknown to us.

A REMODELED MILL IN MASSACHUSETTS

NINA L. DURYEA



On the side nearest the road the mill is but two stories high, but as the land slopes downward toward the stream there are three stories on the inner side. The old wheel, at rest now after a century of usefulness, still looms above the stream, a hoary relic as stalwart as the rocks which guide the water to it from the hills above. Trees, ferns, wild flowers—all remain unspoiled



The mill has been made thoroughly comfortable and homelike without sacrificing its atmosphere of picturesque age. Flower boxes brighten the window sills, hollyhocks are already glowing against the gray old walls, and down by the wheel an outdoor living room has been created. Next year a garden of old-fashioned flowers will be well under way

Notwithstanding the carpenter's skepticism and predilection for varnished pine floors and modern windows, the original lines were kept intact. The old beams and floors, solid as rocks, remain unchanged; the wheel was left in place above the stream

THE Hindoos hold that nothing can exist in the human mind which does not actually exist on the physical plane. Wise men are they—I have proved the truth of their contention. It was in this wise.

One sunny afternoon I climbed a modest hill near Stockbridge, in the Berkshires. Great trees arched above the roadway. Forest-clad hills rolled away to the horizon, green waves of beauty. In the distance church bells chimed.

Nearing the top, I stopped short at sight of a low gray building under a mossy roof which snuggled beneath giant trees. The sound of running water mingled with the songs of birds. At one side a rocky cliff towered, topped with trees, green with ferns and flowers. A battered chimney rose above the roof; the land sloped away toward a stream over which aged willows leaned in the friendliest fashion. Dim vistas opened below, and across the valley rose the everlasting hills. And what should loom high above the stream, through a sort of terrace thirty feet long, but a gigantic mill-wheel, stalwart and hoary, at rest after a century of usefulness.

In ten minutes I was at the owner's door. In ten minutes more I was wheedling my prettiest with a woman who assured me that the old mill was a priceless possession of sentiment which no amount of money would allow to be destroyed, as it had been in her family for a century. But when she was assured that it was my intention to preserve and beautify every timber; make the place into a thing of comfort and beauty, a home where not a bird would be disturbed, where flowers should replace weeds and lawns flourish instead of vegetables, she yielded.

The Remodeling

A few months later the fun began. Carpenters were requisitioned, who plainly considered the new owner quite mad. But as weeks passed and the great wheels within were carted away, and order and comfort grew into being where shavings, grist and mysterious paraphernalia had reigned in rusted disorder, their interest and sympathy grew. Partitions were run up. The solid walls and great beamed ceilings, the wide-planked floors, solid as rocks, were left intact. There were sundry struggles against the contractor's longing for varnished pine floors and modern windows, but in the end some innate understanding and sympathy got the better of his education and he too caught the spirit of my dreams.

The mill is two stories high on the side



nearest the road, but as the land slopes downward toward the stream, three stories allow three tiers of rooms on the inner side. From the lawn facing the road one enters through an old green door, bound with iron, into a living room forty-seven feet long by twenty-five wide. Four large windows open to the lawn at the side. Opposite, other windows open directly on the tumbling stream below the hoary walls whence the rocks rise green and shadowed. A large fireplace fills the center of the room. Wide glass doors open out on the upper terrace, where the safety of the inhabitants is assured by flower boxes which form the railing.

The upper floor has three bedrooms and a bath, and below are another bedroom and bath. The lower floor, facing the lower terrace and tree-shadowed stream, contains the dining room, whose pale gray walls and furniture rely on gay cretonne curtains and flowers for color.

The kitchen is whitewashed from its beamed ceiling to the old flooring, and water gurgles past its door. White curtains catch the sun and shadows from the trees across the stream. Maiden-hair ferns cling to the rocky foundation where it rises from the water, and forget-me-nots smile at the blue sky above.

The Furnishings

To insure the note of simplicity, furnishings had to be found that were old and primitive. Rich mahogany and Turkish rugs were out of keeping, whereas rag carpets, cherry furniture, brass, copper and general rusticity were essential. Hence many trips about the surrounding countryside were in order, and many skirmishes with farmers' wives resulted in amusing incidents and happy acquisitions. Windsor chairs, brown with age; spindle-leg tables, rush bottomed chairs, brass andirons, a spinning-wheel, India jars, hand-woven table covers, quaint prints and endless other treasures were obtained from attics and barn lofts. The prices paid were absurdly modest, yet they gave the recipient an opportunity to exchange what she considered shabby and worthless property for new splendors of golden oak and brilliant plush.

And so the mill's interior took on the atmosphere of settled age and homelikeness. Dull tints of rag carpets glowed from the dark plank flooring. Copper gleamed in dusky corners, and pine furniture, painted to match the walls' coloring, lent gaiety to simplicity.

The owner's room, directly above the stream, and facing the greenery-draped rocks, called for golden walls, while the great beams above remained reddish brown with paler panelling between. A delicately modeled bed of old spindle pattern was painted sky blue, as were the old-fashioned dressing table and rush-bottomed chairs. A rug from the Vale of Cash-

(Continued on page 68)



On the lower floor, facing the lower terrace and giving glimpses of the trees through the skeleton frame of the great wheel, is the dining room. Here the pale gray walls and painted furniture rely upon gay cretonne curtains and cut flowers to give the needed touches of bright color. On the platform without is a pleasant breakfast porch for summer mornings



The back of the mill has two "terraces"—the lower adjoining the dining room, and the upper, surrounded by flower box railings, connecting with the living room by means of wide glass doors. Awnings and simple furniture add comfort and charm

From the lawn facing the road one enters the living room, 47' long and 25' wide. A large fireplace fills the center of the room. Rush-bottomed chairs, a spinning-wheel, India jars, rag rugs and many other reminders of early New England maintain the feeling of age which the plain woodwork and massive ceiling beams so strongly emphasize



DWARF FRUITS FOR THE SMALL PLACE

Growing Apples, Pears and Plums Where the Space Is Small and the Desire Great—A Solution of a Frequent Garden Problem

MAUD ROBINSON TOOMBS

THE fruit-growing ambition of the owner of a small lawn or yard does not often reach further than cultivating a few berry bushes. The four walls or fences surrounding his domain are too frequently left bare when they might be made useful and beautiful, turned into hedges weighed down with the larger kinds of fruit. It does not require great capital to do this—only a small financial outlay and a fair stock of patience.

Dwarf fruit grown espalier fashion—or, as we more generally call it, wall grown fruit—is not a recent fad. Indeed, it is one of the oldest methods of cultivation. The Italians were the first to discover it, then the Swiss and French, and lastly the English. Americans have been rather slow to take it up because, I suppose, economy of space has been relatively unimportant with us; we have been content to accept from several trees the yield a European would expect from a fraction of the space they occupy. These dwarf fruits are far from being for the rich man's grounds alone. They should appeal particularly to the small householder and to all who seek to decrease the high cost of living by using every available bit of space for cultivation.

For a Hedge

Dwarf apple and pear trees can be planted a few feet apart so as to form a continuous hedge. In the spring the branches of a well cared for hedge of this sort are crowded with blossoms that are a mass of beauty in themselves. Later the fruit comes, a great burden of it that is all the heavier because the strength of the little trees is directed toward bearing rather than making a large wood growth. Every fruit will ripen as it should because it is directly exposed to the sun's rays, and it can be easily reached when the time comes to pick. Still another advantage to be noted is that the diminutive height of the trees makes the necessary pruning and spraying operations far easier to accomplish than in the case of the standard size trees.

In this country you can buy dwarf stock outright, or train it yourself with the advice of a nurseryman. An eight-year-old tree, already trained in the fan, U or horizontal shape, and with a good root ball, is to be had for \$16 or so. Dwarf trees not trained in shape for wall cultivation are, of course, much lower in price.



The espalier grown fruit tree must have a trellis to which its branches can be tied. Above is a dwarf trained horizontally



A fan-shaped pear growing close to a wall against which it is decorative and productive of an abundance of high quality fruit

There is a great deal of pleasure to be had from planting and shaping your pear or apple hedge yourself, for the older and better trained it is the more valuable it becomes. First of all, be sure to have a firm and durable support for the wire or trellis on which the trees are to be trained, for it must last as long as they do. Solid chestnut, cedar or locust posts will be entirely satisfactory for most situations.

Good one-year-old trees from a reliable nursery will do, but the best results with apples are had from those grafted on the roots of one of the two sorts of French dwarf stock which are imported to this country in a dormant state. These are known as the Paradise and Doucin stocks. Of them, the Paradise seems the more popular just now. Nearly every variety of apple grafted on this stock seems to thrive, and give the earliest and heaviest yield.

Dwarf pears are grafted on quince roots, while our varieties of plums and cherries are grafted to dwarf European roots.

Early bearing, by the way, is one of the advantages of the dwarf tree which will appeal to the owner of a new country place. The Alexander apple, for instance, often bears the second year when grown as a dwarf, while you must wait six years for the standard tree to give appreciable results.

Training the Tree

After selection and planting, the next consideration is training the shoots. They must be gently bent and tied in position as soon as they develop. If a brick wall or the side of a garage or other building is used, wires must be strung at regular intervals in either the fan, the horizontal or the U shape—whichever you decide upon. The branches are bent and tied to these a foot apart until perfect symmetry of design is obtained. All superfluous growth is rigorously pruned away, and the roots cut so that they form a ball, with no long leaders or tap-roots. The result is that all the strength of the tree is concentrated in the few branches which are allowed to grow.

When a brick wall or the side of a building is used, the tree should not be started as close to it as in the case of the detached trellis. Where the horizontal style of cultivation is adopted, as in the upper photograph on this page, as many strands of wire a foot apart are used as will fill the space and support the branches evenly. These branches should ultimately be of equal length and begin at the same level on the right and left sides of the trunk.

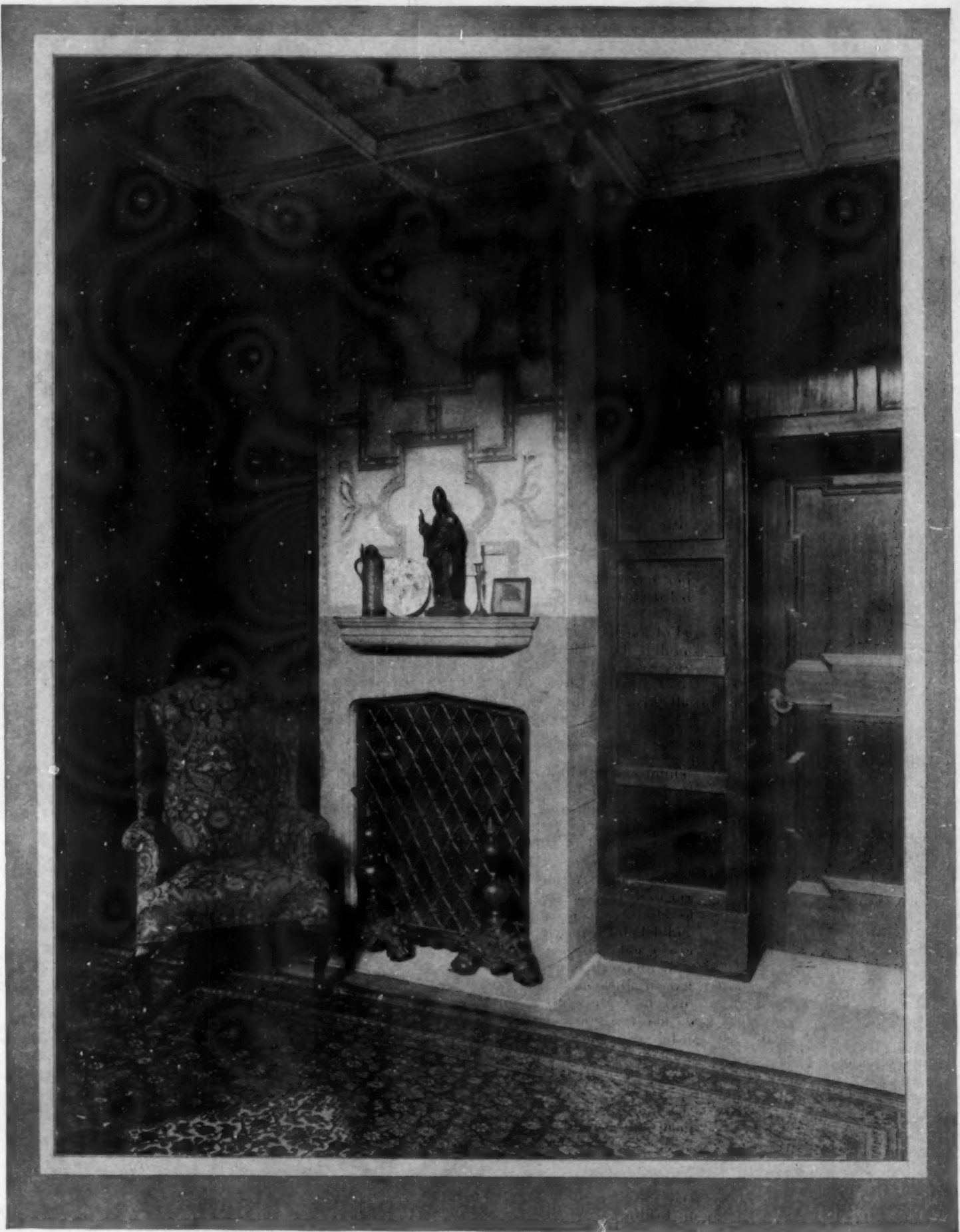
Different Shapes

The fan-shaped arrangement starts close to the beginning of the root graft and radiates outward and upward like a fan, while the U-shaped tree is composed of four long shoots bent outward near the bottom of the trunk and then upward to the top of the wall or trellis.

An attractive apple, pear or cherry hedge may be formed of dwarf trees set two feet apart and trained to single upright main stems. The effect of these trees along the sides of a walk is very beautiful, and their branches will be literally loaded with fruit.

If your trees show too much tendency to run to wood growth, they may be taken up and

(Continued on page 66)



A LITTLE PORTFOLIO OF GOOD INTERIORS

The exposed radiator is ever unsightly and many ways have been devised to mask its undecorative lines without interfering with its proper heating function. Here the radiator has been set in the fireplace behind a metal screen and andirons. It may be re-

moved if desirable and the fireplace given over to its normal duties. The modeled chimney breast and ceiling and the excellent panelling of the walls are wholly in keeping with the furnishings and the metal work which closes the opening



Pine was the mainstay wood of our forefathers, and it is still one of the best for many purposes. In this early American room it has been used effectively, even in the butterfly table and the wooden candle stand. The curtains are of thin muslin, giving an unobstructed view through the range of long windows. Executed by E. Spencer-Guidal, of B. Benguiat, decorator

The dining room of Mrs. Joseph E. Higgins, at Bronxville, N. Y., has painted paneled walls in deep ivory, curtains of casement cloth, and mahogany furniture following Georgian precedent. The rug is a Chinese antique in ivory, gold and blue, harmonizing with the blue and gold striped damask chair seats and the blue and gold damask over-draperies. Hampton Shops, decorators



Here again pine is used as the background for an atmosphere that is strongly suggestive of the old Paul Revere house in Boston. Old dishes and pewter, with an occasional piece of early American glass, are ranged on the mantel and the shelves of the built-in dresser. An early American hook rug is on the floor. E. Spencer-Guidal, of B. Benguiat, decorator



An unusual couch treatment is shown in this children's room, where a canopy is used. The pattern of the fabric is repeated on the side walls and in the curtains at the windows. No paper is used, the walls on either side of the couch being left in a flat finish which sets off the mirror, the little cabinet and the simply decorated fireplace-like radiator screen



Decorative designs in parge may be used appropriately on ceiling surfaces in conjunction with exposed beams, oak panelling or other treatment of the room which harmonizes with the sturdy character of the material

PARGETRY INSIDE THE HOUSE

A Revival of an Old Form of Decoration Which Can Fittingly Embellish Many Rooms of Today

COSTEN FITZ-GIBBON

PARGETRY, or parge work, in interior decoration, notwithstanding a certain satisfactory revival, is a resource of embellishment for ceilings and walls that many are disposed to look upon rather as an archaeological curiosity, out of common reach, a thing to be admired from afar and not to be really taken hold of and appropriated to our own use. As a matter of fact, however, pargetry is a decorative factor well within the range of average possibilities, and it is a useful means of adornment not to be despised for the interest it imparts.

The revival alluded to, up to the present time, has been chiefly in the form of reproduction. Architects and decorators, who have introduced 16th and 17th Century English



oak-panelled rooms into their schemes, have frequently had old parge ceilings faithfully reproduced from squeezes or moulds and have incorporated them as fitting, and often necessary, elements in the composition. But there is no reason at all why the revival of parge work should be confined to reproductions. Admirable as the reproductions are, and appropriate to the environment in which they appear, there is abundant opportunity for fresh and original design in this accommodating medium.

That there may be no uncertainty about the matter and about the possibilities afforded, let us define briefly just what parge is and how it has been customary to employ it in the past.

(Continued on page 62)



Vases, urns, fleur-de-lis, shells and heraldic devices all lend themselves to parge work



Modern reproductions are usually fashioned on a canvas background and are easily fixed in place

Another appropriate place for pargetry is on the upper wall surface or along the frieze

A BIT OF NORMANDY ON THE NORTH SHORE

The Farm Buildings at the Home of Mr. Francis Meredyth Whitehouse, Manchester, Massachusetts, Show How a European Style of Architecture Can Be Adapted to an American Setting

MARY H. NORTHEND

HALF a century ago, the North Shore of Massachusetts, with its bleak, rocky headlands, was the home of fisher and farmer folk. Today it has been transformed. No longer are the little huts of the fishermen the only interesting features, though to be sure they are still to be found in the villages. In many places beautiful summer mansions have supplanted them.

Midway between Manchester and Magnolia a winding road leads past green meadows well defined by stone walls—modern structures of huge rocks laid in white mortar, instead of the simpler boundaries of an earlier day. Finally, in a hollow at the curve of the road surrounded by mowing fields, appears a group of farm buildings that might have been transplanted from Normandy. They belong to "Crowhurst", the home of Mr. Francis Meredyth Whitehouse.

