

House & Garden

LIBRARY OF HAWAII

CIRCULATING

DISCARDED

LIBRARY OF HAWAII

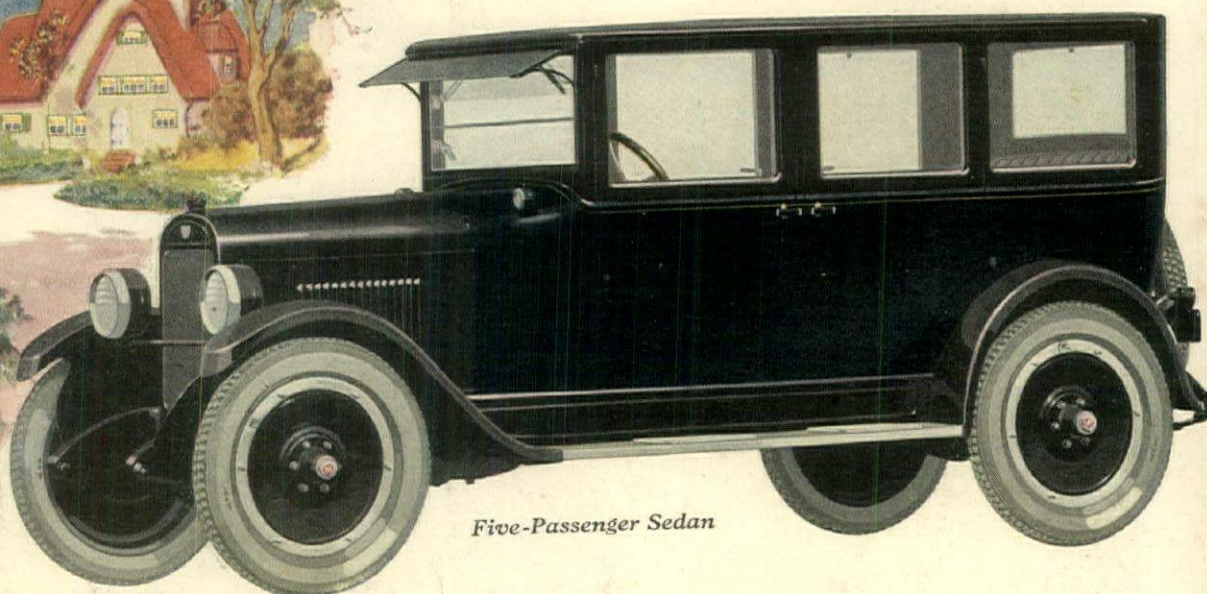
CIRCULATING

Fall Planting Number

1922

CONDÉ NAST Publisher

35cts - 3.00 a year



Five-Passenger Sedan

The admiration for the extraordinary beauty and grace of the good Maxwell has deepened, everywhere, into sincere respect.

This respect is based on practical experience with the sterling virtues which the good Maxwell is displaying in every-day use.

Every community now knows—through the medium of the tens of thousands of owners of the new series—that the good Maxwell is all that its great beauty promises.

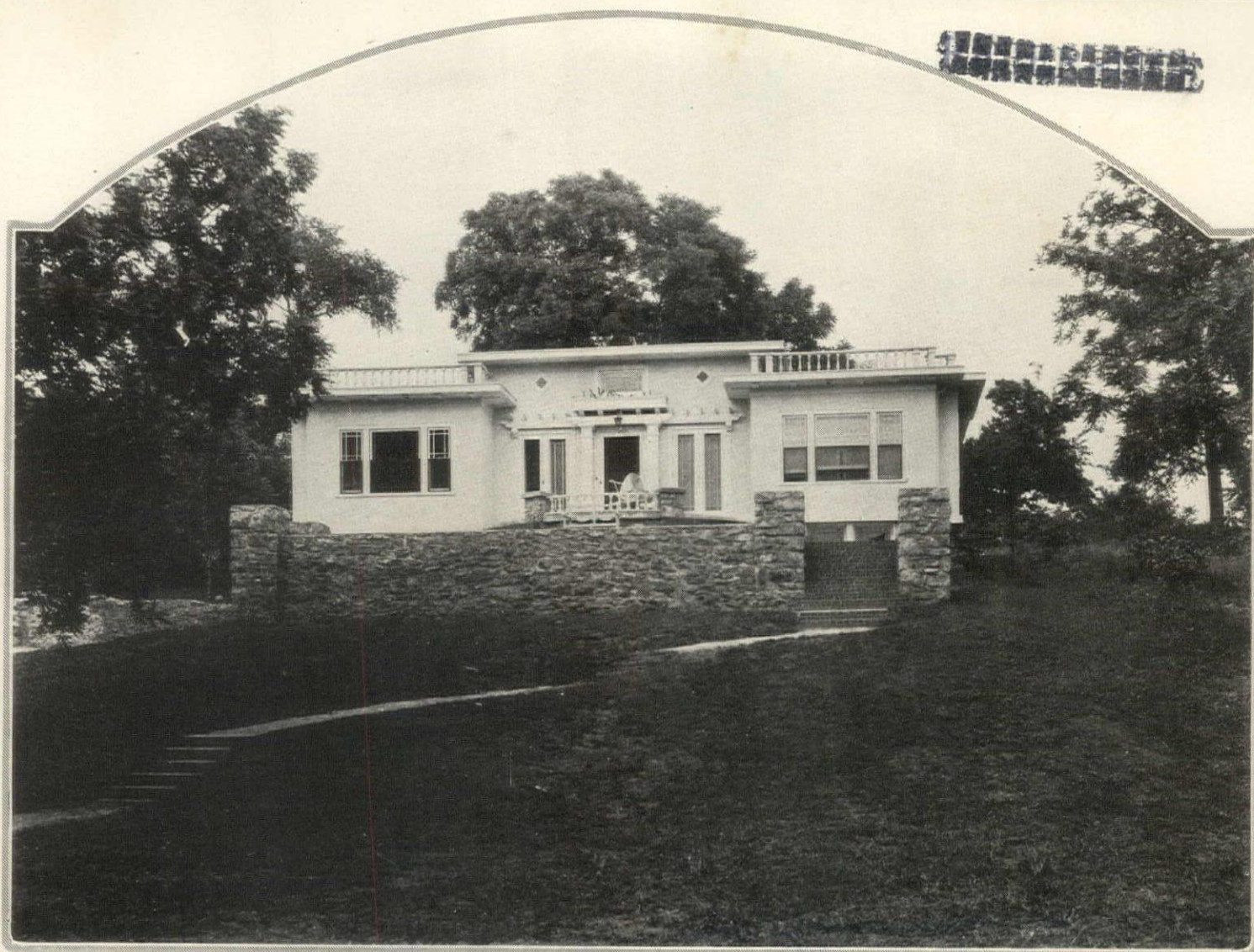
Not only in the thorough quality of its body-work and its fittings; but in the endurance, economy and comfort, the robust reliability and fine performance, which are unusual in the average car of its price.

Cord tires, non-skid front and rear; disc steel wheels, demountable at rim and at hub; drum type head and parking lamps; windshield cleaner; rear-view mirror; dome and instrument board lights; Alemite lubrication; motor-driven electric horn; unusually long springs; deep, wide, roomy seats; broadcloth upholstery; clutch and brake action, steering and gear shifting, remarkably easy.

MAXWELL MOTOR CORPORATION, DETROIT, MICHIGAN
MAXWELL MOTOR CO., OF CANADA, LTD., WINDSOR, ONT.



The Good MAXWELL



Residence—Mr. Herbert Henrico, 2216 E. 77th Terrace, Kansas City, Mo. A home reflecting original architecture as well as character and charm. Bishopric Base used on all exterior walls.

The Apartment Bungalow

The Bungalow idea, as is well known, originated in India. Here in the United States its use is steadily growing in popularity owing to its convenience; in most cases it is simply a well-appointed apartment contained in a house by itself, and this feature endears it to the woman who likes an apartment but wants a private house.

Many of the Bungalows that are being erected today have behind them the best architectural thought, which when combined with Stucco offers the Most Pleasing Variety of Design and Color.

BISHOPRIC

For All Time and Clime

Successful Men Were First Home Owners

JAMES J. HILL once remarked that "no man can ever hope to be a success unless he learns to save."

The process of acquiring a home teaches the first element of success—thrift. The lessons of self-denial, patience, and perseverance that are acquired in making a home of your own develops real men—successful men in every sense of the word.

A home is the very best investment you can make, and it will yield the biggest returns on your money.

Home is an asset upon which you can raise money in times of financial stress. It is a big step toward future happiness and success.

Your home will be ever so much more an asset if built of **BISHOPRIC**, the ideal Interior and Exterior Wall Construction, so let us tell you all about it, let us send you "Bishopric for all Time and Clime", an interesting booklet, illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. This booklet will be mailed you upon request.

THE BISHOPRIC MANUFACTURING CO.
610 Este Avenue Cincinnati, Ohio

New York City Office: 2848 Grand Central Terminal
Factories: Cincinnati, Ohio and Ottawa, Canada



Time to Re-tire?
(Buy Fisk)

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

FISK
TIRES

A TIRE that is big, strong and resilient to the most casual observer is the tire that will give long mileage without interrupted service.

Even known tires differ in appearance as they do in actual results. The Fisk Cord Tire even on a salesroom floor gives plain evidence of its bigness, strength, resiliency and safety.

When you are buying a tire ask to see a Fisk.

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

Studebaker

THE BIG-SIX SEDAN

The handsome body of the Studebaker Big-Six Sedan has a charm for those who have a love for motor car beauty and smartness.

Its high quality of materials and perfection of workmanship appeal to all who demand inherent fineness.

And its great resources of quiet, smooth-flowing power have a genuine thrill for those with whom a superior kind of performance is paramount.

No matter what you pay for a

car, you won't find greater satisfaction than you can get in the Big-Six Sedan.

And you enjoy this satisfaction without excessive cost. In fact, at its new low price of \$2475, the Big-Six Sedan represents an important saving over the cost of cars that do not even approach it in intrinsic value.

Any Studebaker dealer will be glad to show you the Big-Six Sedan and will arrange to give you a demonstration.

There is a delightful harmony of color in the deep cushioned upholstery and soft carpeting. Four doors opening wide; double ventilating windshield of the three-piece type; ventilator in cowl; plate glass windows raised or lowered automatically; distinctively designed headlights, attractive coach lamps at sides, courtesy light on the driver's side and opalescent dome light as well as corner reading lights—these are striking features of the Big-Six Sedan. With its two folding tonneau seats in use it accommodates seven passengers comfortably by reason of its 126-inch wheel base.

MODELS AND PRICES—f. o. b. factories

LIGHT-SIX 5-Pass., 112" W. B., 40 H. P.	SPECIAL-SIX 5-Pass., 119" W. B., 50 H. P.	BIG-SIX 7-Pass., 126" W. B., 60 H. P.
Touring \$ 975	Touring \$1275	Touring \$1650
Roadster (3-Pass.) . . 975	Roadster (2-Pass.) . . 1250	Speedster (4-Pass.) . . 1785
Coupe-Roadster (2-Pass.) 1225	Roadster (4-Pass.) . . 1275	Coupe (4-Pass.) . . . 2275
Sedan 1550	Coupe (4-Pass.) . . . 1875	Sedan 2475
	Sedan 2050	

Cord Tires Standard Equipment

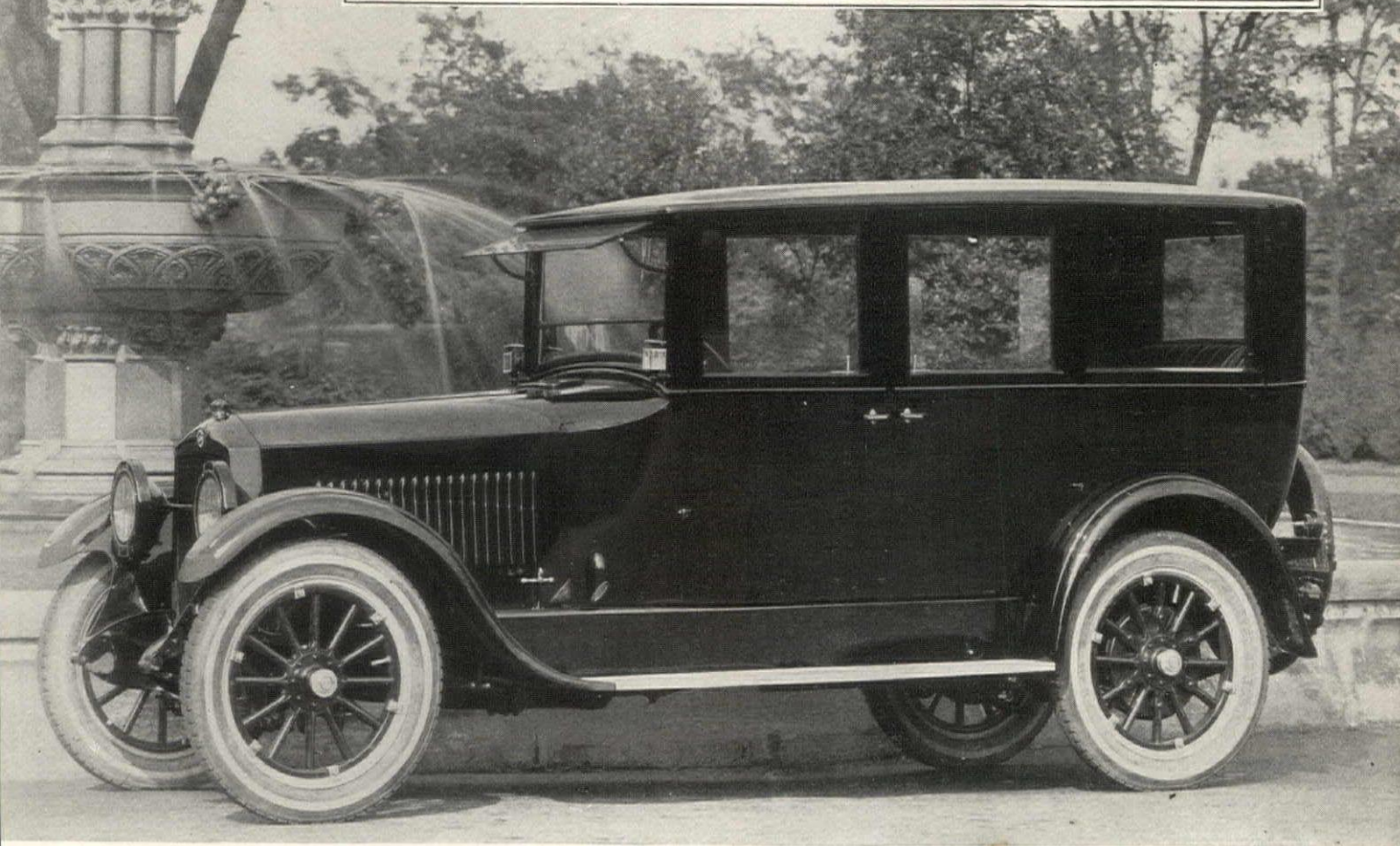
THE STUDEBAKER CORPORATION OF AMERICA

Detroit, Michigan

South Bend, Indiana

Walkerville, Canada

THIS IS A STUDEBAKER YEAR





The Florentine Model

THE PIANO AS AN OBJECT OF ART

A New and Original Conception in the Home
Decorative Scheme—By the House of Sohmer

THE encasement of Grand Pianos as superb specimens of the furniture maker's art, is an entirely new thought, by the House of Sohmer.

These cases are a skillful adaptation of the motif and spirit of the furniture produced by the makers of other days, in Queen Anne, Florentine and Early English models, and are authentic in outline and faithful to the best traditions.

Through the development of these period

designs, the piano takes its rightful place as an appropriate adjunct to the modern home, harmonizing in design and finish with the prevailing decorative plan.

For more than fifty years, the Sohmer Piano has been recognized for its superb tonal qualities. It now has the added distinction of being the only piano encased in Period Designs expressive of the highest furniture ideals.

*Moderate in Price and Your Present Piano Accepted
As Part Payment. Write for Illustrated Brochure.*

SOHMER & CO., 31 WEST 57TH STREET, NEW YORK

Established 1872

SOHMER



WHEN you enter a room, the first thing that attracts your attention is the woodwork—the interior trim.

If the room is finished in Mahogany, you know that you are in a home, not a house, and that the builder or owner, took pride in its appearance. Its value increases in your estimation.

The adaptability of Mahogany is evidenced by the charm it imparts to *any* room—whether it is a stately library with paneled walls and elaborate cornice, or a dining room in a bungalow with only a baseboard and picture moulding.

But the cost of Mahogany trim?

Is very little, if *any*, more than any other cabinet wood, and it adds so much to the value of a house that its use can be considered as a sales asset.

It is a mistaken idea that Mahogany is either difficult to obtain or that its cost is high. 50,000,000 board feet were imported into the United States last year. Write to the Mahogany Association, Inc., for information. You will be surprised to learn that beautiful, everlasting Mahogany can be used for door and window trim, baluster rails, stair spindles and treads, plate rails, baseboards and picture mouldings of your home, at a very moderate cost, and that it finishes just as easily and with more beauty than other cabinet woods.

A room trimmed with Mahogany forms a wonderful setting for your Mahogany furniture. Its rich undertones bespeak hospitality, distinctiveness, comfort and the charm and good taste which cluster around the artistic home.

Write for our Period Furniture Booklets, "Chippendale and Mahogany," "Mahogany in Colonial Days" and "Sheraton." You will find them interesting.

MAHOGANY ASSOCIATION, Inc.
1133 Broadway (St. James Building) New York City

after all—there's nothing like

MAHOGANY

MISS
CAROLINE DUER

*Uses Quaker Filet Grandee In
Her New York Home*

MISS DUER'S artistic appreciation and fine feeling for values are her natural heritage as the descendant of an old and distinguished family. For her home she has carefully selected furnishings which contribute to its atmosphere of charming individuality.

At her windows she has hung curtains of Quaker Filet Grandee, which echo the restful character of the room.

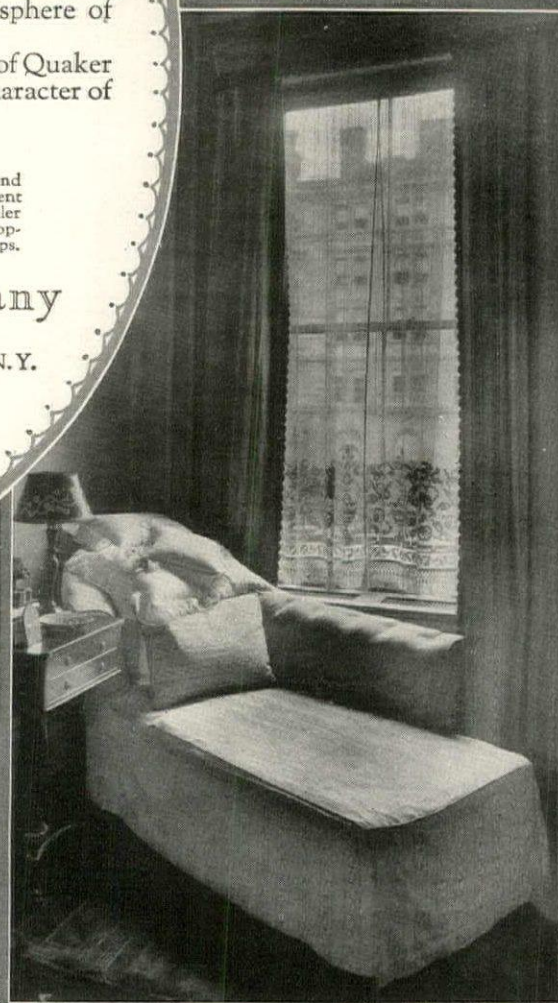
Booklets That Will Interest You

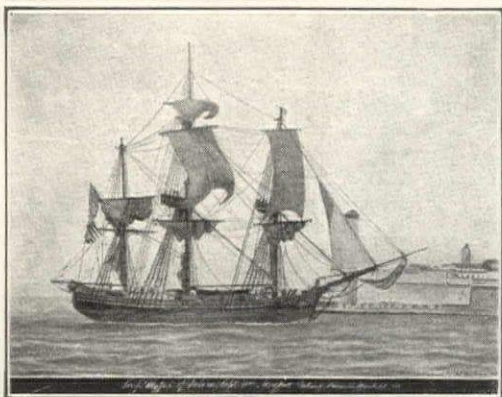
Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise, enclose 10 cents in stamps.

Quaker Lace Company

Mills: Philadelphia, Pa.

Wholesale Salesrooms: 890 Broadway, N. Y.

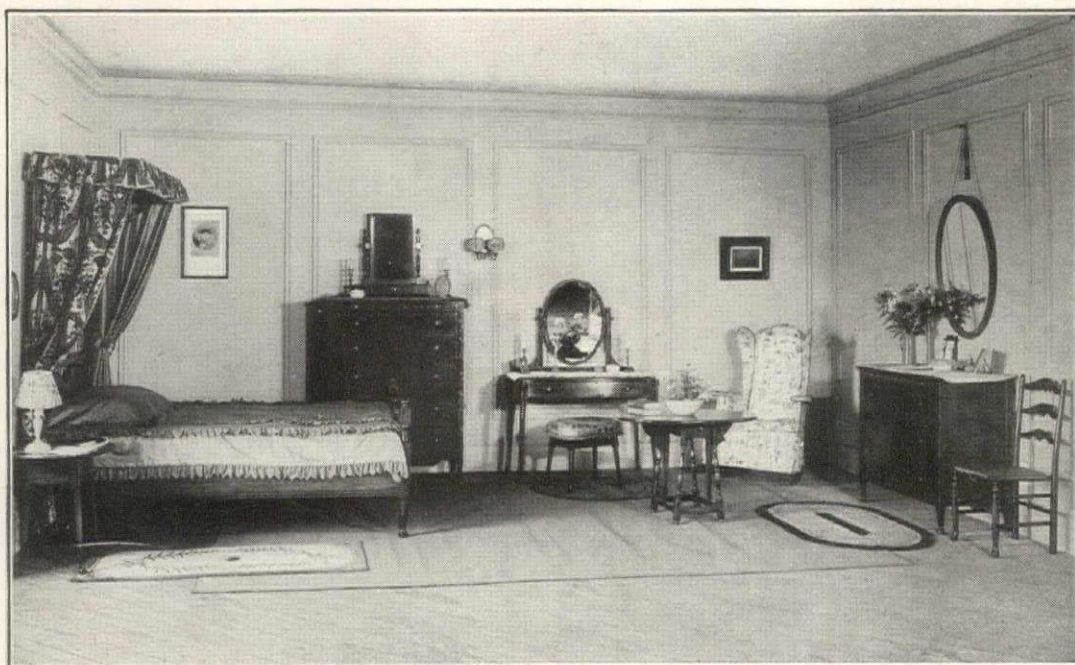




SHIP ULYSSES OF SALEM

"Ship Ulysses of Salem entering Marseilles March 23, 1864. Undoubtedly original pieces from which certain of our Danersk designs of 18th Century furniture have been reproduced, were brought to our shores in this and others of the early sailing vessels."

Danersk Early American Furniture



PENDLETON GROUP

PEOPLE will travel farther to buy the right furniture for their homes than for any other product. This is as it should be, for while expenditure for clothes and pleasures may aggregate more in the long run, yet furniture should be a permanent expression of good taste and a lasting contribution to our comfort and happiness.

To understand good furniture it is really necessary to see it, and for that reason we have opened sales rooms in Chicago and Los Angeles in addition to our New York display. For example, no illustration could convey an idea of the soft, mellow tones of old maple on the Early American Pendleton group here illustrated. It contains in reality a small collection of veritable treasures, compris-

ing a true butterfly table; a quaint Slaw Bed; a rare chintz covered rocker, the original of which was once the property of Joel Barlow, poet and diplomat of the Revolution; and other pieces, each of which has an interesting story. Refinements of turnings and designs,—discussion of joinery and construction mean much to the purchaser who takes his home seriously.

We hope you will call and discuss the details of your rooms, whether for special color schemes of decorated furniture and glazed chintz for a guest room or breakfast room; 18th Century Sheraton and Duncan Phyfe designs in mahogany and satinwood for a formal dining room; or richly panelled Elizabethan Chests, refectory tables and luxurious upholstered furniture. All we offer is made in our factories at Stamford, Conn. Decorators and their clients are always welcome.

ERSKINE-DANFORTH CORPORATION

2 West 47th Street, New York

315 North Michigan Ave., Chicago

643 South Olive St., Los Angeles

Crane's Argentone

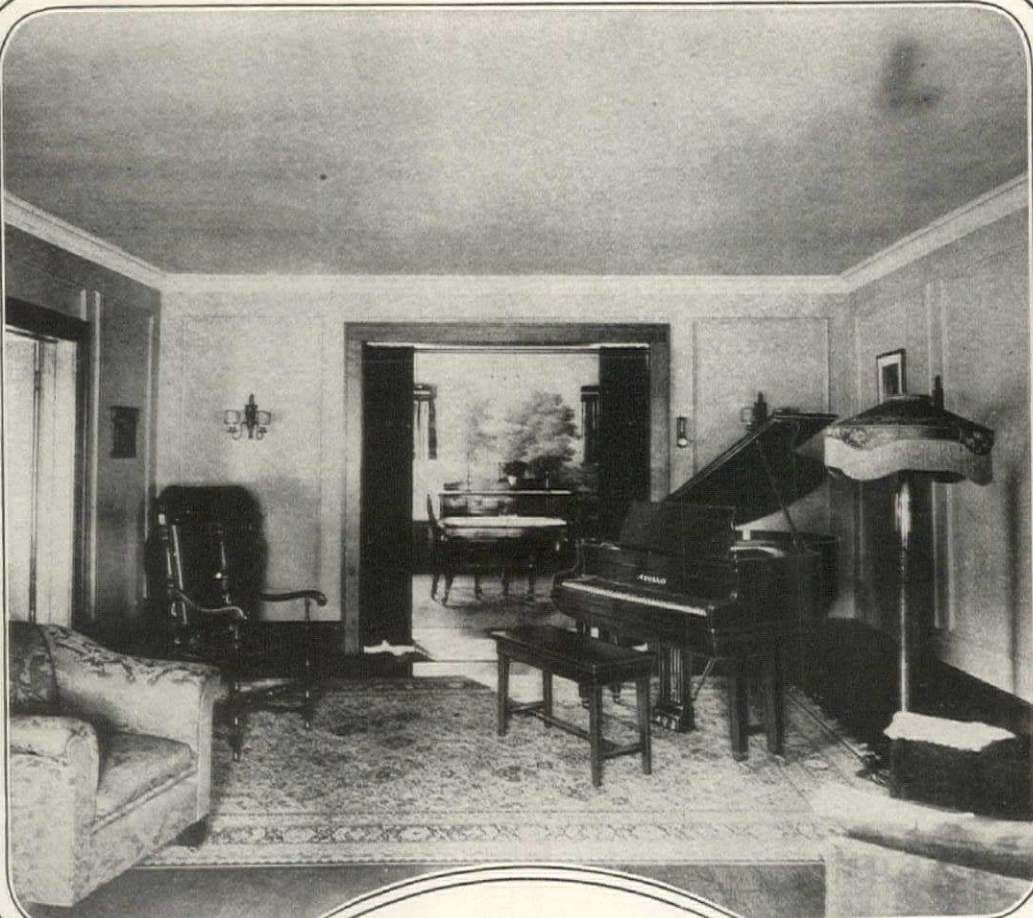


A NEW AND BEAUTIFUL PAPER that offers the dignity and simplicity of white paper with the interest and novelty of a soft, delicate, two-tone gray. Made up in many smart shapes, plain and deckle edge, enhanced with blue or silver.



EATON, CRANE & PIKE COMPANY
NEW YORK · PITTSFIELD, MASS.





MME. STURKOW-RYDER

the noted pianiste, playing in conjunction with the Apollo, occasioned the following newspaper comment after one of her recent recitals:

"The audience was spellbound when, with the use of both ears and eyes, they were at times utterly unable to convince themselves whether the music they heard was from the Apollo Grand being played by Mme. Sturkow-Ryder or from the reproducing Apollo standing alone at one side. Only by watching her hands at times when they were entirely lifted from the piano were they able to tell. That human ingenuity and skill could produce so wonderful an instrument that it would actually reproduce the playing of such an artist as Mme. Sturkow-Ryder with every degree of her beautiful expression, was the wonder of every person present."



Madame Sturkow-Ryder



Ossip Gabrilowitsch

Homes Where Great Pianists Play

THE superb art of the Apollo today adds to the best homes the final touch of distinction. Through this remarkable instrument, the world's great pianists become the intimate companions of the household: Gabrilowitsch, Hoffman, Bauer,

and many others. The Apollo reproduces, at your pleasure, the very soul of their playing: their touch, their tone, their own interpretation. They play in your home exactly as they play in concert. Nothing is lacking save the physical presence of these great artists.

The APOLLO

Trade Mark Registered

We shall gladly send you the APOLLO booklets on request and advise you where you may most conveniently hear the APOLLO.

THE APOLLO PIANO COMPANY, De Kalb, Ill.

120 W. 42nd St., New York

329 S. Wabash Ave., Chicago

250 Stockton St., San Francisco

607 W. Seventh St., Los Angeles

1427

SANITAS

MODERN
WALL COVERING

The Touch that Transforms

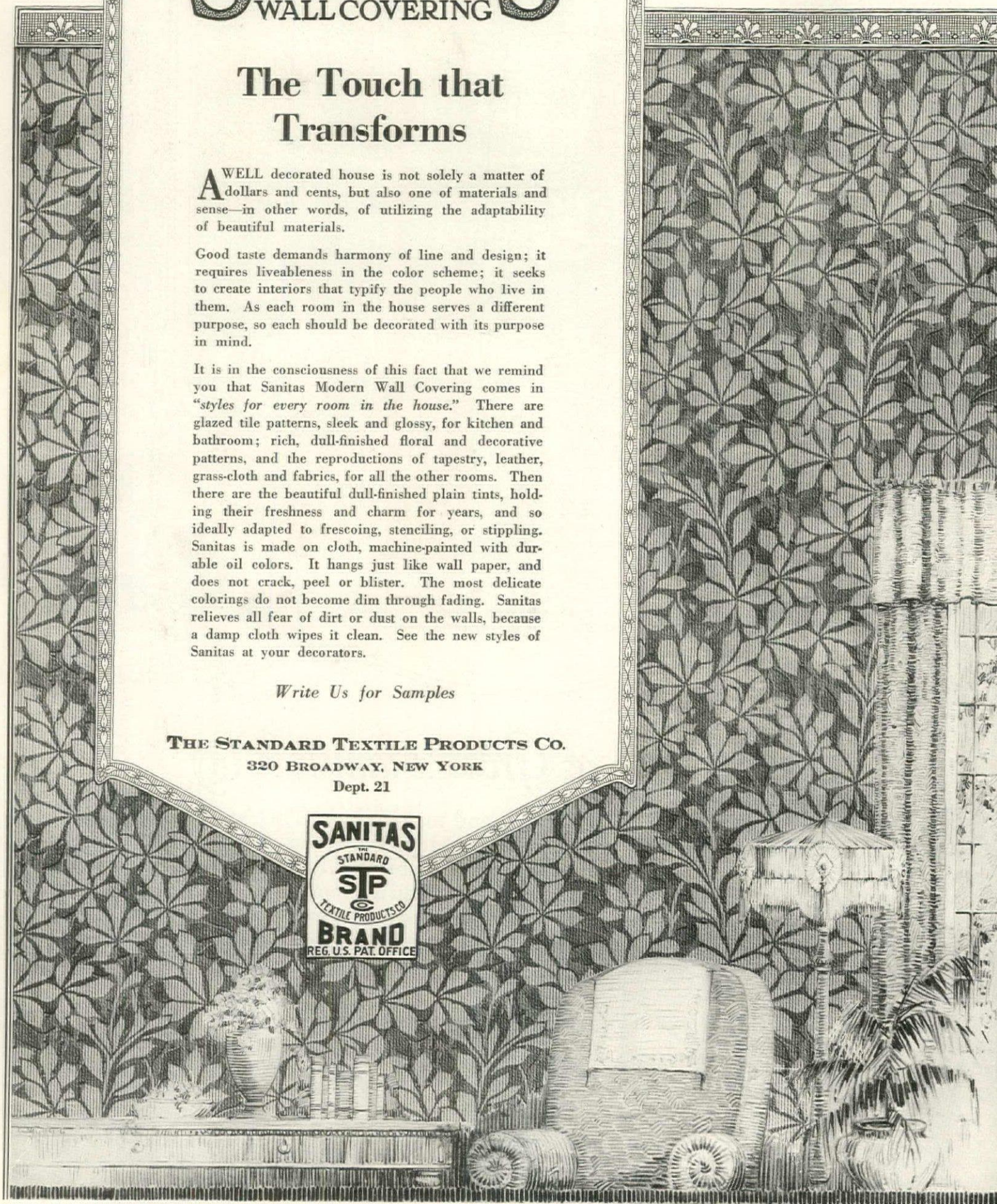
A WELL decorated house is not solely a matter of dollars and cents, but also one of materials and sense—in other words, of utilizing the adaptability of beautiful materials.