The long stretch of reclaimed mowing land which slopes from the rocky headland back to Kettle Cove Road gives a proper setting to this small colony of farmhouses, separated by the road from the home estate. Everything about the grounds has been treated in a scientific and thoughtful manner. No discordant note appears. Ducks are seen calmly drift-

The main entrance to the group is through one of the buildings, by an archway framed with wood-bine and closed at night by iron gates



Northend

A feature of the courtyard is a vine-clad well-head of stone and masonry with a shingle roof. Its architectural style fits that of the buildings themselves



ing in a pool to the right of the main entrance and cows graze peacefully in the meadow.

A wide gravelled avenue, shaded by trees, leads over a wooden bridge under which a merry brook runs gurgling to the sea, on to the entrance to the group of buildings. This entrance is directly through one of the buildings, which are in the form of a hollow square. Within is a forty-foot courtyard enlivened by flocks of doves which whirl fearlessly to and fro about their cote cunningly contrived in a tower surmounting the main house. At night the wide gates are closed and form a protecting barrier.

Looking out through the entrance arch one sees the long gravelled drive with its white boundary fences leading away to the main road

The buildings are finished in stucco, showing half-timber. Unusual combinations have been effected in gables and dormers which show interesting openings and give telling projections such as only an architect of courage could arrange. The chimneys are much higher than the curving towers and offer a well relieved yet harmonious skyline. Casement windows with tiny diamond panes give a note of individuality that is refreshing. This Normandy farm style of architecture was planned by Mr. Whitehouse himself.

(Continued on page 66)



The buildings are arranged in a hollow square. They are finished in stucco showing half-timber. A dove-cote is built in the tower of the main house

OUTSTRIPPING THE GALE

A Study of Modern Weather Strips and Their Rightful Rôles of Making Our Different Types of Doors and Windows Proof Against Wind and Weather

ETHEL R. PEYSER

WEATHER strips are not the caviar of the building menu—far from it. They are a whole lot more like the roast beef with pan gravy and baked potatoes.

Those of us who bought weather stripping years ago and either put it on ourselves or had the town carpenter tack it on, do not believe it is any good, and at best only a "fancy fixing". But those days are passed and the weather strip has properly outstripped many other things in development and has come to be no hors d'oeuvre but the pièce de resistance of the bill-of-fare. So important has the effect of the strip become that heating and ventilating engineers have been and are today carrying on experiments, not to prove their value (no, for this has been proven), but to have exact data to show how much fuel is saved and just how evenly the temperature can be maintained throughout a home under varying conditions of gale and stability outdoors and in.

Things They Obviate

Do you care to heat the great outdoors? This is the first important question. If you do, how dare you with the shortage of coal today? Have you sufficient coal to waste it? Is your home hard to heat? Why? Do you like the gales and little hurricanes racing over your floors, chasing the little snow flakes? Do you like to cultivate colds and other draught diseases? These are pertinent questions even if they seem impertinent. They suggest the graphic pictures that we do not want inhabiting our homes.

These conditions can be obviated.

If you inquire from your friends who know intelligently the value of the furnishings they use, you will get concrete figures before in-

vesting. One conspicuous friend, Uncle Sam, says that in 1918 he saved two million dollars' worth of coal by the use of weather strips. And this led the director of conservation to make the extravagant statement that weather strips are 100% fuel conservation.

What They Are

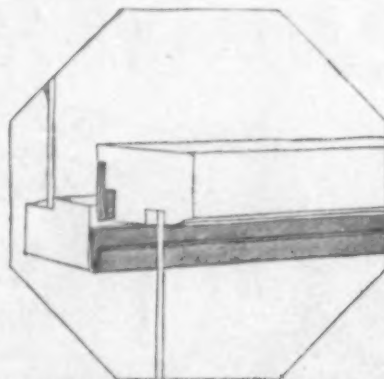
In the past when the telephone had just become a household staple and before horse cars evaporated we used to paste the weather strip on the outside of our windows. Then they were made of cloth, or rubber or heavy paper, and they made life slightly fair and warmer; but most of the heat accrued by them was that which was fired in trying to raise the windows which stuck due to the adherence of the weather strip.

Today the weather strip is gentler and not only keeps the cold air at bay, but keeps out the dust and noise and permits the window to go up and down more easily because it runs on a metal track; really the weather strip allows it to glide like magic. To move a window with the weather stripping affixed is a pleasure to which the weakest reed can bend.

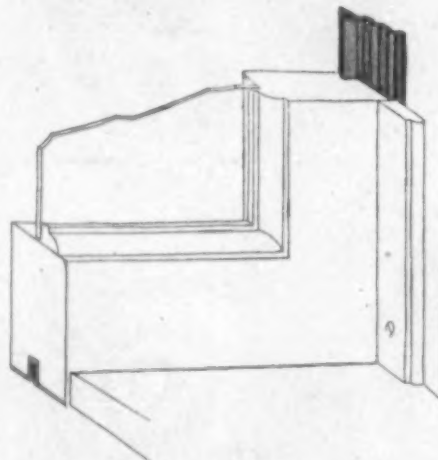
The dictionary says "the weather strip is a narrow strip, as wood edged with rubber prepared to be placed over crevices, as at doors and windows to exclude wind, rain, etc."

This is the old weather strip. Today they are in general metallic tubular strips fitting into complementary depressions in metal linings or window sashes that are designed and shaped to seal the cracks that naturally occur between and around doors and windows and their frames, sealing up these openings so that the elements are turned back before they get even their noses into the house. They are

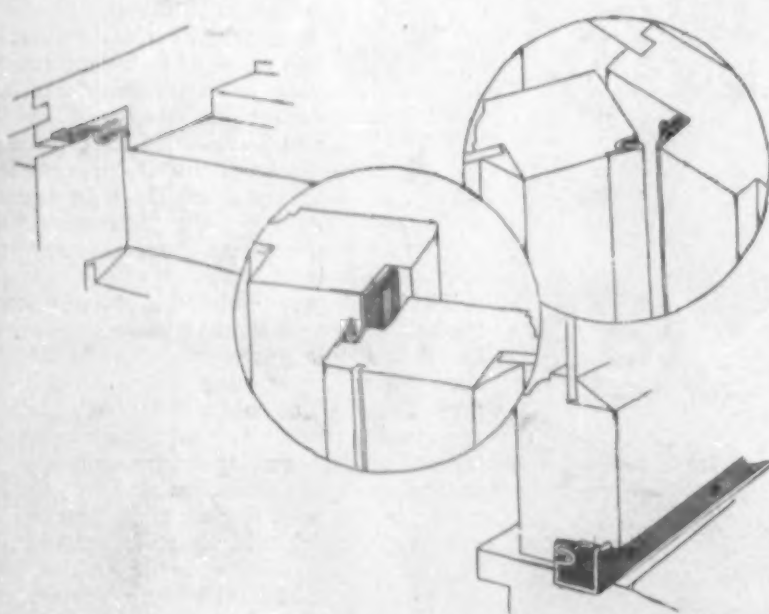
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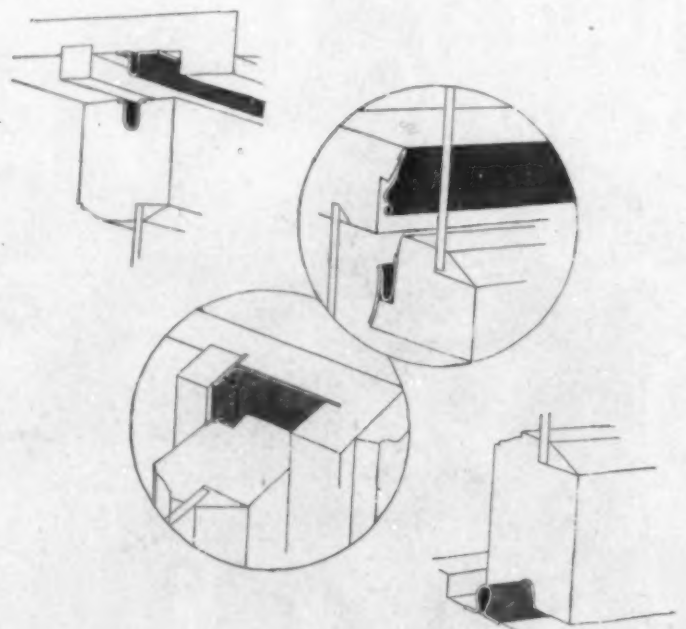
At the romantically called meeting rail—where the upper and lower sash meet—is a hooked metal strip. Courtesy Chamberlin Metal Weather Strip Co.



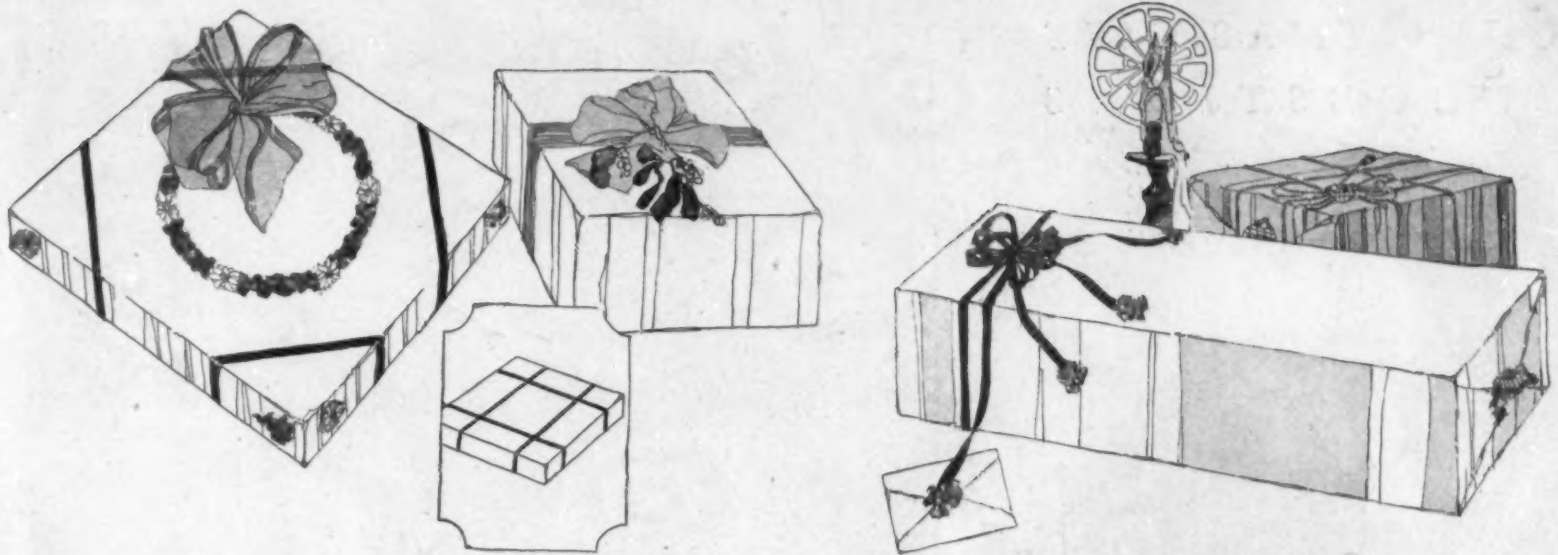
As silently as the rubber clad wheel, the window runs on a track with tubular metal inserted in the unlined sash. Chamberlin Metal Weather Strip Co.



Here is the double casement window with the metal intersealing and locking devices. Head and side (above); meeting rail (center); sill seal with its weep holes (lower) which stem the floods while the rest of the locking device keeps out the air and wind. Courtesy of the Monarch Metal Products Co.



The sliding window in this case runs on a flat strip from which a tubular bit of metal fits in a metal lined sash groove (lower left). The head of the window (upper left), the meeting rails (upper right), bottom of window and its seal and sill (lower right). Courtesy of Monarch Metal Products Co.

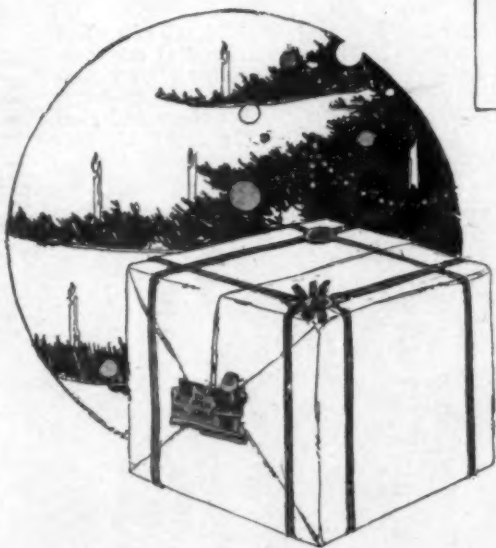


A wreath of holly and poinsettias, a fluffy bow and ribbon pasted at the corners, make the attractive package above. The other box is covered in silver paper, tied with pale green ribbon to match the bunch of mistletoe

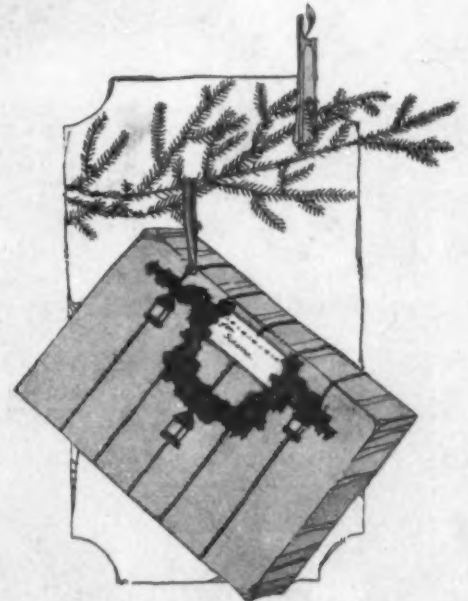
(Above) White tissue paper broken by strips of silver and gay little seals holding the ribbon make this box unusual. On the other is pale green tissue tied with silver cord and pasted down with tiny bunches of flowers



To paste on a present for a child come all kinds of delectable seals. Above is one of a woolly lamb. The little box in the center is gay with red crêpe paper and gold paper ribbon pasted on to form a pattern. In the center is a seal showing the Child in the manger. The other is green with silver paper ribbon



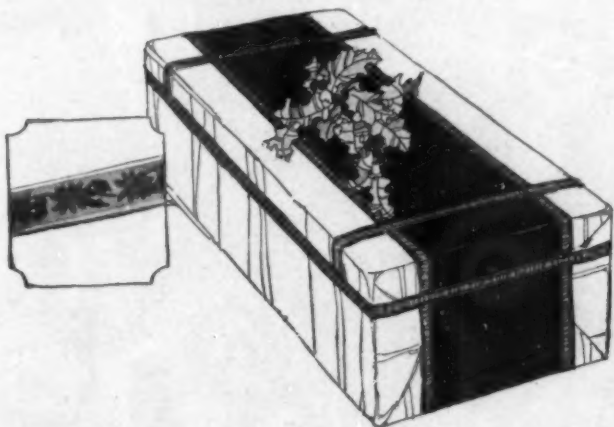
Here is a package wrapped in plain, heavy white paper, its severity making it smart. The holly ribbon is of paper and is pasted on. Seals, also, have been used



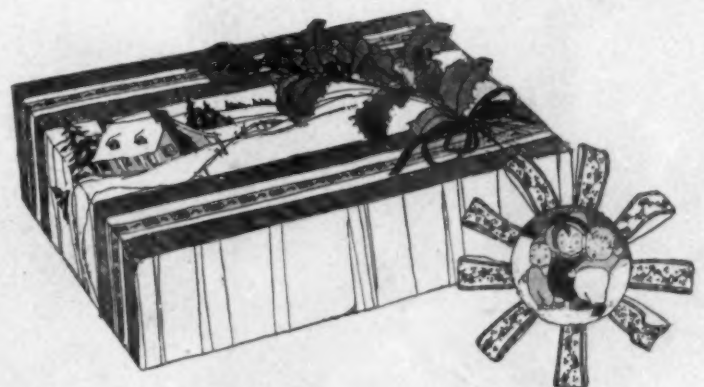
The paper wreath is the interesting part of this box. It is of holly, punctuated with little hanging lanterns. The paper is green crêpe and the cord gold tinsel

WAYS of WRAPPING CHRISTMAS PARCELS

Packages by courtesy of Dennison Mfg. Co.



Perhaps it did take a lot of time to do up this box, but isn't it worth it? The band of red crêpe paper is immensely effective against the white tissue and it is banded with paper ribbon that has prim little poinsettias on a white ground. This is pasted on flat and the whole made gay with a bunch of holly



For a large box a piece of scenic crêpe paper makes an excellent decoration. When the scene is snow laden pines surrounding a little red house and when a long spray of holly tied with ribbon and silver tinsel covers one end, this package becomes at once the most Christmasy of all

CHRISTMAS GIFT SUGGESTIONS

Which may be purchased through the
House & Garden Shopping Service, 19
West 44th Street, New York. Directions
for ordering will be found on page 58



2001. (Left) A Colonial mahogany mirror 18" by 30" over all, \$25.
2002. The Colonial brass sconces are 10" high, and are \$9 the pair

2003. (Above) Pair of polychrome candlesticks 7" high, \$5. Decorated candles, \$1.50 a pair. 2004. Basket for fruit, stained any color, \$2.25

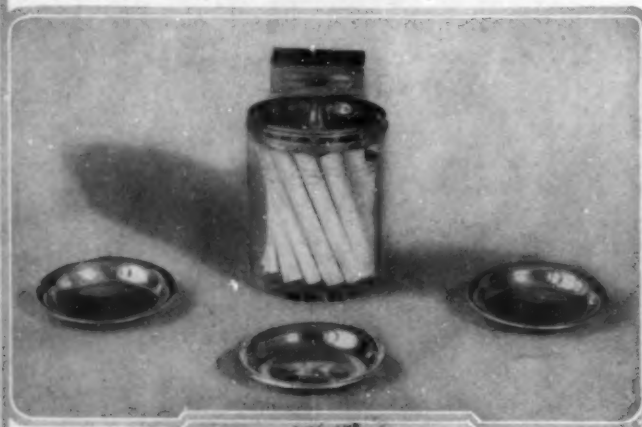


2005. (Right) This lamp is a reproduction of an old Italian pharmacy jar, green and white, \$22.50. 2005-A. Parchment shade, \$14

2006. (Below) A cigarette set consisting of four sterling silver ash-trays, matchbox and glass jar is \$15.95, plus the 80c tax



2007. Kidney-shaped mahogany reading-table, 14" high, \$28. 2008. Bronze finish book-ends, \$8.50 a pair. 2009. Japanese crackle pottery lamp, 13" high, \$15. 2009-A. The shades come in either black lacquer or cedar, covered with silk in gold, gray, tan or rose, \$5.50



2010. A graceful vase of simple design in sterling silver. The price is \$15.50 plus the 78c tax



2011. This pair of Colonial andirons is of solid brass, 15 1/2" tall. They may be had for \$12 the pair

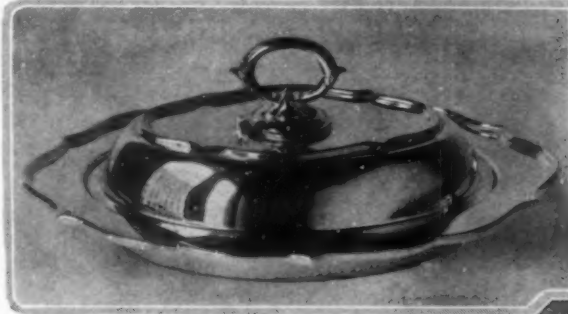




2012. A brilliantly colored pottery bird to hold ivy. It would be charming in a breakfast room. \$2 each



2013. Gold band and line. Goblet, \$23 doz.; ice tea, \$22; tumbler, \$21; sherbet, \$22.50; finger bowl, \$36; plate, \$28.