Good taste demands harmony of line and design; it requires liveableness in the color scheme; it seeks to create interiors that typify the people who live in them. As each room in the house serves a different purpose, so each should be decorated with its purpose in mind.

It is in the consciousness of this fact that we remind you that Sanitas Modern Wall Covering comes in "styles for every room in the house." There are glazed tile patterns, sleek and glossy, for kitchen and bathroom; rich, dull-finished floral and decorative patterns, and the reproductions of tapestry, leather, grass-cloth and fabrics, for all the other rooms. Then there are the beautiful dull-finished plain tints, holding their freshness and charm for years, and so ideally adapted to frescoing, stenciling, or stippling. Sanitas is made on cloth, machine-painted with durable oil colors. It hangs just like wall paper, and does not crack, peel or blister. The most delicate colorings do not become dim through fading. Sanitas relieves all fear of dirt or dust on the walls, because a damp cloth wipes it clean. See the new styles of Sanitas at your decorators.

Write Us for Samples

THE STANDARD TEXTILE PRODUCTS CO.
320 BROADWAY, NEW YORK
Dept. 21





THE original linen print, "Le Triomphe de Bonaparte" was designed and executed in the early 19th Century at Jouy-en-Josas. It is now preserved in the Musée Carnavalet in Paris.

A few years ago the original design was skillfully re-engraved in Alsace. A thrilling story could be told of the almost insurmountable difficulties overcome in securing these modern engravings. The Alsatian artists who made them were so skillful in reproducing the beauty and charm for which "Le Triomphe de Bonaparte" is justly famous, that today it is possible to obtain prints which do honor to the original.

Quaint and full of historic interest "Le Triomphe de Bonaparte" is remarkable as an expression of the patriotic fervor of its period. To see it in all its brilliant coloring is to visualize

"Le Triomphe de Bonaparte"

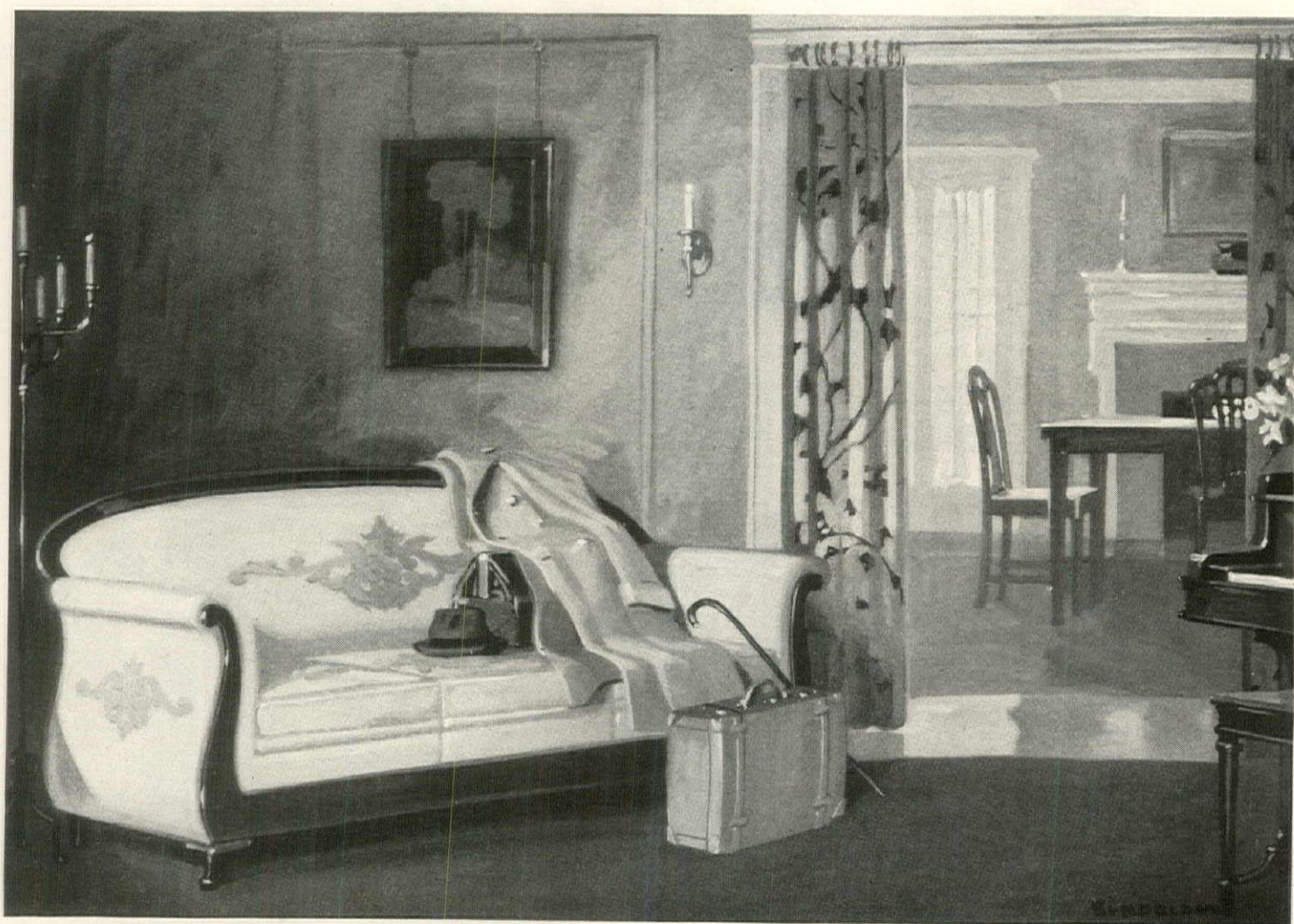
its possibilities in homes Early American or Colonial in their inspiration as well as in those which reflect the

Empire period. It has been the privilege of F. Schumacher & Co. to obtain the exclusive rights in this country to "Le Triomphe de Bonaparte." It may be seen and purchased through your own decorator or upholsterer.

For years we have been searching the museums of the world for inspiration for our designs. Today our looms are weaving skillful adaptations of motifs from rare old fabrics of authentic origin.

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

F-SCHUMACHER & CO.



It Also Solves the Guest Problem

The Modern Davenport Bed Provides Comfortable Sleeping Accommodations for One or Two Persons

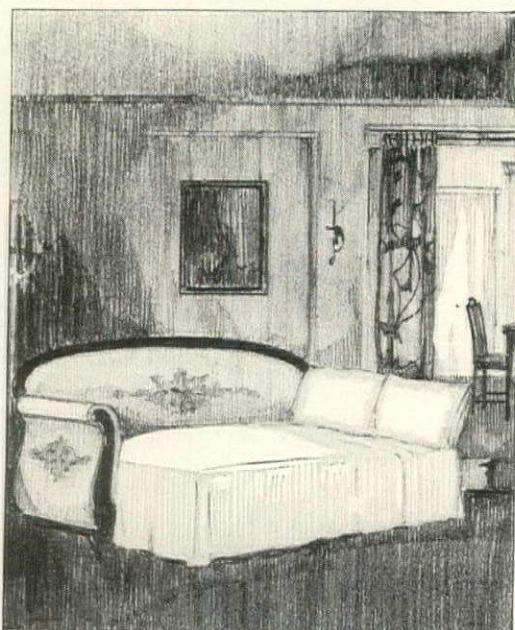
Serves by Day and by Night

TONIGHT, to thousands of homes, will come unexpected guests. And in many instances limited room will make difficult the problem of providing suitable sleeping accommodations. Is your home equipped to meet such emergencies?

If you have a modern Davenport Bed the arrival of overnight guests brings no worry or embarrassment. No matter how small your apartment or house may be, there is a full-size, restful bed with buoyant springs and soft mattress ready for instant use. One easy motion changes the handsome davenport into a luxurious, inviting bed.

And in the morning, the room where your guests have slept—and rested—is quickly tidied. Mattress and bedding are completely concealed when the Davenport Bed is returned to its daytime duty as an unusually beautiful and attractive piece of furniture; the temporary bedroom is again an attractively furnished living room, sun parlor, or library. The modern Davenport Bed gives no hint by day of its nighttime usefulness.

In this way the Davenport Bed solves,



The Davenport Bed, shown above, arranged for night. There are other types—long and short models—of equally good appearance and utility

easily and satisfactorily, the problem of the overnight guest.

But that is not all, for in appearance the remarkable piece of furniture meets the highest standards of home furnishing. There are eighty-three manufacturers building modern Davenport Beds in a complete variety of designs—*Renaissance, Queen Anne, William and Mary* and other authentic fashions—upholstered in tapestries, velour or leather. You can have a Davenport Bed to harmonize with your other furniture. It can be had with chairs and rockers to match.

See for yourself how beauty and double utility—twenty-four hour service—are combined in the modern Davenport Bed. Go to any good furniture store, or any department store selling good furniture, and learn how the Davenport Bed will add to the comfort and appearance of your home.

Send for our handsome brochure showing great variety of Davenport Beds in a wide choice of styles, woods and covering materials.

DAVENPORT BED MAKERS OF AMERICA
Standard Oil Building, Chicago



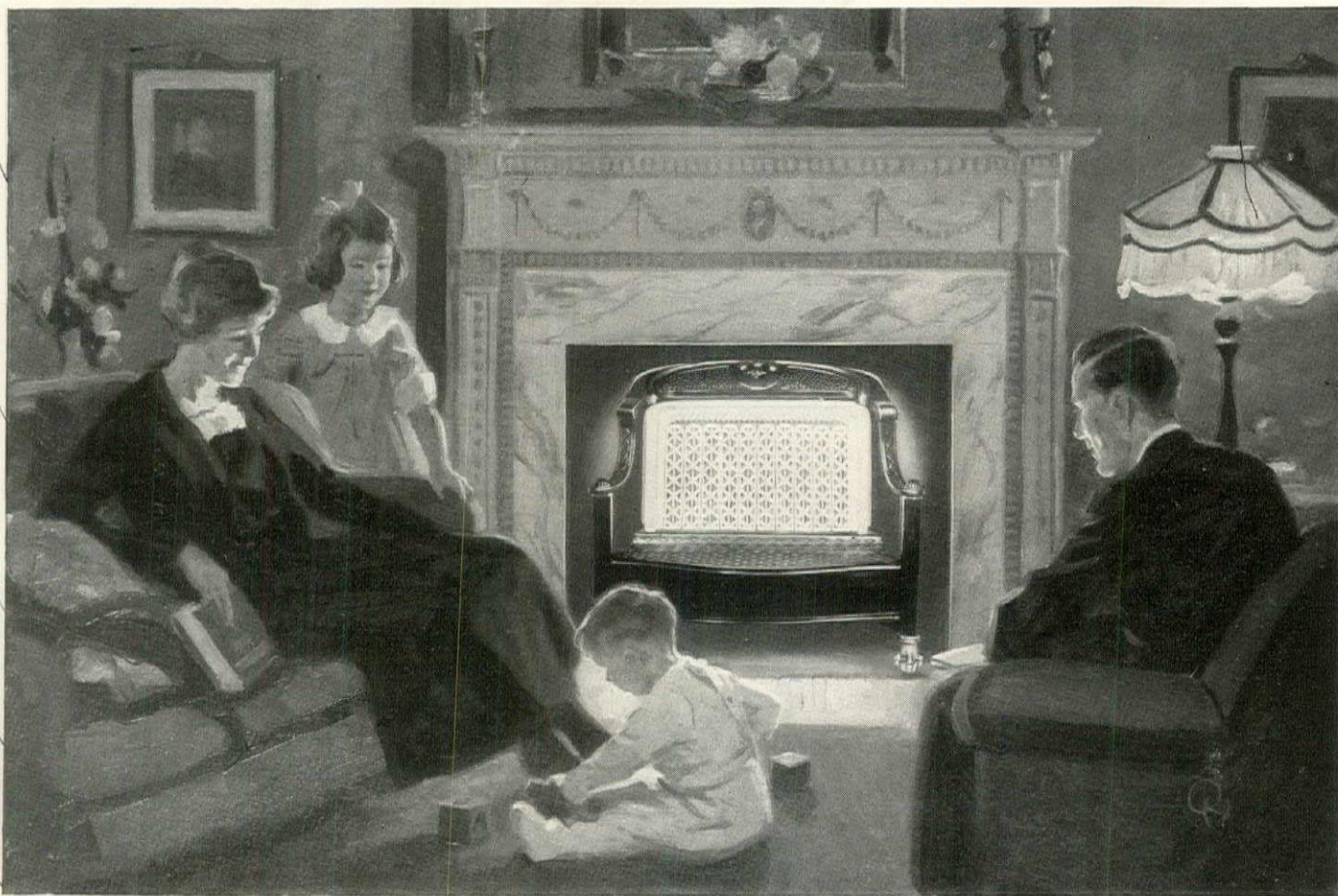
© 1922, Estey Organ Co.

THE ESTEY RESIDENCE PIPE ORGAN

WHILE the Estey has been and is being incorporated with distinguished success in homes already built, it offers great possibilities for new houses that are now being planned. Architects are designing music rooms with organ screen and console in harmony that make a dignified and appropriate setting for the Estey Organ.

But a room devoted to music is not necessary. The living-room or hall can be used with equally good effect, both musically and architecturally. All our experience is at the service of any architect planning such a feature. The Estey Organ is so flexible that the pipes can be placed anywhere, at any distance from the console.

ESTEY ORGAN COMPANY, Brattleboro, Vermont



Save Your Coal Pile

Real Fireplace Comfort With Radiant Heat

Every charm and practical benefit your fireplace has ever held for you, will be retained in full measure, after you have substituted Radiantfire for your present equipment.

But all the old faults will be missing.

For Radiantfire burns gas—natural or manufactured—and thereby eliminates the long list of obstacles which make open fires of wood or coal so unwelcome to the conscientious housewife.

Grateful warmth, only more of it; the same purifying ventilation your old fire gave; the

same reverie-inviting play of heat and glow—all these Radiantfire preserves for you.

By its saving of fuel and trouble, and because its Radiant Rays are nine times more efficient than ordinary methods of heat projection, your Radiantfire installation will pay for itself before Spring, leaving you a lifetime of true fireplace enjoyment.

Just ask your Gas Company or dealer to show you the wide variety of Radiantfire models, and test for yourself the amazing comfort of this great development in open-fire heat.

Dealers—There Will Be at Least One Radiantfire in Every Well Appointed Home Before Many Years Have Passed. It's Your Fault If You Do Not Get Your Share of This Sensational Sales Opportunity. Write Today!

GENERAL GAS LIGHT COMPANY

New York, 44 W. Broadway
PITTSBURGH

Kalamazoo, Mich.

BUFFALO

San Francisco, 768 Mission St.

CINCINNATI

ATLANTIC CITY



The HUMPHREY

Radiantfire

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

K A R P E N



A charming example of the Renaissance—a Karpen Davenport of Carved Mahogany, down-Karpenesque Upholstery, Style 621, and Chair to match.

It's Not How Much You Spend— But How Wisely

That Works a Living-Room Transformation

The Subtle Art of Odd Pieces in Supplying Otherwise Uninteresting Rooms with Charm and Distinction

By **MATLACK PRICE**
(Noted authority on home decorations)

NY women still believe that a room, to possess charm and distinction, must necessarily be expensively furnished.

modern decorator will tell you that it is a question of good taste, not merely of money. That question of spending your money wisely.

interesting proof of this fact I have prepared a book of "Interiors," which Karpen has published, showing what remarkable effects can be obtained with a small outlay of money.

A copy of this beautifully printed and illustrated book will be sent, *without charge*, on request.

How I Furnish Living Rooms and Halls

My book shows the magic that small expenditures work in the developing of charming living rooms and halls.

It reveals, too, that the supreme craftsmanship of Karpen Furniture is available to the modest home, just as to one of wealth.

It shows the possibilities of economy in furnishing. The art of supplying beauty, color and atmosphere—importantly—to rooms otherwise dull and uninteresting.

For women of moderate circumstances how to get the lovely things they always believe they can't afford. And women of means the secret of the most beautiful decorations.

For aught homes out of ten it would be a mistake, extravagance, to discard all the old furniture for new. The simple addition of one or two good pieces will work wonders in giving the hall or living room distinction and beauty.

The room, illustrated in my book, was literally

transformed by introducing two chairs, a well-framed print on the wall, and a small hearth rug.

Karpen Furniture

For more than 40 years, Karpen has specialized in hall and living-room furniture. Karpen Furniture combines the artistry of the middle ages with the marvels of modern craftsmanship. It offers pieces so beautiful in design and finish, so luxuriously handsome, that any one may well take pride in their ownership. Begin with a few Karpen pieces. Add more later. Your home will grow more beautiful year by year.

KARPEN EXHIBITIONS EVERYWHERE in OCTOBER

During the month of October, furniture dealers throughout the United States will have special Fall Exhibitions of Karpen Furniture, due announcement of which will be made in local newspapers. It will be worth your while to view these Karpen offerings.



This bronze identification plate is on every piece of Karpen Furniture. Look for it.

FREE—Mr. Price's Book

"How to Make a Little Money Go Far in Transforming a Living Room or Hall"

Simply mail the coupon below. It will bring you, postpaid, without any cost to you, this remarkable book by Matlack Price, beautifully illustrated. It shows how this famous decorator inexpensively adds charm, distinction, richness to the living room or hall. Matlack Price is one of the great authorities on decoration of the home, the author of many text writings on the subject. We consider this the most valuable book of its kind ever written. It brings to the person of moderate means the services of one of the most highly paid decorators in the country, giving free the benefit of his suggestions. Send for this book *now*.

S. KARPEN & BROTHERS

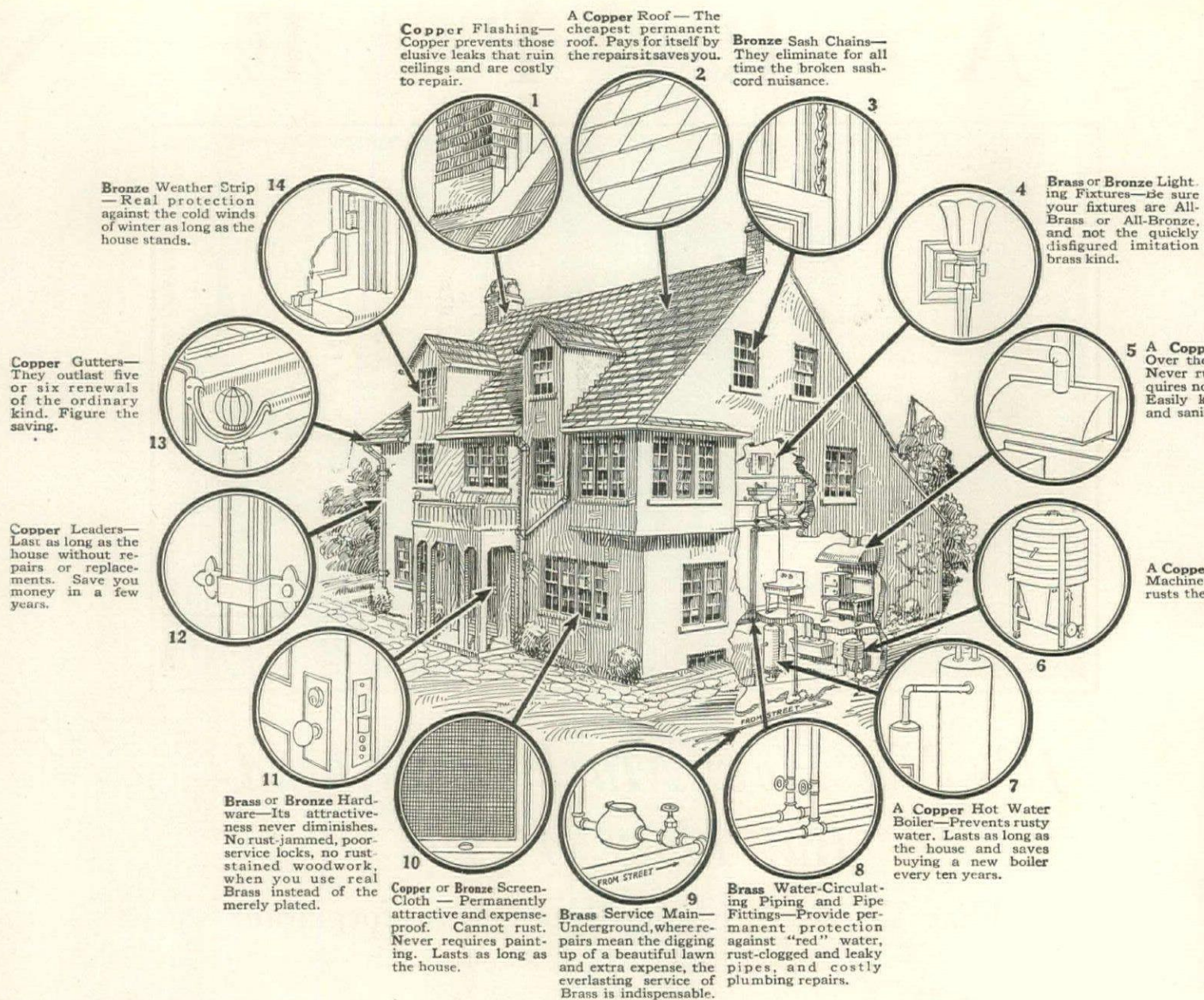
Also manufacturers of Karpen Handwoven Fiber Rush and Reed Furniture and Office and Windsor Chairs

S. KARPEN & BROS.
Dept. K, 801-811 S. Wabash Ave., Chicago
37th and Broadway, New York
Please mail me free and postage prepaid the Book of Interiors by Matlack Price on "How to Make a Little Money Go Far in Transforming a Living Room or Hall," and name of nearest Karpen dealer.

Name

Address

City and State



The House that is Always New—

COPPER and Brass provide permanent protection against deterioration and ugliness where these defects are always most noticeable. The Everlasting Metals blend with best architectural practice, and make a house everlastingly attractive.

You never tire of the house that is always new. It ripens in your affection as the years go by.

And, besides, Copper and Brass products pay for themselves by the repairs they save.

*Copper and Brass are cheaper because
you pay for them only ONCE*

COPPER & BRASS

RESEARCH ASSOCIATION

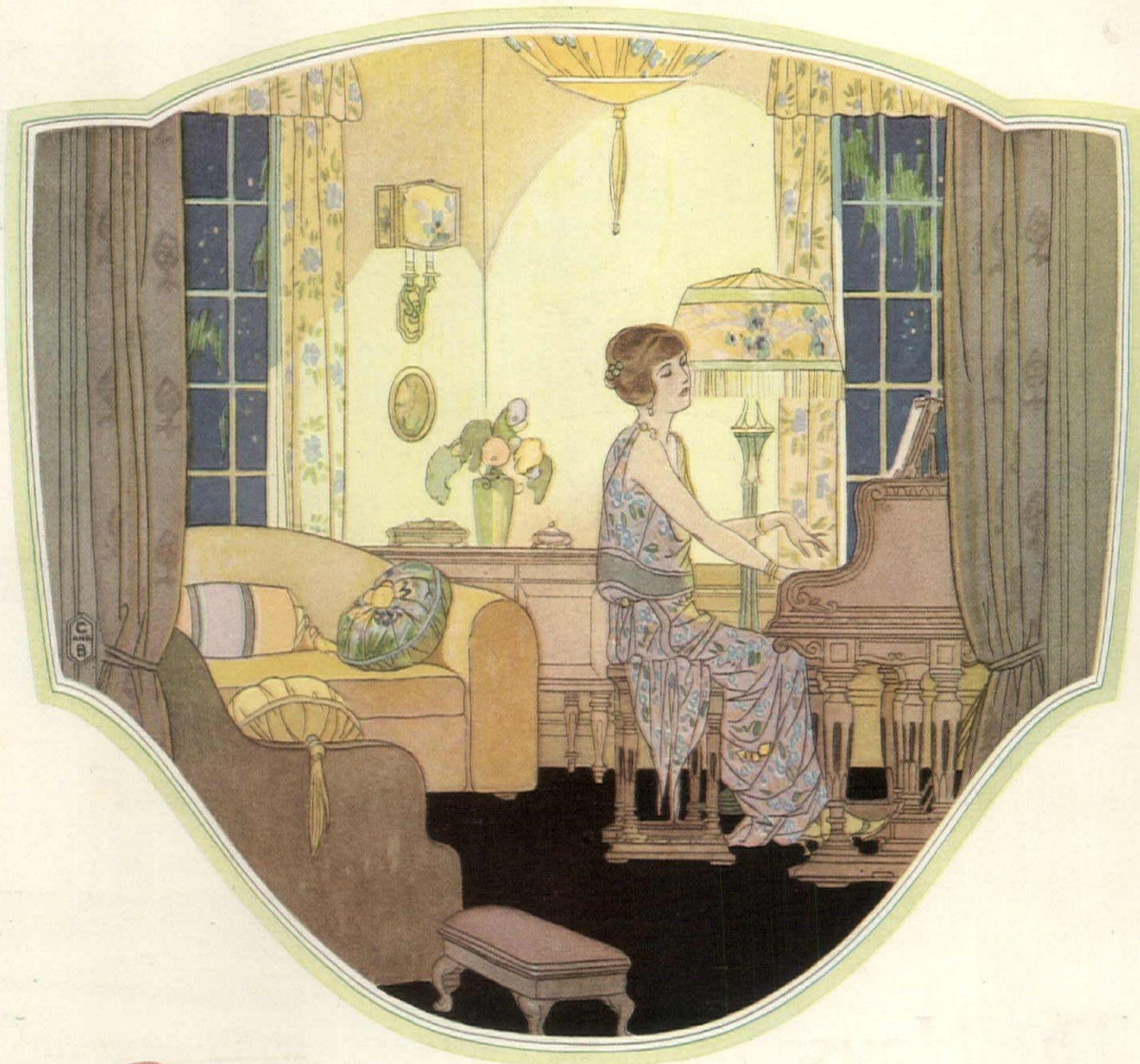
25 Broadway - New York

If You Are Going to Build

May we send you a copy of a book that is *different*?

The book contains, among other useful material, numerous drawings in which the different parts of a house are detailed and named, enabling you to employ exact building terms when discussing plans with your architect.

A copy of the booklet, which is entitled "How to Build a Better Home," will be furnished on request to the Copper and Brass Research Association, 25 Broadway, New York.



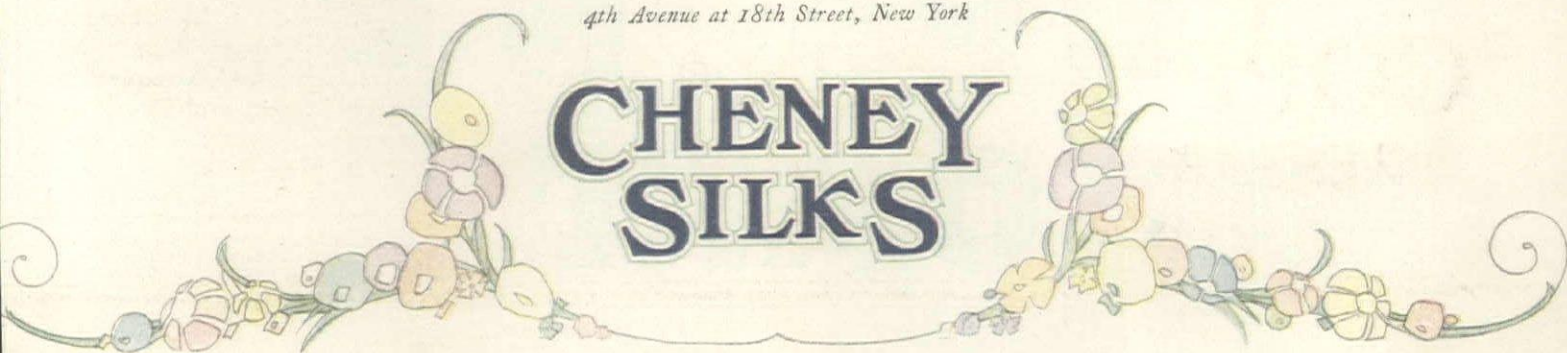
THE remarkable vogue for printed silks extends through the entire feminine wardrobe from day frocks to negligées . . . yet perhaps the most charming use of these colourful patterns is achieved in the beautiful decorative effects seen in many homes. And nowadays, with Cheney Printed Silks, a room may be "done over" frequently at less expense than one would imagine.


Florentine, Sweetbriar, Shikii, Geisha, Mysore, and Corean Silks are presented in a wide variety of lovely designs. They suggest dainty cushions, lampshades, draperies, table runners, and tea-gowns—inspiring original, decorative ideas with the assurance of perfect good taste. Ask to see Cheney Printed Silks in dress goods and decorating departments.

CHENEY BROTHERS

4th Avenue at 18th Street, New York

**CHENEY
SILKS**





Fittingly Used in the Finest of Homes

For the finest home or the modest cottage, Upson Board builds walls and ceilings of enduring charm

WHY bother with plaster-in-any-form when you know that eventually you must either replace it or try to repair it?

Why not use dependable Upson Board in the first place and save all the irritating muss and dirt and delay of plaster repairs? For despite the trouble and expense, it is almost impossible to patch plaster satisfactorily.

IT TRULY SEEMS that the vogue of brittle plaster is waning! And now comes Upson Board—a wall material that cannot crack or fall—stiff—strong—ENDURING. It sets a new style and standard of beauty and permanence for walls and ceilings in nearly every kind of building—new or old.

Upson Board is simply refined lumber built up into big, flawless panels that your carpenter can nail tight to the studs or joists of new construction—or over old, shabby plaster.

It is a proven success, as is evidenced by a record of less than one complaint to every 4,000,000 feet sold and used.

Unlike plaster-filled boards which must be put up with ugly, large-headed nails, Upson Board can be applied without any disfig-

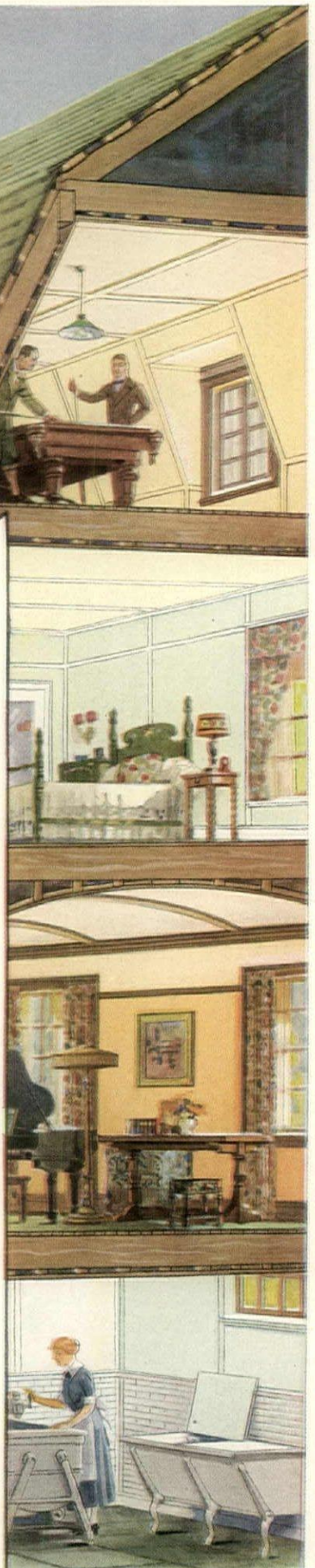
uring nail marks on the surface. The Upson Self-Clinching Fastener—a patented, exclusive Upson creation—holds the panel securely from the back, giving a smooth, unbroken surface.

But do not confuse Upson Board, “the dependable board with the famous blue center” with ordinary boards. It is DIFFERENT. Not only is it stiffer, harder and stronger, but the new Super-surface makes it far-and-away the most beautiful board. Its processed surface saves several dollars per room in painting cost over many boards.

If you contemplate building—even if you have but a single ceiling that needs repairs—let us send you our handsome portfolio of Upsonized interiors, finished samples of Upson Board—and other interesting information.

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UPSON PROCESSED BOARD



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YOUR bathroom will be incomplete without Fairfacts Built-in China Accessories. Nothing combines convenience and luxury to quite the same degree or will give you greater satisfaction. Be sure to suggest that they be provided unless your architect has already specified them.

Fairfacts China Fixtures are cemented right in the walls at the time the tile is laid. The first cost is the last. They become a part of the house not an adjunct to it.

Fairfacts Fixtures are made of china, a wonderfully attractive material, that is fortunately ideal for bathroom uses. They do not crack or check and do not stain or discolor. They are easily cleaned with a damp cloth, and are absolutely sanitary. They cover every need of the modern bath, and include Soap Dishes, Towel Racks, Paper Holders, Tooth Brush and Tumbler Holders, Shelves—even Electric Radiators.

It will be a pleasure to send you our booklet "*The Perfect Bathroom.*"

THE FAIRFACTS COMPANY, INC., *Manufacturers*
234 West 14th Street, New York City

Fairfacts Fixtures

BUILT IN YOUR BATHROOM WALLS

DEPENDABILITY

IN perfect harmony with its surroundings, with an air of permanence and artistic value that appeals to the eye, this delightful home is a worthy example of Atlas Portland Cement construction. The infinite variety of light and shadow, the surface

texture of the building, is shown in the pictured stucco panel. It indicates only one of the many simple treatments whereby Atlas-White Portland Cement stucco can be used to render exteriors distinctive and effective in any setting.

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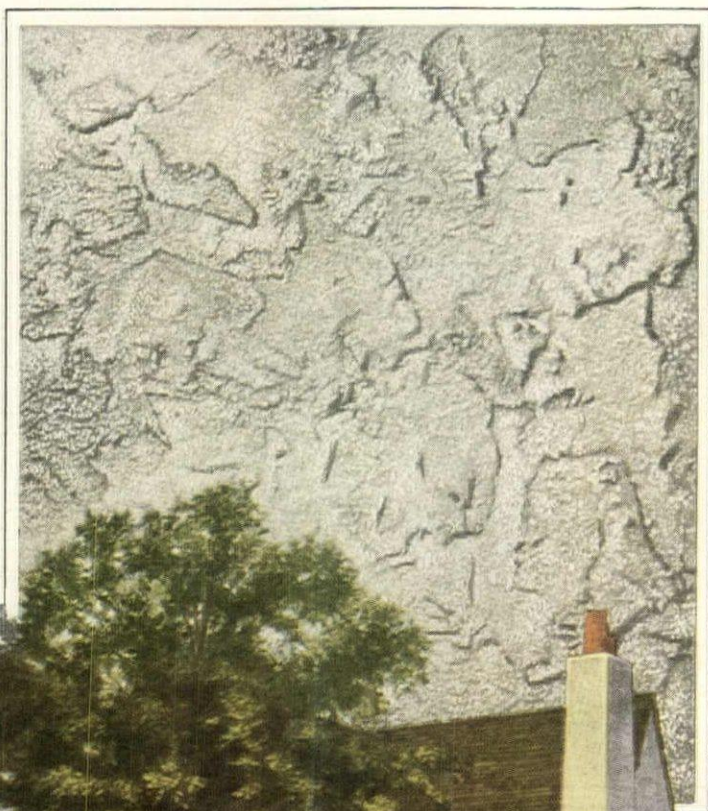
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Philadelphia

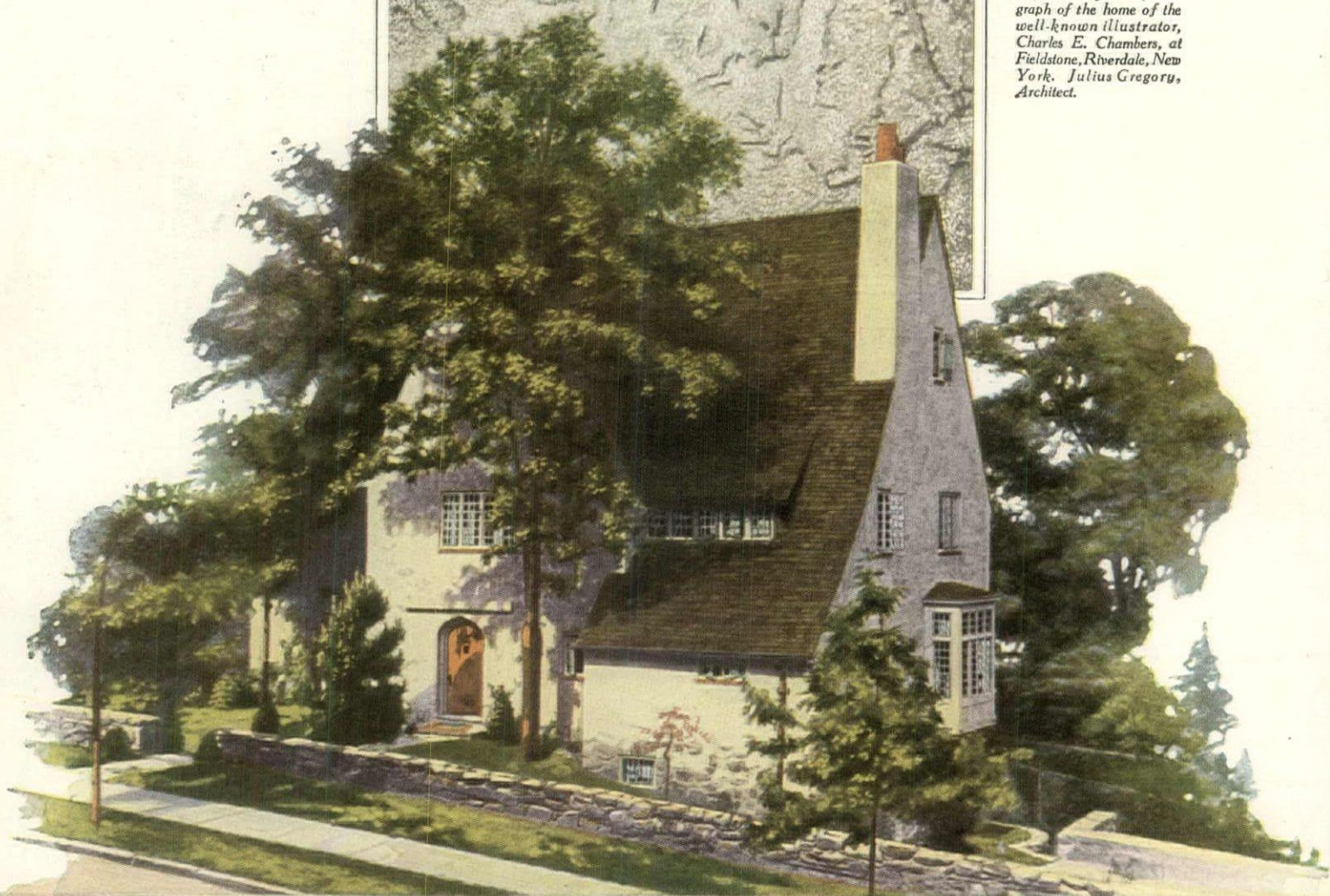
St. Louis

Des Moines

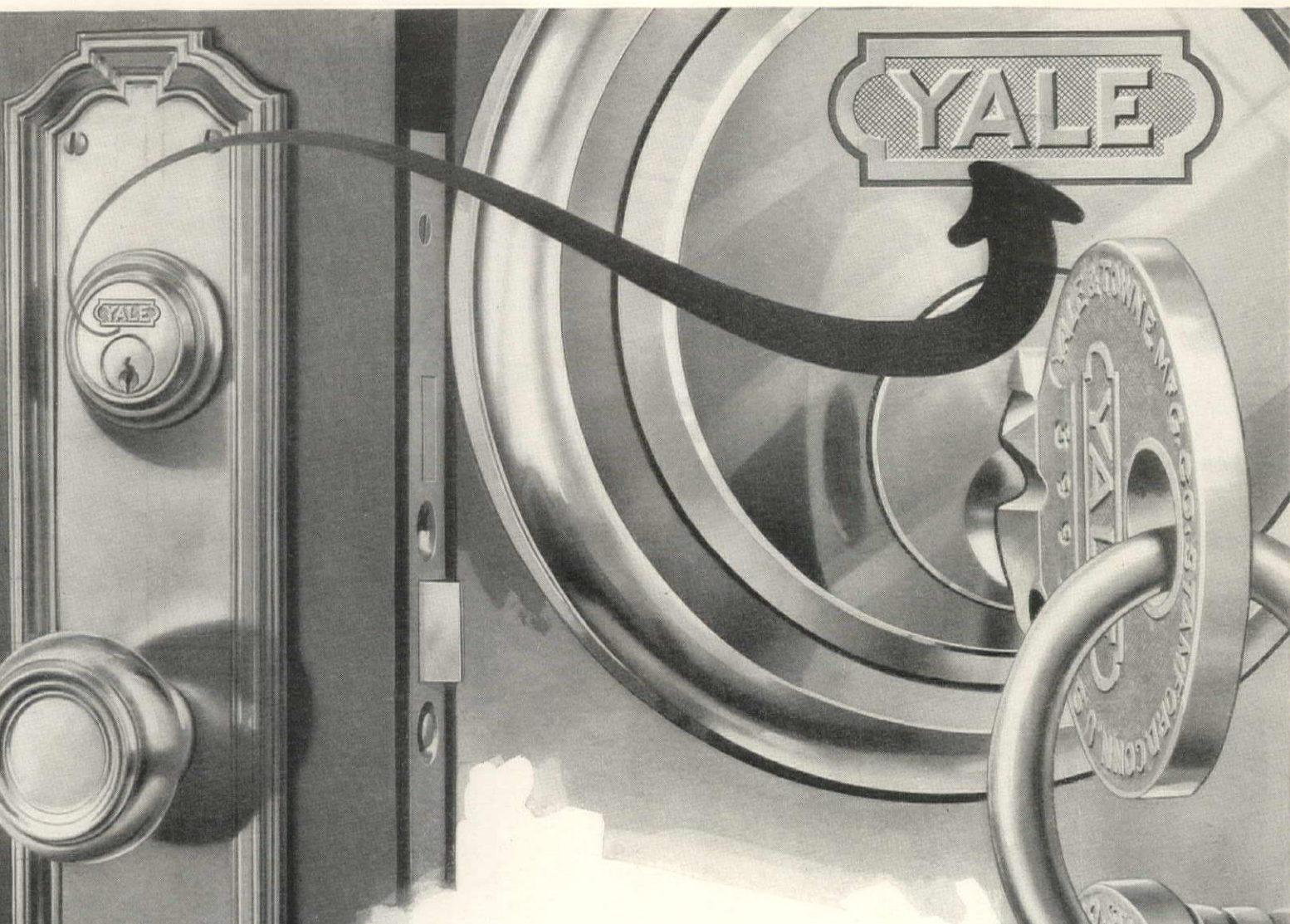
Dayton



Reproduced from a photograph of the home of the well-known illustrator, Charles E. Chambers, at Fieldstone, Riverdale, New York. Julius Gregory, Architect.



ATLAS-WHITE PORTLAND CEMENT



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It is significant that most people, when they think of locks, almost instinctively think of Yale.

There is only one reason; and that is that the very name, YALE, carries with it a supreme sense of assured protection and security. The name YALE has been honorably associated with locks and keys for more than 80 years.

It is your only guarantee that you are really getting a Yale Lock—Yale made—a lock that is flawless in construction, built to endure; built to carry the prestige of Yale tradition.

You see only the outside of any lock—bear that in mind. The importance of the lock is

wholly inside the case. There you will find, in a Yale Lock, the unequalled example of mechanical integrity and sheer perfection of design and construction that alone makes Yale security and Yale endurance possible—but you need not see the inside; *the name*, on the lock and on the key is sufficient.

And Yale Hardware designs are correct. They are artistic, of pleasing appearance and in good taste. Yale escutcheon plates, door knobs and handles are made to blend unobtrusively with every doorway treatment.

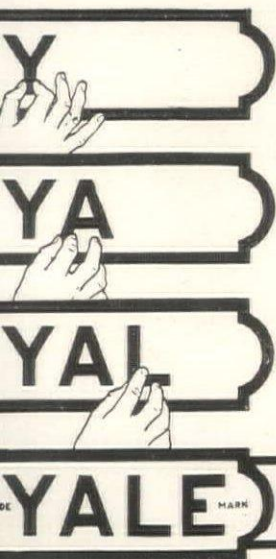
The next time you buy a lock *for any purpose* be sure that it is marked YALE. For sale by hardware dealers everywhere.

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Canadian Works at St. Catharines, Ont.

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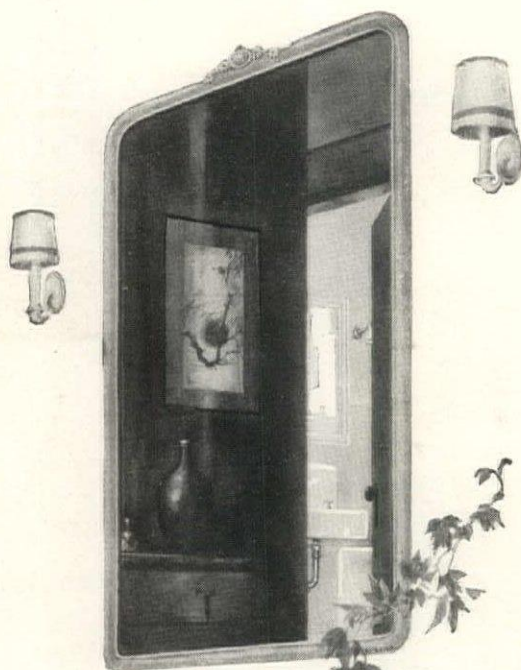
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ILLUSTRATED with attractive window drapings for every room. Contains valuable suggestions as to materials, colors, rods, etc.



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A MIRROR OF PLEASANT LIVING

IT is as natural for Mother to place her shimmering, white bathroom next in importance to her living room as for Father to place it next in importance to his cellar and the new furnace.

The bathroom of a home is the silent, intimate mirror of that home's family life—its ideals and self-respect.

The pride, the pleasure, which comes in showing a guest—whether friend of long ago, or stranger—the built-in "Viceroy" tub and shower, row of crispy, folded linen, pedestal lavatory and the mirrored cabinet.

It is as much as to say, "This is our own, our true idea of pleasant living—enjoy it with us."

If yours is a home with but one bathroom instead of one for each bed-chamber—

And if this bathroom is semi-modern; that is, with old-time tub,

marble-top wash basin, and whistling plumbing—

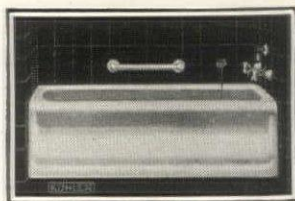
Now is the time to enjoy the happiness and convenient comfort of a modern bathroom—

For the cost is less than you realize—

And the space needed, as little as five by six feet, is practically taking an ordinary sized closet and building it over, at a small expense. That is all there is to it.

There is a Kohler plumber a short ways from you; in fact, at the other end of the telephone. He will be glad to study out an estimate of the small cost required to install a Kohler bathroom in your home.

Why not talk with him today? You will find him a splendid source of information on all matters which have to do with sanitation in the home. Possibly he has some suggestions which may bring an improvement in the kitchen.



Kohler "Viceroy" Built-in Bath
Recess Pattern

Every piece of Kohler Enameled Plumbing Ware is exclusively distinguished for (1) the beautiful, snowy whiteness of its durable enamel (2) the uniformity of this whiteness in every fixture (3) the name "Kohler" in dainty blue letters inconspicuously but permanently fused into the enamel for your protection

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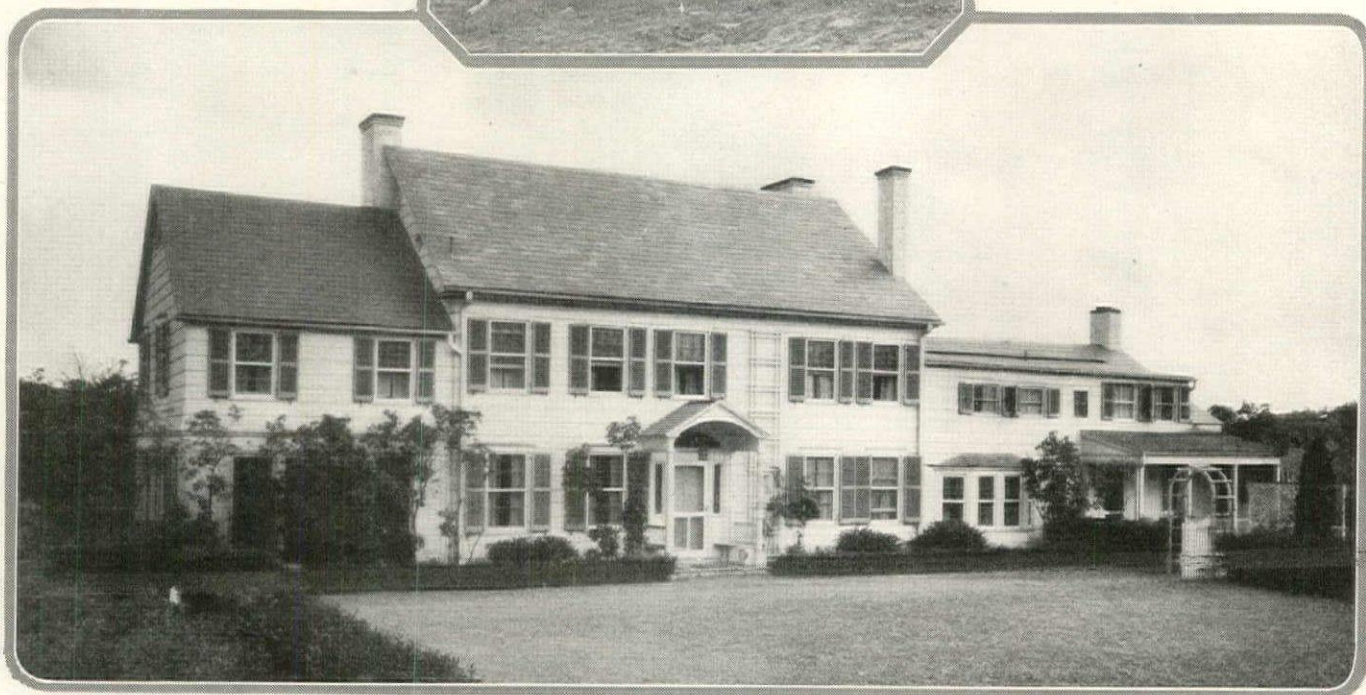
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and NOW



WHEN a barn and a bungalow become apotheosized into a Colonial home, there has been an imaginative mind at work, and practical knowledge to turn its visions into concrete form—or pinewood frame. Minds like this and such knowledge have been engaged to make the

November

(House Planning)

HOUSE & GARDEN

"The Evolution of the House Plan" will be considered in four styles—Georgian and Dutch Colonial, Spanish and English cottage. There will be suggestions for bungalows, light on the garage problem, and thoughts on designing the garden to fit the site.

A paper on shutters leads to another on the inside construction of windows. Stains and enamels are explained for the benefit of laymen. We plan some kitch-

ens and discuss weights and measures for them, as well as drying devices for the laundry next door.

For a more fanciful seasoning to this practical fare there is ornamental iron-work for grilles and doorways—some English ideas on red in decoration—Mexican majolica—and the Decorator's Diary.

And finally, don't overlook our advance pages of Christmas gifts for your friends' houses—and your own!

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The palatial S. S. "Resolute," the first of this great pleasure fleet to sail, leaves New York on January 9, 1923

Her course is over an incomparable route on the most comprehensive schedule ever offered for a

Round-the-World Cruise

She will visit the West Indies, Panama, Hawaiian Islands, Japan, China, Java, Malay Peninsula, Burma, India, Egypt, Italy and France. An exceedingly generous schedule has been arranged permitting many essential trips which it is impossible to take in connection with any other Cruise

However, such a brief allusion cannot give anywhere near a comprehensive idea of how truly this Cruise is a marvelously complete journey Round-the-World. That is why we have prepared a Booklet describing this Cruise

The new S. S. "Volendam" sails from New York, January 16, 1923, on the

Second Round-the-World Cruise

Although there is a difference of a week in sailing dates, the schedules allot the same length of time to each place included in the twin itineraries

Expert planning has insured calls at the various countries when they may be agreeably visited. Raymond-Whitcomb Cruise members may enjoy themselves ashore without encountering the annoyances which are usually to be expected at the very height of the so-called tourist season

Countless other facts which recommend these twin voyages to discriminating travelers are presented in our Round-the-World Cruise Booklet

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Sailing from New York on February 3, 1923, she will be gone 45 days on the Raymond-Whitcomb

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Making a complete circuit of the beautiful Caribbean, the "Reliance" visits many brilliant West Indies ports, touches Panama and includes significant South American cities in her itinerary

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The shore excursions and the possibilities for further travel in South America, the unusual features of the itinerary, are told in our Booklet

The famous S. S. "Rotterdam" is the fourth ship of this great pleasure fleet to sail from New York

She leaves on February 10, 1923, for the Annual Raymond-Whitcomb

Mediterranean Cruise

The 1923 Cruises will include all the usual Raymond-Whitcomb features as well as new and exclusive attractions

The itinerary alone is sufficient to convince the discriminating traveler. For, the Cruise will visit the Azores, Madeira, Lisbon, Cadiz, Gibraltar, Malaga, Algiers, Corsica, Naples, Athens, Constantinople, the Holy Land and Egypt (2 weeks)

And yet, this is but a small part of the complete story which is told in our very interesting booklet of the 1923 Mediterranean Cruise, well worth asking for

We will gladly send you any one of these Booklets, or the complete set, upon request, without obligating you in any way

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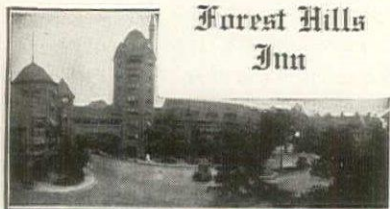
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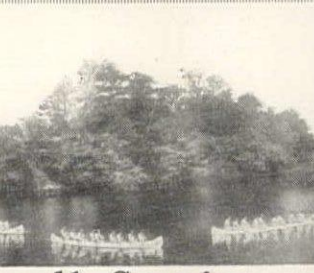
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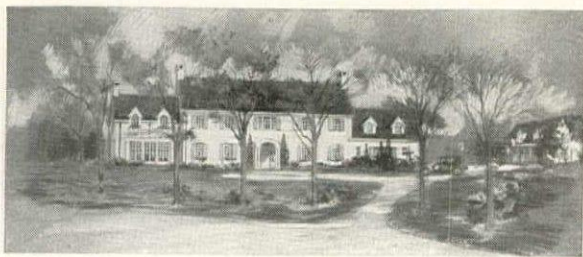
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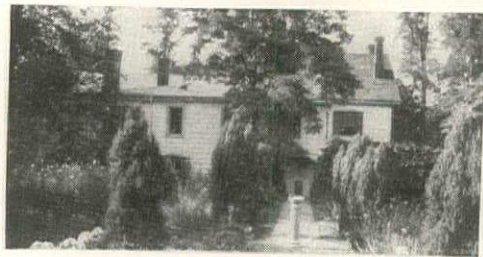
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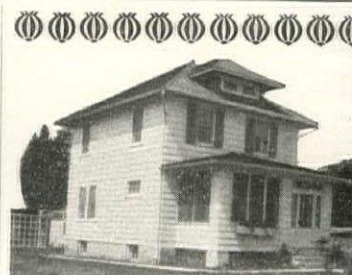
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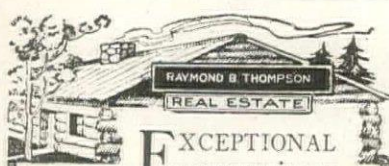
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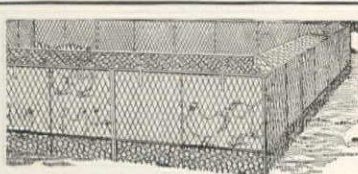
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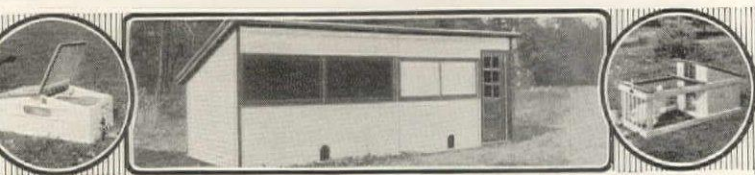
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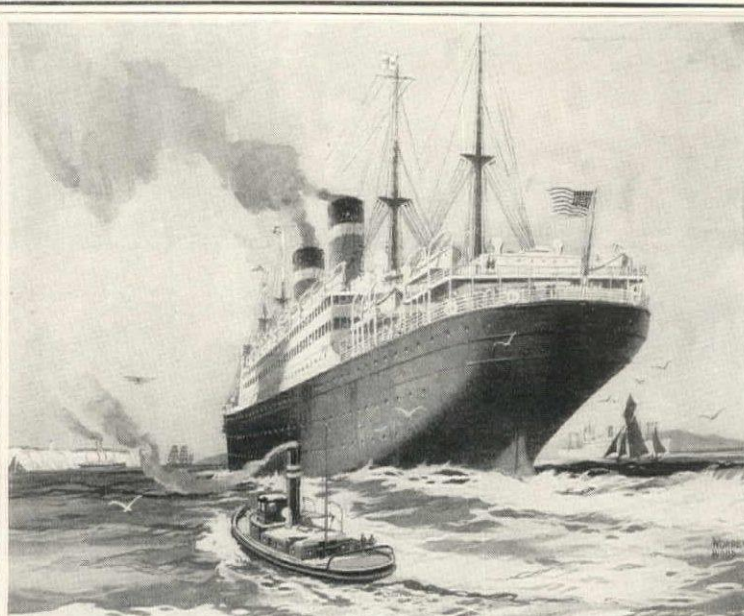
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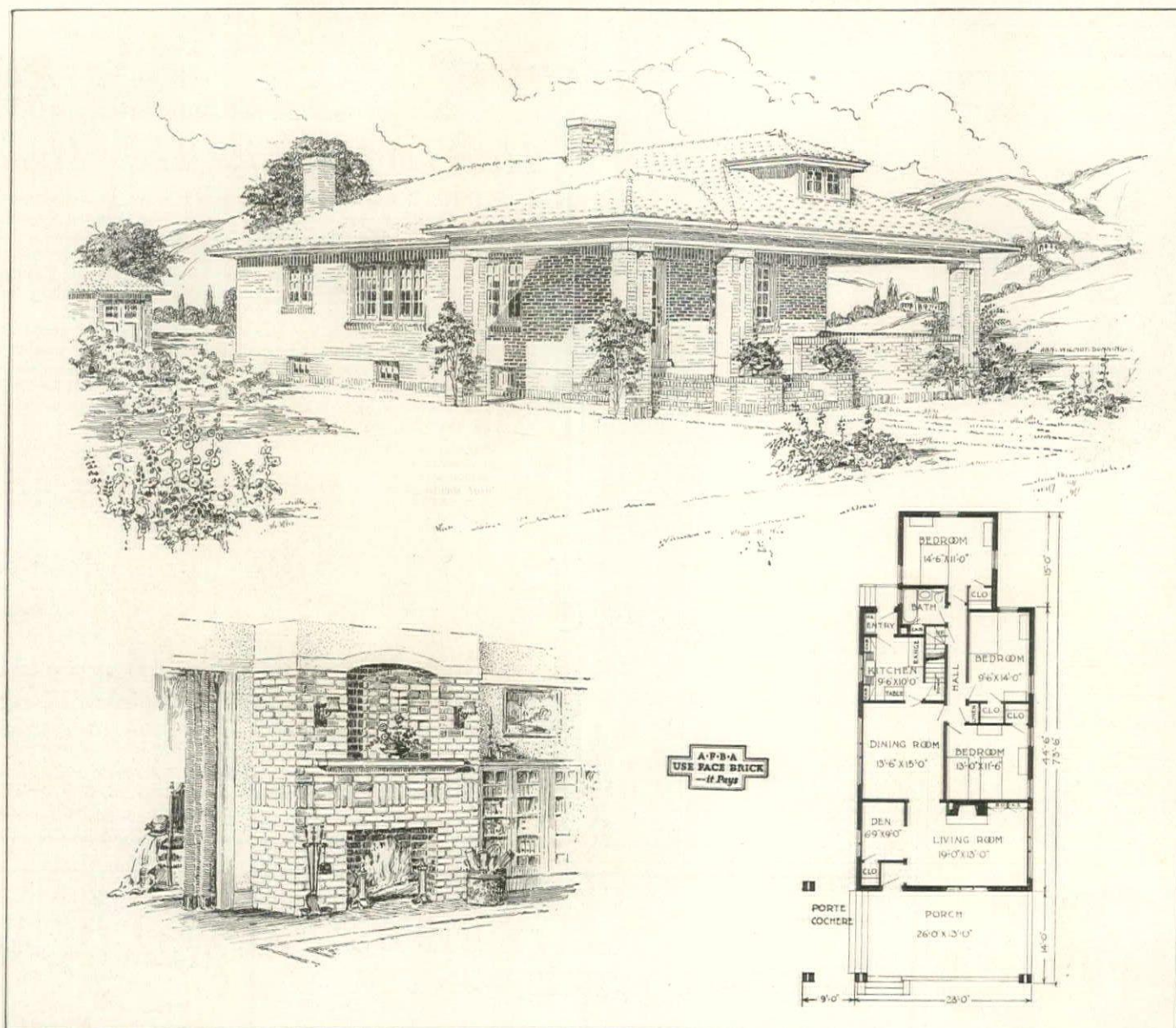
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"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room

houses and 7 to 8-room houses, in all ninety-six, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

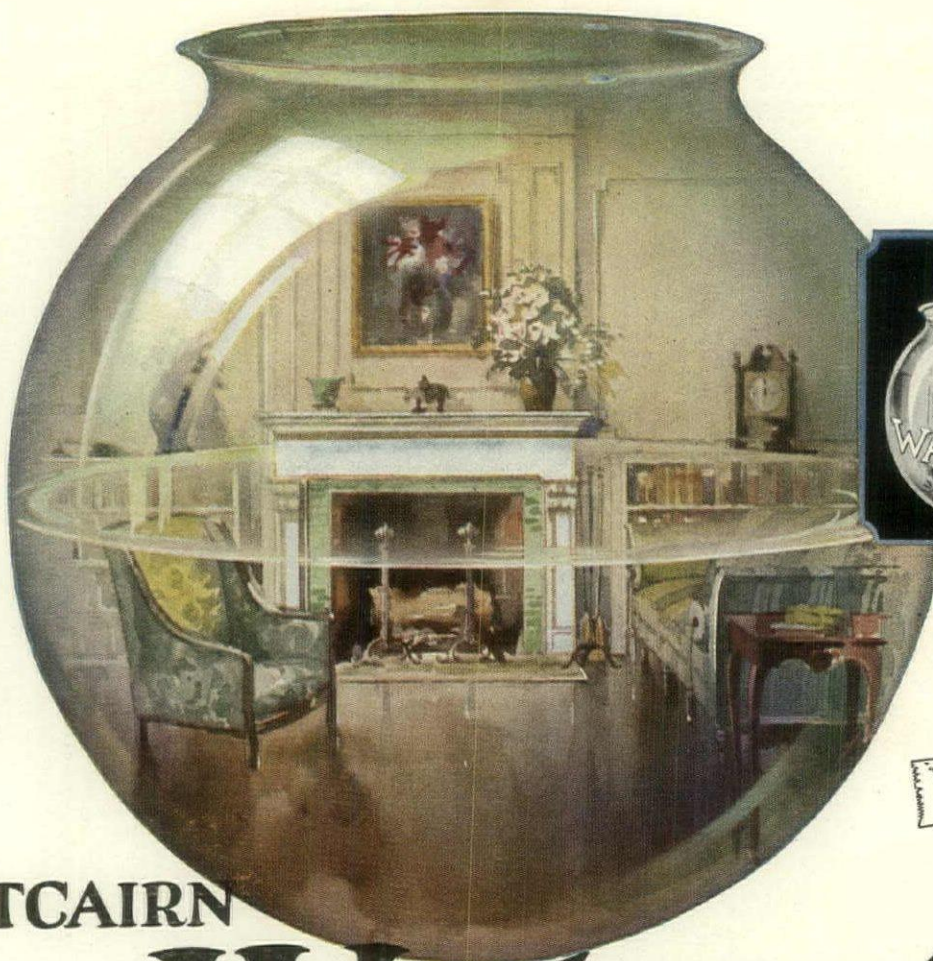
You may want "The Home of Beauty," fifty designs, mostly two stories, representing a wide variety of architectural styles and floor plans. Sent for 50 cents in stamps. We also distribute complete working drawings, specifications and quantity estimates for these houses at nominal prices.