2014. This vegetable dish is of heavily plated silver. The cover can be used as a dish also. It is \$15, plus the 75c tax



2017. Anyone looking for an unusual gift would do well to choose the brass nutcracker pictured above. It may be had for \$1.50



2015. A most useful gift is the bread tray shown above. It measures 7" by 12", is of silver heavily plated, and may be had for \$10



2016. This Colonial silver-plated water pitcher. \$7.50



2018. A three-piece, silver-plated coffee set of simple Colonial design is shown at the left. Complete with tray, \$50, which includes tax

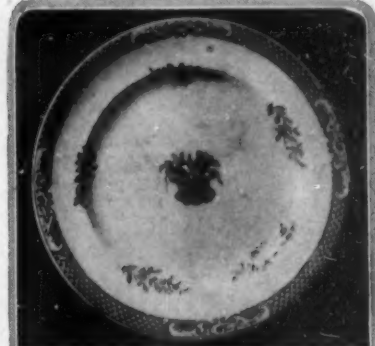


2019. Crystal mayonnaise bowl and plate. \$7.50

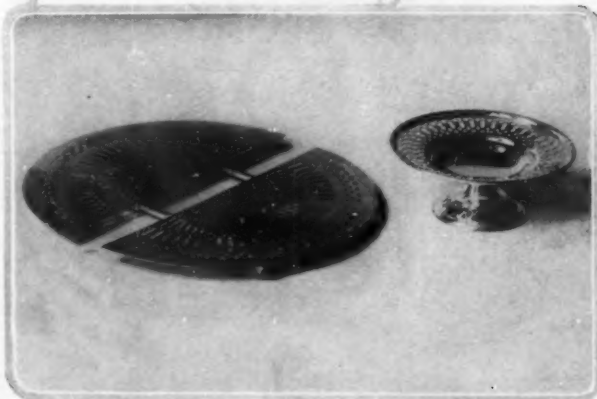


2020. Wedgwood plate, 8" in diameter, with design in mulberry on a cream ground. Six for \$7.50

USEFUL PRESENTS FOR THE DINING ROOM



2021. This salad plate is of Copeland ware. Flowers and blue band on a cream ground. \$15 a dozen



2022. A silver-plated trivet in Colonial design, \$8.50, plus 43c tax. 2023. The little bonbon dish is also silver-plated, \$4.50 and 23c tax



2024. A torchère of hand-wrought iron 5' tall can be used in any room. \$15



2025. A charming Japanese sweetmeat dish comes in black lacquer with the compartments of yellow china with a cherry-blossom design. It may be had for \$8

ATTENTION OF SANTA CLAUS

In Christmas Giving, Toys Hold the Paramount Place

Before ordering kindly consult page 58



2026. All children love things they can pull. These three inquisitive geese are of solid wood mounted on a gayly colored base. This sturdy toy is hand-made and unusually attractive. The price is \$5



2027. A miniature bicycle, painted black with a bright red seat. It is about 12" high and has rubber tires. \$6.50



2028. Have your questions answered by electricity! The plug is placed on the question at the left. On the right is the answer, which buzzes when touched. Twelve cards of various subjects. \$4



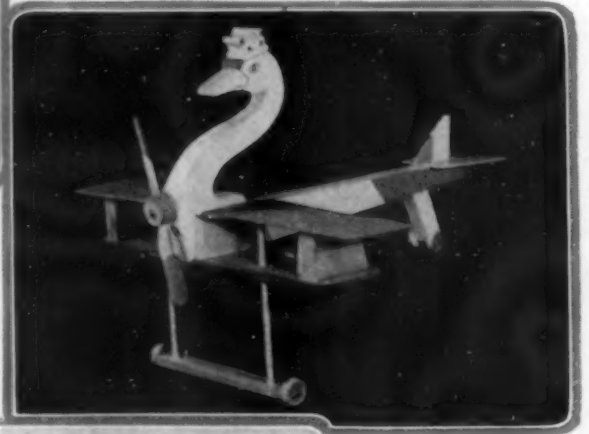
2029. An excellent small typewriter that has capitals, small letters and numerals. It is about 10" long and simple to operate. The price is \$5. A smaller size (2029-A) comes for \$3



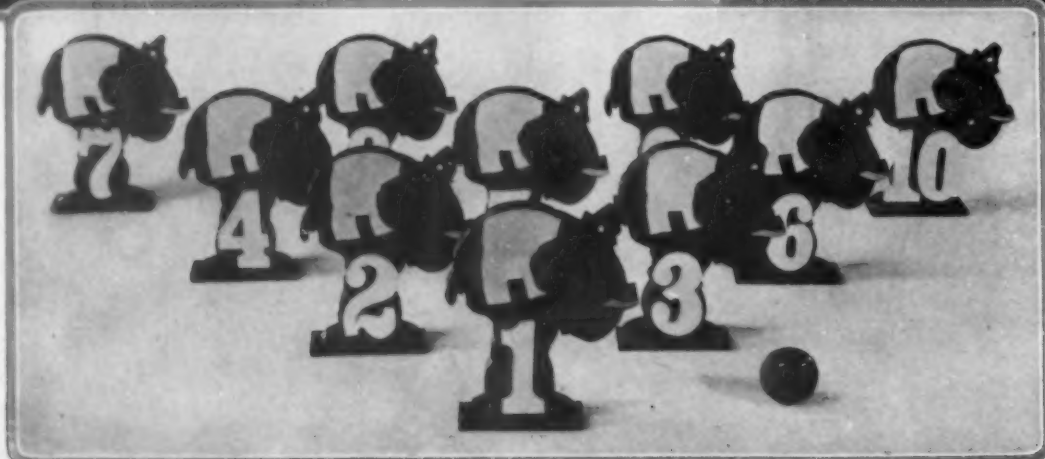
2030. This baby doll is fully dressed from top to toe. She may be had for \$15. 2031. The little white enamel high-chair is \$2.75



2032. An enchanting push toy is this clown with bells. It is of solid wood, hand-made and attractively colored. It is priced at \$6



2033. A proud swan tops this gorgeously colored aeroplane, which is of wood, hand-made, and unbreakable. \$6.50

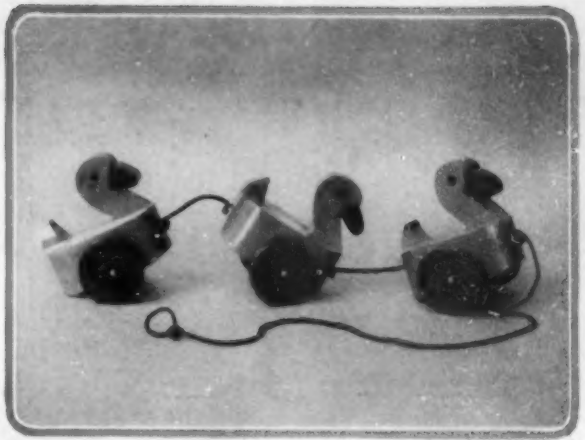


2034. Ten elephants just waiting to be knocked down. This alluring set of ten-pins is attractively painted and comes at \$12

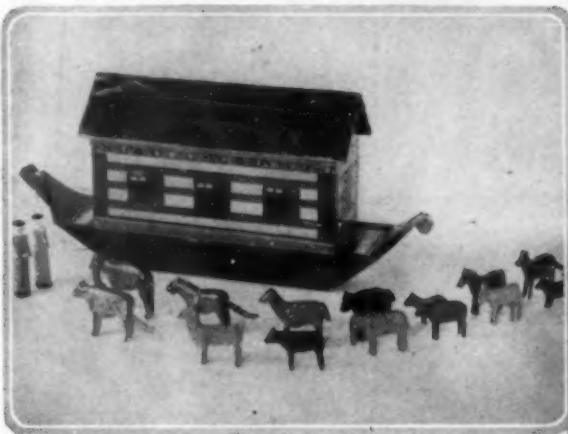
TO PUT UNDER THE STOCKING

Eight Unusual Gifts That Will Bring Cheer on Christmas Morning

More toys will be found on pages 60 and 82

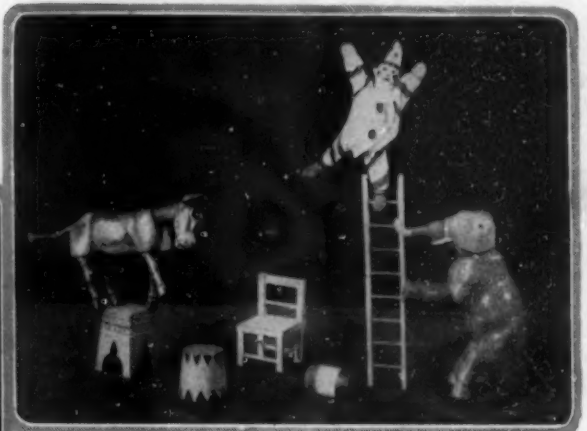


2036. These three ducks are an admirable toy for the kiddie whose greatest delight is something to pull. They are hand-made of solid wood and painted bright yellow with red beaks and wheels. \$2.50

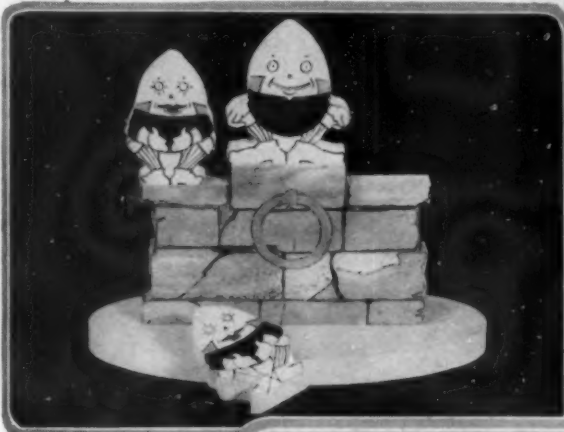


2037. A quaint ark, Mr. and Mrs. Noah and the animals following "two by two," make the perennial Christmas gift of toyland. This is the smallest size and may be had for \$2.50

2035. A band-wagon of gaily painted wood that plays many tunes on the small victrola inside, \$15. Extra records 10c each



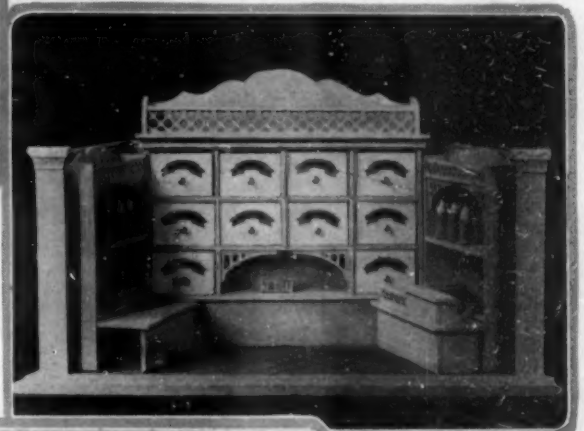
2038. A Humpty Dumpty circus that can do enough tricks to fill three rings. The clown and animals are jointed and unbreakable and can be arranged in hundreds of positions. \$6



2041. There are three Humpty Dumptys to have a great fall in this bowling set that comes for \$6



2039. This small hand-organ plays two airs. It is \$4. 2040. The monkey is separate and is made of soft, white felt. \$3



2043. Playing store will always be a prerogative of childhood. This store, with ten drawers to hold merchandise, is \$6.50

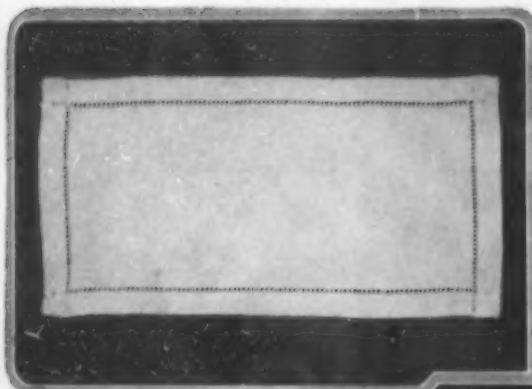
2042. The aeroplane on the right is made by the Japanese. It is extremely light and will actually fly. \$2.50



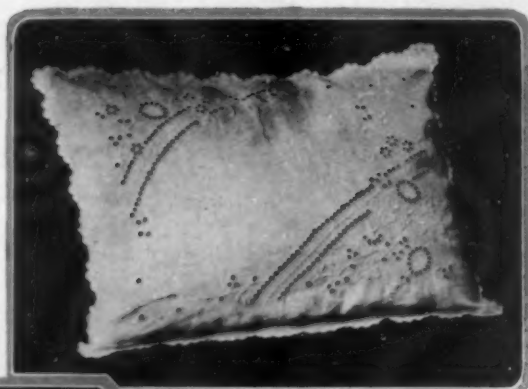
2042. This toy aeroplane is made of elastic and the thinnest silk. When started it will fly 15 feet. \$2.50

LINENS MAKE WELCOME GIFTS

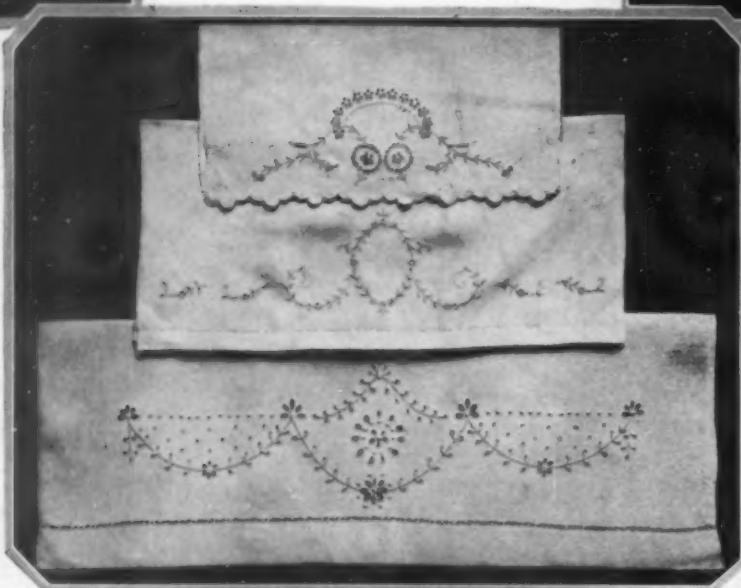
Before ordering kindly consult page 58



2043A (Above) A tea napkin small enough to be unusual, is made of natural colored linen. It is 9" by 5", is hem-stitched by hand and makes a charming gift. The price is \$9 a dozen



2044. A lovely hand-embroidered pillow case for a lingerie pillow is this one shown above. It measures 13½" by 17½" and is of fine handkerchief linen. It may be had at \$3.25



2045. (Above center, beginning at top) Madeira-embroidered towel, 12" by 16", \$3.25 each. 2046. Hand-embroidered towel 20" by 36", \$4 each. 2047. Spanish-embroidered towel of momie cloth 27" by 40", \$9 apiece

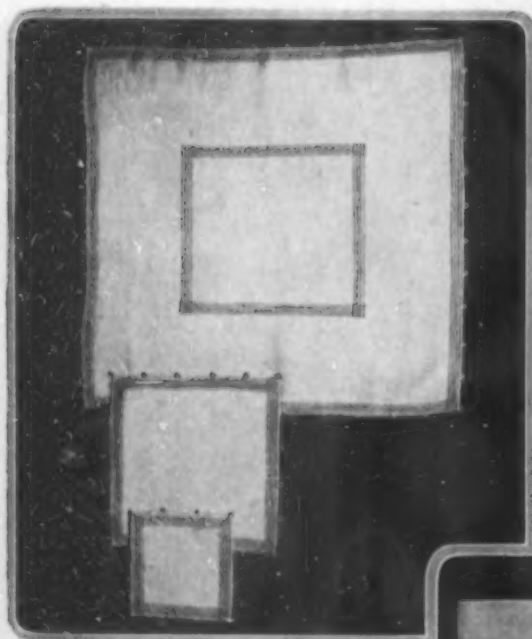
2048. (Below center) Hand-embroidered guest towel with Italian cut-work and filet lace, 15" by 26", \$7 each. 2049. Oporto towel, 15½" by 23", \$3 each. 2050. Madeira-embroidered towel, 14" by 21", \$2.50 apiece



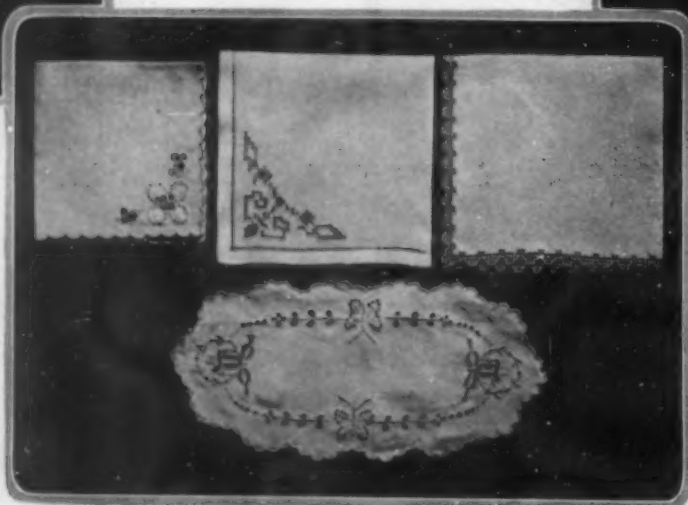
2051. (Right) A Madeira hand-embroidered luncheon set of thirteen pieces. The work is done on fine linen and makes a charming gift. \$9.50



2053. (Left) Madeira-embroidered tea napkin, \$11.50 a dozen. 2054. Mosaic embroidery and hemstitching, 13½" square, \$16 a doz. 2055. With filet edge, \$19.50 a doz.