Address, American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.

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Standard Sanitary Mfg. Co., Pittsburgh



In the stores of thousands of dealers you can see this aquarium test. Month after month a wood panel finished with Waterspar remains submerged in water. It is proof positive that water will not penetrate or turn this varnish white—or in any way injure the coated surface.



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were under water*

Varnish
WATERPROOF
and SOLEPROOF

PATTON'S VELUMINA—an oil flat wall paint—gives walls that soft-toned, velvety effect so much in demand to-day. Can be washed.



PITCAIRN WATERSPAR COLORED ENAMEL assures you a rich, mirror-smooth, washable finish. Flows freely. No brush marks. Easily applied.



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It means that floors, furniture and woodwork finished in Waterspar are immune to household accidents that would ruin ordinary varnishes. That is why it is such positive protection to use Waterspar wherever you need a fine, clear varnish.

In addition to transparent Waterspar, there is also the Waterspar Colored Varnish made in eighteen attractive colors. This varnish resists wear in a way that has excited the admiration of thousands of users. Its color holds. It, too, is waterproof. A good brush and this varnish—even in inexperienced hands—can do much to improve the appearance of any room in the house.

Pitcairn Waterspar Varnishes flow freely and are easily applied with a good brush. They are manufactured by the Pittsburgh Plate Glass Company, maker of many products famous for high quality and perfect service. No matter what you require in the way of glass, paint and varnish products, the Pittsburgh Plate Glass Company manufactures something that will meet your needs exactly. Handled by quality dealers everywhere.

PATTON'S SUN-PROOF PAINT resists action of sun and weather. Very durable and economical.



Write for "Proof" Booklet.

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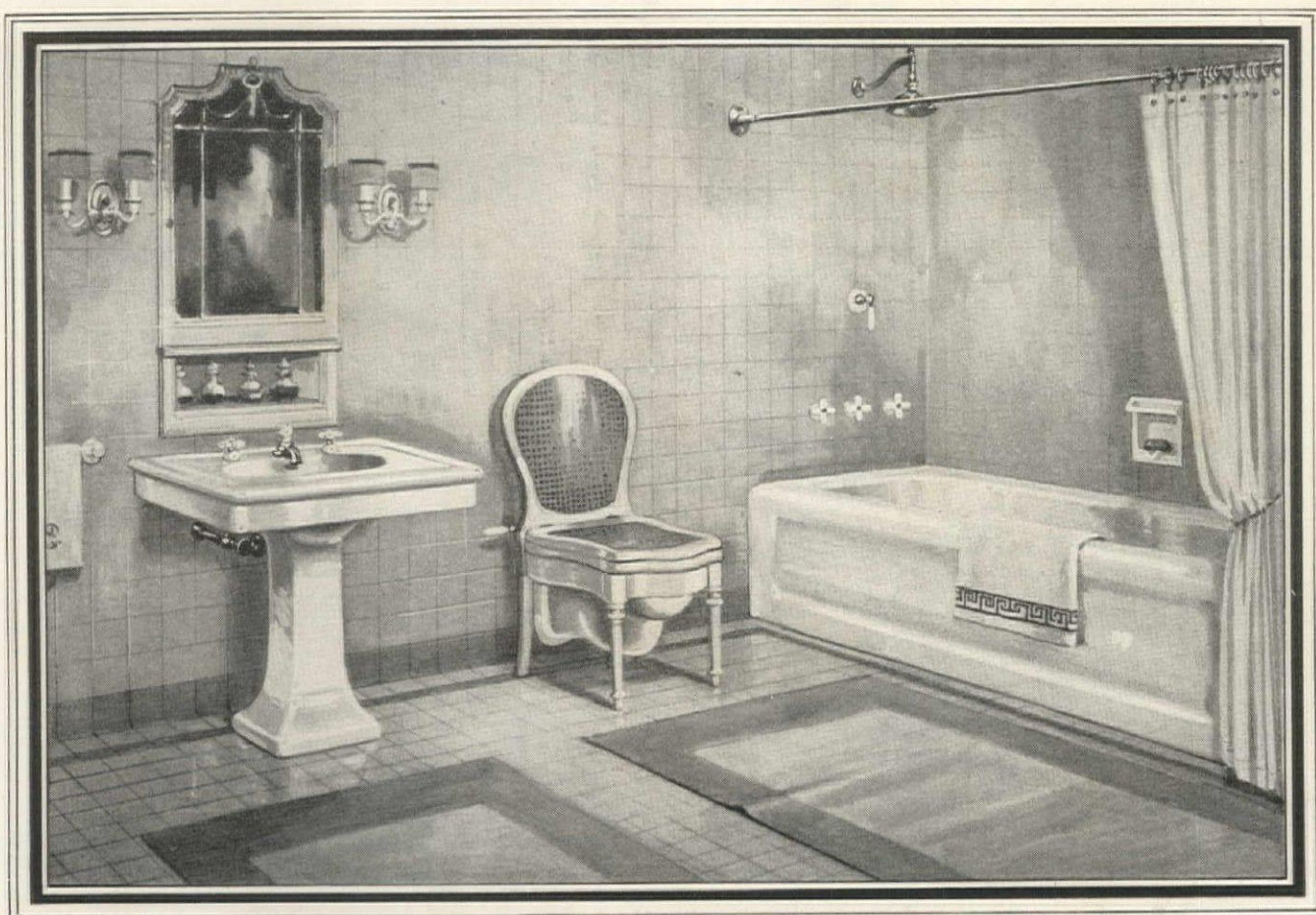
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Your personal taste and appreciation of beauty in form and color can be reflected in the appointments of your bathroom, kitchen and laundry as easily as in the furnishings of your living or dining room.

Crane Co. maintains branches and warehouses in eighty-three cities throughout the United States and Canada, where agreeable selections can be made from a wide range of such equipment and accessories. In its three national exhibit rooms at New York, Chicago, Atlantic

City, these Crane products have been assembled for your inspection in original settings of charm and distinction.

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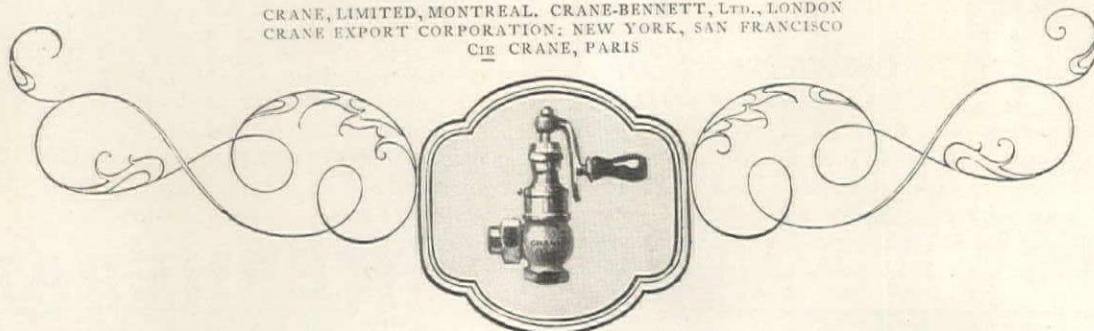
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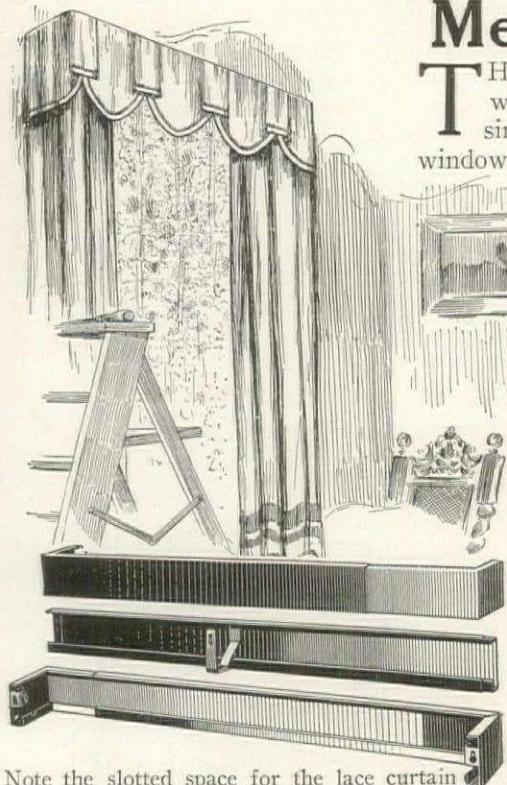
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Crane Radiator Valve, No. 231

Beautiful Draperies Easily Hung with the "HOOKON" Metal Drapery and Curtain Support



Note the slotted space for the lace curtain rod and the grooved holes in the brackets. You simply hang the "HOOKON" in place. No hammering or laborious work, yet it will suspend extremely heavy draperies without sagging.

THE decorative effects obtainable with them are unlimited and never before possible with such a simple device at such a low cost. The "HOOKON" is thoroughly simple and practical. You simply put two screws into the front or side of your window frames and hook the "HOOKON" Drapery Support onto them. Your curtains are then attached by means of small "HOOKON" Drapery Pin Hooks. The "HOOKON" Adjustable Extension used in connection with the "HOOKON" Drapery Support permits unlimited length.



The "HOOKON" is on sale in Department Stores and leading Housefurnishing Stores. Ask to see our display—it demonstrates the ease and simplicity of hanging draperies with the use of the "HOOKON" Support. Antiquated and unsightly wooden cornices are eliminated. No hooks to sew. No casings to run up. It is being used extensively by interior decorators who are ever alert to best serve their clients.

If your dealer or decorator cannot supply you with this very latest decorating device we will be glad to fill your order direct.

Write for prices and illustrated folder fully describing the "HOOKON"

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No copper coils—no complicated parts.
Prices range from \$99 to \$180.

Only Heater
that keeps
a
TANKFUL HOT
on a tiny
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Enjoy the convenience and economy of an abundance of hot water whenever you want it, kept hot automatically at a minimum cost.

Simplicity and strength are Ever Hot Heater features that mean positive operation with nothing to get out of order.

Ask your plumber about this new heater or write direct to

EverHot Heater Co.

210 W. WOODBRIDGE STREET
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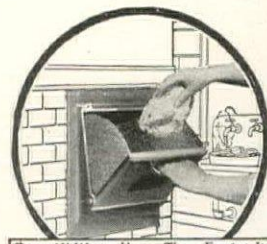
EverHot
AUTOMATIC
WATER HEATER

Like the Passing of the Outdoor Pump

JUST as years ago modern plumbing pushed the old outdoor pump into the discard, so today in finer residences the Kernerator has eliminated the garbage can—the eye-sore of many a rear porch and backyard. In both cases convenience, comfort and sanitation have been gained, time and work saved.

The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It disposes of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—without cost, for no commercial fuel is required. Non-combustibles are dried and sterilized and later dropped into the ashpit.

Investigate the Kernerator before you build. Ask your architect about it and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.



KERNER INCINERATOR COMPANY
1025 Chestnut Street Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney

Reg. U. S. Patent Office

16 in. Ilgair installed in upper panel of sliding sash window with automatic shutter on outside. Mr. Watson's residence, Highland Park, Illinois.

See How This Kitchen Is Ventilated?

GREASY fumes, cooking odors, steam, smoke and moisture are instantly removed. There's no settling of grease on the walls, woodwork or furniture. The air is fresh, clean and invigorating — a daily joy that costs very little if you install an

ILGAIR

The Ilgair is a compact, quiet-running 16-inch direct-connected exhaust fan with a fully enclosed self-cooled motor that can be installed in a window sash or wall opening. Costs but a few cents a day to operate — guaranteed as a complete unit. A comfort every family can afford.

See your electrical or hardware dealer for demonstration or write us for illustrated booklet.

GOOD HEALTH WEEK
October 23rd - 30th
*Ventilation
Sanitation
Personal Hygiene*

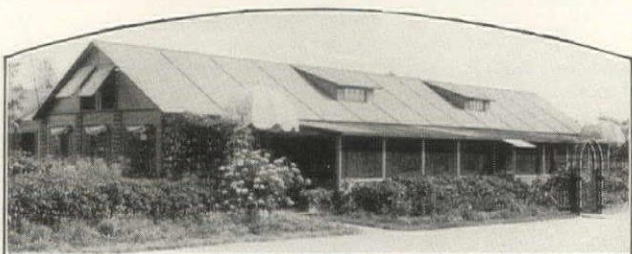
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HODGSON *Portable* HOUSES

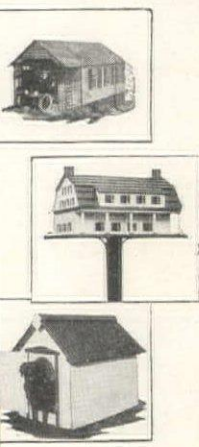


Used continuously—as good as new”

MANY people do not realize that every Hodgson House, in addition to the ease with which it can be erected, is entirely durable and permanent. But to every person who owns and lives in one, this fact becomes the most important feature of their purchase.

For example, think of the satisfaction of putting up a hunting lodge, a seashore cottage or a studio in two days and finding it staunch, weather-tight and unmarred after years of use.

You will have a better appreciation of the merits of Hodgson Portable Houses after you have seen our illustrated catalog. We shall be glad to send it on request.



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You need not sacrifice comfort for country life

THE first essential of comfortable living is running water under pressure.

Paul Water Systems supply private water service as dependable and satisfactory as city service.

Paul Systems are perfected, automatic, self-contained, durable equipment operating with practically no attention, and adaptable to all requirements of service.

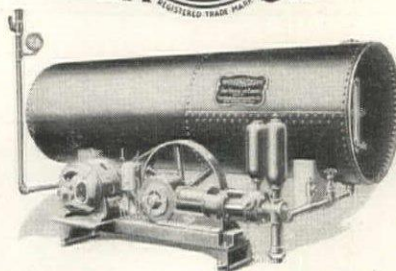
There is a Paul System for the tiny summer cottage or the big suburban estate—and every home between.

Pressure Service from cistern, well or spring.
Self-priming. Self-lubricating. Fully Automatic.

Ft. Wayne Engineering & Mfg. Co.

1701 N. Harrison, Ft. Wayne, Indiana

WATER PAUL SYSTEMS



Send for booklet "Paul Water Systems" and information on electric and gasoline - driven, water system installations.



Vogue Makes You a Special Offer

Do you see Vogue every issue—twice a month? Or do you just buy a number now and then—and perhaps miss the issue containing the most important fashion change of the season? It is much more satisfactory to get your Vogue regularly, and note every change in the mode as soon as it is shown, altering your instructions to your dressmaker, the line of your hats, the arrangement of your hair, and all those subtle little points that mark the smartly groomed woman, when they are done at the right time.

For a limited period, to new subscribers only, Vogue offers an introductory subscription of 15 issues for \$2.50—15 issues for a trifle over 16 cents apiece—clothes-insurance for all the autumn, winter, spring, and early summer seasons. These are the issues you will receive:

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Paris Fashions October 15

Vogue sketches, photographs, describes page after page of the authoritative autumn mode as shown by the best houses.

New York Winter Fashions November 1

Showing the mode in its winter culmination—the smartest models of the year.

Vanity Number November 15

Dainty accessories for personal use and for the household. Pet extravagances of the smart woman.

Christmas Gifts Dec. 1

Vogue's solution of the Christmas problem, full of new ideas and suggestions.

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More gifts and practical ideas for holiday entertaining.

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New motors and fashions in motor clothes. Novelties and charming accessories from the shops.

Fashions for North and South January 15

The wardrobe for the southern season and clothes so delightful for the north that you are glad to stay home.

Spring Fabrics and Original Vogue Designs February 1

The very newest fabrics and working models for your spring and summer wardrobe.

Forecast of Spring Fashions February 15

Earliest authentic news of spring styles, fully illustrated by Paris models.

Spring Millinery March 1

The smartest hats from Paris. The cleverest hats from New York. The best and newest hats from everywhere are in this issue.

Smart Fashions for Limited Incomes March 15

First aid to the fashionable woman of not unlimited means.

Early Paris Openings and Brides April 1

A lovely number planned for every woman who is interested in beautiful clothes for the more formal occasions.

Paris Fashions April 15

By cable and special letters Vogue has received the very latest news from the "Openings." And here are all the spring modes devised by the wits and executed by the fingers of Paris.

New York Fashions May 1

The most characteristic things that New York creates for its exclusive clientele.

Summer Homes and Hostess May 15

How to make your house the most attractive of summer homes. How to make yourself the most cool and unruffled of hostesses.

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Enclosed find \$2.50, for which enter my subscription for the next fifteen issues of Vogue. This will include all of the fall, winter and spring fashions. I am a new subscriber. . . . (The regular annual subscription price is \$5 for 24 issues.)

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by
Chamberlin Experts



Save 25% to 40% on Your Coal Costs

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Chamberlin's own experts plan, fit and install all Chamberlin weather strips.

It is specialized work. Just any "good mechanic" cannot do it properly. And inexpert work makes a poor installation even with well designed weather-strips.

That is why Chamberlin maintains a nation-wide service organization. That is why Chamberlin guarantees its installations for the life of any building. Any need for service, no matter how many years hence, is cheerfully attended.

You will really be surprised at how little it costs to equip your home or business building with Chamberlin Metal Weather Strips.

End Dangerous Draughts Save Fuel

They add so much to comfort, cleanliness and household economy. Keep out dirt, dust, soot and smoke. Protect hangings, furnishings and decorations. Exclude street noises. Stop rattling of doors and windows.

Children are safe from cold air currents. No cold spots. No chill

draughts to drive you from the bright places around the windows. And they save 25% to 40% on fuel. An estimate by our engineering department on the cost of your equipment is free. Just send the coupon.

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

Give number of outside doors _____
windows _____

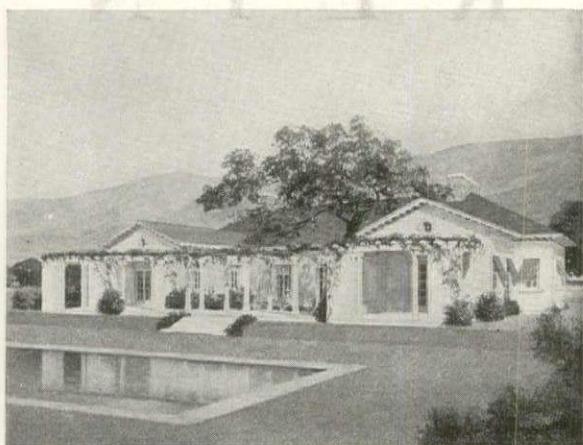
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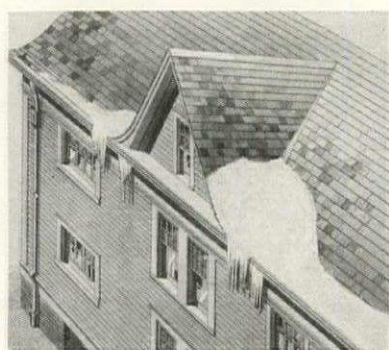
Eng. Dept. "F-1"

Chamberlin Metal Weather Strip Company
Detroit, Michigan



SPANISH PATIO HOUSE

The Spanish settlers contributed the Patio house to American architecture. Many of their houses were what we now call "bungalows." The Spanish Patio House is another of the 16 architectural styles illustrated and discussed in "Good Houses," a book for home-builders interested in good design, efficient planning and thorough construction. "Good Houses" interpret the architectural styles on which American building tradition rests, and which are adaptable to wood construction today. Send for your copy now.

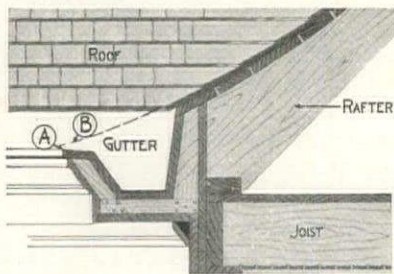


THIS is a familiar sight in the thawing season. A close-up of the house would reveal muddy streaks under the cornice and on the wall below. Inside the water is probably dripping through the ceiling or coming in around the windows. All due to faulty gutter construction.

The outer edge of the gutter protrudes above the extension of the roof line and so catches the sliding snow. The thaw water backs up under the shingles and forces its way into the house.

The illustration below shows proper gutter construction. Note that the outer edge of the gutter is below the line B, which is the extension of the roof line.

This is one of the many points of house construction discussed in detail in the Weyerhaeuser book, "The High Cost of Cheap Construction," sent free on request.



You Can Build As Good a Home Today As Ever *Was* Built— *Find the Contractor who'll do it*

FROM the day that a young couple marries, the instinct to build a home for themselves will persist.

Well-built homes require only good materials and intelligent use of them.

Why, then, in this advanced 20th Century are there so many disappointments—and in consequence so many families sticking to rented compromises?

What is the cause of constant repair bills, excessive heating costs, drafts, squeaks and other annoyances, little and big?

Ask any first-class contractor, any competent authority on building, and he will tell you immediately—*poor construction*.

Go with him through a home that is a disappointment and he will explain the skimping hidden between walls, between floors and ceilings, under foundations.

GOOD workmen, perhaps, will state the case in another way—the willingness of owners to listen to contractors who boast only low figures and with a disposition to use methods that every honest craftsman condemns.

Every well-built house owes its integrity to the honest intentions of a contractor experienced in the principles and

standards of right construction.

That is why we say, go to a legitimate contractor—one who takes pride in his craft and would rather deliver a good job at a fair profit, than a poor job at an unfair profit.

You will find these men more and more using lumber of the Weyerhaeuser standard of quality—trade-marked with the manufacturers' pledge of personal responsibility.

IN "The High Cost of Cheap Construction," a book which will be mailed you on request, you will find the essentials of good construction necessary to successful house building; the basis for judging the manner in which your house is built; and the means of making the lumber you use in the construction of your house of the greatest possible service. Ask also for "Good Houses."

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

Each year you will find an increasing number of retail lumber dealers recommending Weyerhaeuser lumber for house building—men who know the relation to correct building practice of properly dried lumber, of uniform grades and the kinds best suited to your needs.

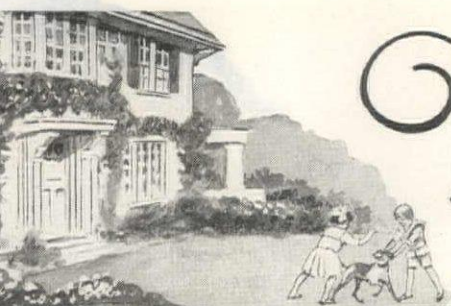


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Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States





The Home Builder

Senath Leavitt
Editor

OCTOBER, 1922

Chester Lewis
Associate Editor

Published Monthly by NORTH WESTERN EXPANDED METAL CO. 1237 Old Colony Bldg CHICAGO

Look Under the Plaster

GRACE was frowning her most severe frown—which wasn't so bad, at that.

After five years of rented flats they were about to build a home of their very own. Surely an event so important deserved the most respectful consideration—

But Roger was already twenty minutes late. She had a good notion to take off her hat and let him go to the architect alone. It would serve him right.

Here he comes, though, with another man. Now what—

"Hello, Grace. Guess you're a little late. The architect was going out to one of his jobs so came right along with me. He says there's a house he wants to show us before we decide. Let's go."

It was an attractive house to which he took them. Stucco outside, almost finished, of a beautiful tone and texture. The plasterers were working inside. The fireplace, trees and the wonderful place for a garden in the back yard, of course, immediately attracted Grace's attention.

She called them to Roger's attention, but, unlike, he seemed more interested in the practical details the architect was pointing out.

The latter led them inside the house, right in where the plasterers were working.

What's Under the Plaster?

"Now this," he announced, pointing to a steel mesh or fabric which

the men were rapidly covering with plaster, "is what I want you to see. We're just in time. A little later and you couldn't have seen it at all."

"This," he said, "is metal lath."

If he expected enthusiasm from Grace, he was disappointed. Nothing very exciting about that, she thought. But she listened, for he

"Do you know why it's important? Most people don't. They think the plaster just naturally grows on the wall, I guess."

"The Steel Heart of Plaster"

"As a matter of fact the modern, fine homes of today are built according to sound principles of engineering.

"Metal lath is used by so many prominent builders because this firm base gives the mortar the necessary reinforcement. Furthermore, this foundation, due to its innumerable small meshes, grips the stucco and holds it securely.

"The plaster applied on a foundation of metal lath assures walls and ceilings free from cracks and discolorations. Also it provides safety against fire. For metal lath cannot burn and it prevents the spread of fire. The home is then literally built with 'a heart of steel.'"

An Economical Way To Make Frame Houses Firesafe

"Just look at this metal lath. See the steel strands running in every direction? Plaster applied over such a base just can't crack. It will last for generations and keep its smooth, perfect surface.

"Same way with the stucco. If I were buying a house that was already built I would want to look under the plaster and the stucco, too. If I found metal lath there I would know it was an honest-to-goodness house that would really last.

"I would know, too, that it was a safe house. Safe for my wife and children, safe for the neighbors. Just look here again. They call that 'Kno-Burn' metal lath and it's true. You can't burn cement mortar and

steel lath. So the fire can't get at the wood supports beneath. That's fire-safe construction—the only way to make a frame house resist fire."

Roger examined the rigid steel mesh. "I guess you're right," he said. "Better use that same lath in our house—inside and out."



Even Time

EVEN time will not deface nor mar with unsightly cracks the attractive interior built over the firm, staunch foundation of

Kno-Burn

METAL LATH

"The steel heart of plaster"

In the finest homes of the land, walls and ceilings beautifully decorated retain their pristine beauty year after year because of the sound judgment of the architect in selecting crack-preventing, fire-resisting Metal Lath.

"Home Building," our free book for prospective home builders, will tell you how to get the utmost in appearance, convenience and durability out of your investment. The coupon below will bring it to you.



NORTH WESTERN
EXPANDED METAL COMPANY
1237 OLD COLONY BLDG., CHICAGO

North Western Expanded Metal Company:

Please send me your free home-building booklet No. 1237.

Name

Street City

Remarks

really seemed to think that steel fabric important.

"That's a most important part of the house," continued the architect. "You noticed the same thing outside, where they are putting on the stucco.



Long-Bell

Know the lumber you buy

FEW PERSONS take time to give *personal* attention to selecting the lumber to be used in their homes. Yet they insist on their favorite brand of shirts or shoes because they know that brand means dependability and maximum quality for the amount spent.

You buy shirts and shoes many times in a lifetime, but a home only once. It is your most valued possession. How important, then, to be sure the lumber is *right*, because you will live with it always and upon its quality may depend the permanence and beauty of the house.

By *identifying* all its lumber and lumber products with a trade-marked brand, THE LONG-BELL LUMBER COMPANY believes it has helped immeasurably to make lumber buying easier, more convenient and *safer* for the home builder—to assure him that he is getting full value for the money he pays.

To those who say "all lumber looks alike to me," we point to these facts:

LONG-BELL Lumber has back of it 47 years of honorable enterprise.

LONG-BELL Lumber comes from exceptional stands of virgin timber; manufactured in modern mills.

LONG-BELL Lumber is made by skilled workmen—men who take a personal pride in a product bearing their company's name.

Each process of manufacture and each step in the grading is under the supervision of experts who work to a standard. Each log is cut for purposes for which it is best adapted. LONG-BELL Lumber is of uniform quality.

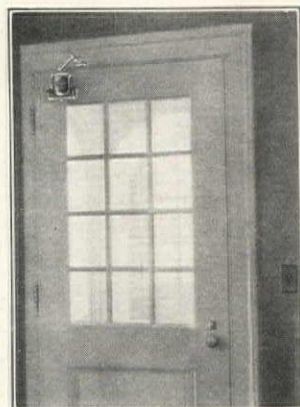
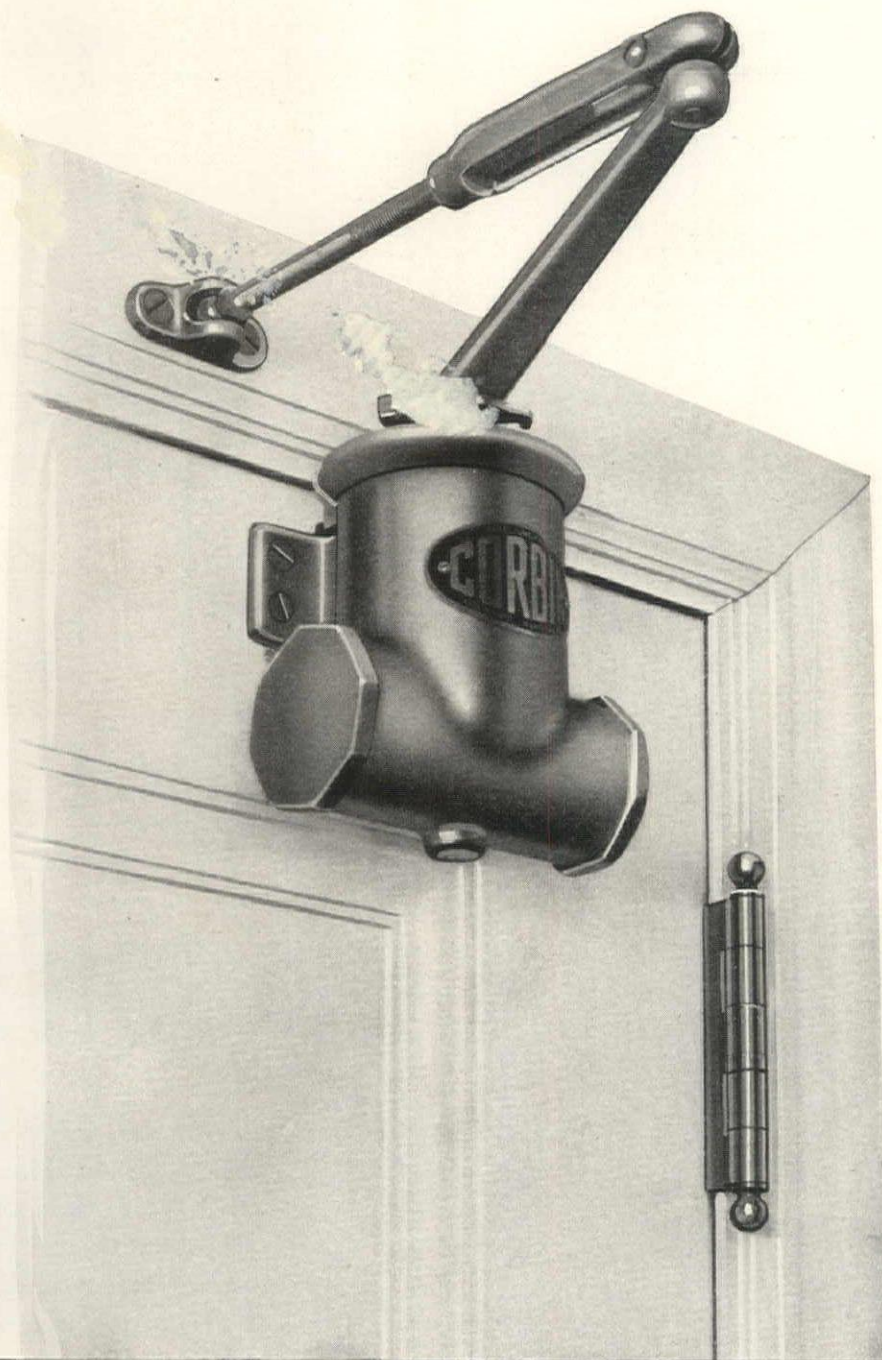
LONG-BELL *lumber is trade-marked. This means unmistakable identification—the same kind of a buying guide you demand on other merchandise.*

Ask Your Lumberman

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

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

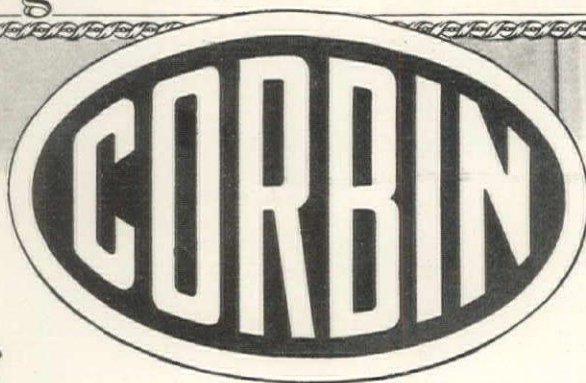
Long-Bell
Trade Marked L U M B E R



Good Buildings Deserve Good Hardware

Let Corbin close your cellar door. A good way to overcome drafts and save coal.

Kitchen door governed by Corbin Door Check. A typical Corbin residence door check installation.



Let Corbin Close the Door

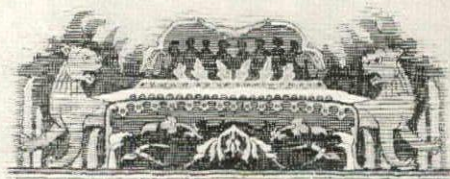
IN thousands of modern homes the Corbin Door Check is rendering its silent, efficient service—the steadfast service of closing doors and closing them with never a slam or a bang—closing them *all the way*—keeping out the cold, saving coal. Think of the doors in your home that ought to have the same quiet supervision. The kitchen door leading to the cellar—the door at the bottom of the

back stairs—every screen door and service door—every bathroom door and certain closet doors—all unruly, slamming doors—all doors that should be kept closed.

The Corbin Door Check is a striking example of what is meant by the term “Good Hardware”, of which P. & F. Corbin make a complete line.

See your local Corbin dealer and tell him about your troublesome doors. And if you're interested in building, write for attractive illustrated booklet, “Good Buildings Deserve Good Hardware.”

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



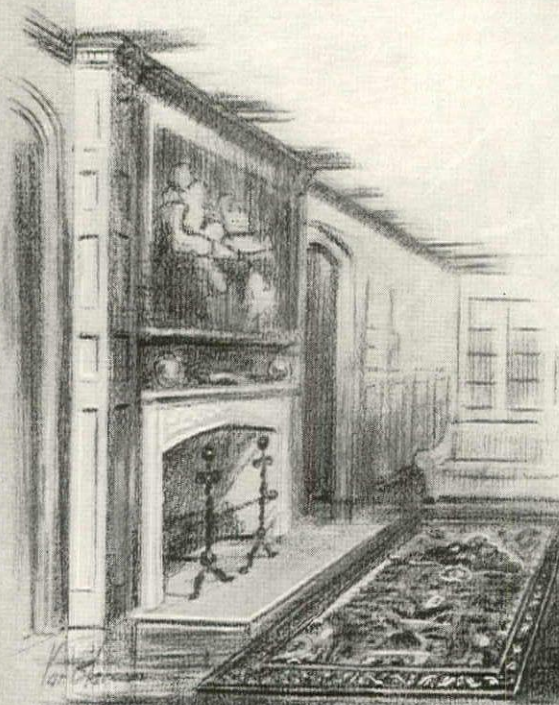
HERAT

"THE GATEWAY TO INDIA"

OF no little importance since its founding by Alexander the Great, the strategic City of Herat enjoys an interesting place in the history of Asia. The Macedonians, the Persians, the Tartars and the Afghans, each in their time have fought for and gained its control.

During the reign of Timur, the Limper, in the Fifteenth Century, it became a center of art and learning. Many experts now consider that the famous so-called Ispahan rugs of that period were actually woven at Herat.

Rugs of the Eighteenth Century from Herat are also masterpieces, and add a beautiful, yet utilitarian atmosphere to any room. The long, narrow sizes generally obtainable make them particularly adaptable in rooms of early English feeling.

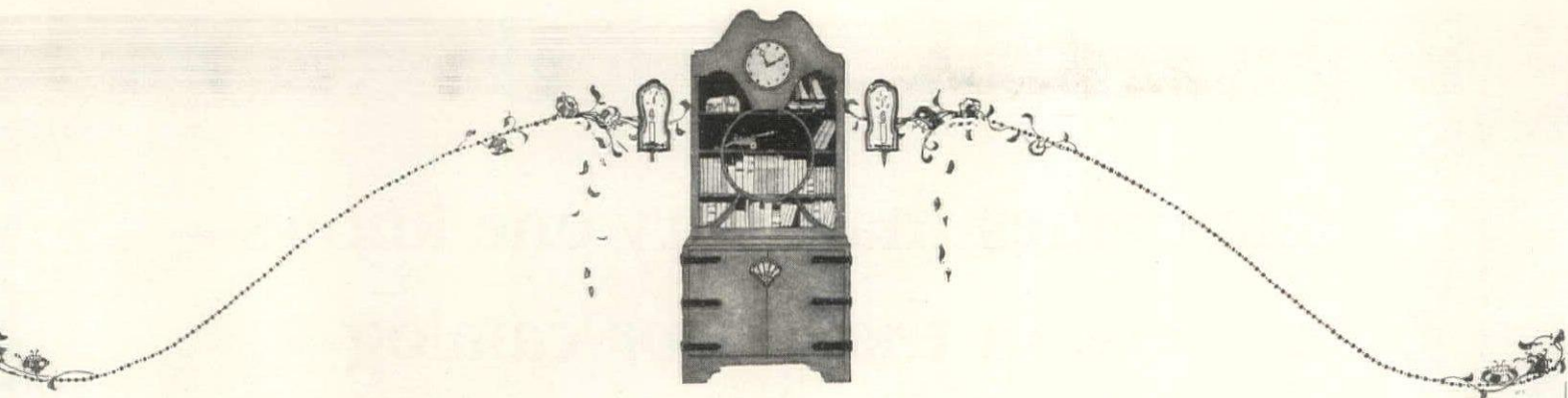


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House & Garden

IN THE NOVEMBER NUMBER

NOVEMBER is the ideal month to begin planning a house. By then the garden work is well past, autumn furnishing is completed and, if you happen to be dreaming of a new home, November is the month in which to crystallize those vague desires into something tangible. Consequently the November issue is called the House Planning Number, and much of it is devoted to planning the new house inside and out.

Through the letters that come to the House & Garden Information Service we find that the majority of our readers are interested in building four types of houses—Dutch Colonial, Georgian, English cottage and Spanish. What sort of plans can be suited to these designs? One of the articles in the November issue shows that quite a variety can be adapted to each.

Today many architectural crimes are being committed in the name of the Bungalow. To help lessen this crime wave we are discussing bungalows and the adaptability of the one-floor plan to a good design.

The garage plays an important rôle in all modern house design. Sometimes it is incorporated



The French influence on American architecture has found expression in this Norman type of country house, shown in the November number

in the house itself, sometimes it is a separate structure. Both types are shown in the next issue.

Into the planning of a new house go such structural and decorative elements as iron work, shutters, inside window trim, labor-saving kitchens and the proper use of stains and enamels. These, again, are represented in November.

Then, to make the story complete, the landscaping article will be devoted to designs for gardens on a variety of sites—flat land, a steep hillside and such.

There are, in all, six complete houses in the November issue—a New York town house with remarkable parge decorations, a Norman type from Pennsylvania, a Colonial bungalow, a cottage type of brick, a popular Colonial design and an English seashore home of unusual plan.

For the inside of the house there is a charming article on the use of occasional chairs. Black and white as a color scheme is considered, and, of course, the Little Portfolio of Good Interiors is there. For the gardener comes a study of uncommon shrubs and, if he wants the unusual, a roof garden in New York.

Contents for October, 1922. Volume XLII, No. Four

COVER DESIGN BY ANNA WHELAN BETTS	
THE HOUSE & GARDEN BULLETIN BOARD.....	45
A COBBLED FORECOURT.....	46
<i>Howell & Thomas, Architects</i>	
THE APPROACH TO THE HOUSE.....	47
<i>Lutton Abbottswood</i>	
IN A CALIFORNIA GARDEN.....	50
<i>Paul G. Thiene, Landscape Architect</i>	
THE OCTOBER RECKONING.....	52
A LIVING ROOM IN THE COLONIAL MANNER.....	53
<i>T. H. Ellett, Architect</i>	
WHEN YOU PLAN YOUR GARDEN.....	54
<i>Richard H. Pratt, Landscape Architect</i>	
A RESTORED QUAKER FARMHOUSE.....	56
<i>H. D. Eberlein</i>	
STUCCO, STONE AND HALF-TIMBER.....	58
<i>Haas & Kleeman, Architects</i>	
A GARDEN IN THE ENGLISH SPIRIT.....	60
<i>Elizabeth Leonard Strange, Landscape Architect</i>	
THE TALE OF THE TASSEL.....	62
<i>A. T. Wolfe</i>	
A LITTLE PORTFOLIO OF GOOD INTERIORS.....	63
<i>Tate & Hall, Inc., Decorators</i>	
THE EFFECT OF VINES ON ARCHITECTURE.....	66
<i>Dwight James Baum, Architect</i>	

THE MODERN GREENHOUSE.....	67
<i>William C. McCollom</i>	
AN OUTDOOR ROOM FOR THE TOWN HOUSE.....	68
<i>Minga Pope Duryea</i>	
MAKING THE FLOOR COUNT.....	70
<i>Margaret McElroy</i>	
IF YOU ARE GOING TO BUILD.....	72
<i>Mary Fanton Roberts</i>	
PAINTS AND ENAMELS AS MIRACLE WORKERS.....	74
<i>Henry Compton</i>	
A GROUP OF THREE HOUSES.....	75
FORCING BULBS FOR WINTER FLOWERING.....	78
<i>E. Bade</i>	
PATHS AND PAVING IN THE GARDEN.....	79
<i>C. H. Bedford</i>	
THE IMPORTANCE OF FALL PLANTING.....	80
HOUSE & GARDEN'S FALL PLANTING GUIDE.....	81
PLATE GLASS IN THE HOUSE.....	82
<i>Ethel R. Peyser</i>	
FOR THE MANTEL.....	83
NEW GLASS FOR THE HOUSE.....	84
THE GARDENER'S CALENDAR.....	86
PAGES FROM A DECORATOR'S DIARY.....	88
<i>Ruby Ross Goodnow</i>	

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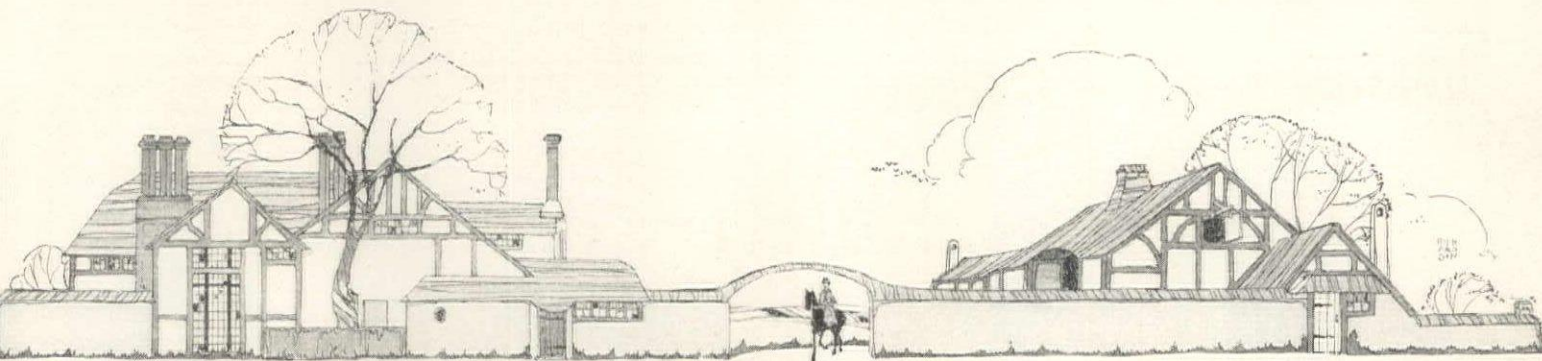
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The HOUSE & GARDEN BULLETIN BOARD

AMERICA appears to be receiving its share of honors from across the water these days. It is very gratifying to find England appreciating and recognizing our endeavors. The National Sweet Pea Society of England awarded the prize for the finest new sweet pea this year to W. Atlee Burpee Co. for an orange-cerise seedling. It has been named, with the executive's consent, The President Harding.

This year also the Royal Institute of British Architects has awarded to Thomas Hastings the society's Gold Medal. Commenting on the award *The Architect* of London says, "Since the deaths of Stanford White and Charles McKim there has been no American architect who so fully sums up in his achievements the expression of what may be described as the architectural renaissance of the modern world. . . . It is probable that to America is chiefly due the growing conviction that architecture is among the greatest expressions of civilization." Further along it makes an interesting comment. "American architecture shows in its development that it is no transplanted growth but the outcome of systematic and scientific thought. . . . In Florida and California the indigenous architecture of old Spanish colonies has been absorbed and developed; while in New England the original Colonial and Old Dutch types have enriched the American vernacular. . . . These factors have ended in the production of a school of architecture which is as distinctive as that of France."



IN the course of a study to ascertain the origin of fires of proven electrical origin, the records of several hundred such fires in one of the Southern states were examined by the Society for Electrical Development and it was found that the chief cause was lightning or electrical burnouts due to lightning disturbances. There is not a single record during the fifteen years of a building which was properly rodged being struck by lightning; all fires resulting from a building being struck by lightning occurring in buildings not provided with lightning rods or in buildings where the rods were defective or not properly grounded. It is impossible to say whether all the buildings in which such fires occurred would have escaped had they been properly rodged, but it is very certain that many of them would not have caught fire. In equipping a building with lightning rods it is essential that the conductors should terminate in a sufficient number of points *above* the highest parts of the structure. These points should all be connected and the entire system run to a permanent "ground" in wet earth.



IN this issue start two new series of articles which we think are going to be quite serviceable and interesting. Richard H. Pratt, landscape architect, who is now on the editorial staff of *HOUSE & GARDEN*, begins a new series "When You Plan Your Garden." This series will consider all phases of landscaping for the home maker. In November his article will present the subject of fitting the garden to various types of sites. Simultaneous with this begins a number of diverting papers by Ruby Ross Goodnow, decorator. They are entitled "Pages From a Decorator's Diary," and will discuss new and interesting phases of decoration as Mrs. Goodnow observes them.



LAST year a State down South erected a statue to the boll weevil because, for all its destruction, that pest had brought prosperity to the South in that it made farmers plant a variety of crops instead of concentrating on cotton. Today we received an invitation to attend the dedication of a monument to commemorate the discovery in Madison County, Iowa, of the Delicious Apple. It appears that this apple was originally discovered by one Jesse Hiatt in 1872 and was called by him The Hawkeye. Since it has brought prosperity to Iowa, the citizens are going to immortalize it in stone. But one wonders who was responsible for this apple before Jesse Hiatt discovered it. Is it the product of Johnnie Applesseed's endeavors? For that strange traveler, who went about planting apple seeds in the early part of the last century, must have visited Iowa.



PORTLAND, which of all our cities seems to be the most enthusiastic about roses, is awarding its gold and silver medal for the best new climbing rose and the best new rose produced by an amateur to George C. Thomas, for his new climbing rose Mrs. George C. Thomas. This new rose, which was shown in the 1920 Rose Annual, is the result of ten years of effort by Captain George Thomas of Philadelphia to produce an ever-blooming climbing rose, and its record under the Portland test evidences his success. The new rose, planted in the International Rose Test Gardens in Portland, blossomed from May until October, produced during that period over 400 blooms and scored the highest of all roses tested in 1921.

RELATIVELY few fires are in any way attributable to the use of electric service—not more than one in forty, but all fires of electrical origin can be classified into three general and well-defined groups:

(1) Fires due to circumstances which at present seem unavoidable, over which neither the purveyor of electric service or the user of the service has any control, such as fires due to buildings being struck by lightning, static disturbances and accidents which defy ordinary preventive measures;

(2) Fires due to installation faults for which the distributors of electric service and others engaged in providing the public with means for utilizing electric service are responsible;

(3) Fires due to the abuse of electric service by those who use it. Based upon such classification, a recent investigation of several hundred fires of proven electrical origin shows that since the fiscal year ending June, 1917, the proportion of fires of electrical origin attributable to causes as yet beyond control has not varied from year to year to any great extent. Fires due to installation faults, which can be laid to errors due to ignorance or carelessness on the part of the electrical industry, have shown a gratifying tendency toward a consistent and marked decrease, but the fires due to abuse of electric service have shown an increase of 40%.



AS we promised last month, this corner will be reserved for notes about some of the *HOUSE & GARDEN* contributors.

Minga Pope Duryea, who writes on: "An Outdoor Room for the Town House," is a New York sculptress who creates intimate gardens for the settings of her garden figures. She has recently returned from abroad, where she has been collecting for *HOUSE & GARDEN* photographs of small English and French gardens.

Mary Fanton Roberts, who has been contributing the series called "If You are Going to Build," was, for thirteen years, editor of the *Craftsman* and founded and edited the *Touchstone*. She is now on the staff of *HOUSE & GARDEN* in charge of the Architectural and Building Department.

Elizabeth Leonard Strang is a landscape architect whose work is well known throughout New England.

H. D. Eberlein, who writes of the Remodeled Quaker Farmhouse, is an architectural and decoration authority. Among his books are—"Colonial Homes of Philadelphia," "The Architecture of Colonial America," "The Practical Book of Period Furniture," "The Practical Book of Early American Arts and Crafts" and "Fireplaces and Furniture of the Italian Renaissance."





A COBBLED FORECOURT

In those ancient and delightful days of horses it was not uncommon for the immediate approach to the house, or forecourt, as we now know it, to be paved with cobbles. With the coming of the motor, that excellent custom passed away. But there is a charming texture, a chance for the play of light and shade, for diverting irregularity in

the cobblestone drive which the sleekest cement cannot have. Consequently it was quite a brilliant scheme when the architects of this residence in Cleveland bought discarded paving cobble stones from the city authorities and used them to cover the approach driveway and forecourt of a new house. Howell & Thomas were the architects



THE APPROACH TO THE HOUSE

*If the Entrance Drive Is Made Easy and Attractive the First Impression
Of a Country Place Will Be a Happy One*

LUTTON ABBOTTSWOOD

PLANNING the approach to a house is by no means a simple matter. A host of details, practical and esthetic, are to be considered; the advantages and disadvantages of many possible kinds of treatment are to be carefully weighed and a choice made. It would be impossible within the limits of this article, or even within limits of a book, to discuss all the conceivable treatments of entrances and approaches. Every individual site demands an individual treatment, and all that we can do here is to make a few useful generalizations, and to illustrate some typical examples of good treat-

ment in the various kinds of driveways.

The first question which the designer of an approach has to decide is whether the treatment shall be, generally speaking, formal or informal. The answer to this question depends, of course, on site and circumstances. Certain sites demand the informal approach of a curving drive, such as hill-side positions where a straight approach would be too steeply graded to be practicable.

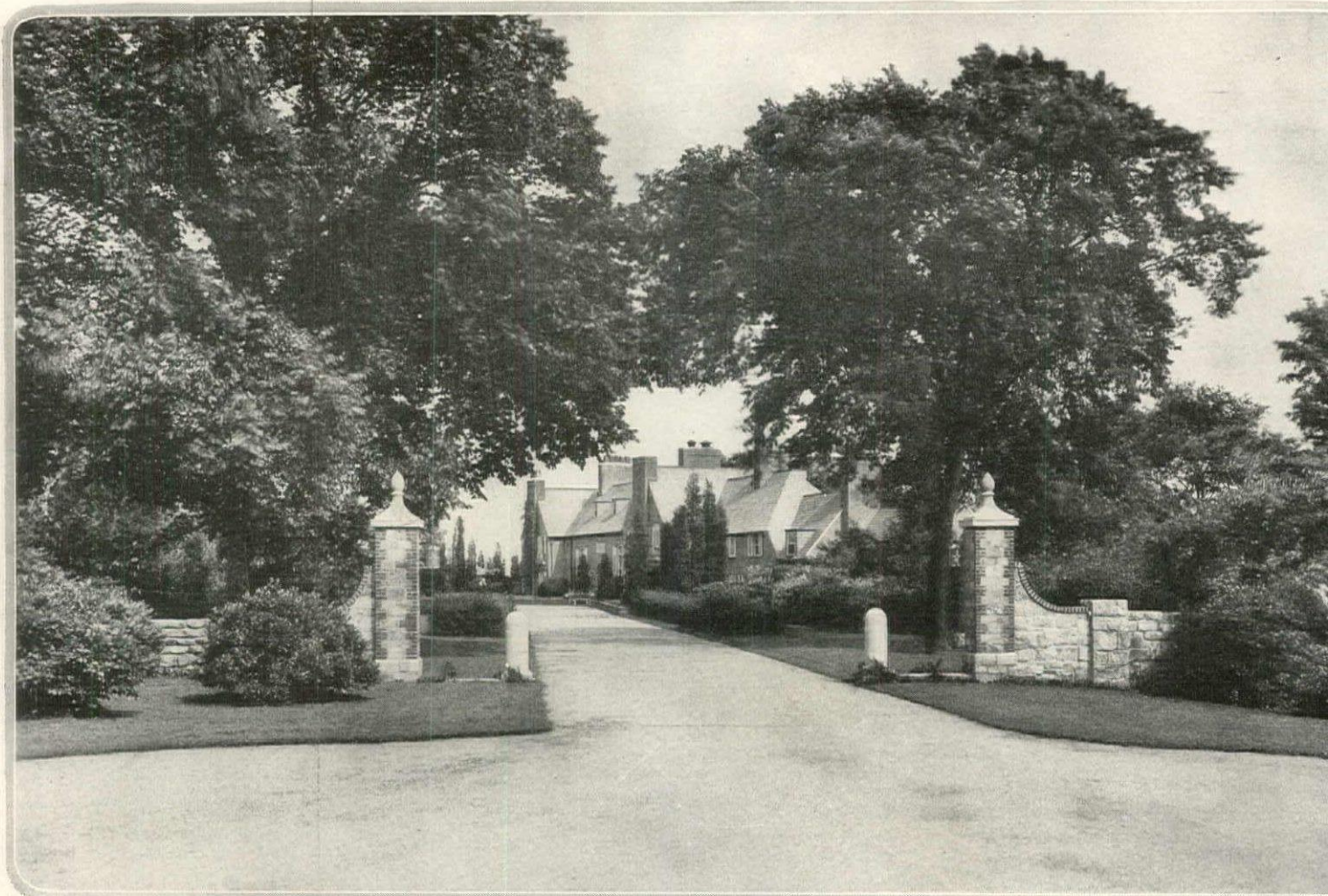
On the whole, however, except in the circumstances set out above, the informal approach is not so satisfactory as the formal or semi-formal. This is particularly notice-

able in small properties where the distance between road and house is short, and an attempt has been made by a naturalistic treatment to make it appear long. There is no need to dwell on the dismal impression produced by suburban drives that twist unnecessarily between vague masses of conifers and shrubs to end in a curving sweep with a central grass plot, and, perhaps (relic of late-Hayesian taste) a formidable bed of cannas in the middle of the plot. The defects of this sort of approach are obvious. In a small space a naturalistic treatment reduces the impression of space instead of enlarging



In the approach to this English country house the entrance drive as it skirts the lawn in front of the forecourt is flanked by a popular British device—the post and chain fence; an arrangement at once serviceable

and attractive, and one that might be nicely adapted to small suburban places. Used as garden enclosures they should be about 6' high. In either situation they may be softened by climbing roses or bittersweet



The "elm entrance" to a Greenwich, Conn. estate approaches the house at an angle that is balanced by a drive from the opposite direction. Gateway and drive designed by James L. Greenleaf, landscape architect.



One of the most delightful entrance treatments for the large place is the lodge gate through which the approach is made to the estate. This one, on an English estate, was designed by Sir Edwin Lutyens for one of his best country house schemes.

The approach to another of Sir Edwin's houses terminates with appropriate dignity upon this paved forecourt, surrounded by yew hedges and set with a sundial.



it. The short winding drive crams the house; the bushes and trees that surround it darken the windows. No, there can be no doubt that in the majority of cases a formal treatment is the most satisfactory in a property.

Formality is not confined in its application to small properties only. It can also be employed on a large scale with the most dramatic effects. Nothing can be finer than a long straight avenue of enormous trees leading from a well-designed entrance to a house, seen remotely at the other end of a receding vista. But alas! this grand



An informal variation of the forecourt has been made on the Cleveland estate of R. T. Meacham. Meade & Hamilton, architects; Pitkin & Mott, landscape architects

formality is not for most of us. To be able to indulge in it one must be a considerable landowner. However, even a relatively short avenue may be extremely fine and the approach to many an unpretentious house is improved by a well-planned avenue of handsome trees.

Almost any tree can be used to make an avenue. Your choice must depend on your patience, your age, and your interest in posterity. Those who want an effect very rapidly should plant poplars, which are graceful trees and grow to a respectable

(Continued on page 106)



The perfectly direct driveway on the estate of Herbert L. Pratt, at Glen Cove, L. I., leads magnificently between two rows of large maples to the house. The entrance scheme is by James L. Greenleaf, landscape architect. The architect was James Brice



Looking from without the gateways on the Pratt place an idea may be got of the impressiveness of the formally designed approach in its relation to the formal house



Three sides of the brick paved patio on the estate of Mr. J. P. Jefferson, at Montecito, are flanked by the arcaded loggias of the house. An orange tree springs from the pavement to furnish shade and color

IN A CALIFORNIA GARDEN

PAUL G. THIENE

Landscape Architect

The approach to the house is made effective by its simplicity and directness. Wall ends and two stone lanterns guard the entrance, and the climax of the approach is a richly designed doorway





Hiller & Mott

From the patio steps lead down to a terrace which separates the house level from that of the long shallow pool. The attractiveness of the scheme is due to the simplicity of its treatment



Beyond the pool softened by clumps of Japanese iris a small figure of the Venus of Milo, backed up by the heavy border planting of evergreens, marks the end of the formal garden scheme

THE OCTOBER RECKONING

October is the Ideal Month In Which to End the Fiscal Year of the Garden

And to Count the Profit and Losses

THE other day a young woman, a beginner in business, was bewailing to a man old in the game the fact that half her business plans had gone awry. "Half! Count yourself lucky," came the answer. "If fifty per cent of your business ventures are consistently successful, you have no need to worry; in fact, you ought to congratulate yourself."

There is a direct analogy in this for gardeners, and October is the month in which to see if you have been fifty per cent successful.

The average gardener starts in the spring with an orgy of seeds. He's not been able to resist the lure of the catalogs. Hardened to them as he is, he still has a notion that he can grow asters the size of hothouse chrysanthemums and potatoes as big as footballs. He orders the seeds, plants them with care, germinates them successfully—and then his gardening work becomes so arduous and diverse that he hasn't time to compare the results with what he dreamed.

It is by the standard of the matured flower, fruit or vegetable that we reckon success, partial success or failure. If we have been fifty per cent successful, we ought to be satisfied. If we had a good stand of sweet peas, husky dahlias, enormous pumpkins and persistent luck with bush beans, then that should be enough for one year. The salpiglossis may have been only half-successful, the corn rather poor, the verbena a total loss and the snapdragons a disgrace. Against these we place our successes—and are satisfied.

OCTOBER offers the best garden perspective of any month in the year. The garden is then fresh in the mind. Successes and failures are fresh. You have tried to raise sweet peas for three years now, have given them every advantage—and found them a loss. Now is the time to realize that sweet peas are out of your realm. Make up your mind now to resist even the most tempting of next spring's sweet pea catalogs. Or you may have tried your hand this year for the first time with such a common perennial as phlox and lived to see it annoyed and despoiled by red spider and mildew. It is evident that you neglected to spray at the right time. This should be ticked off in your mind or in your garden records, and next year there need be no excuse for only partial success. Or it may be that last year you were successful with corn and failed this season. The elements may have been against you. What you lost on corn you must make up on the wonderful tomatoes you had this year.

Taking them as a whole, most gardens that have received any care are fifty per cent successful. There is rarely a total loss. We should accept this percentage as ample.

ANOTHER thing to reckon up in October are your likes and your dislikes.

The average gardener each year tries something new. His eye falls on an unfamiliar item in the catalogs, and he is curious

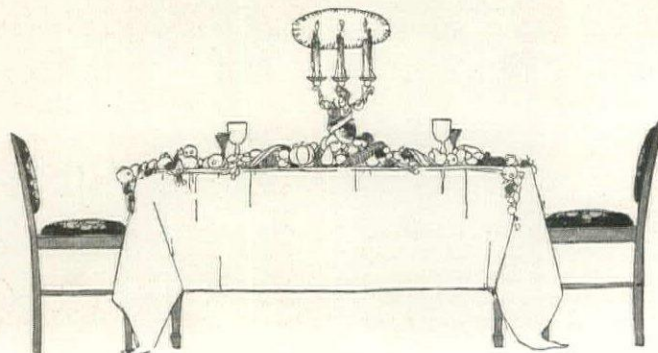
to grow that flower. It may prove quite an addition to his garden, or it may be mediocre. The so-called "novelty" often falls under this head. If it hasn't given satisfaction, throw it out without a qualm.

October is an ideal month for discarding undesirable plants. At this season of the year one always makes some changes in the borders. The iris has to be thinned out, or new phlox is planted or that aconite moved from a sunny spot where it did poorly to a shady place where it ought to thrive. While doing this, discard those plants that you feel you have really outgrown. All gardening is progressive. Your tastes and standards are stiffened from year to year. Like the collector of pictures, who discards his amateurish examples of bad taste, you should have no hesitation in getting rid of some of your early mistakes. Under this head come some varieties of phlox, a few of the viburnums and certainly those garden thieves—golden glow and wild cucumber.

WHILE it may be easier just to remember successes and failures, it is wiser to set them down in a book.

Some time in October, when the frost has cleared off the annuals, and the dahlias and gladioli have been exhumed for their winter rest, it is our custom to cast up the book of the garden. For us October begins and ends the fiscal year. One season's work is passed, and plans are being formulated for next spring. Then we take the little black-bound ledger that we bought for the purpose in a shop back of the Madeleine in Paris, and in which the garden notes are written Sunday by Sunday. In this we set down the profits and the losses. My Swede, who looks like Ben Turpin of the movies, sits in solemnly at this directors' meeting. The conversation goes something like this: "What about the potatoes, Mr. Lindeberg?" "By golly," he answers, "he ban too much rain." So "too much rain" goes alongside the potatoes. Beside the salpiglossis this year I have to write "damped off," because out of two plantings of seed brought only half a dozen plants through the seedling stage. Against the helichrysum we'll simply have to set what the insurance policies piously call "an act of God," because I call on things above and things below to witness that thrice I planted those especially chosen and high-priced seed in especially prepared soil, and from my labors brought one lone, solitary plant into being. And it bore—just my luck!—a shade of red that I dislike.

Looking over that book today, I find many failures but not a little good fortune. It averages to a desirable fifty per cent of success. And even at that there is no record of how much better we feel now, after a summer of gardening, or of those rapturous moments when first the peony buds unfolded and the calendulas dabbled the borders with sunlight. That's the only trouble with keeping a garden record and making an October survey—you can't set down good health and the delight of the eye!