2052. (Above) This luncheon set consists of thirteen pieces of hand-woven Italian linen in natural color, with stitching to match, or in blue. \$26 the set



2056. (Left) This Madeira tray-cover measures 6" by 12". It is done on fine linen and charmingly embroidered. It may be had for \$1.75



2057. Crystal perfume bottles, 5" high, are \$10 the pair



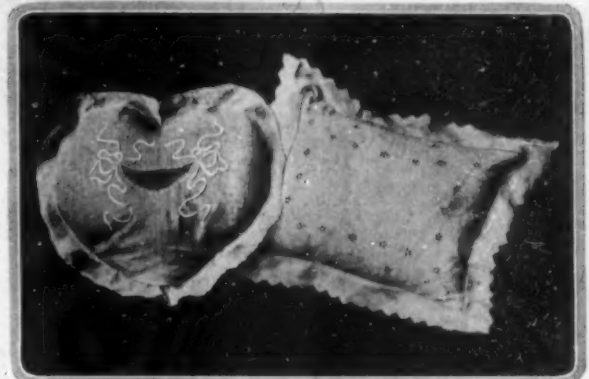
2057. This crystal bottle has a gold top and encrusted gold bands



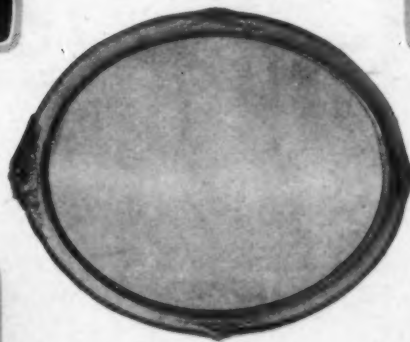
2059. A beautiful throw for a chaise longue comes in old-rose taffeta edged with a picoted ruffle. Silk flowers in pastel shades add a finishing touch. \$73. 2060. Oval pillow to match, 22" long, \$27

2058. A breakfast set in the lovely lustre ware in soft blue lined with gold or orange with mother-of-pearl lining is \$30

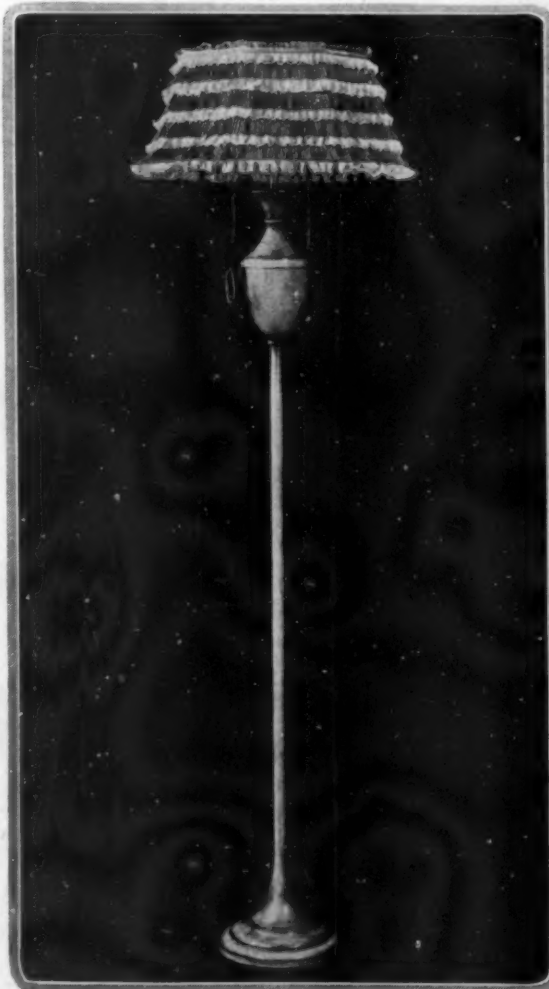
REMEMBRANCES FOR THE BOUDOIR



2061. For this heart-shaped pillow the embroidered batiste case is \$4.75. The pillow is \$1.25 and the silk slip \$2.10. 2062. Madeira embroidered pillow-case complete with silk-covered pillow, \$13.50



2063. A delicate French mirror that would be charming in a boudoir. It is 16" by 20" and a lovely combination of gilt and old blue. \$20



2064. Above is a coffee pot, sugar bowl and cream pitcher in one, in American Sheffield plate. It is 6" high and \$6.95, plus 35c tax

2065. The pottery lamp shown on the table is colored to match any room. It has a soft glaze. \$15. 2065-A. Italian paper shade, \$9

2066. (Left) This lamp is turquoise blue and gold, 5' high and \$42. 2066-A. The shade is of pleated ruffles in lace and turquoise silk, \$60

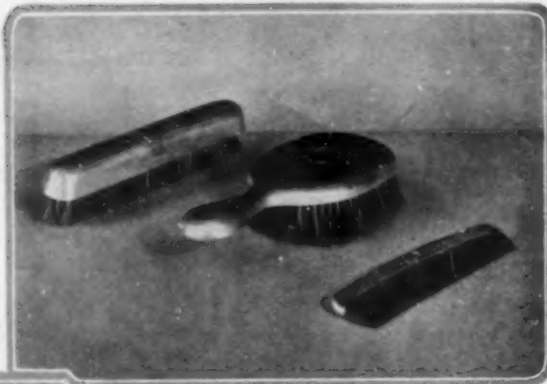


TO GIVE TO
A MAN

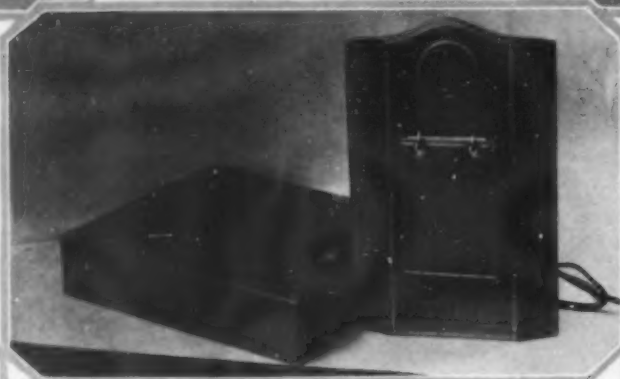
Before ordering kindly consult page 58



2067. These nickel trimmed ash trays are lined with colored enamel. There are four in the set and the colors are red, blue, yellow or dark green. Set complete, \$5



2068. A most effective gift is this three-piece sterling silver set, hand hammered. Clothes brush, \$17.50, tax 88c; hair brush, \$24.50, tax \$1.23; comb, \$7.50, plus 38c tax



2069. A leather set consisting of telephone shield, memorandum pad and cover for the telephone book. The colors are blue, green, violet or pink. \$19 the set



2070. (Above) To hold hot water is this hammered Russian pot, 6½" high. It is of copper and unusually attractive. \$6.50



2073. The door knocker pictured above is Colonial in design and of heavy brass. It makes a charming gift and may be had for \$4.50



2074. (Left) Mahogany table, \$11.50. 2075. Silver plated box, \$13.50, tax 68c. 2076. Humidor, 10" long, \$40

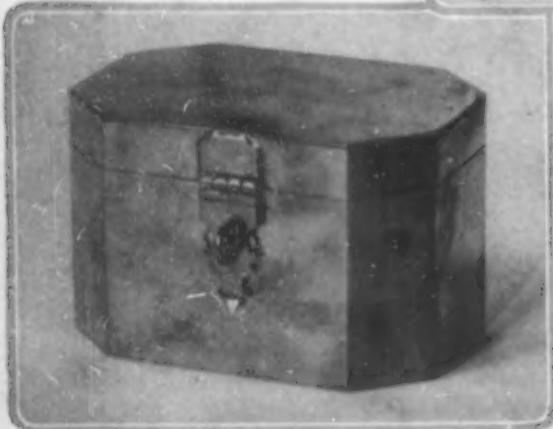


2071. The unusual candlestick shown at the left is 11½" high. It is brass, with a bell in the center. \$10 the pair



2072. (Below) A brass cigarette box 4" by 3" with octagon corners. \$2.50. 2072A. 5½" by 3½" for \$3.50

2077. (Below) This collar case is of seal grain leather in black. It is lined with silk and may be had for \$5



2078. The candelabra below is a reproduction of an antique. 13½" high in brass, \$6



FOR MANY OCCASIONS

In ordering kindly consult page 58



2079. A welcome gift would be a year's subscription to the "Gazette du bon Genre." It is Parisian to the last word and invaluable to anyone interested in designs and the application of color to form and fabric. \$32 a year. Single copies \$4



2080. A brilliantly colored china bird makes a charming decoration. The one shown here is \$15



2080. A side view of the same china bird. A pair of these would be lovely on a mantel. \$30 a pair



2081. (Right) A mahogany tip table with marquetry inlay. Oval top measures 14" by 22". It is 27" high. \$20

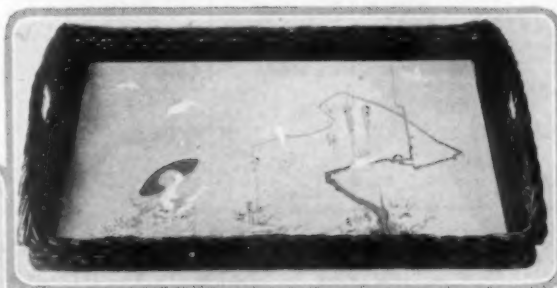
2082. (Right) A plain Colonial brass candlestick that is always in good taste. It is 11" high. \$8 the pair



2083. (Above) This candlestick is of hand-wrought iron. The price per pair with orange candles is \$4.50



2084. (Below) An antique Italian chair in walnut finish with carved urn in back and rush seat. \$60



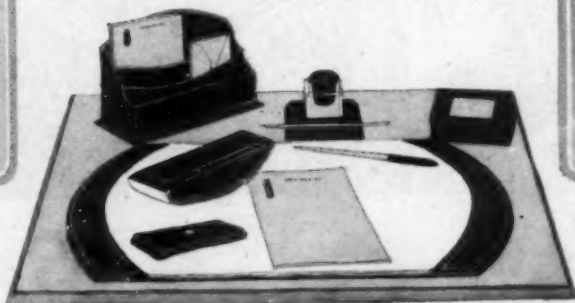
2085. (Above) This wicker breakfast tray comes in pastel shades. The stencil design is done in delicate colorings. \$20



2086. A painted tin cigarette box that may be had in any color with flower decorations. It is priced at \$3.50



2088. The very attractive seven-piece desk set shown at the left is of excellent quality tooled leather. It comes in navy blue and is priced at \$18.50



2087. (Above) A folding table that is painted deep, dull blue. It has a cloisonné design in colors on both the upper and under sides. \$25



December

THE GARDENER'S CALENDAR

Twelfth Month



Paper white narcissi can be brought into bloom if planted in pebbles and water



After the bulbs are set in the pebbles, the bowl is nearly filled with water



Put the bowls in the dark for several weeks to promote root growth

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>						
<p>5. Low spots in walks and drives that are invariably wet should be raised to shed water; or if the earth is taken out and the roadbed filled with cinders it will help to make them dry and passable in bad weather.</p>	<p>6. Do not neglect to provide for those friends of the garden, our birds. Feeding boxes may be placed where the birds will be out of the reach of cats. Suet tied to the branches is attractive to several species.</p>	<p>7. All the garden tools and implements should be thoroughly cleaned, coated with a cheap oil and put away for the winter. Those that are in need of repair should be attended to now while outdoor work is slack.</p>	<p>8. Trees that are subject to scale insects of various kinds should be sprayed with one of the soluble oil mixtures. Fruit trees of all kinds, roses, evonymus, and all smooth-barked trees are susceptible.</p>	<p>9. If cold weather prevails it is well to look over the vegetable trenches to make sure that the frost is not getting in and injuring the roots. Plenty of leaves piled on top is the best protection for the winter.</p>	<p>10. Grapevines can be cleaned up and pruned at any time now. It is a good practice to remove all the loose bark and wash the canes with a good strong soap insecticide or spray them with an oil spray to destroy larvae.</p>	<p>11. Look over the tender bulbs that are stored for the winter, such as dahlias, canas, gladioli, etc. Frost will surely destroy them, while too much heat or moisture will start them into growth before planting time returns.</p>
<p>12. Frames in which semi-hardy plants are being wintered, or frames that are used as growing mediums, should have some kind of covering. Loose hay may be used, but the best covering is jute mats.</p>	<p>13. Asbestos torches made of burlap and soaked in kerosene to make them inflammable should be used to go over all the trees and destroy wintering over nests of caterpillars and other pests.</p>	<p>14. Do not scrape the bark on trees to destroy insect pests—it is impossible to get into the crevices where insects hibernate, and in many cases the tree is injured by removing the green outer bark. Use stiff brush.</p>	<p>15. Rhubarb may be forced in the cellar or attic of the dwelling by planting good-sized clumps in barrels or boxes and placing them beside the furnace or chimney. The soil should be kept moderately moist.</p>	<p>16. Successional sowings of those crops in the greenhouse that require it, such as lettuce, beans, cauliflowers, radishes, should be made. Rhubarb and endive may be started under the benches.</p>	<p>17. Plants that are growing in benches, such as carnations, roses, antirrhinum, etc., should be mulched with cow manure or soil made of equal parts of top soil and well-rotted manure with a little bone meal added.</p>	<p>18. Nectarines, peaches and grapes which are forced under glass should be pruned and cleaned by washing them with strong insecticides. Remove some of the top soil afterward and replace it with fresh earth.</p>
<p>19. At this season of the year it is necessary to fertilize indoor cucumbers and tomatoes to assure fruit. Collect the pollen in a spoon and distribute it to the other blossoms with a camel's-hair brush.</p>	<p>20. Boxwood must be protected, else it is very apt to winter-kill. Burlap covers, corn shanks, pine boughs or any material that will keep out the sun but admit air may be used for this purpose. Apply it now.</p>	<p>21. Ferns, palms and other house plants should be top-dressed occasionally with some of the concentrated plant foods sold for the purpose. Keep the surface of the soil loosened so that no green scum forms.</p>	<p>22. Melon frames, tomato trellises, garden seats and other wooden garden material should be painted. Use good paint, and where necessary apply two coats. This is considerably cheaper than a constant renewal.</p>	<p>23. Chloery is one of the best winter salad plants. It can be forced in any ordinary cellar by planting the roots in boxes and keeping them dark. They can also be grown outdoors in trenches filled with hot manure.</p>	<p>24. The foliage of house plants must be kept free of insects. Sponging the leaves with a soap solution to which a good tobacco extract has been added will destroy white scale, red spider, mealy bug and green fly.</p>	<p>25. This is the time to plan and even install some sort of irrigation system in your garden. Don't wait until summer for dry weather is just as sure as taxes and you had best be ready for it well in advance of its arrival.</p>
<p>26. The value of the landscaping departments maintained by the big nurseries should not be overlooked. They are prepared to plan all sorts of plantings for you and submit figures of costs, etc.</p>	<p>27. Fruit trees, and especially small ones, should be protected from rats, rabbits and other rodents. Ordinary tar paper wrapped around the stem from the ground to a height of 15 inches is sufficient.</p>	<p>28. Vegetables of all kinds that are stored in cellars should be looked over with the purpose of removing any decayed tubers there may be. A few bad ones will soon cause considerable damage to the rest.</p>	<p>29. Poor lawns should be top-dressed, using a compost made of screened top soil with about 20 per cent bone meal and wood ashes added. This may be applied to the lawn liberally now, with some grass seed.</p>	<p>30. The planting of deciduous trees and shrubs may be continued just as long as the weather permits. Mulching heavily immediately after planting will prevent the penetration of frost if it should come soon.</p>	<p>31. Mushroom rooms may be grown in any ordinary cellar; the important point is fresh stable droppings for the bed. Don't let them ever get really dry. Use new culture spawn, as it is more certain than the old kind.</p>	<p>From out the white and pitting storm I hear the snowbirds calling; The sheeted winds stalk o'er the hills, And fast the snow is falling. —John Burroughs.</p>

WAL', here's another year gone by, an' I'm still in the ring, purty near as chipper as ever. Reckon I wouldn't be, though, if 'twarn't for my buck-saw an' stack o' cordwood out thar by the woodshed. They keep my blood a-movin', them things do, an' my mind from pittin' stale. I can work the ol' saw an' chaw terbacher an' recollect' all to onet, so it's a darn good gen'ral sort o' exercise. They say as how the Kaiser took to savin' wood after he run away out o' Germany, an' while I don't know nothin' 'bout his chawin' terbacher, I bet he did do a whole lot o' thinkin' back while he was a-cuttin' up them Dutch logs. Me an' him's mighty dif'rent, though, 'cause my woodpile thoughts're pleasant, while his'n mus' be kinder onwelcome. To hear some folks talk ye'd think thar ain't no fun in cuttin' up wood, but I cal'late they ain't never really done it. Thar's the voice o' the saw, fer one thing—just deep an' rough-like as ye straighten yer arms out, an' then low an' soft as ye pull 'em back. The smell o' the sawdust is mighty nice, too, 'specially from the birch an' hick'ry; an' I never git tired o' seein' the little spurt o' yallerish white that comes out o' the cut with ev'ry down stroke. Ye saw an' rest, saw an' rest fer an hour or so an' when ye git through ye put on yer coat an' mistens ag'in an' feel like all the snow an' cold Old Man Winter can bring ain't a-goin' to count fer nothin' ag'in that cracklin' blaze ye're goin' to have in the big settin' room fireplace.

—Old Doc Lemmon.



Cornstalks make an excellent winter protection for tall growing tender things



Celery stored in an outdoor trench covered with leaves will keep for winter



Bring the bulbs into the light only after their roots are well developed



For the perennial bed or tender shrubbery border dead leaves inside a netting enclosure are a good winter protection. Apply them after the ground has frozen



A week or two in the sunlight will bring out the narcissi blossoms



A mulch of well rotted manure will serve the double purpose of enriching the soil and preventing the destructive alternate freezing and thawing of winter



KRANICH & BACH GRANDETTE

*"The Grand Incomparable
—In Miniature"*

INCOMPARABLE for every musical essential, from sympathetic responsiveness to an unapproachable purity, sweetness and volume of tone—the honored product of half a century's piano-creating achievements.

Despite its diminutive proportions, the Grandette is the marvellous rep-

lica of the Kranich & Bach Concert Grand, having identically the same grand action and delightfully free, wondrously balanced touch.

Yet it requires but a trifle more space than an upright—measuring less than five feet in length, adding an impressive, delightfully decorative note to any interior.

THE Booklet of the Grandette, together with address of nearest Kranich & Bach showrooms, gladly forwarded on request.

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ESTABLISHED 1864

235 East Twenty-third Street, New York
215 South Wabash Avenue, Chicago, Ill.

HOW TO ORDER THE GIFTS THAT HOUSE & GARDEN SUGGESTS

HOUSE & GARDEN, as you will see on pages 48 to 55, has taken the one sure way of arranging that you do your Christmas shopping early. It has done it for you. That is, it has done all the difficult part, which means going about in shops and making selections; the only thing that you need to do is to decide what you want and follow the directions below.

House & Garden is going to make every effort to purchase for you exactly the mahogany table or leather desk set or anything else that you may select from these pages as your choice. But it asks you to remember that stocks of goods are far below the normal to-day and that no manufacturer knows when his next strike is due. Therefore, in case the preferred stock should be exhausted be-

fore your order arrives, House & Garden suggests that, to save time and correspondence, you state a second choice or permit the Shopping Service to buy another gift as nearly as possible like the original selection. If House & Garden has pleased your taste in selecting the gifts shown in its pages, it will not disappoint you when it is left to its own discretion—and you might like the substitute even better.

There is one infallible rule in Christmas shopping—do not put off till tomorrow what you can order to-day. The Shopping Service is ready, the shops are ready and it won't take more than an hour or two spent at your desk, at the most, to set them both to cooperating with you in making a Christmas that you and your family and your friends will always remember kindly, because it wasn't a burden.

IMPORTANT NOTICE

ORDER these gifts by number. Full instructions for ordering are given on this page. Order your gifts at the earliest possible date. Christmas stocks are limited this season and every day that you put off your ordering lessens your chance of obtaining what you want and of having it delivered on time. Those who order first will be served first. Every order will be numbered and filled in the order of its receipt by the Shopping Service.

November 15, 1920.
House and Garden Shopping Service,
19 West 44th Street, New York.

Enclosed is my cheque* for forty dollars, for which please send by parcel post the following articles to

Mrs. Arthur James,
255 Elm Street,
Austin, Tex.

No. 2001—Colonial mahogany mirror, December House and Garden, page 48. \$25.

No. 2011—Colonial brass andirons, December House and Garden, page 48. \$12.

My Second Choice**

If, after making every effort to secure my first choice, House and Garden finds it impossible to do so, please purchase the following second choices:

No. 2012—Pottery bird, December House and Garden, page 49. \$2.

No. 2041—Humpty Dumpty bowling set, December House and Garden, page 51. \$6.

Very truly yours,

Margaret James.

* Or draft or money order.

** Instead of giving second choices, it is often desirable to leave it to the discretion of the Shopping Service to purchase an article as nearly like the original selection as possible, in case that is not to be found. The first choice will always be purchased, except where special popularity has exhausted the stock in an article at an early date.

House and Garden will buy for you, without charge for its services, any article mentioned in its Christmas gift section. When ordering, give the order number of the article, the number of the page, and, when necessary, the size and color desired.

Write Plainly. It is advisable to print your name and address. When ordering articles to be sent to another person, give both your own address and that of the consignee.

Remittances. As a purchasing agent, the House and Garden Shopping Service cannot send articles C. O. D. or carry charge accounts; nor can we charge purchases to individual accounts at the shops. Send cheque or money order to cover the cost of articles ordered. If the price is not known, send an approximate amount, and any balance will be refunded. Cheques should be made payable to "The House and Garden Shopping Service."

Deliveries. Wherever possible, and unless otherwise requested, all orders will be sent by insured parcel post. Many shops today charge postage,

and as the amount varies with the weight and distance of shipment, it will simplify the transaction if a sufficient sum is added to the original remittance to cover these charges. Any overpayment will be refunded. Articles such as glass and furniture require special crating, for which an additional charge is necessarily made.

When Ordering Articles. Give the fullest possible description of what you wish, but rely to a reasonable extent upon the shopper's discretion.

Returned Articles. Articles returned for exchange or refund should be sent to the House and Garden Shopping Service, 19 West 44th Street, and not to the shop from which they were purchased. We cannot be responsible for delays in adjusting accounts unless this rule is strictly complied with. In exceptional cases, when an article is not exchangeable, the purchaser will be notified before the actual purchase is made.

Telegrams. It is sometimes necessary to communicate by telegraph. When it is obviously to the sole interest of the purchaser, the telegrams are sent collect.

HOUSE & GARDEN SHOPPING SERVICE
Nineteen West Forty-Fourth Street, New York.



C-61—A charming table decoration in purple, amber or celadon blue glass. The candlesticks are 10 in. high and cost \$15. The bowl to match is 12 in. across with a wrought iron stand in brown or verde green. Bowl, \$13. Stand, \$6.50. Complete with candles, \$35.00.

FIRST AID TO CHRISTMAS SHOPPING

GIVE gifts with a definite value in home adornment. Give gifts with the smart distinction which Ovington gifts possess. You may order by mail with the sure assurance that your gifts will be charming in themselves, carefully packed and correctly sent.

Catalog "C" will be sent upon request.



C-76—The "Thinker" as a knobend—handknobs finished in either bronze or verde green. Standing 9 in. high, these are priced at \$19.00 a pair.



C-97—A Colonial silvered water pitcher of antique linen holding 2½ pints. Price, \$7.50.



C-201—This chocolate set of six chocolate cups and a sugar bowl and one chocolate pot is of Lenox china in ivory tone and decorated with the "Ming" design. Price, \$22.50.



C-46—This oval mirror has a handsome curved frame and shield top finished in antique gold. Measures 13½ in. wide by 29½ in. long. Price, \$20.00.



C-228—One of our newest Alliea has sent us this unusual carafe and tumbler made of amber glass in a sparkling iridescent finish. Stands 8 in. high and costs \$7.50.



C-200—Ash tray of brown colored glass richly decorated with a gold inlay design of lions and flowers. 3 in. high, \$5.00. Same oak container in jet black glass inlaid with a bird and vine design in silver, \$5.50.



C-78—This solid mahogany tea wagon becomes a good sized tea table with its top tray of mahogany and glass. As a wagon the top measures 17 in. wide x 27 in. long. As a table 27 in. wide x 28 in. long. The price is \$35.00.



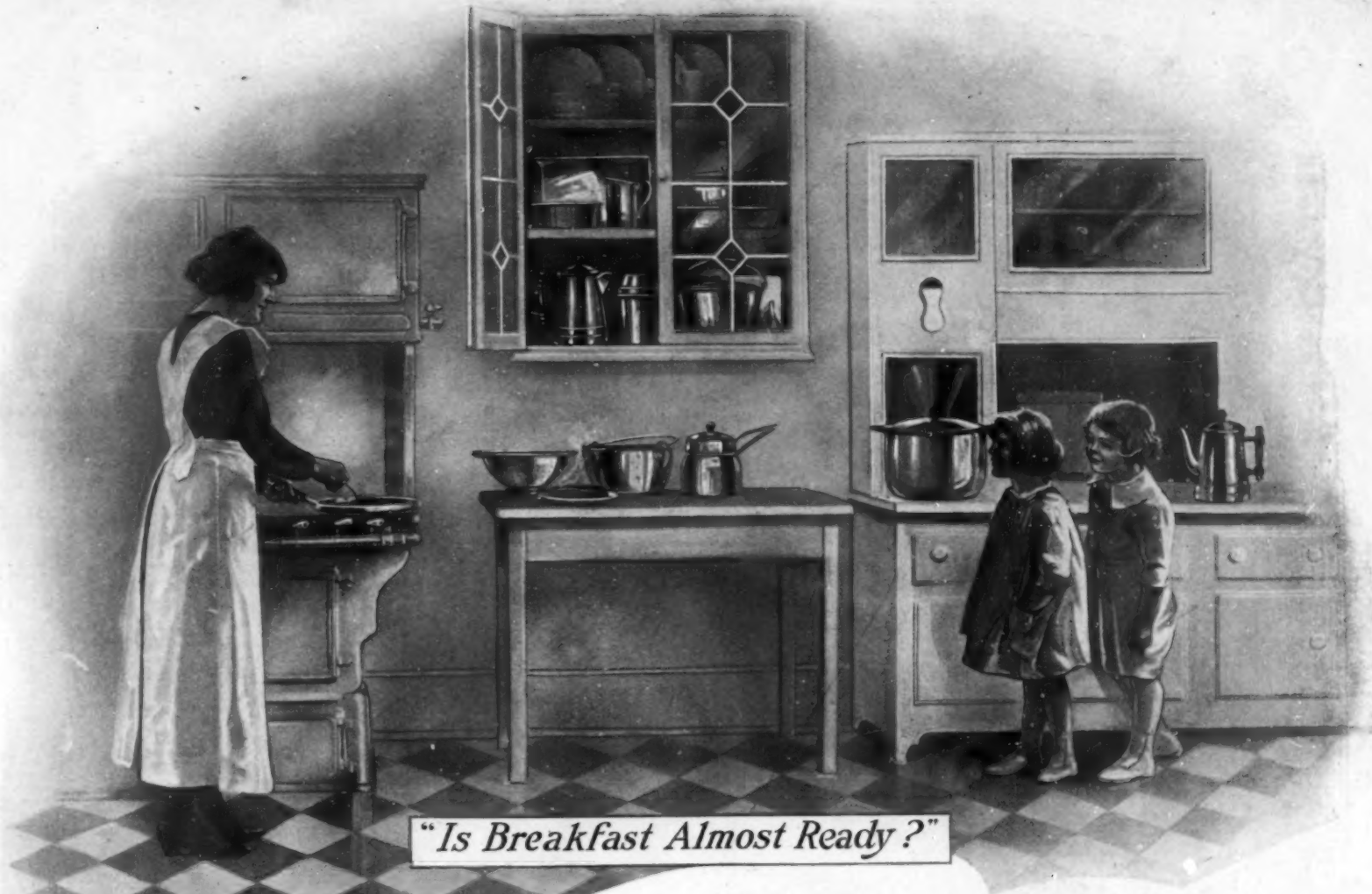
C-244—This black glass jar is decorated in silver with a bird and flower design, being worked on both sides and with silver handles and silver band about the top and base. 10 in. high, \$5.00. 12 in. high, \$7.50.

Mail orders promptly filled

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"The Gift Shop of Fifth Avenue"

312-314 Fifth Avenue Near 32nd Street New York



"Is Breakfast Almost Ready?"

Christmas 1920

will be one that Mother will remember during the years to come if you give her a set of beautiful, silver-like

"Wear-Ever"

These bright, cleanly utensils will make more cheerful the hours she spends in the kitchen.

"Wear-Ever" in the kitchen indicates a thorough appreciation of the influence of this important room upon health and happiness.

"Wear-Ever"

Aluminum Cooking Utensils

are so bright and cleanly that food prepared in them is always appetizing—always seems to taste better than food prepared in ordinary utensils.

"Wear-Ever" utensils are made without joints or seams in which particles of food can collect. Cannot chip—are pure and safe.



Replace utensils that wear out with utensils that "Wear-Ever"

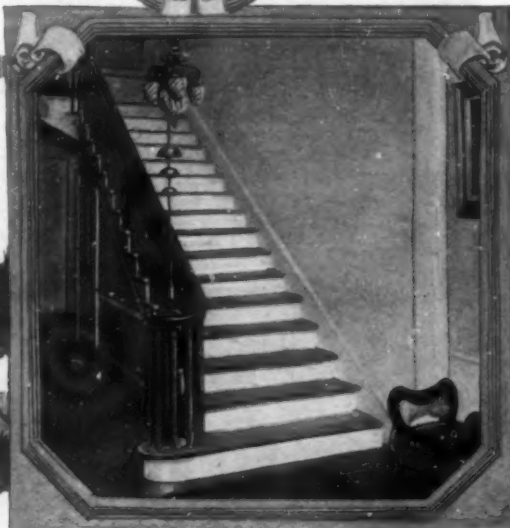


Look for the "Wear-Ever" trade mark on the bottom of each utensil

Write for free booklet, "The 'Wear-Ever' Kitchen," which tells how to save fuel, food and work. Address Dept. 36.

The Aluminum Cooking Utensil Co., New Kensington, Pa.

In Canada "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.



The more modern a home is in its furnishings, the more certainly "Wear-Ever" will be found in its bright, cheerful kitchen



Vases
for
Flowers

An Important Silver Vase

Mark H. G. M. 12-20

Engraved decoration of entwined leaves and flowers with bow-knots, after the style of the French Louis periods. Gray finish.

Sizes ranging from 10 to 20 inches in height.

Portfolio of Designs upon Request
Vases Forwarded for Approval

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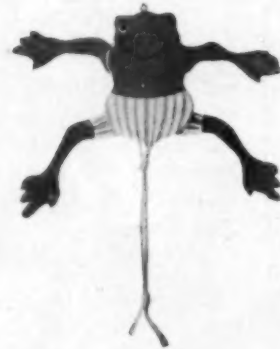
2089. This doll is completely dressed and her frock is made of pink or blue gingham. \$15

SEEN IN THE SHOPS

More toys will be found on pages 50, 51 and 82
In ordering kindly consult page 58



2090. An entertaining clock that is also a picture puzzle. On one side are Arabic numerals, on the other, Roman. \$2



2091. (Above) The object of this game is to throw the ball into the space marked 100. Try it! The price is \$2.50

2092. This frog may not jump as far as Mark Twain's, but his appearance is gayer. He may be had for \$1 only



2093. A well-made doll's go-cart of white enameled wood, decorated with ducks and gay blue clowns. It is \$8.50. 2094. The doll is completely dressed and wears a rakish little knitted cap. She is priced at \$11



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"This is a Studebaker Year"

Pargetry Inside the House

(Continued from page 44)

Parge, as the term was understood by the 16th and 17th Century English artisans, who wrought decorations as well as plain surfaces in it, was a material very similar to the parge or plaster now used for parging or coating the inside of flues. It was an ordinary plaster composed of sand, lime and hair, to which mixture was added a certain amount of cow manure and road scrapings, which latter ingredients seemed to increase its tenacity and toughness, possibly reduced its brittleness, and imparted a creamy tone less trying to the eye than a glaring white. At times a good deal of grit was left in the mixture so that the texture was fairly coarse. According to an old workman, whom Mr. Lethaby quotes, the "old material was well washed, beaten, stirred, and tested so carefully, and for so long a time, that, when laid, it was as tough as leather."

How It Was Applied

Parge was used for both exterior and interior work, and in each case served sometimes as a covering for plain surfaces, sometimes as a vehicle for modelled decoration. The parge for exterior work was commonly more coarse than that for use indoors. In either case it was laid on in the usual manner with floats and the decoration wrought afterward *in situ*, while the parge was still "green" and workable, being either modelled by the fingers and moulding tools of the plasterer, or else pressed with moulds or dies and finished off by hand.

The modern reproductions of old parge work are very commonly made by taking impressions from the originals, fashioning moulds therefrom, and then turning out fac-simile casts *ad libitum*. These casts are usually constructed on a canvas foundation or backing, are thin and comparatively light in weight, and can be easily transported, fixed in place, and the joints then smoothly plastered over. In the case of ceilings, the sections are cast in a size convenient to handle, fitted together in place one by one, and the joints concealed as just indicated. This method has the advantage of ease and cleanliness in handling and also admits of unlimited commercial multiplication, so that the decorative resources of pargetry are brought within ready reach of any who may desire to avail themselves of this form of embellishment. It has also the merits of accuracy in execution and of archaeological fidelity to type.

The examples of parge decoration shown in the accompanying illustrations were all cast in the manner just alluded to and were made by maimed ex-service men, but are to a great extent the result of modern design based upon the old traditions, the originals or moulds being made by an experienced craftsman.

The drawbacks attaching to cast parge are not serious, and in order to avoid or eliminate most of them it is only a case of being forewarned. There is the danger, of course, that the makers will not sufficiently heed the character of the mixture and will be tempted to use plaster of Paris instead of sticking strictly to the original formula, and will thus reproduce merely pattern without securing the quality of texture and color that imparted so much of the charm to the old work. This danger it is easy to dispose of. Nor can one expect to find in cast work the same degree of spontaneity, the same engaging little irregularities and whimsicalities, the same ingenious adaptation to odd spaces, as in the parge work wrought *in situ* by the trained craftsman modelling as he goes, using only his fingers and the simplest of graving tools.