A LIVING ROOM IN THE COLONIAL MANNER

In this house at Wilton, Ct., the living room is finished in the Colonial manner with paneling at each end and the side walls plastered as a background for pictures and a tap-

estry. French windows, opening on to the garden, afford light on one side. The overmantel painting is a Gauguin in daring colors flanked by lustres. T. H. Ellett, architect

WHEN YOU PLAN YOUR GARDEN

*The Grounds Must Be Considered First As a Whole
and Laid into a Livable and Appropriate Setting*

RICHARD H. PRATT

NO doubt ninety per cent of all small houses are planned without a thought as to their grounds. And of that colossal majority many are built and continue to exist indefinitely with their plots in the same thought-unblemished state. Even so, it is difficult to decide, after extensive observation among this ninety per cent, whether it has been better completely to ignore the grounds or to turn them over to the rubber-stamp designing of the neighborhood's landscape gardening nurseryman. In either case, by considering the grounds as nothing more than a spot on which to place the house, or possibly with which to give the house an "ornamental setting", there has been an utter failure to regard them as the real asset that they actually are, to be used and enjoyed as an integral part of the establishment. Those of the ten per cent minority, on the other hand, who plan their grounds thoroughly to supplement the uses and attractions of the house, have arrived at the very essence of the art of garden design.

For the substance of garden design as it affects the small place is just this: that the grounds be as pleasantly livable as the house itself. To give the grounds this quality they should be planned on very much the same principles as those on which the house is planned. In other words, rather than regarding the grounds simply as an ornamental setting for the house—something merely to be looked at, with a border planting of shrubs, a foundation planting of vari-colored conifers, a sprinkling of "specimen" blue spruces, Japanese maples, and weeping mulberries—they should be regarded somewhat as a continuation outdoors of

the house plan inside; an arrangement (on a grander scale, of course, and on a basis which will accept the existing conditions of the site as a sort of mold into which the scheme will fit sympathetically and appropriately) of spaces that can be compared to the rooms of the interior.

One of the objections to this method of small place planning is that it prevents an effect of spaciousness. This objection might be worth considering if it were possible on a small place to get an effect of spaciousness which was not an utter delusion. The bluff of sham spaciousness is so easily called that the thing eventually becomes an annoyance. In the end, the emptiness, the idleness, and the foolish pretence of the specimen-dotted-lawn idea on the small place, or anywhere, for that matter, cannot fail to create a healthy reaction toward the type of arrangement which makes the whole place both useful and beautiful.

When it is necessary to build a small house the usual thing is to accept the challenge of its limitations in size and make the most of them; to give it charm and usefulness through intimacy and ingenuity rather than to throw the whole thing into one huge, barnlike room impressive because of its size but oblivious to all the amenities of comfortable and pleasant living. In the same way, when we forego the questionable satisfaction of grounds that are spacious in the sense that the inside of a barn is spacious, for grounds that are divided into various areas as the interior of the house is arranged into rooms, we find that we have achieved a genuine effect of size by the simple expedient of increasing the usefulness of the plot and

creating on it distinct varieties of treatment.

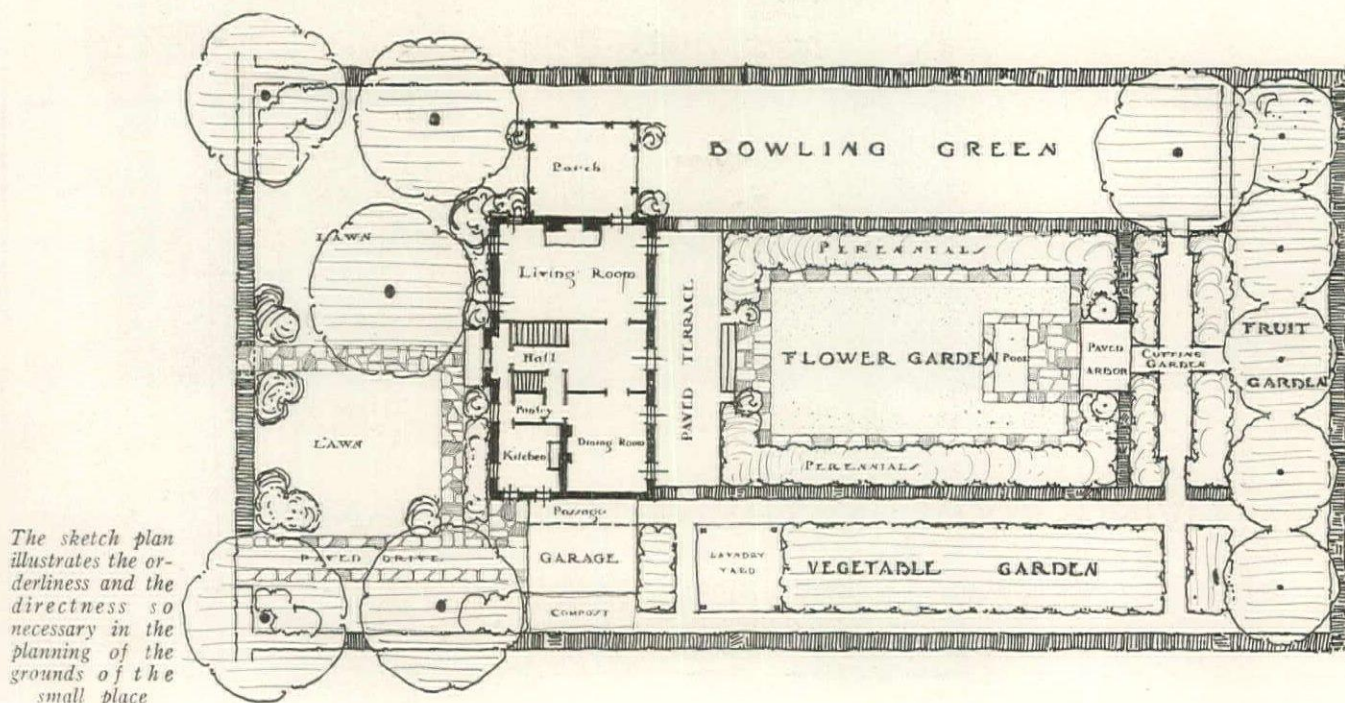
To illustrate this idea of small place planning the accompanying plan and sketches have been made to show a fairly level, partly wooded site, 100' by 200', in the process of design, and in its completed state. As the progressive stages of the arrangement are explained and the various principles involved are discussed, it should be kept in mind that while this particular plot, although it strikes a fair average, may be unlike any other plot, and that while the imaginary requirements and tastes of its owners may be in certain respects unlike your own, the idea which governs its planning is an extremely flexible one—in practice if not in spirit—and should apply to your own problem with very little difficulty.

The method of procedure is based on the theory that the layout as a whole is the really important thing, and that the various elements of the scheme: the house, the gardens, the play spaces, the service areas, the approaches, and the lawns, however significant individually, are all subordinate to that layout.

In the first sketch the plot is shown as it stands naturally and unadorned. In this connection it is generally easier to formulate a scheme if you have just such a picture of your site in mind or just such an actual drawing of it to refer to. For however small the place happens to be, it is curiously difficult to get a clearly tangible grasp on its whole appearance and significance by going over it on the ground.

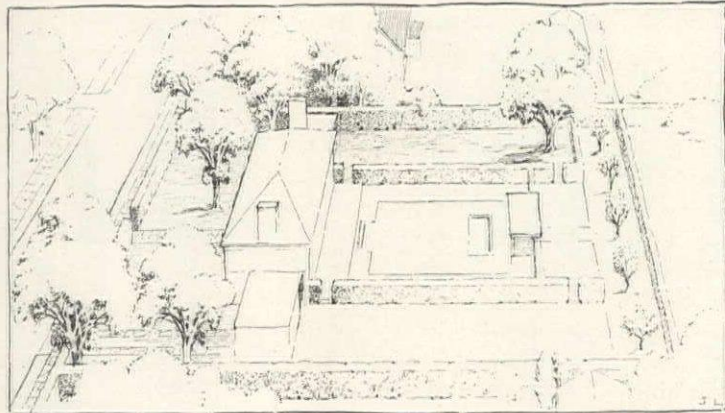
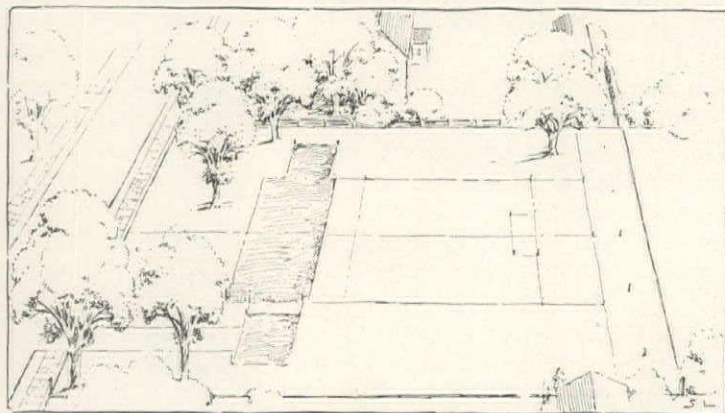
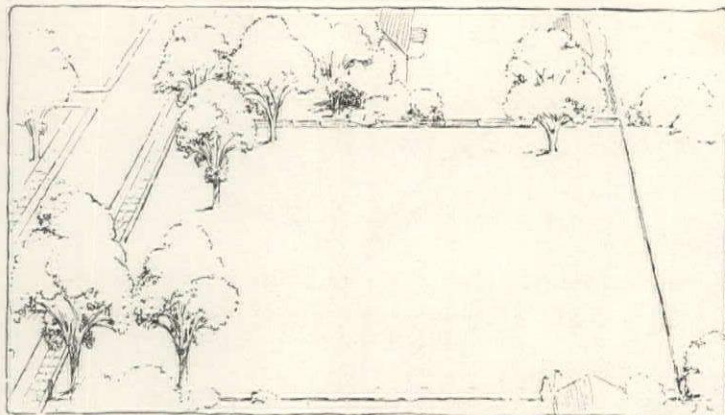
The second sketch indicates lightly and rather tentatively the house and garden and

(Continued on page 110)



The sketch plan illustrates the orderliness and the directness so necessary in the planning of the grounds of the small place

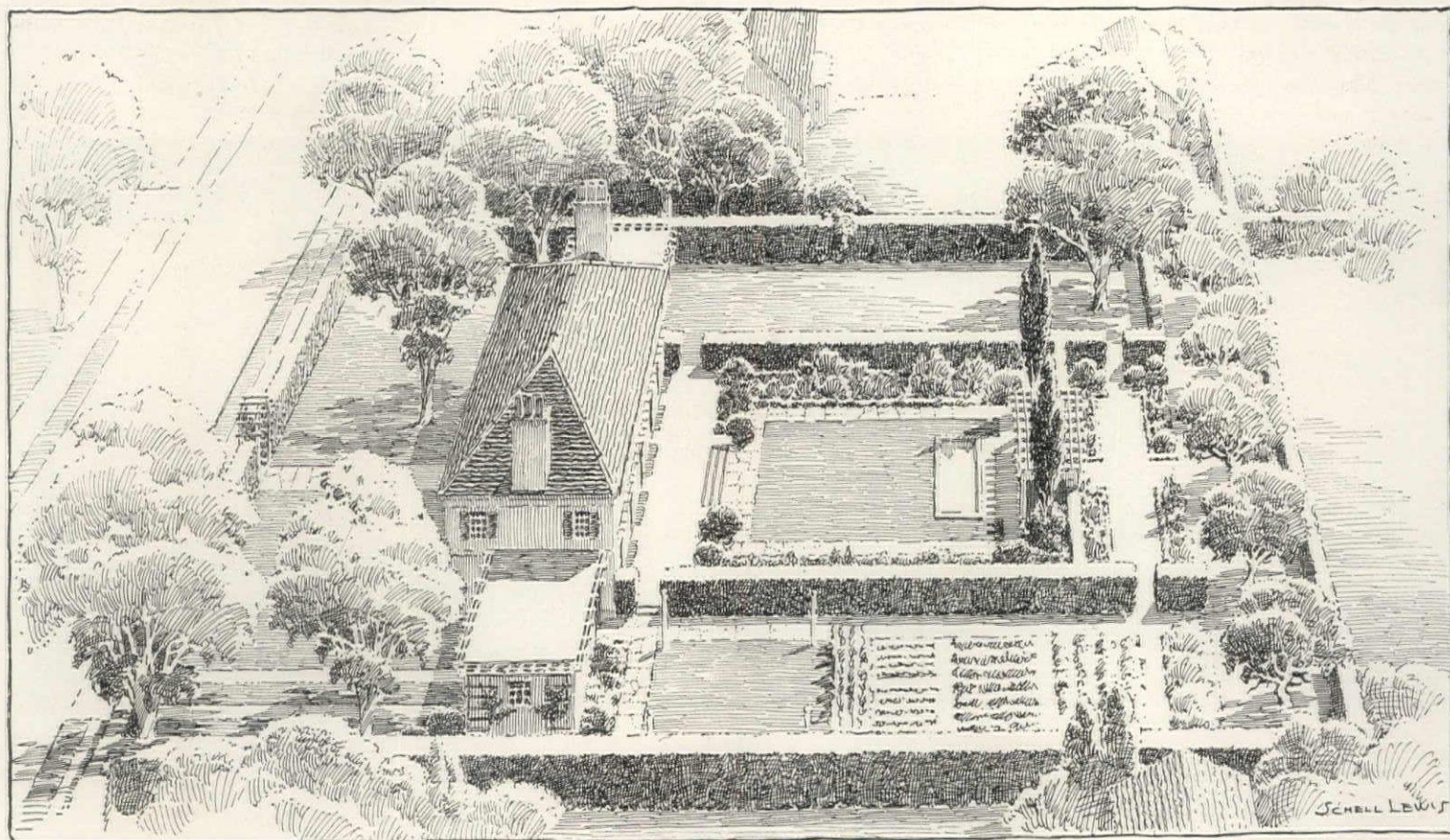
(Right) When the vacant plot is first acquired, the character of the site will determine to a great extent the location of the house and the arrangement of the grounds. The imaginary plot illustrated by these sketches is typical of almost any small or medium sized property, and the impression it should give at first glance is one of what is known as a formal layout. Certainly it does not suggest a naturalistic treatment—a type of design in accord only with the wildest kind of situation



(Below center) The first actual move in the design, as indicated in the second sketch, is to locate, tentatively, the spaces for the house, gardens, lawns, approaches, and play and service areas. There will be a greater amount of private area on the place if the house is located well toward the street. Let the size, shape and situation of the various spaces be determined by the house and by the character and shape of the plot—not by a preconceived notion inappropriate to the site and surroundings

(Left) After the various elements of the scheme have been located, one must imagine the approximate appearance of the principal masses: the house, arbors, hedges and trees, and decide whether or not these things are going to be too large, too confining, and so on. So often one goes in for the details first, such as planting flower beds, or shrubbery clumps, placing an arbor or a pool, or locating an isolated garden, that it becomes almost impossible to work them into a well knit scheme

(Below) In the final view of the series the house and grounds are shown in their completed state; the house dividing the lot into two sections: that which is seen and used more or less by the public, and that which is devoted exclusively to the play, work and quiet pleasure of the household. From the emptiness of the plot in the first sketch the ultimate effect can be realized in the course of probably five years, if the hedge plants and fruit trees are good sized when planted and the soil well prepared for them



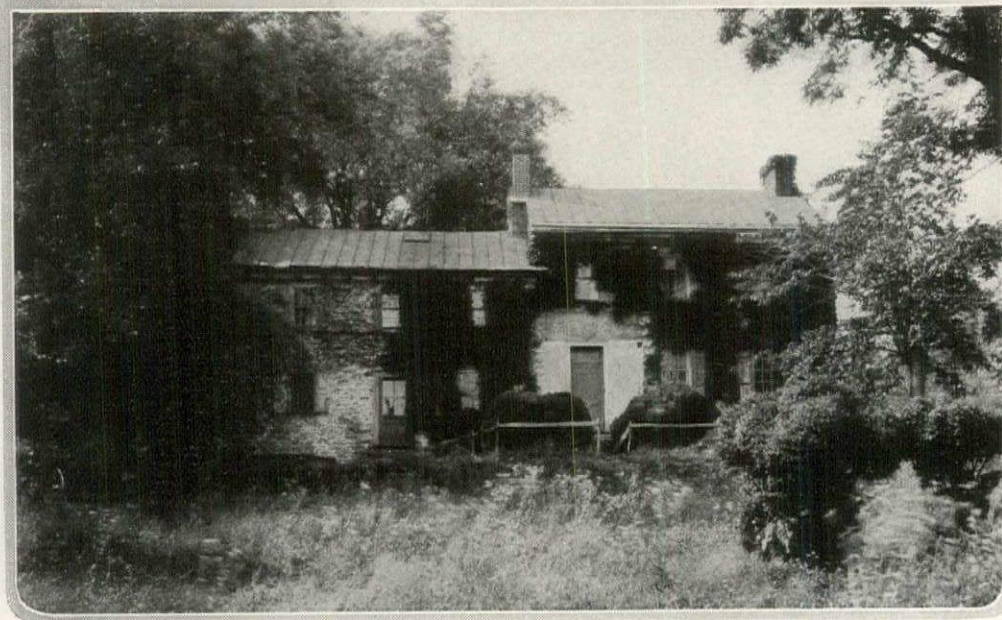
A RESTORED QUAKER FARMHOUSE

H. D. EBERLEIN

IN its pre-restoration state, Netherfield, in the Huntingdon Valley, not far from Philadelphia, was just like many another sadly neglected old Pennsylvania stone farmhouse of the truly Colonial type. This type was erected in great numbers, and with comparatively little variation, from the latter part of the 17th Century to the early years of the 19th.

Years of neglect and occupancy by tenants unappreciative of its sterling character had obscured much of its essential charm. The present owner, W. W. Justice,

The west end of the south front shows the porch and gun room at the back, with a glimpse of the terrace wall of native field-stones

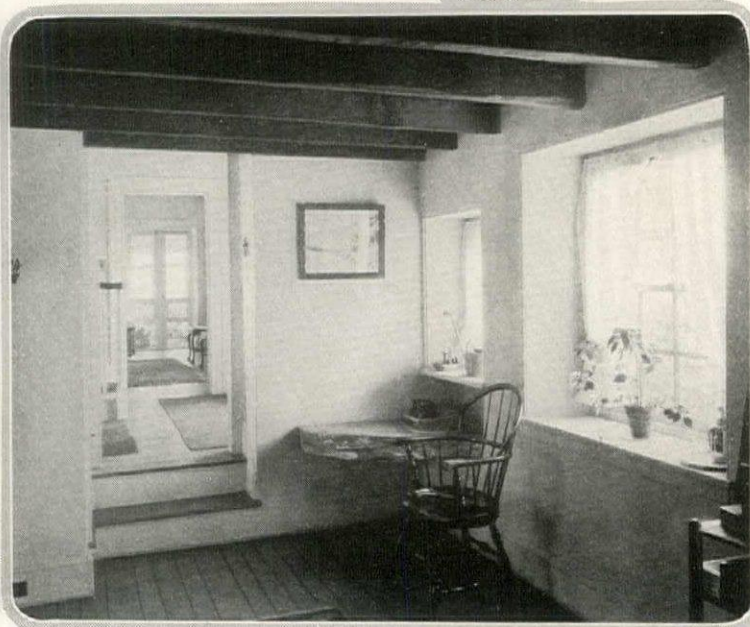


There is quite a contrast between the house as found and as restored and enlarged. Old box has been used to frame the walls leading to the hardy garden on the south slope

The service wing that was added on the east end to the old house repeats the style of the original building. Walter B. Thomas was the architect of all the restorations



What is now called the gun room must once have served for kitchen, as there is still an old stone sink under the window. The fireplace is practically as found, all woodwork and hardware being retained. A tile floor has now been added



The living room is two steps down from the level of the hall. This room also, has a stone sink which has been retained. The walls are white plaster and the ceiling has exposed beams. The floor boards are of irregular widths

Jr., however, discerned the latent possibilities the old house contained and determined to restore it to its original comeliness, making only such additions as were necessary to render it comfortable and sufficient for modern occupancy.

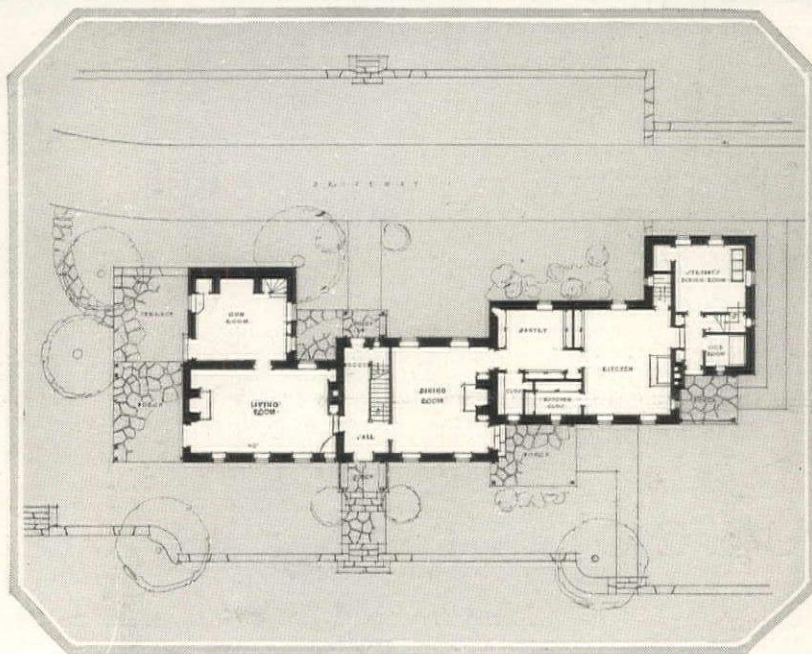
The low part, or western wing, is about two hundred years old. Immediately back of it, to the north, is a lower addition of fifty years later. The higher part, that now forms the central block of the house, is later still, erected, as a matter of fact, about the beginning of the 19th Century. Besides the actual dwelling, when the property was acquired, there was a glorious heritage of old boxwood and a goodly number of ancient trees.

Exactly how the downstairs rooms were originally intended to be used, it would be difficult to say. Apparently they were

(Continued on page 100)



The view below is from the gun room into the living room. Two steps lead up to a terrace outside



A view from the southeast, near the entrance gate, shows the extent of the house and its grounds. The wing at this end was added by the present owner, but in the original spirit

A rambling plan was created by the additional wing. However, all rooms are large and sunny and the service is conveniently concentrated in the recently added east wing of the house



Along the south front runs a terrace with a retaining wall. The old box bushes were retained by the door. The oldest portion of the house originally had a pent roof, the marks of which are still discernible below the windows



The drive entrance is on the north side of the house. A simple portico marks the door. On the right is the gun room wing. Between this road and the woods behind the house has been developed a garden in the modern style



American architects do not follow traditional styles slavishly. They interpret the styles in the American architectural dialect. This residence in Pennsylvania, for example, has many characteristic English cottage elements,—the brick chimney stacks, the half-timber, the casement windows and the general feeling of the design. On the other hand, rough stucco and the stone laid up at random with wide joints in the style of the early Pennsylvania farmhouse, are local expressions

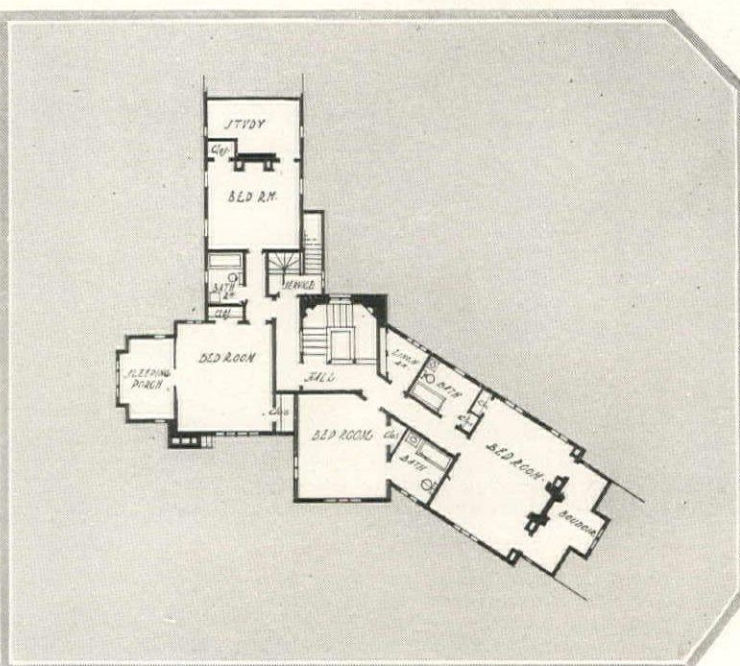
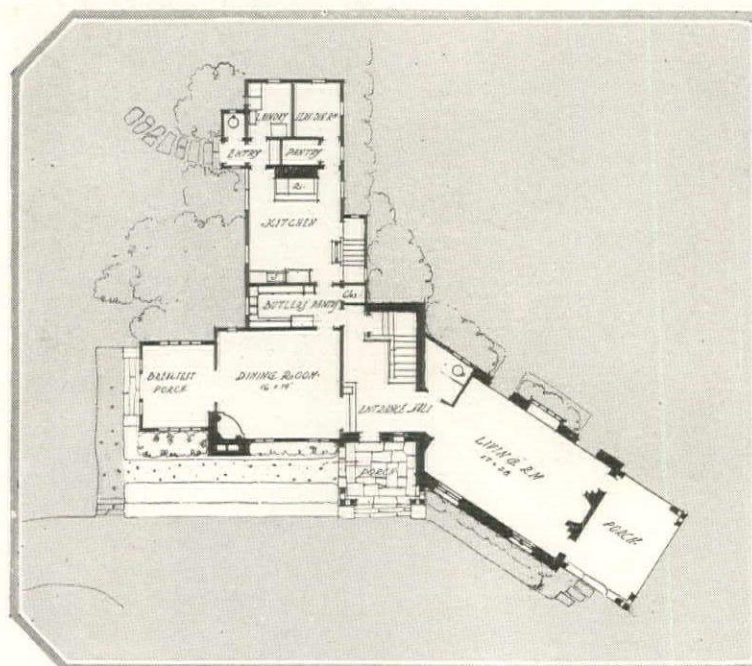
STUCCO, STONE AND HALF-TIMBER

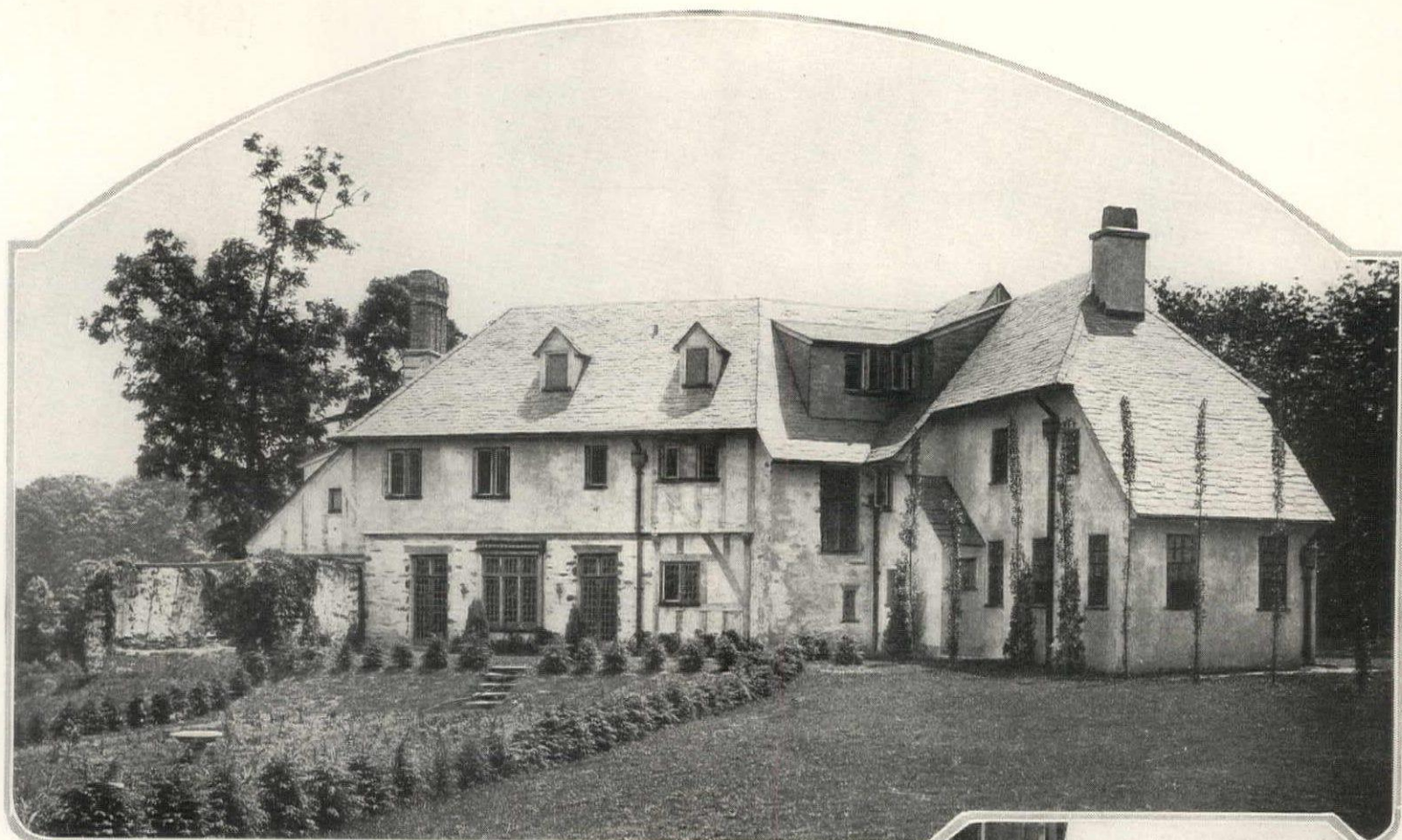
The Home of Mrs. Lilian B. Ryan, Haverford, Pa.

HAAS & KLEEMAN, Architects

The contour of the land had much to do with the unusual shape of the plans. The service is placed in a rear wing which has ready access to the dining room and breakfast porch. The living room and its porch occupy another wing. A feature of the dining room is a corner fireplace. The entrance hall and living room are on a level below the dining room

On the second floor a great deal of space is given to the children: in the rear is a study and child's bedroom, and in the front a bedroom and sleeping porch. The owner's suite includes a large bedroom with fireplace, a bath and a boudoir. There is one guest room and bath. Servants' rooms are on the top floor, with service stairs separate from the family hall





The garden is laid out in the rear of the house, on a level below the rear terrace. Among the buildings found on the place was an 18th Century Colonial residence. Part of its wall was retained to form a pergola off the living room porch. The half-timbering was built with lumber taken from dismantled barns

The garage is built in a style conforming with that of the house, with half-timber, stucco, occasional outcroppings of stone, and a roof of small slates in green, black and lavender. It has accommodation for three cars and a work room, together with living quarters for the gardener and chauffeur



A view across the living room rear terrace facing the flower garden shows the peculiar handling of the roof and of the service stairs, which are built outside the wall of the kitchen. This was part of the old house found on the property

A GARDEN IN THE ENGLISH SPIRIT

Suggestive Planting Schemes and Practical Plant Lists

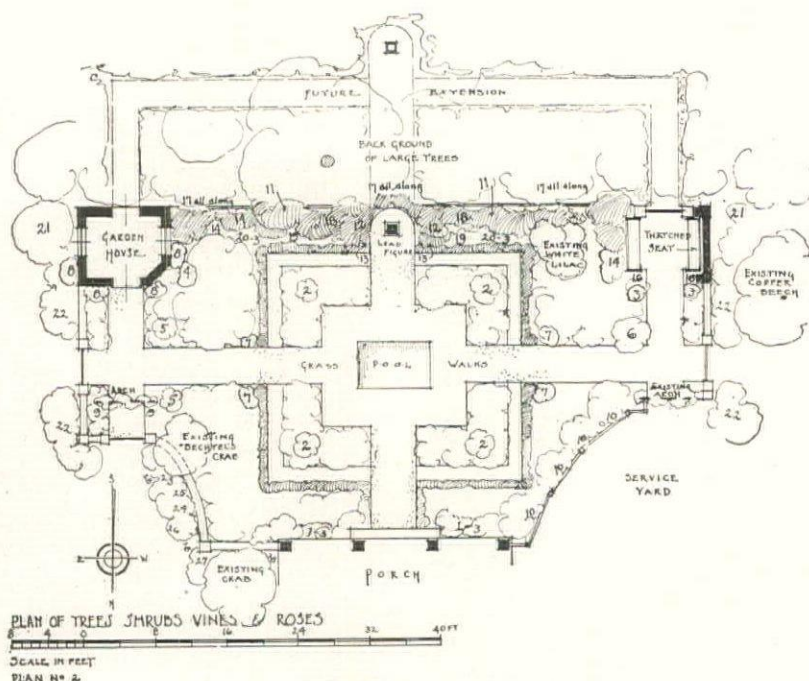
ELIZABETH LEONARD STRANG

THE creation of a successful flower garden embraces much more than a happy choice and clever arrangement of plants. To one thoroughly imbued with the creative spirit it is a supreme joy to evolve, bit by bit, harmonies of line and proportion, play of light and texture, color subtleties artfully arranged for succession of bloom; to combine all the garden's component parts in one unit, adapted exactly to its intended uses and fitting perfectly into its surroundings. Just as a craftsman bestows infinite pains on an intricate bit of jewelled filigree or a carved and decorated chest, so the garden designer, guided by experience, visualizes on paper flashes from his inner eye only too often unintelligible to the average interpreter of plans, and expressed in terms of actuality only after months of intelligent and patient work.