But this limitation is not at all serious if those who employ the cast parge work show at all an inventive spirit in the varied combinations it is perfectly possible to devise. The chief pitfall to avoid is that previously noted—wrong mixture and the resulting unsatisfactory color and texture—for upon the mellow color and vigorous texture of parge depend not only its intrinsic charm, but also its fitness as a medium for expressing a certain robust type of pattern, and its scope of satisfactory combination with other materials.

There is no reason why parge work wrought *in situ*, with its straightforward technique and its broad field for originality of design and individuality of interpretation, should not be revived as a recognized branch of craftsmanship, and hold a place of esteem quite as much as woodcarving, ironwork, or any of the other accessories of architecture, and that, too, on a basis sufficiently commercial to afford the necessary encouragement to the craftsman. There is also ample scope for cast work from modern designs, as the illustrations show.

The places in which decorative designs in parge may appropriately be used are the surface of the ceiling, in whole or in part; the upper wall surfaces, as much or as little as may be desired; the cornice and frieze; chimney-pieces and overdoor spaces; lunettes at the ends of vaults, and the sides of window reveals—in short, almost any place where it is proper to employ a plaster surface.

The possibilities of design suitable to expression in parge are limited only by the technique demanded by the nature of the material, and by the character of the particular place to be adorned. Conventionalized and bold devices, simple rather than complicated, of fruit, foliage and flowers; scrolls, strapwork and tendrils; birds and beasts whose forms can be indicated in vigorous silhouette; vases and urns; geometrical patterns and ribbings; stars, fleurs-de-lys, shells, and other heraldic or symbolic motifs; cartouches, panels, and medallions—all of these and many others of kindred nature lend themselves to successful rendering in parge.

Inherent Limitations

What is the general character of parge decorations may be seen from the illustrations, but emphasis, too, must be laid on the fact that, as parge when properly composed is a heavy, full-bodied and fairly coarse material, it is not a suitable medium in which to attempt fine lines and sharply-incised, minute, crisp, or undercut details, such as are found in late 17th or 18th Century plasterwork, or in the delicate creations of the Adam period. If the essay be made to translate such motifs into parge the result will not only be indistinct and lack emphatic definition, but will be flat, weak and unconvincing. Designs of this sort require more suavity of surface and substance than parge should have.

If, on the other hand, the quality of the parge be altered and slicked down to admit of a technique foreign to its original nature, the very *raison d'être* of pargetry is destroyed. Its use then becomes merely an affectation. One might as well have done with it at once and use plaster of Paris or compo instead, media much better for accurate finish and sharp detail. The material has its own inherent proprieties in the realm of design, proprieties which anyone with a feeling for texture in relation to design will appreciate and respect. Much of the attraction of parge lies in the seemly combination of texture, substance and pattern, and if this

(Continued on page 66)



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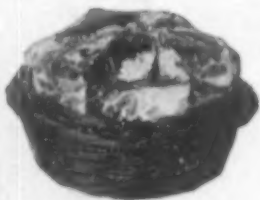
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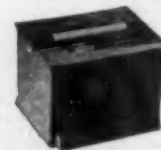
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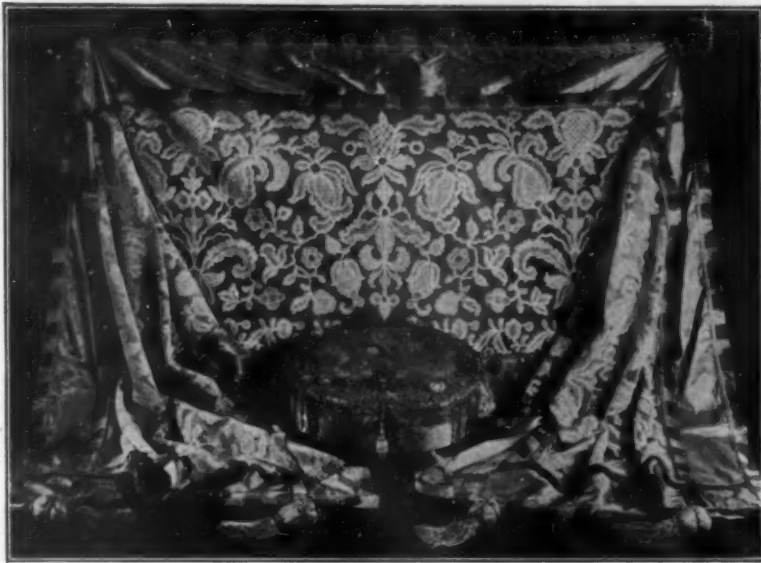


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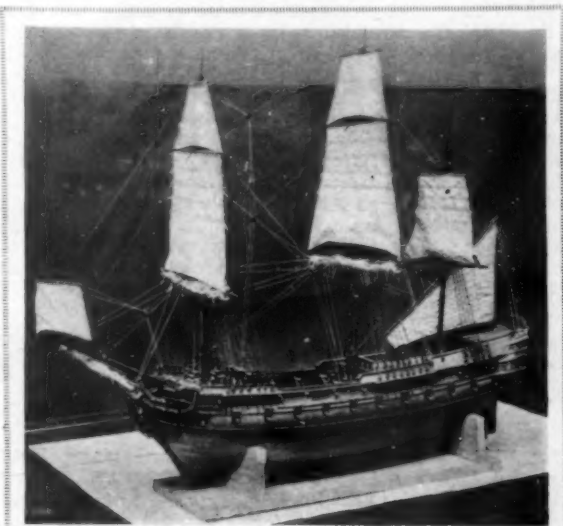
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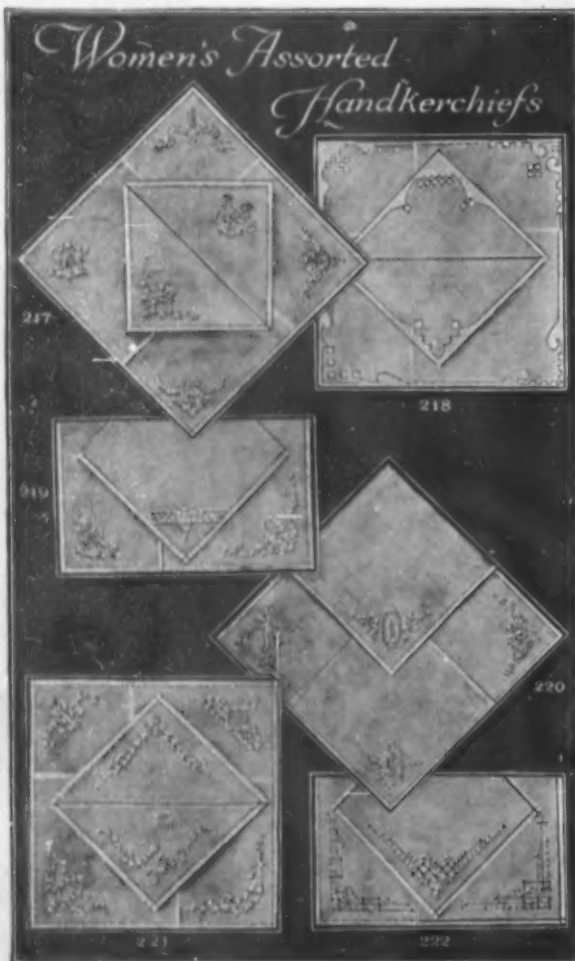


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LONDON and DUBLIN

Pargetry Inside the House

(Continued from page 62)

consistency be violated, the spell is broken.

Although the warm cream tone and the low relief of parge are beautiful in themselves, the enhancement of color and gilding may be added with perfect propriety, both in actual effect and in strict accord with historical precedent, if it be desired. When color or color and parcel gilding are used they should, of course, be confined to the raised decoration and no shading should be employed, as the relief is sufficient to give the necessary gradations of light and shade, and a delicate use of shading would appear artificial and finicky.

Parge work may be appropriately used in conjunction with oak or deal panelling, or with stone. It is a sturdy,

full-bodied, vigorous-textured substance and accords with these materials. It is a mistake, however, to use it with mahogany, walnut, or painted woodwork as the nature of these materials seems rather to require plasterwork of smoother texture and more finished, crisp detail.

Judiciously used, parge work is a most valuable resource; study its nature and affinities, and then either accept it wholly or else reject it wholly, but don't try to modify and adapt it to a setting fundamentally unsuited to its genius. Above all, don't try to render parge designs in plaster of Paris. Such a course can result only in disappointment and failure, and in mischief to the reputation of parge.

A Bit of Normandy on the North Shore

(Continued from page 45)

The main house is at one corner of the square and the stables and horse stalls on the other. Each building is designed for a special purpose and harmonizes with the others.

One of the central features of the courtyard is the large vine-clad well. The well curb is of rough stone evenly set in mortar, and the roof over it is supported by four stout columns of masonry. There is a welcome invitation and an atmosphere of homelikeness in the very presence of vines' foliage.

The bareness of the stone and the somewhat heavy architecture of the buildings is relieved by a profusion of ivy and woodbine. Vines are not used to cover up or conceal the architecture, but the house needs their softening and toning effect.

On the highest part of the land, across the road from the farm colony, is the main house, one of the largest and most beautiful of the North Shore residences. This also was planned by Mr. Whitehouse with the assistance of Arthur Heun of Chicago.

The house is English in feeling, built of concrete and showing half-timber finish, with big sloping gambrels from which rise chimneys of more than ordinary size, attractive loggias and bay windows with small, diamond shaped panes. Massive stone pillars support the main entrance and porte-cochère. Over the house the tendrils of soft cling-

ing vines creep upward, lending color to the rough exterior. Window boxes add much to the picturesque beauty of the whole.

The garden also is English, containing features most harmonious with the rough landscape. Tall arrow-like trees which have been left in their natural state form a windbreak for the tender plants. All underbrush has been cleared away and wood paths lead in every direction, a delight to the botanist from the time of the first blue-eyed violet to the late glow of the goldenrod.

Within the box borders is an infinite variety of plants, the tiny bluebell, stately hollyhock and soft tinted roses, each adding its particular charm. In the center is a circular basin surrounded by graceful lilies, and dotted here and there with water lilies. Jets of water from the fountain splash softly into it. Rustic masonry is shown in the steps at the extreme right which lead to a lower terrace. Here is cunningly tucked away one of the most attractive of tea houses, thoroughly in tune with the natural surroundings.

It is an unusual estate, even among the many effective grounds found today along the North Shore. Its simplicity and marked novelty have been brought about through careful study of natural environment and a site which offers superb views of rocky headland, ocean and extensive woodlands.

Dwarf Fruits for the Small Place

(Continued from page 40)

their roots pruned while in a dormant state. However, it is well not to do this without the advice and assistance of a good nurseryman, as it is rather heroic treatment. The best soil for dwarfs is rich and contains plenty of ground bone, muriate of potash and guano. About 400 pounds each of the bone and potash, and 100 pounds of guano, are the right amounts for the average acre.

The delicious English Morello cherry grows particularly well when trained fan-shaped against the sunny side of a wall, while peaches do well also on the south side of a brick wall, as this retains the heat of the sun for some time after nightfall. Cherries grown on glass walls have long been a feature of gardening de luxe in Germany.

Instead of hiding your drying yard with ornamental vines, you might try a screen of plum trees trained to a single stem or cordon and planted close together. It will serve the two purposes of a screen and a source of delicious fruit for the table or preserving. Many

other practical places for these little trees will suggest themselves.

If you wish to grow dwarf fruit trees for ornamental use principally, there are no limits to the fanciful shapes which may be evolved by training the cordons on a flat surface. The most wonderful urns, animals and geometrical designs are seen in the large estate gardens of Europe. Any decorative scheme is within the reach of the amateur gardener if he will use patience, retarding the growth of the strong branches to enable the weaker ones to catch up, suppressing useless buds on strong parts and encouraging them on the weak. Depriving the too strong parts of light and removing fruit from the weak shoots to stimulate their growth will help in guiding the development of the tree.

There are endless interest and wonderful results to be had from this form of fruit culture. It is suitable for the humblest as well as the richest, and it becomes almost a duty in this era of shortage and high prices.



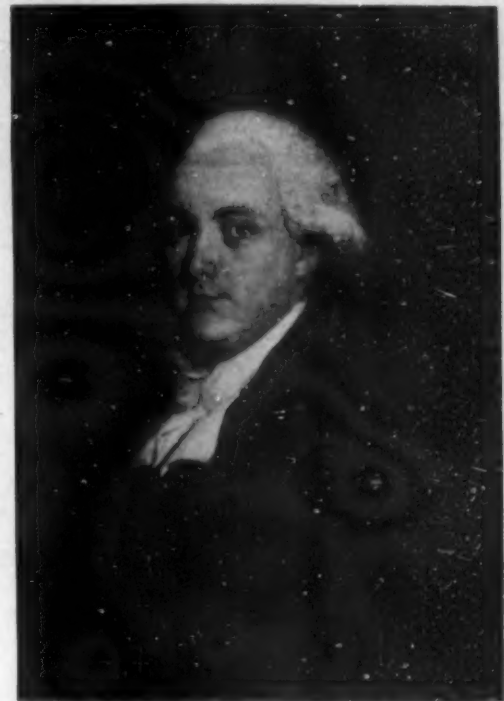
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A Remodelled Mill in Massachusetts

(Continued from page 39)

mere, blue-bordered, its cream center embroidered in pink, blue, pale green and lavender, lends a warm note to the room, duplicated by cretonne curtains.

Above, the guest room facing the hills shimmers with harmonious tints of green. Cretonne curtains of pale green deepening into darker shades reveal pink water lilies among their leaves. Behind them are filmy curtains of palest yellow. Quaint furniture is painted a darker green, and rag carpets cover the floor.

Another chamber, looking down on the stream and double terraces, being of necessity boyish, has hangings of willow design with yellow daffodils among grayish stems. Yellow walls panelled lightly with brown, and brown old furniture, render the room both gay and serviceable. But with all this simplicity throughout, there are porcelain tubs in the mill today, electricity and a modern range, comfortable armchairs, deep lounges plentifully supplied with cushions, and every invention which lightens labor and precludes dirt.

The exterior of the mill is of equal

importance. A garden of delight is in the making. Already tall hollyhocks blaze against the gray walls. Japanese iris raise pale faces to the shadowing trees. From beneath each window trail long tendrils of hanging nasturtiums. Ferns preen themselves among the rocks, and the newly made lawn grows in velvety softness on the slope of land ending among the willows. Next spring a tall hedge of lilacs will shelter the mill from the road, with a latticed arch on which Dorothy Perkins roses will cluster their blossoms. Over the great wheel columbine, honeysuckle and grapevines already throw their airy traceries of leaf and flower.

Below the second terrace there will soon be built a small dam, to form a deep pool where one may enjoy a morning bath among pink and yellow pond lilies, and in the further stretches of the land Mr. Daniel Chester French, the sculptor, is to lay out an informal garden in which shall bloom in careless prodigality all the old-fashioned flowers dear to our grandmothers' hearts.

Embroidered Primers of the Past

(Continued from page 27)

toria and Albert Museum, London, this verse is worked:

"Gay dainty flowers, go simply to decay,
Poor wretched Life's short portion flies
away;
We eat, we drink, we sleep, but lo, anon,
Old age steals on us never thought
upon."

Perhaps it was such a sampler as this that lingered in Shakespeare's mind when, in the fourth scene of the second act of Titus Andronicus, he has Marcus say

"Fair Philomene, she but lost her tongue,
And in a tedious sampler sewed her
mind."

Gammer Gurton's Needle, an early English drama, written by John Still, who became Bishop of Bath and Wells in 1593, suggests how rare were needles in the early part of the 16th Century. This will account for our finding no samplers of an earlier period extant. John Skelton, English poet (1460-1529), gives us, in his *Garlande of Laurell*, the earliest literary reference to samplers that I have been able to find. It runs as follows:

"When that the tapettis and carpettis
were layd
Whereon their ladys softly myght rest,
The sampler to sew on, the lacies to
embraid;
To weve in the stoule some were full
preste
With slais, with tauellis, with hedellis
well drest."

Then, perhaps, only the rich could afford the luxury of possessing needles.

Old English inventories and records of various sorts repay a diligent search with bits of sampler history, as the fact that in July, 1502, Elizabeth of York "pays eightpence for an ell of linen cloth for samplers"; that in 1546 a lady bequeathes to "Alyes Punchbeck, my syster's daughter, my sampler with semes"; that in 1552 there existed a sampler of Normandy canvas wrought with green and black silk. But although samplers, as we know them, were originated in the reign of the first Charles, the one of 1638, owned by Mrs. Croly, an English collector, and one dated 1643 in the Victoria and Albert Museum, appear to be the earliest examples that have come down to us.

These 17th Century samplers all appear to have been embroidered on long, narrow strips of unbleached linen. Another characteristic is their patterned bands, successively arranged. Occasionally drawnwork was introduced, now and then a sampler of drawnwork alone, or of cutwork resembling the Italian cutwork sufficiently to be mistaken for it. Occasionally raised work was employed. As in later samplers, specimens of lettering were worked in these 17th Century samplers. These early samplers were, generally, in length three times their width.

With the 18th Century there were many changes in sampler forms. By the end of this period the openwork pattern disappears. Eighteenth Century samplers became pictorial, in the majority of cases, and Bible texts, mottoes and rhymed verses were introduced into the design. I know of no dated sampler of the type of 17th Century work later than 1704. With the beginning of the 18th Century a yellowish linen was employed. The middle of this century found the colors used in samplers reduced to more sombre hues than had obtained before. By 1740 the all-around borders, introduced about 1728 had become universal, and, of course, the shape of the sampler had also undergone changes—or more properly speaking, was to be found in many varied forms.

Sampler cloth, a woolen tammy, replaced linen for sampler work in the mid-18th Century. This is the cloth which is thrice mentioned in Oliver Goldsmith's *The Vicar of Wakefield*, first published in 1766. In the early part of the 19th Century coarse linen for samplers came into vogue again. On such a ground a little girl worked the following verse in threads of bright colored silk:

"Sarah Bond is my name
And England is my nation,
Bratby is my dwelling-place
And Christ is my salvation."

"In the history of needlework," said Walter Crane, "no less than in that of all art, one may follow the course of human history upon which it is the decorative commentary and accompaniment." And so may we look to the sampler as such a commentary and accompaniment in that it conveys hints of the age which produced these embroidered primers of our ancestresses.