In this way was the accompanying small garden thought out. Though the house is English in spirit, there was no attempt to make the garden subjectively English in type, but there was a distinct effort to make it "belong" in spirit. Outside, one absorbs a general impression of dark oaken beams, brick walls, and warm brown stucco splashed with flickering shadows; within, a twilight coolness, richly carved stairway and paneled halls, glimpses in rooms beyond of creamy white and robin's-egg blue, cretonnes and Venetian glass. Through leaded French windows one steps into a tiled sun room where the senses are refreshed by the sight of the garden, its limpid pool sunk in the turf, its beds overflowing with brilliant bloom in the greatest possible contrast to the cool seclusion indoors.

Although but 37' from porch to boundary fence, because of the background of large trees on the adjoining lot, in effect it seems much larger. In all probability these trees will always remain, and the garden's owner is not without hope of eventually buying a part of them.

The exact location of the pool as the focal point, or center of interest, was determined with the utmost care by stakes on the ground before a line was drawn on paper. This being effected, it was a simple matter to design the margin of grass and the main walks, 4' wide, also of grass. Beyond the pool is a shaded recess where some time there will stand an excellent bit of garden sculpture. At present a large glazed jar of blue does



The chief characteristics of the English type of garden shown in the plan above are its snugness and seclusion. Here only the trees, shrubs, vines and roses are indicated by reference numbers

INSIDE THE GARDEN

1. *Azalea mollis*: yellow and orange with wistaria, purple iris and lavender Darwin tulips.
2. Standard purple wistarias.
3. Standard currants.
4. Rose, Harrison's Yellow: blooming with the larkspur.
5. *Rosa Hugonis*, new drooping yellow rose.
6. Weeping standard pink cherry: seen against large copper beech.
7. *Taxus cuspidata* var. *brevifolia*, dwarf Japanese yews: as accents.
8. Roses, on thatched garden house: Tausendschon, large semi-double pink; Christine Wright, pink; Paul's Scarlet Climber.
9. *Celastrus scandens*, bittersweet: for winter effect.
10. Roses on arch, Hiawatha: vivid pink to match opposite arch.
11. Hemlocks: kept small and dense by clipping.
12. *Taxus cuspidata*, upright Japanese yew.
13. *Taxus baccata* var. *repandens*, spreading Japanese yew.
14. *Leucothoe Catesbaei*, drooping andromeda: glossy, broad-leaved evergreen turning purplish red in fall, white flowers.
15. *Pieris floribunda*, lily-of-the-valley shrub: large panicles of white blossoms, evergreen foliage.
16. *Daphne cneorum*, garland flower: dwarf evergreen shrub with intensely fragrant pink flowers in May.
17. *Euonymus radicans* var. *vegetus*, broad-leaved climbing euonymus: broad-leaved evergreen with scarlet fruit.
18. *Cotoneaster Simonsii*, shining-leaved rose box: a shrub with spreading branches, shining evergreen leaves and red berries.
19. *Cydonia sinensis*, dwarf pink flowering quince.
20. *Azalea Vaseyi*, southern azalea: abundance of soft pink flowers in May.

AGAINST THE FENCE

11. Hemlocks: kept small and dense by clipping.
12. *Taxus cuspidata*, upright Japanese yew.
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20. *Azalea Vaseyi*, southern azalea: abundance of soft pink flowers in May.

TO FRAME THE GARDEN

21. *Halesia carolina*, snowdrop tree.
22. *Spiraea Van Houttei*: to enclose garden if wall cannot be built at once.
23. Pink flowering almond.
24. *Cotoneaster divaricata*: an upright form with glossy foliage and red berries.
25. *Callicarpa purpurea*: slender pendant branches with clusters of purple fruit, low in habit.
26. *Enkianthus campanulatus*, Japanese bell-flower tree.
27. *Viburnum carlesii*, Korean viburnum: low shrub with fragrant pink flowers in May.
28. Ferns, *dictamnus*, violets and other wild flowers as ground cover.

very well. The position of the side walks was determined by an existing rose arch on one side, which was accordingly repeated on the other. These two walks are at present terminated by seats of dark brown oak. The minor service walks are of moss-grown earth 18" wide edged by bricks on end, almost entirely concealed by overlapping plants.

The garden was so planned as to be evolved gradually without undue expenditure at any one time. The first year, accordingly, the beds were excavated in the existing turf, which was improved by a sprinkling of loam, weeded, seeded, and fertilized.

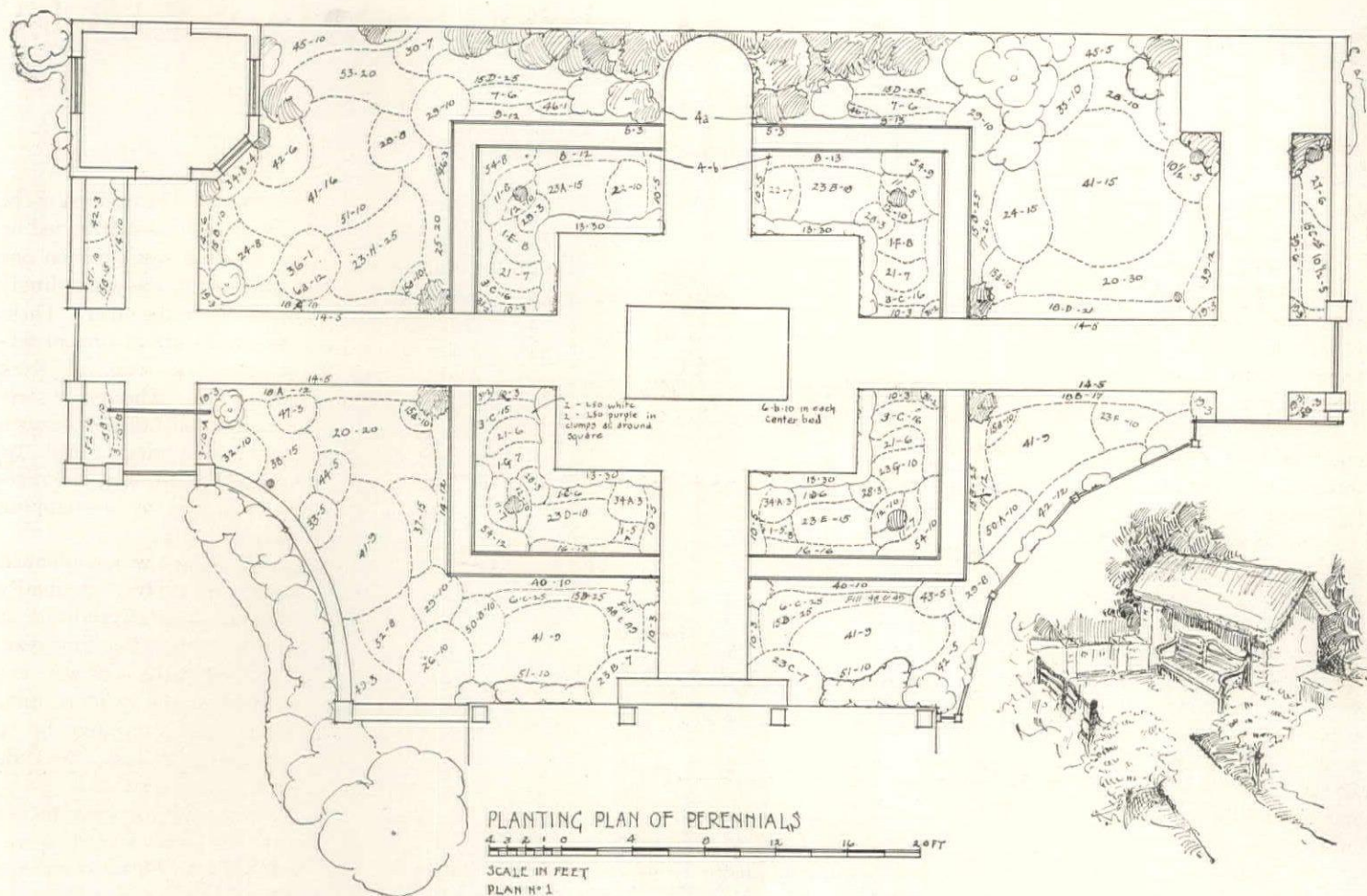
Next, that obvious necessity, the service-yard fence, was erected. This juts into the garden as shown, but was balanced by a correspond-

ing indentation on the other side, an expedient which detracted nothing from the effect within, but which appeared much better from the lawn. This fence is of itself good to look at. It has upright palings of dark brown wood, overlapping precisely like the fence around the farmyard at Hampton Court. The posts are capped with sheet lead studded with copper nails. Eventually a low brick wall (2' 6"), having oaken gates with the same lead-capped posts, will protect the entire garden from two- and four-footed intruders. Temporarily, a drooping hedge of *Spiraea Van Houttei* makes an informal boundary, on the outer side of which are a number of choice flowering shrubs and small trees. Some of these, like the Bechtel's crab and a large copper beech, were already established when the garden was begun.

The first year the majority of the perennials were set out, leaving the more expensive evergreens and azaleas until later. In this way things like iris and peonies became established, mistakes (for there are always some) were corrected, and a foundation laid for the gradual addition of the other accessories.

When we obtain that bit of woods at the back (perhaps before) one of the terminal seats will be replaced by an unobtrusively useful thatched garden house. Inside will be a tall cupboard for smocks, rakes, and hoes; small lockers for seeds, labels, string and other gardening paraphernalia; a sink for the arranging of cut flowers, with places for vases and baskets; shelves for books and

(Continued on page 134)



In this plan all the perennial clumps which go to make up the planting scheme are indicated by numbers that refer to the descriptive list below. When the garden is enlarged the thatched shelter will end one of the paths

PERENNIALS AND BULBS FOR ENGLISH GARDENS

1. Alpine iris: 6"-10" very early, March to May. Grande, rich purple; Obelisque, deep purple; Berlioz, rich purple; Othello, purple, bronze and orange; Charming, light cream; Delicata, white and cream; Adelaide, bluish white.
2. Crocus: 3"-6", white and purple, April and May.
3. *Iris pumila*: 6" March to April, very dwarf. Formosa, violet-blue and purple, white beard; Atroviolacea, deep purple, the earliest; Azurea, bright blue.
4. Narcissus: 10"-15", mid-April to May, used against evergreens. Poetas hybrids, yellow fragrant clusters; pale trumpet varieties like Stella, Mrs. Langtry.
5. *Alyssum saxatile compactum*, madwort: 8"-12", late April to May; variety Silver Queen is a paler yellow. Used as terminal accent against evergreens.
6. Early tulips: 10"-12", April to May. Joost von Vondel, white, the showiest white; Pink Beauty, tall, center beds; Rose Gris-de-line, dwarf deeper pink, near porch.
7. *Mertensia virginica*, Virginia cowslip: 1½', late April to early June, wild flower with light blue pendant flowers.
8. *Phlox divaricata*, wild sweet William: 8", April to May, lavender-blue, combined with ferns, *Mertensia*, foam flower, and pink azaleas gives woody effect at back of garden.
9. *Tiarella cordifolia*, foam flower: 6"-12", April to May, white, bronzy leaves, creeping root stock.
10. *Arabis alpina*, rock cress: 6"-9", early May, white, effective contrast with dwarf purple iris.
- 10½. *Dicentra spectabilis*, bleeding heart: 1½', April, May, useful for shady place.
11. *Primula veris superba primrose*: 9", April to May, large soft yellow flowers.
12. *Narcissus poeticus*, poet's narcissus: 10"-12", late May, familiar, white peasant's eye, combined with primrose under standard wistaria.
13. *Pachysandra terminalis*, spurge: dwarf evergreen edging plant, planted solely for foliage effect in winter.
14. *Myosotis dissitiflora*, high branching forget-me-not: 12", mid-May, June; *palustris semperflorens*, 10", May to September.
15. Darwin tulips: 18", late May. Mrs. Moon, luminous pale yellow, for accents behind dwarf yews on corners; Orange King, Prince of Orange, Lucifer, with purple iris; The Fawn, Suzon (flesh), La Tristesse and Dream (lavender); Pride of Haarlem, brilliant rose, against evergreens at back porch.
16. *Iris cristata*, dwarf crested iris: 4"-8", late May, light lavender-blue.
17. *Polemonium reptans*, Greek valerian: 8"-12" April to June, light lavender-blue, effective as ground cover for Darwin tulips.
18. Intermediate iris: 18", a cross between *iris pumila* and the German iris, flowering just before the latter. Gerda, creamy yellow; Ingeborg, large pure white; Ivorine, creamy; Fritjof, soft lavender and purple.
19. *Trollius Europa*, globe flower: 1'-2', May to August, large lemon yellow flowers.
20. *Iris pallida Dalmatica*: 3'-4', May, large soft lavender-blue scented flowers, distinct.
21. *Iris flavescens*, iris: 2'-3', late May, distinct sort, pure soft canary.
22. *Iris aurea*, iris: 2'-3', late May, pure yellow, deeper than above.
23. *Iris Germanica*, German iris: 2'-3', late May. Varieties, *Australis*, S. deep lavender, F. soft blue; *Khedive*, soft lavender with distinct orange beard; *Kharput*, deep violet blue; *Calypso*, S. pale lavender, F. white veined blue; *La Neige*, pure white, very choice; *Junita*, blue, deeper than *Dalmatica*; *Madame Chereau*, white, frilled azure blue; *Lohengrin*, violet-mauve, very large flower, choice.
24. *Lupinus polyphyllus*, lupine: 3'-4', May and June, valuable accent with lemon lilies, but few are used as they do not last long.
25. *Aquilegia hybrids*, Rose Queen, rose-colored hybrid columbines: 1'-2', May to June.
26. *Hemerocallis flava*, lemn lily: 1½'-2', May and June, sweet scented, evanescent.
27. *Dictamnus fraxinella*, fraxinella: 2'-3', June, fragrant white flowers, glossy dark leaves, very attractive but slow to establish.
28. *Thalictrum aquilegifolium*, meadow rue: 2'-3', May to July, creamy. *Thalictrum sulphureum*, 3'-4', June and July, sulphur yellow, taller.
29. *Iris Sibirica orientalis*, Siberian iris: 2'-3', deep dark blue, June to July, good with lemon lily.
30. *Iris Sibirica*, var. Snow Queen; snow white Siberian iris: 2'-3', June.
31. *Cerastium tomentosum*, snow-in-spring: 3"-6", white flowers, with gray leaves, blooming after the iris and tulips and before the larkspur.
32. *Polemonium coeruleum*, Jacob's ladder: 1½'-2' June to September, light lavender-blue.
33. *Valerian officinalis*, garden heliotrope: 4', June, accents of pinkish-white.
34. *Astilbe Japonica*, spiraea: 2', late June to July. *Japonica*, white, feathery heads, with peonies; var. *Queen Alexandra*, pink.
35. *Spiraea filipendula*, white spiraea: 3', June to July, showy white heads; background.
36. Peony, *Areos*: 3', single pink, June to July.
37. *Aquilegia chrysantha*, late yellow columbine: 3', June to August, fine yellow.
38. *Papaver orientale*, var. Mrs. Perry, Oriental poppy: 3', July, silvery pink.
39. *Heuchera brizoides*, coral bells: 1½', June to August, carmine bells on red stems.
40. *Nepeta mussini*, mint: 2' June to August, aromatic gray leaf, lavender spikes, good with Oriental poppy, one of the best edgings.
41. Delphinium, Gold Medal hybrids, larkspur: 3'-6', June.
42. *Althea rosea*, hollyhocks: 4'-7', July to August, salmon, yellow and rose tints.
43. *Lavendula vera*, sweet lavender: 1½', July to August, has proved hardy in sheltered spots.
44. *Physostegia virginiana* var. *alba*, false dragon's head: 2'-3', July to September, white spikes, good for accents, extremely durable, will grow in shade.
45. *Osmunda regalis*, royal fern: 3', distinctive lobed leaf, very durable.
46. *Dicksonia punctiloba*, hay-scented fern: fine texture, spreads rapidly.
47. *Gypsophila paniculata*, baby's breath: 2'-3', July and August, cloudy mass of fine white flowers for corners and accents. May be dried and used in winter bouquets.
48. Heliotrope.
49. Snapdragon. Both of above to be used as fillers after the tulips, which will bloom continuously until frost.
50. *Phlox paniculata*, garden phlox: 2'-4', July to August, L'Evenement, early pink with the larkspur; Etta's Choice, very late tall white, September.
51. *Lilium speciosum*, Japanese lilies: 2'-3', September, fragrant spotted.
52. Aster, hardy Feltham Blue: 3'-4', September, masses well.
53. *Anemone Japonica*, Japanese anemone: 3', September to October, white, shade, shelter.
54. *Buttercup chrysanthemums*: 2', November. Brown Bessie, bronze; Baby, golden yellow; Irene, pure white; Elizabeth, rose.
55. *Buddleia variabilis Veitchiana*, summer lilac: 3'-5', July to frost, long lilac tassels.

THE TALE OF THE TASSEL

*In Addition to Providing an Effective Finish the Tassel Has Always
Given a Semblance of Utility*

A. T. WOLFE

THE office filled by the tassel is often a sinecure today. Though its origin is of hoary antiquity, there is little doubt that it first came into existence as something handy to grip at the end of a slippery rope. The strands frayed out, to obviate this a knot large enough to hold was tied a few inches from the end, and the tassel in its rudimentary form was thus evolved.

It has journeyed west, changed as the times changed, waxed and waned in public favor; but the knot, the raveled-out ends and the pendant cord can always be traced in some form or other.

The tassel that dangles from a blind still preserves a semblance of

utility; usually, however, it is among the most idle and the most engaging of decorations. Between the tassels that are seen everywhere today and those which we only know from Assyrian bas reliefs, there have been many appearances and reappearances, but the tassel has never wholly disappeared from decorative art; and something of the prevailing taste of each epoch has been reflected in miniature by this small ornament.

Of ancient specimens not many survive; they were known in Egypt as far back as the 3rd Century; they were used in Greece and Rome, they appear on Japanese armour of great antiquity, as well as on count-

(Continued on page 108)

The tassel in this bell pull is of wool and silk cord in tapestry colorings. From Edward Maag



Silk cords and small tassels are topped by a plush ball. From Edward Maag



A tassel showing Italian influence has a mould covered with silk threads in a herringbone design

A mould covered with netted silk floss and topped with a plush ruche distinguishes the tassels above

An elaborate Louis XVI tassel of silk bullion, fine copper spirals and gimp ornaments. Edward Maag



Here two tassels are used to finish an ornamental bell pull. Courtesy of Edward Maag



The Chinese Chippendale period produced such tassels as this ornamental one

An effective Italian tassel of gold tinsel cords looped and twisted. Courtesy of Edward Maag



A chair often becomes more decorative if its cushion is tied on with silk cords and tassels. From the Orsenigo Co.

Effective bead tassels come in a variety of colors. From Hope Hammond Studios

These tassels can be made in any color. Consolidated Trimming Co.



A LITTLE PORTFOLIO OF GOOD INTERIORS



Harting



Braided and rag rugs, a Salem rocker, Colonial crystal lighting fixtures and lustres and the over-mantel painting all contribute to the Colonial spirit in the living room. The upholstered chair has a slip cover of green, rose and blue chintz. Diane Ta'e and Marian Hall, Inc., decorators

These two views of the living room in the home of Rodney W. Williams, Mill Neck, L. I., show an early American atmosphere created by a few pieces of furniture well chosen and simply placed. The furniture is mainly Colonial maple. The curtains are orange silk over dotted Swiss muslin



The two views on this page are of a child's room in the home of Mrs. J. I. Seligman, Roslyn, L. I. The walls are neutral in tone, the rug taupe, and the furniture maple. On the beds are covers of green English print, made with flounces

Lively color is found in the curtains. They are of green chintz with bright flowers, and are piped in red. A correspondingly bright red chintz is used on the armchair making a gay room. The decorations are by Diane Tate & Marian Hall, Inc.



A bedroom in the Williams house has pale green walls and woodwork, curtains and covers of green glazed chintz with flowers in blue and rose, some furniture painted green and a green rug. The dressing table is in dotted Swiss muslin.



A third view of the living room in the Williams house shows a balanced grouping against a long wall. The couch is covered with a green chintz bound in blue. One chair is upholstered in blue velvet and the rocker is painted black.



Gilles

The most attractive of brand new houses stand naked and austere until they have been softened by the use of vines and merged into their surroundings by discreet plantings of shrubs

At the right a doorway is shown as it stood immediately after completion, and above as it stands now clothed in wisteria. Care must be taken, however, to avoid smothering the architecture



The
EFFECT of VINES
on
ARCHITECTURE

DWIGHT JAMES BAUM,
Architect



The aristocrat of all glasshouses is the fruit house. A grapery can be used only for growing grapes, such as the black Hamburgs illustrated here. Peaches, nectarines and melons do not tolerate a companion crop, although the benches may be used for flowers

THE MODERN GREENHOUSE

*The Advantages to Be Studied Before Installing
A Glasshouse on the Country Place*

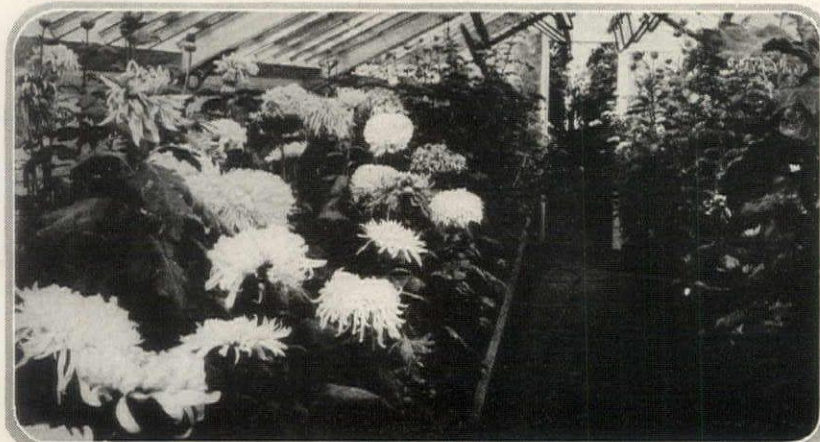
WILLIAM McCOLLOM

A GREENHOUSE is the mark of distinction that makes an estate of a mere country place. In the past it was more useful than beautiful but of late the designers of greenhouses have improved them wonderfully, and various architectural features have been added that make it possible to locate the greenhouse on the axis of a garden or make it a prominent feature in the general scheme. A few years back they were pushed off in some obscure corner and never looked at, in many cases not even by the gardener, who took advantage of the owner's apparent lack of interest.

The location of the greenhouse should be considered carefully from every angle. It should be convenient to the gardens, both flower and vegetable, of which it is a very important part; space should be left for future additions, because they will surely come along when you once get a good taste of greenhouse possibilities; and space must be provided for service roads, for the delivery of coal and the removal of ashes. Low, poorly drained spots are to be avoided. Thanks to our present day construction, however, we need not consider the compass points, as our modern greenhouse has so few shading members that the only consideration is to make sure that the service building does not shade the



The space under the benches is used for rhubarb, chicory or the forcing of tulips and narcissi

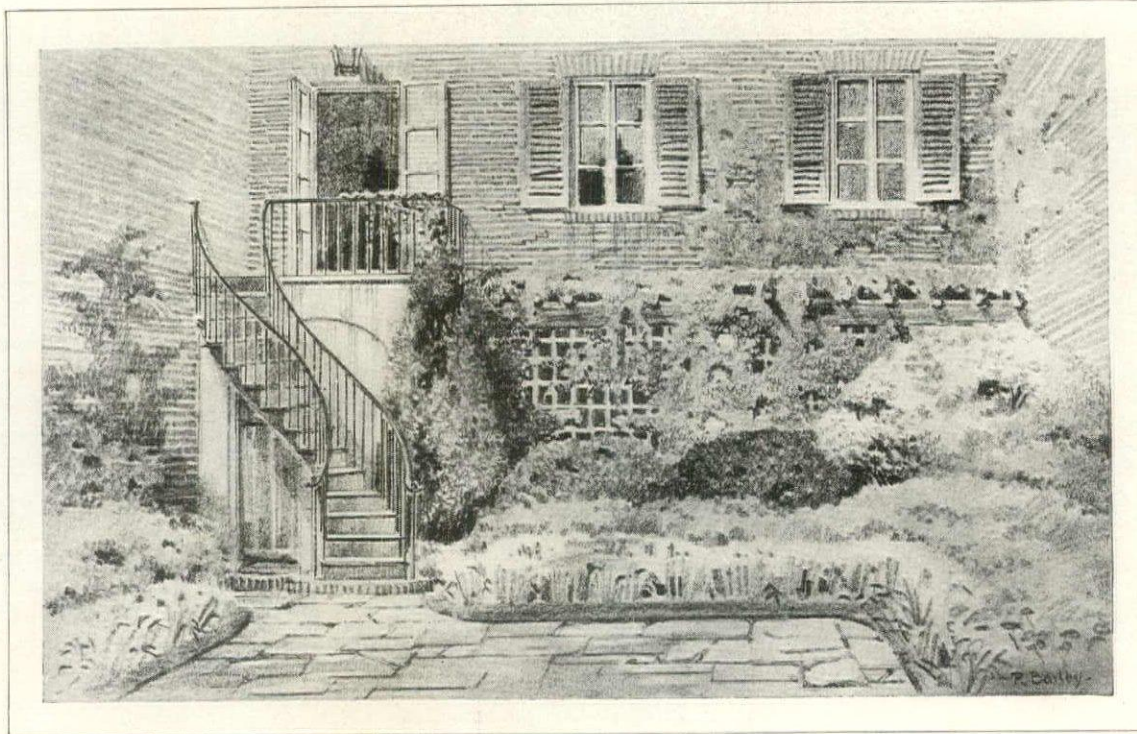


Chrysanthemums are grown in an intermediate house, in which the night temperature is kept at 55°. Carnations, snapdragons, tomatoes and beans can be companion crops

greenhouse. Just one more thought—the service building, or workroom. Do not be too economical in its construction; build it large enough so that no changes will be necessary in case your greenhouse is enlarged at any future date; have it well built and properly equipped; lockers for tools, seeds, clothes, etc.; large spacious sink, with hot and cold water; lavatory for the workmen; soil bins, pot racks, potting bench and a desk and chair. It costs very little more to do the thing well. When building, keep in mind that you are going to get dividends according to your outlay. It is the old story; a thing worth while excites interest, commands respect, and yields results.

Say we have already let the contract for our greenhouse. Maybe we have talked it over seriously with the family circle and maybe we haven't. Probably the lady of the house thinks of strawberries, grapes, peaches, orchids, roses, and everything good to look at or to eat. These she hopes to be hers for the asking. Maybe the younger daughter wants violets and sweet peas for her corsages, while the elder prefers lilies of the valley, maiden hair fern or blue lace flower. Surely, these are possible, the family says, for they grow in the garden in summer and they can be had all winter, even

(Continued on page 126)



A winding staircase leading from the improvised terrace connects the living floor of the house with the garden below

THE OUTDOOR ROOM OF A TOWN HOUSE

*When Backyard Gardens Are Made Livable They Live
When They Are Made For Show They Merely Exist*

MINGA POPE DURYEA

A BACKYARD garden is apt to be like one of the objects in a museum. Let us say that it has been retrieved from the dull ugliness of bare ground and naked board fences and dressed up like the Grand Exalted Ruler of Something Or Other, with a central plot of wonderfully manicured turf, set in the center of which is a concrete basin from which rises the figure of a pudgy lad holding a squirting carp, and about which plot of turf lies a mathematically precise border of those curious plants with variegated foliage. It is something to view from a first floor window as though it actually were labelled "Exhibit A."

Backyard gardens are apt to be like this because they are apt to lead an existence detached, except by sight, from the house. All they need is some real companionship—the feeling that they can be walked in, that they can be touched, sat upon, dug in; that they can provide comfort and genuine pleasure, not at a distance, but right at hand. When they are given this companionship, and when they are made to feel that life for them is not just utter visual futility set about by futile ornaments in imitation stone and futile plants with flashy leaves, they will re-

spond with a real, companionable beauty.

Occasionally direct contact with the backyard garden is made difficult because the living floor of the house is a story above the ground, and the basement, which is given over to the service, opens upon it. This rather awkward situation is overcome ingeniously and attractively in a city backyard illustrated in the two accompanying sketches and plan. In this case one of the three windows was made into a French

window and a platform was built under it that becomes in effect a small, tile-paved terrace. This terrace was enclosed by a simply designed iron railing and, leading from this platform on the living floor level, a winding staircase makes a graceful descent to the garden.

On a line with the outward edge of this platform an arbor has been built which is intended to screen the basement kitchen from the garden without cutting off the light from the outside. Under the platform this arbor has been framed in and stuccoed. Beside the staircase a door leads into the tiny room thus formed—which may be used for storing garden tools and the like and from which access is made to the basement by way of the kitchen door. If one copies this arrangement, care must be taken to prevent the vines on the arbor from becoming too luxurious and thus cutting off all light from the kitchen. Clematis montana and euonymus radicans, the first a not too greedy climber with large, exquisite flowers of rose, lilac, blue and purple, depending upon the variety, and the latter a hardy evergreen vine with small oval, waxy green leaves, might be used

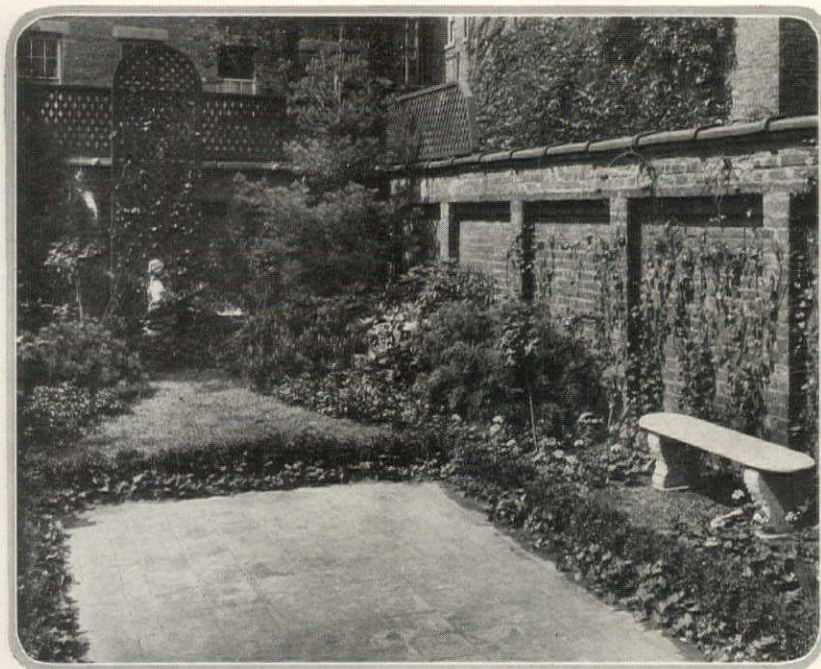


The terrace at the rear of the house, treated as a pergola, makes the transition between the living room and the backyard garden which extends to the end of the plot. To heighten the wall at the rear and make it a more effective screen a lattice has been erected on it

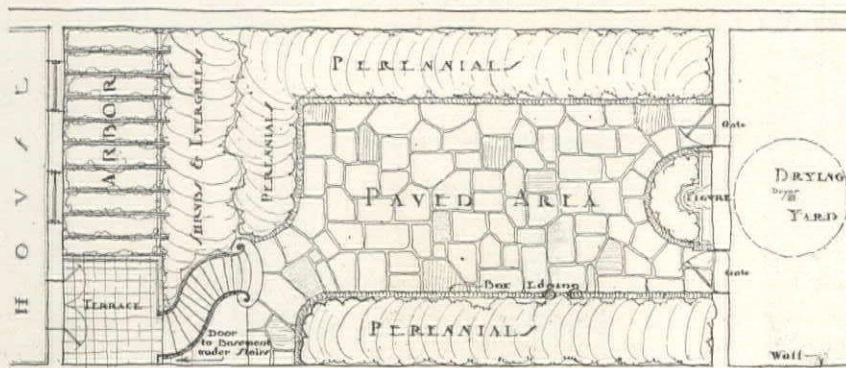
for their winter and summer effectiveness.