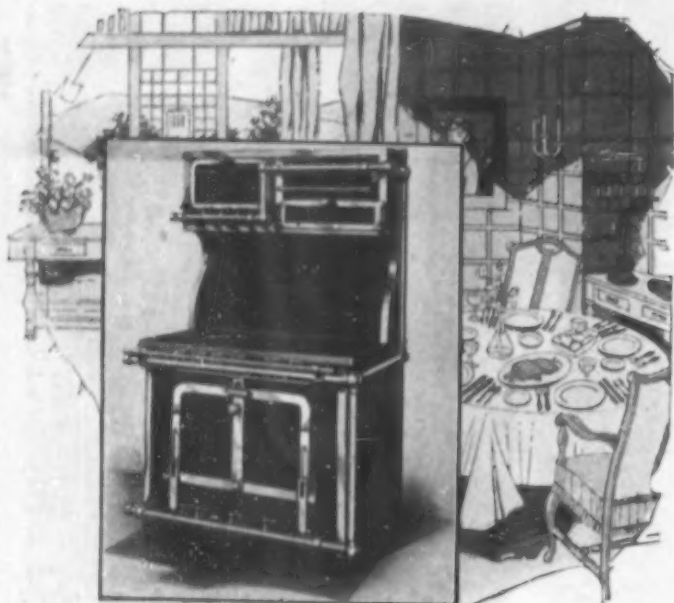


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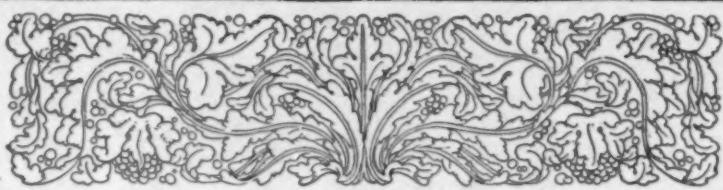
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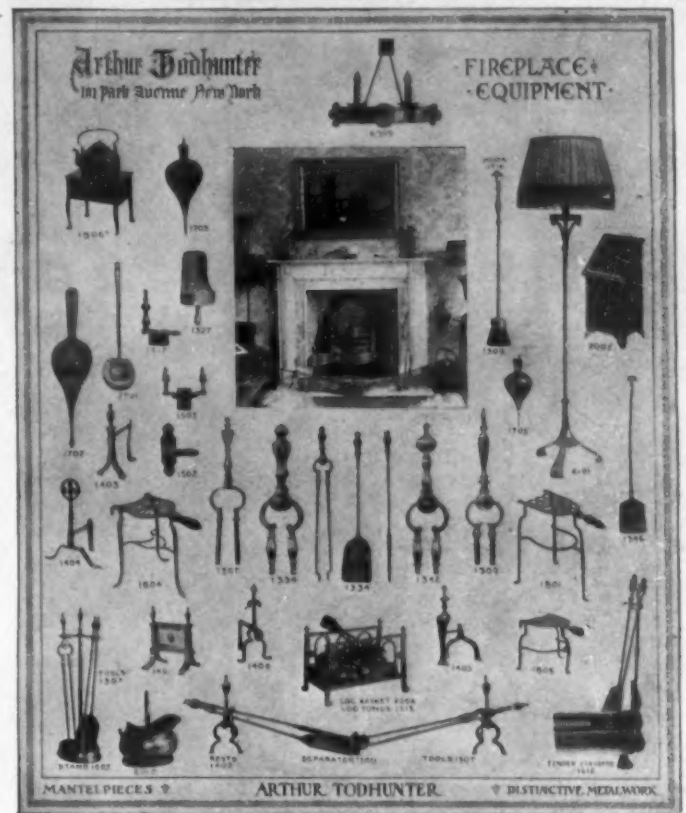
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Plate 9 illustrating above will be sent upon request.

After a Chilly Day on the Street—



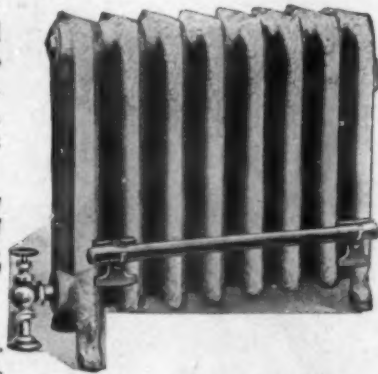
One's instinctive fondness for a rest-spot for tired feet finds ready answer in this practical device as hundreds of home owners have long since proved. If you're building, remodelling or if you've *already* built, drop us a line—you're sure to make *immediate* installations of these Beaton & Cadwell foot rails.

Attachable to radiators of every type and design, nickel plated, and substantially constructed of heavy brass tubing and pressed steel brackets—strong enough to bear an adult's weight. Standard 26 inch lengths, \$5.00 each—larger sizes, 5c each added inch.

Inquire about our special Lock Shield radiator valve that prevents banging and hissing. Attachable to any radiator. Price \$1.00 Six for \$5.00 Twelve for \$10.00

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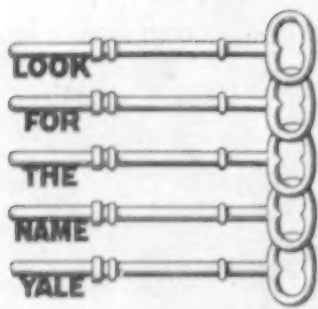
THIS Simonds adaptation of an old English fireside chair is an excellent example of historic atmosphere retained in a piece that is suitably modern.

The art of reproducing all the beauty and charm of the antique in furniture for homes of today is particularly an achievement of the Elgin A. Simonds Company.

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The Elgin A. Simonds Company
Manufacturers of Furniture
SYRACUSE NEW YORK



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It can be every bit as much a YALE key as that small, flat key in your pocket.

Maybe *more so*. Because maybe that small, flat key in your pocket is not a YALE key at all—take a look at it and see.

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In future, don't worry about the design of a key or a lock or any piece of builders' hardware. Hold it up to your eyes and buy by the YALE name on it.

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YALE Made is YALE Marked



"The Moon Bridge," by Helen Hyde, is distinctly Japanese in feeling. In colors, and especially suitable for the nursery. Ehrlich Print Gallery

Some American Wood Block Engravings

(Continued from page 30)

bad judgment—the product of the new school of American wood block gravers. The wood block by its very nature almost has to be decorative; it is either that or worthless for any purpose. The reason is that the artist in cutting it has to deal with masses rather than lines, and masses show up on a wall. Either for good or bad, they show up. This boldness of technique is a trait common to all wood blocks except those done with infinite fineness and pains, as, for instance, the work of the old masters or of such a consummate modern craftsman as Timothy Cole.

The cause for the boldness of the wood block as compared with the unobtrusiveness of the etching and the lithograph is to be found in the nature of the processes used in production. The artist in making an etching takes a perfectly smooth piece of metal and with a sharp and fine instrument incises the surface. He keeps in mind the fact that when his task is done, the piece of metal will be rubbed with ink which will afterwards be wiped away, leaving only so much as stays in the depressions made by his instrument. It is only the ink that stays in these depressions that will be transferred to the paper which is "printed" by being pressed tightly to the block until it absorbs this ink. Thus it will be seen that for the artist to produce a solid mass of color of any size is an impossibility. The nearest he can approximate it is in a series of bold lines

placed close together. An etching from the very nature of the process lends itself to fineness and delicacy of line and not to mass.

When it comes to making a lithograph, it is possible to attain boldness, as Brangwyn does, but the natural use of the medium tends to delicacy and that grainy appearance which is readily recognized as the lithograph's most prominent characteristic. The lithograph is in the first place a drawing, transferred from the stone to the paper.

But when the artist uses the wood block, the first technical consideration is the fact that whatever part of the block he does not cut away with his instrument is sure to be printed in solid color on the paper. Whether he wills it or not, he is compelled to think of his picture in terms of masses. He produces his composition by cutting away masses of solid color, and naturally one of the first problems he considers is the artistic balancing of the masses he leaves to be printed. In a sense he is sculpturing in wood—creating a bas relief, only the high, flat surfaces of which are going to be seen. He is working in a plastic material, creating form as he goes. He obtains direct effects, which, because of their directness, are all the more poignant. There is nothing finicky about them.

So it will be seen that, from the very nature of the material used, the wood

(Continued on page 72)



A quaint bit of old New York done in colors by R. Rusicka. It is printed from several plates, used one at a time—a method different from that producing the bold masses of the newer school



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Where Lafayette Talked to Philadelphia

FROM the balcony of this old Post House in Philadelphia, where the stages to New York stopped for passengers, General Lafayette addressed the citizens during his triumphal visit to the United States after the Revolution. Just beyond the extreme right of the picture stands a flag-pole marking the spot where the Delaware Indians held their last Council before leaving the city at the request of William Penn. The Philadelphia branch of Berry Brothers, Incorporated, occupies the building just opposite.



The Luxeberry Painter Says-

"Just as every locality has its landmarks, so has every form of business. American varnish-making took the great step toward its present world-wide supremacy back in 1858, when Berry Brothers made the first Hard Oil finish—now known as Luxeberry Wood Finish. Today whatever the varnish needs of my customers, I simply say 'Berry Brothers'. Saves argument, and makes friends."

The durability of LIQUID GRANITE, the world-famous floor varnish, is astonishing. People are today going through modern dances on the same Liquid-Granite floors over which their grandparents trod the minuet. LIQUID GRANITE is water-proof, of course. The Berry Brothers' label on any varnish product guarantees the maximum of appearance and service.

Write for your copy of handsomely illustrated color booklet—"Beautiful Homes"—free on request.



For every varnish need there's a Berry Brothers product. The label is your guaranty of quality.

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Some American Wood Block Engravings

(Continued from page 70)

block tends to decorative effects. This, of course, does not preclude the idea of illustration, for the first transcendent creative wood block engraver, Albrecht Dürer, though a master of decorative line, was at the same time the greatest illustrator the world has ever known, and his fame is undimmed by the four centuries that have passed since he engraved such immortal works as "Melancholia" and "Knight, Death and the Devil". It is the wood block's peculiar adaptability to decoration that is making it a favorite with an ever growing group of American artists whose work is just beginning to attract due attention.

This modern use of the wood block really owes its inspiration to Aubrey Beardsley, although that revolutionist never used it himself. From him is derived the idea that books should be decorated rather than illustrated. In his pen and ink drawings he balanced black masses and white spaces, and as for figures and costumes he did not hesitate to sacrifice literalness for decorative effect, the result being a fantastic quality that called down on his head the anathemas of the conservative. The idea prospered and spread, as every lover of fine books knows. It was a natural transition from the book decoration to the decorative print designed for the adornment of a wall. Some artists do both, an instance being John J. A. Murphy, who has a preeminent place as a decorator of printed words and also of walls.

The New American School

The new group of American wood block gravers known as the Provincetown School is composed mainly of women and devotes itself principally to decorations in broad, bold masses, and its work is entitled to the particular consideration of the home builder who seeks beautiful and positive effects at a modest cost.

The wood blocks of the Provincetown group are thoroughly modern in aspect and conception, and consequently there is an up-to-dateness in their use that will appeal to some people and, by the same token, may prejudice others against them for a time. At first glance they may seem extreme, particularly to the person who is in the habit of expecting photographic exactitude in a work of art. But in reality they are not extremist works, any more than are Japanese prints or those matchless formal decorations that were used in the Middle Ages by illuminators to decorate the pages of manuscript books. Liberties are taken with form, but merely in the interest of decoration, as similar liberties were taken with the leaves of the oak and the laurel by the ancient Greeks. These wood blocks should be considered solely as esthetic notes for the wall, either in consideration of their design, when they are in black and white, or in consideration of their color and design when they are in colors.

The work of the wood block artists is of especial importance inasmuch as it is a part of the new movement in America to get away from the inspirationless machine-made art that confronts the citizen on every hand and beguiles him when he seeks to furnish his home. Printing-press art, set off in cheap frames, is purveyed to the people by tons and tons at the department stores and novelty shops. But they can no more satisfy the person who truly loves art than mercerized cotton can please the woman who loves fine silk, or colored glass suffice for him who loves the glow of a real gem.

Department store prints are cheap, but there is not so much difference in price between them and the "real thing" that it ought to be an obstacle to the

man or woman who desires the best. A few dollars will buy these imitations in their standardized frames, but a very few more dollars will buy a work by a recognized artist. The very best work of the new wood-block folks can be had from \$18 to \$50, and when it is considered that one placed here and there on the walls will have a vastly better decorative effect than the many printing-press prints that are frequently used to overload the walls, the difference in cost of the good and the bad sometimes disappears altogether.

The ordinary commercial print may be a fine example of the pressman's skill, but it can never compare in crispness and beauty with the individual proof the artist prints himself, with colors he mixes with rice paste, from blocks that he has cut. There is something completely mechanical about the first, while the latter is completely individual, a thing symbolized by the actual signature of the artist, always done with a pencil beneath the picture. The one is like the human voice imitated by the phonograph, while the latter is as the human voice itself, together with a hand-clasp.

The wood block print is only one process removed from the brain of the artist. He cuts his design by means of a sharp instrument in the wood. Then the ink is applied carefully by hand—and most carefully indeed where two or more colors are applied to the same block. The paper is spread over the block, pressed tightly against the surface and rubbed, then removed, the print being complete. In some instances where more delicate color values are desired, the artist cuts two or more blocks, in which case the utmost exactness is necessary in placing the paper on the blocks so as to get the extra impressions in the right places in relation with the first. But in the sketchy work of the Provincetown School only one block is cut, valleys being left in the wood between the surfaces where different colors are used. This adds to the boldness of the masses used, and aids the decorative effect.

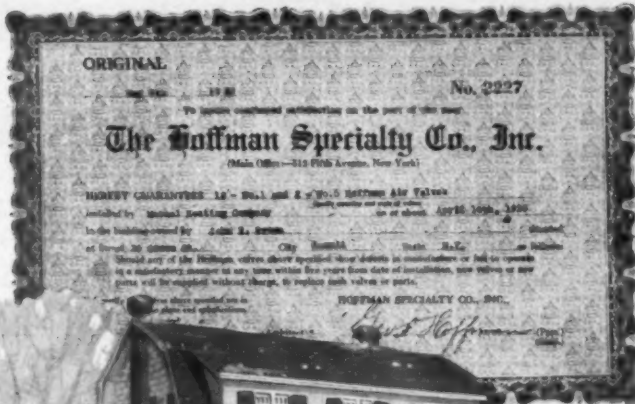
Where Wood Blocks Fit

The wood block prints are appropriate in any room of the house except in the serious stateliness of a library, where black and white engravings are desirable, or in the formal atmosphere of reception or drawing rooms, where paintings are almost inevitable. They are of particular decorative value in the bedroom, where the more delicate and tender designs are preferred; in the dining room, where their luscious quality is at home; in the living room, where the owner can give full vent to his decorative sense and his own predilections, and in the nursery, where the fantastic quality of certain of them make a never ending delight for children. Even hallways that are inclined to be gloomy can be brightened up with wood block prints in gay colors.

Care should be taken not to use too many, as owing to their positive qualities their decorative influence is far reaching, and often a single one on a wall is all that is needed. They should be hung with special regard to the furniture. Owing to their masses, they complement the outlines of furniture, and often their exact place on the wall is determined by what stands under them or what is in the corners of the room. It should be remembered that wood block prints are never placed in a room because of themselves alone, but always because they throw in a note that helps the ensemble.

The frame of a wood block print should not be seen—that is, it should be so unobtrusive as not to divert at-

(Continued on page 74)



And this is your Guarantee of a warm, cozy home

—and small coal bills for your steam heating system.

For at least 5 years it must function to your entire satisfaction or "new valves or new parts will be furnished without charge." Such is the signed guarantee behind every Hoffman Air Valve used on old or new systems.

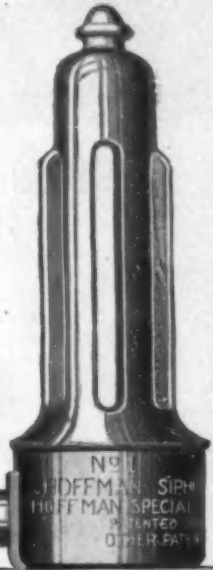
- (1) It must vent every bit of air from each radiator. It must keep each radiator hot from end to end.
- (2) It must make sure that those radiators and pipes never pound or thunder.
- (3) It must see that no water can drip over your costly rugs or stain hardwood floors—that no steam can hiss.
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681 Fifth Avenue, New York

Some American Wood Block Engravings

(Continued from page 72)

attention from the print or from anything else in the room. The frame and the mat—for prints usually require mats—merely afford a transition from the print to the wall and should join the two in a harmonious and unobtrusive way.

It is difficult to consider the subject of the new school of wood blocks without scolding the dealers in prints. The art stores have neglected them and almost ignored them, so that when the home builder in the past has desired to obtain them he has had to go either to the artists themselves or to one of the exhibitions the artists arrange periodically through their societies. The art dealer finds it more profitable to get his customers interested in prints that sell for higher prices, such as etchings by Zorn, Brangwyn, Fitton and Haig. However, in spite of this drawback, the wood block folk have obtained a hearing for themselves. It is well worth while for the prospective purchaser to go to a

little extra trouble. It adds to the pleasure of the achievement, inasmuch as it provides a zest akin to the hunting fervor of the real collector.

The dean of the American wood block artists is Arthur W. Dow, now an instructor at Columbia University, who began work in this medium twenty-five years ago. The prints of John J. A. Murphy, Winold Reiss, William Zorach, Hall Thorpe, R. Ruzicka, Gustave Baumann, Horace Brodsky, Tod Lindemuth, Paul Rohland and Harry Townsend are well known. The women have done just as good work as the men, and among them are Margaret Patterson, Ethel Mars, Maud Squire, Bertha Lum, Juliette S. Nichols, Edna Bois Hopkins, Daphne Dunbar, Eleanor Schorer, Marguerite Zorach, Elizabeth Colwell, Mildred Fritz, Eliza D. Gardiner, Ada Gilmore, Florence Ivins, Ilonka Karasz, Mildred McMillen, Flora Schoenfeld and Elizabeth Schuff Taylor.



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WILL you invite your favorite film stars—Mary Pickford, Norma Talmadge, Douglas Fairbanks, Wm. S. Hart, Charlie Chaplin, Roscoe Arbuckle and others—to your home Christmas evening? Will you let the darlings, heroes and comedians of filmdom hold every member of your family spellbound for hours, with motion pictures of your own selection, projected by

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The New Premier Pathéscope is the ideal Christmas gift. It will start a forever interesting, forever new series of enjoyable evenings that will bind your family group together, keep the young people home and afford delightful recreation for years.

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Agencies in Principal Cities.



Outstripping the Gale

(Continued from page 46)

made of non-corroding, non-rustable metals such as zinc, bronze and copper, and they keep their elasticity plus non-leakage qualities as long as, and sometimes longer than, the building itself.

Every type of door and every type of window present different problems, and every window or door of each type has again different problems, so to each there must be different applications. The following will explain more particularly than the foregoing.

The Sliding Window

The sliding window is the most general type to be treated.

Here the top and bottom, sides and meeting rail must be considered. How to stop leakage and seal against unwelcome callers are the problems.

At the top of the window, as in the illustration, two strips are used; the tubular protuberance in the head of the frame nestles cosily in the depressed concavity of the window sash. Some brands line the depression with metal—others do not.

When the window is closed, there is a complementary interlocking device at the rail where the upper and lower sash meet, often in the upper sash of S shaped bronze and in the lower sash a hook-shaped copper strip.

The side of the frame upon which the window is raised and lowered is a real problem. The weather stripping makes the window weather-proof, yet it makes it open and shut easier than it could before the application of the strip.

In some brands the frame lining and sash lining are of metal. In some only the frame is metal lined. In some the frame is corrugated and the window sash slides up and down easily as the protuberance slides into the depression in the unlined sash furrow. In another brand two metal tubular strips are used, the metal protuberance fitted into a metal lined depression. Here the window slides easily and no amount of warping can disturb the nice adjustment. In such weather strips are created conditions which absolutely prevent the side action of windows, so hard to cure with carpentry or cheap types of weather strips.

The lower sash is managed as is the upper, only the strips are reversed.

Other Cases

The casement window has its peculiarities of treatment, as have doors and windows which open in the center.

In the casement which opens in, for example, a brass triangle is provided with "weep holes" to drain out any water which may accumulate on the sill and follow through into the room. The meeting rail is sealed in a way approximately as in the sliding window.

The sill strip is peculiarly shaped to spring into its sealing power; sometimes it is called a Z-shaped plate, each manufacturer having his own name and pet plan.

Doors

The door sills are made with metal, and metal strips forming a sealed joint against warping, settling air, etc. There is a very nice device used to prevent the cold air let into the bedroom at night from escaping into the halls and cooling them off. On the lower edge of the door is fitted a spring which when the door is closed by contact with the hinged side of the frame releases a felted pad which fits tightly against the sill of the door. This makes one's winter immersions a pleasure, for the bathroom, if you have one connecting with your room, as well as the hall will be warm for your morning use.

Application

Weather strips can be applied after as well as when the house is built.

"My house is so well built," said a friend of mine, "that it does not need weather stripping." If that could have been so, it was a unique house. There is hardly a house where the wood around the doors and the windows does not warp or shrink or do something equally obnoxious. Whether seasoned by long processes of actual weathering or rapidly kiln dried, wood in captivity becomes restless, and seems to strain and struggle in its fury. Nothing can be said against the builder—it is the nature of wood. The builder is always glad to install the strips because then the owner does not get a chance to feel antagonistic on account of recalcitrant windows, difficult heating, etc., and is therefore relieved from grumbling.

The weather strip must be put on by the experts from the manufacturers of the brand of weather strips that you buy. Do not call in your favorite carpenter or plumber, for he cannot do it right. The putting on of weather strips is a science in itself. They must be put on so as to insure a uniform efficiency during the inevitable warpings, shrink-

(Continued on page 76)



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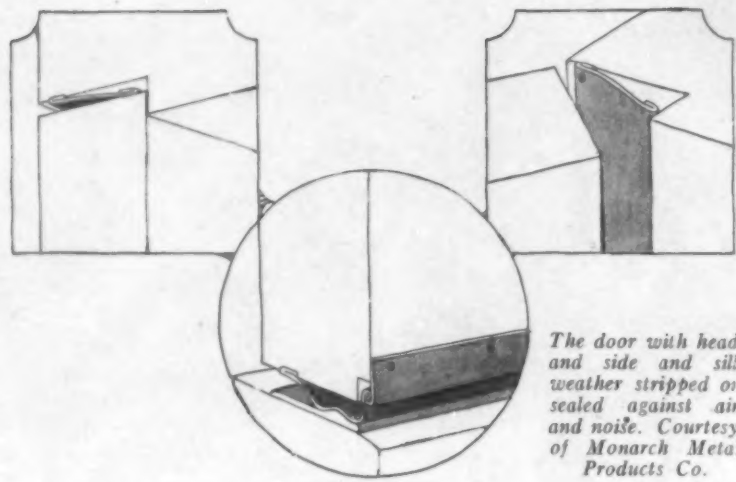
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The door with head and side and sill weather stripped or sealed against air and noise. Courtesy of Monarch Metal Products Co.

Outstripping the Gale

(Continued from page 74)

ings and swellings of the window. The windows have to be conditioned carefully because the stripping must be so fixed that it can be removed, if necessary to do anything to the window itself afterwards, such as fitting new pulley cords, etc. Every window and door offers different problems, so an expert must apply the strips to your window and door. This is not a commodity that a baby can afford—it's a man sized job.

Purchasing

Remember the weather stripping that you buy should last as long as the life of your house. For this reason the all metal kind is the best to buy. The metal and cloth are efficient as long as they last, and so are other combinations; but they do not last long enough. You must get a longevity insurance. They must be made of non-rusting, non-corroding materials such as bronze, copper, zinc or brass manufactured to a high degree of dependability, and subjected to the most rigid inspection and tests for accuracy, thereby awarding the buyer a rich guarantee.

Find out from users of the brand you think you will buy, before you buy, and see what they say and what their experience has been.

Weather strips can be put on any opening, and should the purveyor you speak to say this or that opening cannot be properly stripped, that is your cue for seeking elsewhere. Buy only from established makers, who will be in business for years—because in twenty or thirty years you might want a window adjusted.

Early in this article mention was made of the saving in fuel by Uncle Sam. Professor Allen, of the Research Laboratory of The American Society of Heating and Ventilating Engineers, in a letter to the writer said:

"Roughly with ordinary good house conditions we can say that the air in a room changes every hour due to leakage around windows. With good weather strips you reduce the leakage very considerably. Of course, this depends upon the type of construction in the house. Some years ago I installed a complete system of weather stripping in an entire institution and we roughly estimated that the saving of fuel was about 15%." Since then other tests have been made to bring the percentage of saving of fuel from 15% to 40%.

When you think that a window shade keeps in 19.2% of warm air, think what the fitted metal and interlocking strips can do.

The weather strip not only keeps the cold air out but actually by not admitting the cold air allows the heated air inside to maintain the moisture necessary for comfort. With the admission of cold air the moisture is pre-

cipitated from the air and we have not got the proper humidity necessary to be happy. The moisture in the home comes from water evaporation in kitchen lavatories, air itself which comes in, etc.

The warm air can carry the humidity, but the cold air does not do it as well, and when it strikes the warm air the latter is forced to condense.

Comfort is the main thing in the home, even more sometimes than saving fuel bills.

"Comfort," says Professor Allen in an address, "is the prime consideration, more than maintaining a definite temperature. Getting the temperature right brings comfort. We should aim at 40% to 50% of moisture in the winter with 68 to 70 degrees."

The fact is that the heating engineer today allows for about $\frac{1}{3}$ more heating area when the house is not weather stripped. And then, sad to relate, at this consequent extra expense the house will be probably unevenly heated, because some rooms will have big window and door leaks and other rooms little leaks, so there will be overheating in some rooms and underheating in others.

Another engineer said, "I have caught snow in my hand at a distance of two feet from a tightly locked window in a house supposed to have better than ordinary construction.

"What can better this condition? Weather strips, metal weather strips"

He also said in the same address on heating the home that the builder did all he could do, with the materials he had. So there is the dilemma!

The storm window can often be obviated by weather strips. The storm window is much more of a nuisance than the appliquéd weather strips. Who wants to add another set of windows to be cleaned? And who enjoys the manipulation of them in rush moments of storm and wind?


For Wind, Dust and Noise

The weather strip is the solution of the gale exposed home, of the noise, dust and weather exposed home, of any home with windows at all. It is not subject to depreciation but increases in value, and as the house depreciates the weather stripping takes on the burdens of the ever increasing depreciation and prevents any more rapid fuel consumption, keeps down the dust infiltrations and lessens the cleaning bills. If, by chance, the woodwork is still obstreperous the defect can always be corrected, if a good brand of stripping has been used.

In other words, weather strips are a good investment. Good weather strips, like any good material, are a good investment.


Much of our trouble with the heat in our homes comes from the impossibility

(Continued on page 78)



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Outstripping the Gale

(Continued from page 76)



—and of course you don't believe in genii and fairies

But—

How would you like to have some kind genie bring you a beautiful glass house wherein you could hold prisoner throughout the winter and early spring a bit of the wonderful Summer-land you love so well?

Think of the joy of standing in a bower of the flowers you love and breathing in the rich fragrance while just a few feet from you, on the other side of the glass, you can see the little eddies of dry snow scudding before the biting blast, and over all the wintry leaden sky.

You can have this joy if you turn to the right genie—and that genie is the

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of even heating. Do what he will, the furnace man cannot seem to heat the house. Often we say: "Why do you burn so much coal and give us so little heat?" There may be other causes, but the lack of weather stripping is very prone to be one.

Quiet and Cleanliness

The charm of the house is quiet. Don't we all unconsciously gauge the dignity of the homes that we visit by the quiet of them?

The weather strip keeps much of the street noises out. It dulls and reduces the raucousness of the clang and clatter.

Every housewife knows that the hangings next to the windows get very dirty. She also knows that the room gets full of dust whether the windows are closed or not. A certain amount of dust will get into the room no matter what pre-

cautions are taken, but there will be less of it when weather stripping is applied to the windows. This is a consideration worthy of notice, as the servant problem today makes all effort in the home more arduous and the less cleaning there is to be done the better for all concerned.

Weather strips are not a luxury. They save money and give comfort by maintaining an equal temperature and humidity, and by permitting more quiet, less drafts and a minimum of dust. Finally, the weather strip is a good investment and, although not intrinsically a thing of beauty, is a thing of duty and lasts forever.

But remember weather strips are easy to make—cheap ones. There are many mushroom dealers—born today and dead tomorrow. Beware of them and buy the best.

The Gazebo and the Garden Wall

(Continued from page 35)

the south and east. The lower portion is used to house horticultural implements.

The other gazebo, with an outside staircase and beautiful wrought-iron balustrade, besides affording an agreeable lookout and a place to sit, was meant to contain an aviary. The clock at the top chimes the hours and the quarters.

The gazebo at Avenue House—designed by Sir William Chambers and originally part of the garden equipment at Houghton Towers—backed against a wall of trees, fittingly terminates the vista up a long walk. From an architectural point of view it really makes this garden, or rather this small park; as an accessory of daily convenience it is of distinct utility, and the writer can personally testify to the comfort of often sitting there to work in quiet, unbroken save for the bells of the church near by striking the quarter hours.

The little stone structure at The Court, in Broadway, is merely a tool-house for the gardener, but it imparts not a little architectural value to the general composition by the simple dignity it brings to the termination of the garden wall. The other little building of brick, in an angle of the walled gar-

den at Shottery Manor, is a dovecote above and a tool-house below—both humble, though immensely useful, functions—but, apart from this, it gives an interest to that garden out of all proportion to the small outlay of labor and cost it originally involved. Indeed, in every instance noted, the interest contributed by these small garden structures, quite aside from their manifest utilitarian services, is sufficient to justify their existence and commend them to favorable consideration.

The connection between gazebos and garden walls is so intimate that one cannot forbear adding a few words touching the fundamental logic and wisdom of a practice against which, curiously enough, some display of prejudice crops up every now and again—the enclosing of gardens with a barrier more substantial than a hedge or an iron paling.

First of all, a walled garden gives a degree of protection and shelter rarely obtained in a garden less effectually enclosed. It also collects and holds the heat in chilly weather so that the plants within it come into bloom earlier in the spring and last later into the autumn than where there is less substantial protection. The walls themselves make the best possible support for vines or, if

(Continued on page 80)



At The Court, Broadway, is a little Cotswold type of building, an excellent termination to strengthen the appearance of the garden wall. It is designed to keep garden tools

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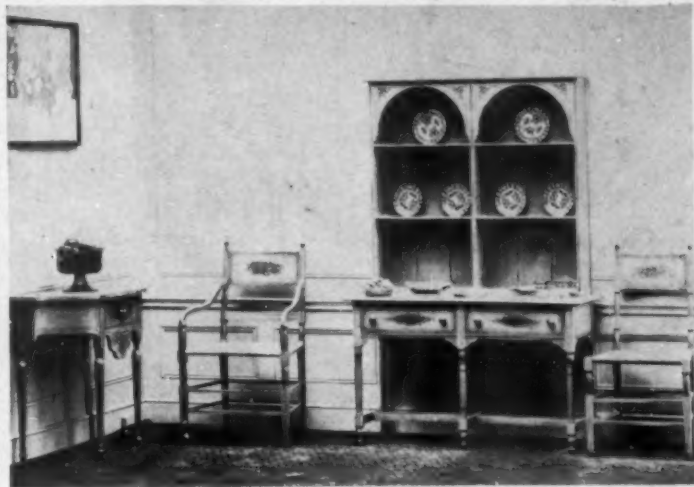
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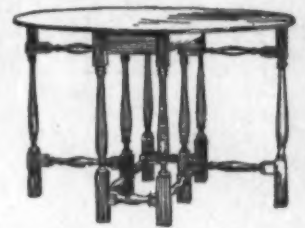
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The Gazebo and the Garden Wall

(Continued from page 78)

one chooses, for espaliered fruit trees or shrubs.

The next great asset is privacy. The flower garden is, before all else, an intimate place to be kept for the delight of one's family and friends and not to be exposed to the rude gaze of passers-by. It is too personal a thing for that and, since its aspect is more or less of a personal revelation, entrance into it ought to be within the owner's power to control. The garden is a haven to be gained and access thereto a privilege and a mark of friendship to be conferred on those worthy of the favor. To spread it forth unscreened to the public eye is much like telling all one's private affairs to the first chance comer that will lend an ear. If the garden be not private, half its restfulness and all its proper reserve are gone. And the world does not resent the wall and the privacy it gives; rather are its respect and a stimulating curious desire aroused.

Furthermore, definite bounds give not only a sense of completeness to the space contained, but also have a wholesome

psychological effect in that they spur the owner to the fullest intensive culture and development of which the space is capable and, in fact, act as a flip to ingenuity and resourcefulness.

Last of all, the wall oftentimes serves as an indispensable link between the house and the gazebo or whatever other structure may have to be taken into account, and is a necessary element to the completeness of the architectural composition. Whether the wall be of brick, of stone, or of stucco, it assumes in time a patina or character of surface that becomes increasingly beautiful with the lapse of years, as those well acquainted with old garden walls can testify. It is produced by the clinging of tendrils, by the growth of mosses and lichens, and most of all by the little holes and irregularities left by generations of gardeners tacking vines against it. No matter what the material of the wall may be, it can be made in itself a source of no little architectural interest and satisfaction, a distinct asset to the appearance of the place.

Romantic Gifts of Other Days

(Continued from page 21)

dential friend of Joseph, is a gray marble table of the pedestal type. We know that the Judge, who managed the estates of the ex-king in America, was the recipient of a gift from him of a valuable painting of still life by Snyders. The interior of Point Breeze near Bordentown, where Joseph dwelt for fourteen years, was filled with rare tapestries, furniture and paintings, many of them given to Joseph by Cardinal Fesch, and it was among these treasures that Lafayette was acclaimed so enthusiastically by the people of that vicinity upon the occasion of his call upon the ex-king in the days of his memorable return to the country he had aided in her need. Esther Singleton's most interesting book, "The Furniture of Our Forefathers," quotes from Levasseur's Lafayette in

America concerning this historic occasion.

In this book is pictured also a heavy mahogany chair from the library of Napoleon I that was given by Louis Philippe to the Marquise de Marigny of New Orleans.

Romance now gilds even the gifts of the Victorian era, that period of bad taste so recently exploited as to be in danger of a fashionable renaissance, but they shall not be granted space here. Time enough when age has softened the heavy curse of gigantic walnut nightmares, the oppression of red velvet and the slippery gloom of black horsehair, and when only the faintest memory remains of the clever fingers that built up the wax fruit piles and embroidered the gaudy lambrequins and worsted-work slippers!

The Protection and Special Care of Cut-Flower Roses

IN the northern half of the country cut-flower roses need winter protection. This may be provided by coarse manure, straw, or leaves applied after the preparatory pruning has been done. Evergreen boughs or even branches from deciduous plants are often helpful in holding the other materials in place, besides being a protection in themselves. Individual specimens are often wrapped in straw or straw and burlap. There is some danger of trouble from mice in the use of straw and strawy manure, especially during hard winters. This is minimized by banking earth about the plants before mulching. This banking of earth is also a most effective preventive of injury from cold. Earth banked up about the plants to a height of a foot or more makes an excellent protection, especially if covered well with manure after the ground first freezes. The earth cover

must be promptly removed in early spring, as soon as danger from freezing is past. In some sections it is advisable to protect cut-flower rose plants from strong winds by shrubby borders, evergreens, vine-covered fences, or other windbreaks.

As opposed to protection in the winter, it is sometimes desirable to subject cut-flower roses to somewhat rigorous treatment in summer to force a rest. This is usually found necessary only where plants are grown under irrigation a part of the year and have but a short winter check. Under such conditions it will be advisable to dry the plants out for a month or six weeks.

When plant growth is not satisfactory and some plants do not seem to take hold as well as others, the application of a diluted liquid manure often stimulates and starts a plant to growing well.



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