The central plot of the garden has been paved with flagstones in the joints of which turf is encouraged to sprout and various kinds of the small succulent sedums have been planted. When stray seeds from the border find their way into these crevices and manage to take hold and come into flower it is well to hesitate a little before digging up the plants, for they are apt to result in a certain unconscious beauty that helps to soften and humanize the garden. For the same reason mosses should be encouraged until, finally, the whole surface texture of the pavement has become knit together with living green, delightful alike to the tread and the sight. If nature is thus allowed to spread itself over a stone pavement the floor of the garden, in addition to being more durable and much less of a care than so much turf, will absorb the glare of strong sunlight and present, at the same time, a texture infinitely more interesting than grass can ever hope to attain.

At the end of the garden a wall has been erected, capped with a ridge of tiles to repeat the color of the tile-



A close up view of the far end of the garden shows the planting of dwarf junipers, mugho pines, rhododendrons and azaleas. The paved area has been doubly edged with box and English ivy



A plan of the backyard garden illustrated in the pencil sketches shows the way the terrace and arbor have been handled and how entrance is made to the basement on the garden level

paved terrace, and pierced with two oak gates which lead into the drying yard and service space beyond. Against a vine-covered lattice panel on the wall a bit of garden sculpture has been set in a semi-circle of flowering plants.

The flower borders which surround the garden on three sides are 5' wide. This is sufficient space in which to get a splendid and durable effect throughout the year by using perennials like peonies, iris, columbine, and platycodon, which not only have a comparatively long blooming period, but which carry attractive foliage over a still longer period. Pansies and horned violets should be used lavishly among the plants near the front of the borders to serve effectively as a ground cover.

To strengthen the herbageous planting small shrubs should be used at intervals in the background. The best of deciduous shrubs for this purpose is globe-flower (*Kerria japonica*), which is neat in habit, never outgrowing its surroundings, a mass of living green twigs through the winter and of yellow flecked grey green during its blooming season. Snowberry and coralberry
(Continued on page 102)



A wall of this kind, used to separate the garden and the laundry yard, may be made of hollow tile and stuccoed. The coping and

the gateways should be designed to harmonize with similar features on the house, such as doorways, sills, and exterior paving

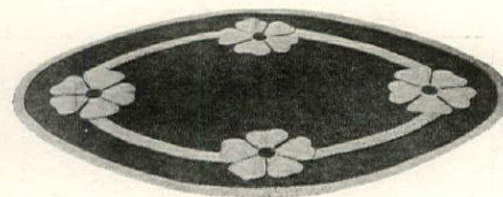
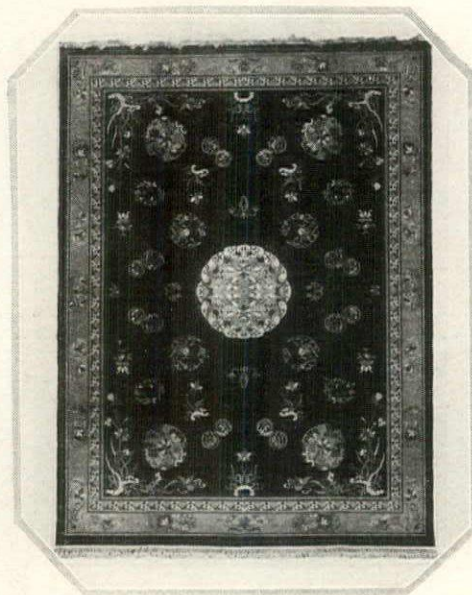
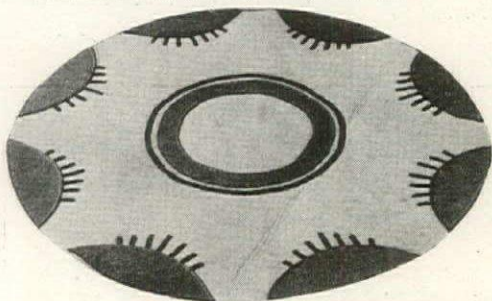
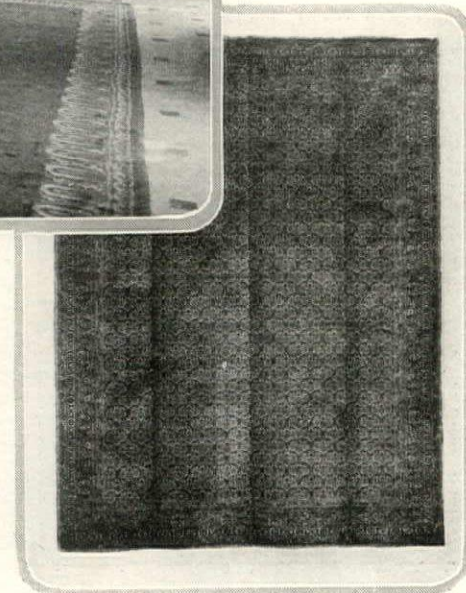
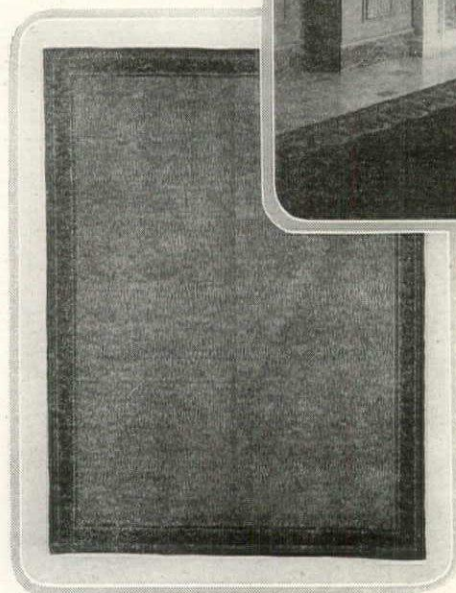
(Below) The slight pattern on this rug is just enough to keep it from being monotonous. It is old blue with a darker border. Bigelow - Hartford Co.



(Left) In this dining room the walls and windows furnish the main decorative elements of interest. Consequently the rug was kept plain save for a border design.

(Below) A heavy wool Wilton of all-over design in shades of old rose, buff and black. Excellent for a dining room. By the courtesy of the Bigelow - Hartford Co.

Hewitt



Among the newest designs in small rugs are amusing patterns made of French felt in bright colors. Courtesy of Agnes Foster Wright



These French felt rugs might be used as an enlivening spot over a carpet in a bedroom or in front of the hearth in the living room

Braided rugs give color to the simple, cottage type of interior. Their colors are usually quite harmonious. Johnson & Ford, architects

(Upper center) Reproductions of old Chinese rugs are quite faithful. This has figures in amber on a blue ground. Bigelow-Hartford Co.

MAKING THE FLOOR COUNT

*A Substantial Part of a Room's Furnishing Depends Upon
Harmonious Rugs and Carpets*

MARGARET McELROY

NO one article of furnishing so quickly gives a room distinction as just the right rug, and nothing so soon throws a whole scheme of decorating entirely out of key as inharmonious floor covering.

In planning for this most important article, three things should be taken into consideration—the amount and kind of usage the rug will receive, whether it is to serve as background, or, by its unusual color and beauty of design, is to become the main decorative object in the room. If all the interest lies in the design of walls, hangings or upholstery, then the rug should be chosen for its color value to bring out and complement the other furnishings.

If, on the other hand, the walls are painted or papered in a neutral shade, devoid of any

*In a hall that is enlivened with a figured paper, rugs of an all-over design or good Orientals will harmonize.
Clara J. Hukill, decorator*



striking design, and the furniture done in velour or damask of a rather indefinite pattern, it becomes necessary to introduce design as well as color into the floor covering to key up the room and keep it from being pitifully monotonous, lacking in any definite interest.

In creating an entirely new interior the problem is simple. Walls, floors, hangings and upholstery can be considered as a whole and planned accordingly. But where one decides a new rug is imperative but the curtains and furniture covering simply must last another year, it is not such an easy matter. In this case the floor covering must be considered in relation to the other furnishings and should not be selected in a haphazard manner.

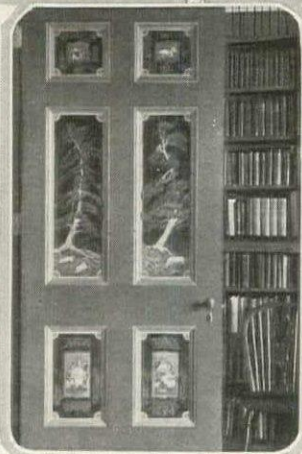
It is a healthy sign that vivid
(Continued on page 90)

The room that has figured hangings and furniture coverings should have no other pattern. A plain rug is ample. Wm. Adams, architect

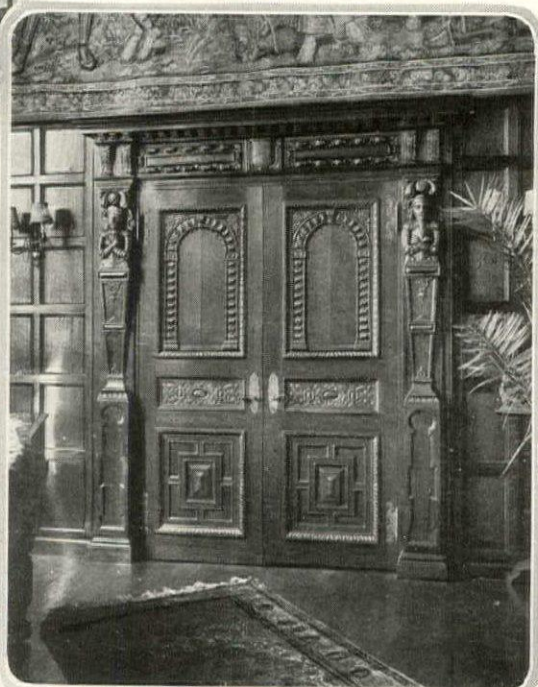




In the New York City home of Thomas W. Lamont, the architects, Walker & Gillette, have incorporated an old door from abroad into the interior architectural scheme



A decorated door in the home of Mrs. E. O. Holter, Mt. Kisco, N. Y., by Barry Faulkner



The inside door often assumed magnificent proportions in Georgian houses. This treatment is reproduced in the home of William Ziegler, New York. Albert Sterner, architect



A carved door is an essential element in some types of paneled rooms. Here it is found in the home of Aaron Naumberg, New York City. Pilcher & Tachau were the architects

A dignified library door is found in the home of Edwin S. Bayer, New York City, in the arch of which a rococo gilt clock is placed. Taylor & Levi were the architects

IF YOU ARE GOING TO BUILD

*Consider What the Interior Door Contributes to the
Comfort, Peace and Dignity of the House*

MARY FANTON ROBERTS

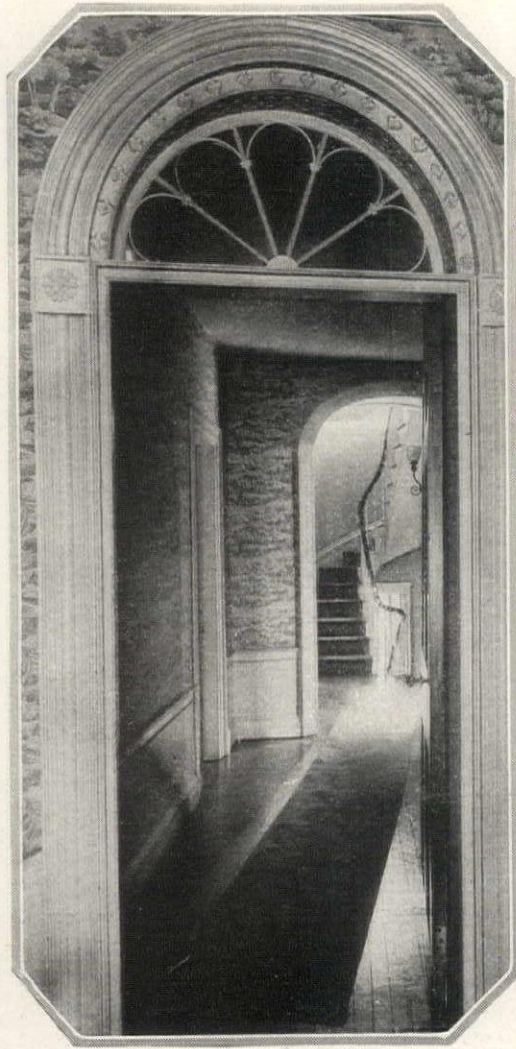
WHAT would be left of dignity, peace and comfort in life if some malicious little fairy were to wave a wand that caused all the doors in all our homes suddenly to disappear! Can one picture this desolate doorless world, every sound, motion and odor shared by the entire household, and all sorrows and joys public property! The very elements of the most exquisite phases of modern civilization would promptly disintegrate.

No wonder that all truly great period architects specialized on the door, so much so that it was frequently the very center of ornamentation of the entire façade of cathedral or palace; or that it was the one note of elaborate decoration for otherwise plain public buildings and dwellings.

So important did doors become after we advanced from caves and tents, both indoors and out, that the magnificence of interior decoration, the most gorgeous carving and painting, the most imposing frescos centered about the doorway. This is true in the Italian palaces of the Renaissance, where the most elegant of classic interiors were developed, styles that were afterward copied in France, England and Spain; it was true in French period architecture, especially in the time of the Louis and the Empire. As for England, the glory of her doors in the Elizabethan and later in the Adam period was only equalled by the sumptuous fireplaces that ran from floor to ceiling, the unsurpassed decoration of the stairways that were carved and sculptured and painted from the great banquet rooms to the roof of the house.

But with all the beauty and splendor of stairways and fireplaces, somehow the doors of a house seem the most fundamental detail, the first aid, as it were, to civilization. And because of this, the idea of the door and what it stands for has crept into the literature of practically all countries. Shakespeare used it over and over again. An idea of size he explains as "Not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve." The very interior of the house from cellar to garret we now speak of as indoors; while all of Nature, two hemispheres and both mighty oceans are merely out-of-doors. A more widespread symbol than the door has perhaps never entered the language of any race or people.

It is quite characteristic of our modern architecture in America that the interior door especially is greatly simplified. There are so



An inside door with fanlight is an unusual Colonial feature found in the Forrester Peabody house at Salem, Mass.



The Dutch door in the home of P. B. Wyckoff, Bernardsville, N. J. Clarence Fowler, architect

many of us in this country who want homes and who think if a house "were well done, it were well 'twere well done quickly" that we do not stop to have great doorways with figures of East Indian rajahs carved for our living rooms, nor can we wait to have beautiful doors painted with fine landscapes or picturesque figures. We cannot even have elaborate panels cut and set in carved frames, nor fluted columns as in the Italian Renaissance—that is, in the main, we cannot do these things.

Most of us plan our houses in February, argue with our architects through March and April and have spirited conferences with our builders through the summer months, expecting to have homes charmingly furnished by October, ready for the children to approve before they go away to school. This does not mean that our houses are not practical in every detail, eminently well fitted so far as heating, lighting and plumbing are concerned, with luxurious details, fine open fires, sun rooms, sleeping porches, everything that means a country home today. But the fine arts are not always deeply involved in our plans, and when the architect says "we must get standard doors and window frames" and the builder nods approvingly, we are very likely to do it because it saves time and money and mental energy.

Undoubtedly many of our finest architects will disagree with this and they will show you pictures of beautiful doors in fine American homes, brought from old English manor houses, from French chateaux, and doors designed in this country that have dignity and magnificence. Some of these doors illustrate this article. There is, for instance, a lovely inside door, shown here, in the upper hallway of the Forrester Peabody House, Salem, Mass. Simple moldings are used to produce the effect of a fine classic frame with a half-circular fanlight, also framed in the simple molding. It essentially belongs to those beautiful early Colonial homes of New England, with their fine stairways and simple but beautifully designed fireplaces. Houses were built slowly in those days. They were heirlooms, and plenty of time was taken to develop the gracious beauty of every detail.

An exceptionally beautiful old
(Continued on page 124)

PAINTS AND VARNISHES AS MIRACLE WORKERS

*Properly Used They Add Health, Economy, Beauty
And Comfort to the Modern Home*

HENRY COMPTON

P AINT is an Aladdin's lamp for the homemaker today. It can work those mysterious miracles that convert sordidness into beauty, age into fresh youth, that can, in fact, release all your suppressed desires about a pretty home. If you are going to build and wish your house to be the color of moonlight in a deep grove; if you dream of a living room that is gay, yellow like sunlight; if you wish a nursery that will keep little children merry and healthy, and a kitchen that must be very modern, perhaps white and orange, paint will accomplish all these delightful things for you—paint treated, of course, with knowledge and respect.

Painting is not by any means a purely materialistic performance—a pail, a brush, a color; it is being an artist, a scientist, having experience, wisdom, patience! If you treat paint in a manner that is in the least bit casual, as one might say, "Oh, I think I can do that painting myself," it will be just as fatal as though Aladdin had said "Oh, rub any old lamp". And the result would have been that the little genii wouldn't lift a finger to help.

T HERE is no such thing as inspirational painting. To do it well involves real preparation, a knowledge of colors and their values, their harmonies, dissonances, contrasts and discords. Think of painting as you would of music. It has its own scale, and major and minor variations. If you want the best effects from paint, carefully relate color to form and to environment. Different types of houses inevitably suggest different color treatment. The background of a house may entirely change a color scheme. The seashore for instance is most hospitable to yellow, orange, mauve, green, grey. Blue, rose, cerise, lavender, brown, olive all belong to the woods.

And these gay colors are in the main only used for the various notes of house trimming, except perhaps in the case of some exotic little summertime house. The architect or owner who takes house building seriously would never think of painting a dignified structure with brilliant colors. An Italian villa might demand pale rose color, a Spanish design, delicate fawn, Colonial yellow for the Georgian structure; this use of color is traditional and most pleasing. But warm reds, greens, bright orange, blues, are not employed either singly or in groups. The old idea of putting color on a house in different toned tiers is today regarded as terrible, and fortunately the fashion for it is going out. No architecture can stand being cut up into strata. The body of a house may be warm or cool in tone, but if it is

painted, it must be one tone; with color variations only in roof, shutters, doors, trim and lattice work.

Variety of colors in one structure frequently results from the use of different building materials—cement and wood, cement and brick, stone and brick, half-timber and stucco, etc. But these combinations of colors are fundamental and inevitable, and if well planned weather into rich beauty, in no way resembling a house painted in layers of color, as was the custom a decade ago in that awesome architectural period factitiously known as the "Early Garfield". When there is no understanding or purpose in associating a variety of colors, ugliness is bound to result, and it is a pity ever to deliberately create it. The western architects, the greatest among them, are building rather severely plain houses, trusting to flowers and vines for color and decoration. One color dominates a whole exterior so far as paint is concerned, and then the beautiful forces of nature are martialed for the final ornamentation.

T HERE are so many reasons for the use of paints and varnishes, and in the main they are so well known that the subject has become a little threadbare. When you can say of a subject that it is an economic necessity, of civic value, important aesthetically, essential for sanitary purposes, you are really saying that its use has become a necessity to our particular kind of civilization. Fancy life today without any of the miracles worked for us by paint and varnish. We would confront a barren picture, great waste would face us and sordid conditions, and some serious statistics from the health board.

The right use of paint is to an extent an assurance of health and beauty. It also acts as a preservative for wood, metal and concrete. It destroys germs, it delays decay. And what it does for good cheer, good taste, good health, is incalculable. Also remember that if you don't paint, you pay!

Painting has so long been of value in renovating human environment that it has become a symbol of cleansing and freshening life. And poets, the truest of them, have often sought its aid in expressing a lovely sentiment about nature. That master realist, Shakespeare, pictured "cuckoo buds of yellow hue, paint the meadows with delight," and Pope, the lover of metaphor, has assured us that "If folly grow romantic, I must paint it," while Coleridge found in himself a mood "as idle as a painted ship upon a painted ocean." So the poet's vision found the significance of this humble article called paint, accepted its symbolism; and

the manufacturer today accepts its symbolism and enlarges its practical purpose.

I F you are going to build, and intend to paint your house inside and out, one way to gain a great deal of knowledge on the subject is to get a score of catalogues which are at your service, and study their contents; they will bring you all the information you need, they will show you every kind and variety of paint that is being made today, and will tell you how to use it in every possible way, whether you wish oil paint, water color, glossy or mat finish. There is no phase of paint decoration that is not elucidated in these pamphlets, and usually with samples in color. Until you study into the paint and varnish question in this country, you do not realize what is being done to help the maker of homes and the remodeler of interiors as well as the decorator make living today comfortable, attractive, and free from so much of the old disorder and decay.

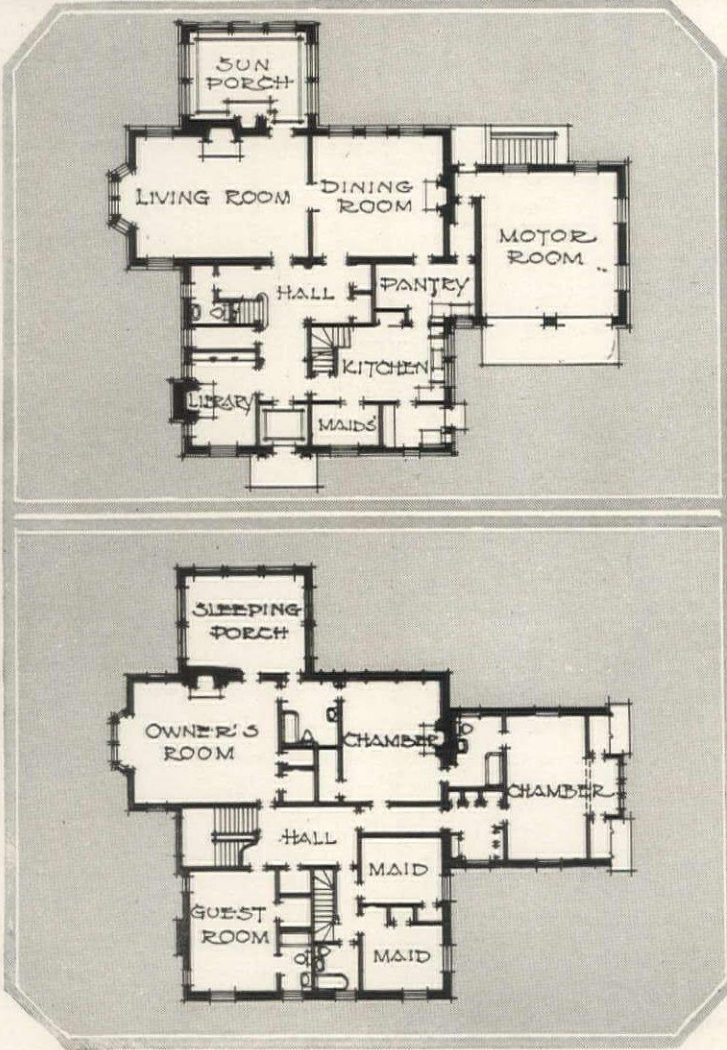
The converting of metallic lead into white lead which is the body of all good paint is a chemical process, the principle of which has been the same back to Bible days, when, one may remember, that "Jezebel painted her face and tired her hair." But although the principle has been the same through centuries, the variations in the production of paint have been numberless. Successful painting depends not only upon white lead and the quality of pure linseed oil in which it is ground, but also upon the kinds of building materials to which it is applied, the methods of application, and numberless outside conditions such as weather, climate, etc. You cannot put on paint as you would a new garment. Every state of its application must be seriously considered; for instance, it must be allowed to dry thoroughly between coats, not merely a day or two but in some circumstances for a couple of weeks. With green or unseasoned lumber, the priming coat of paint must be allowed several weeks to establish itself before the second coat is given. And the surface itself must be cleaned and dried thoroughly before the priming coat is put on. All exterior wood should also be sandpapered, and all knots, sappy or pitchy spots should be killed with spirits of shellac at the very start. Cracks and crevices should always be filled in with plaster of Paris or with the original material before painting and all nail holes filled with putty.

In painting concrete, ample time should be given for the concrete itself to dry before even the priming coat is used; this sometimes takes from four to six months. After

(Continued on page 94)

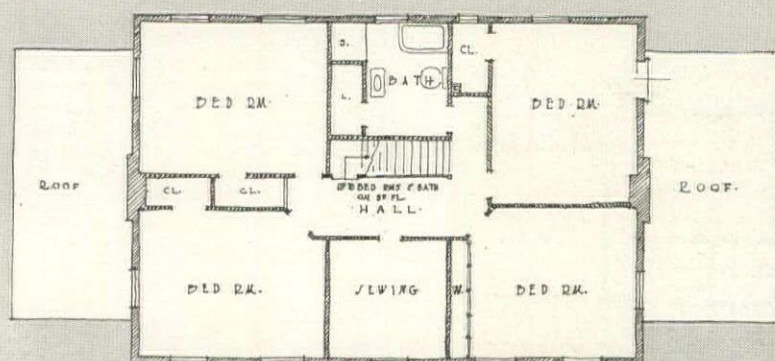
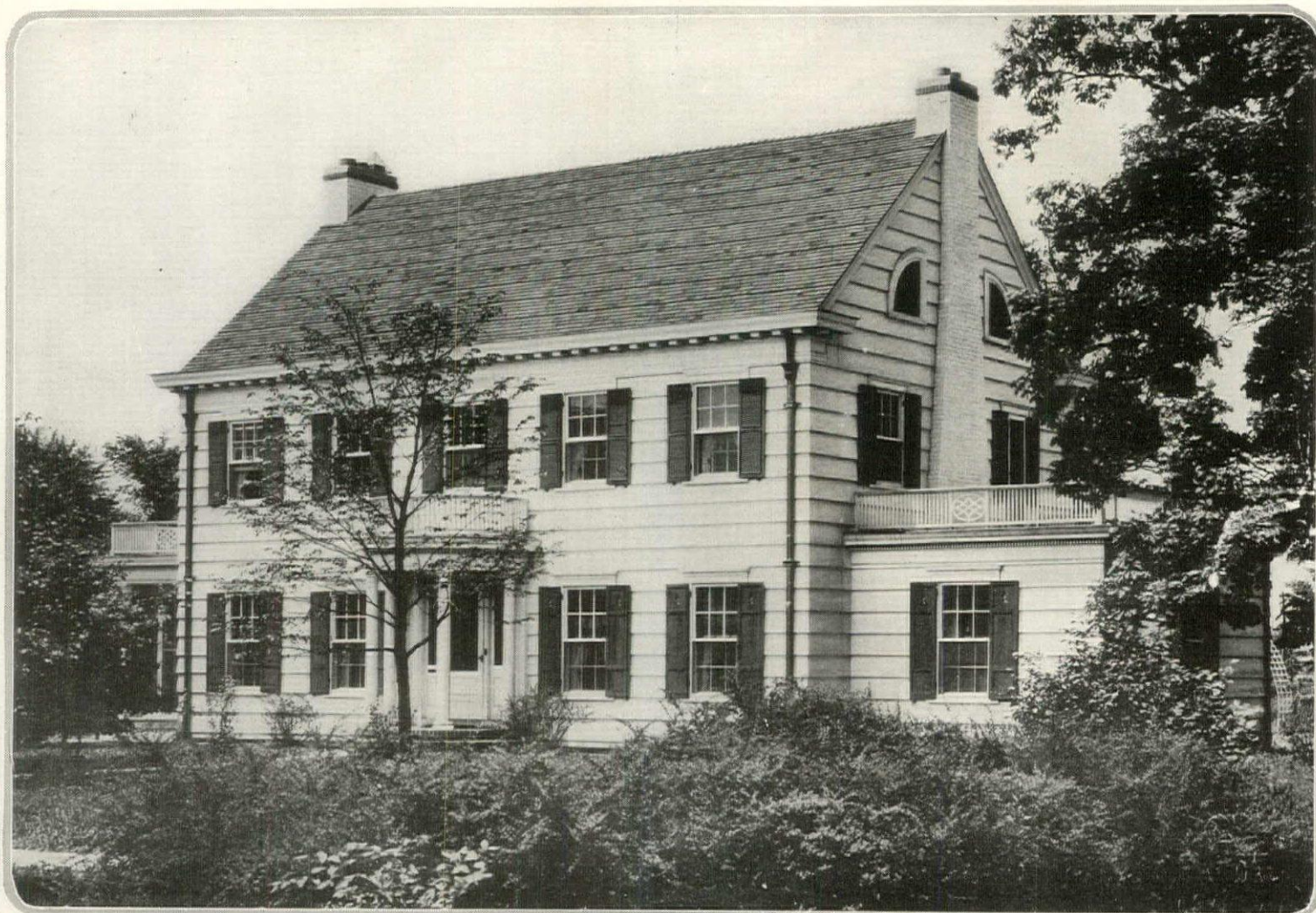


In designing the home of Henry Stanton, Winnetka, Ill., the architects, Clark & Walcott, drew on Norman and English sources for their inspiration. The combination of brick, stucco, stone and half timber makes a lively façade



A GROUP
of
THREE HOUSES
in
ILLINOIS, NEW YORK
and MICHIGAN

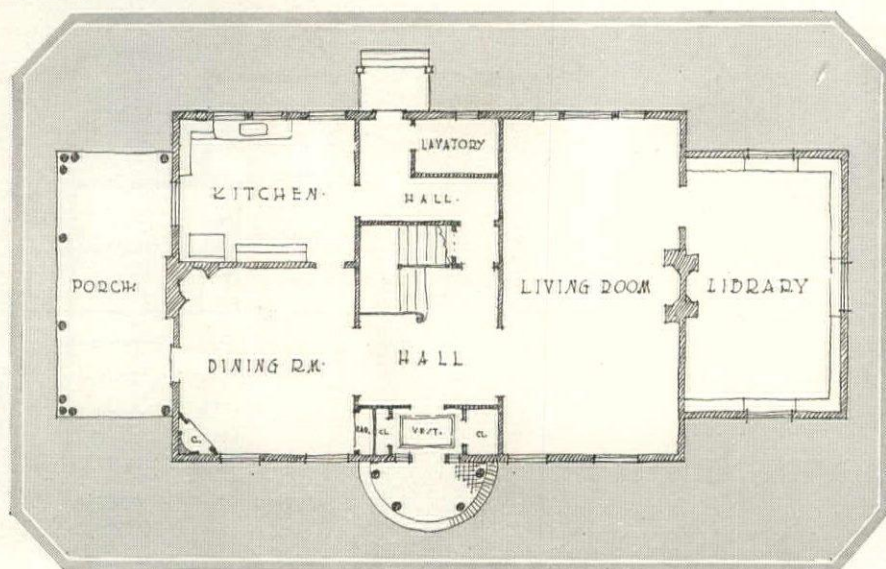
The plans show a small hall in the middle of the house. Service and dining room are on one side. The garage is incorporated in the house. Upstairs are four bedrooms, four baths, two maids' rooms and a sleeping porch. Ample provision is made for closets.

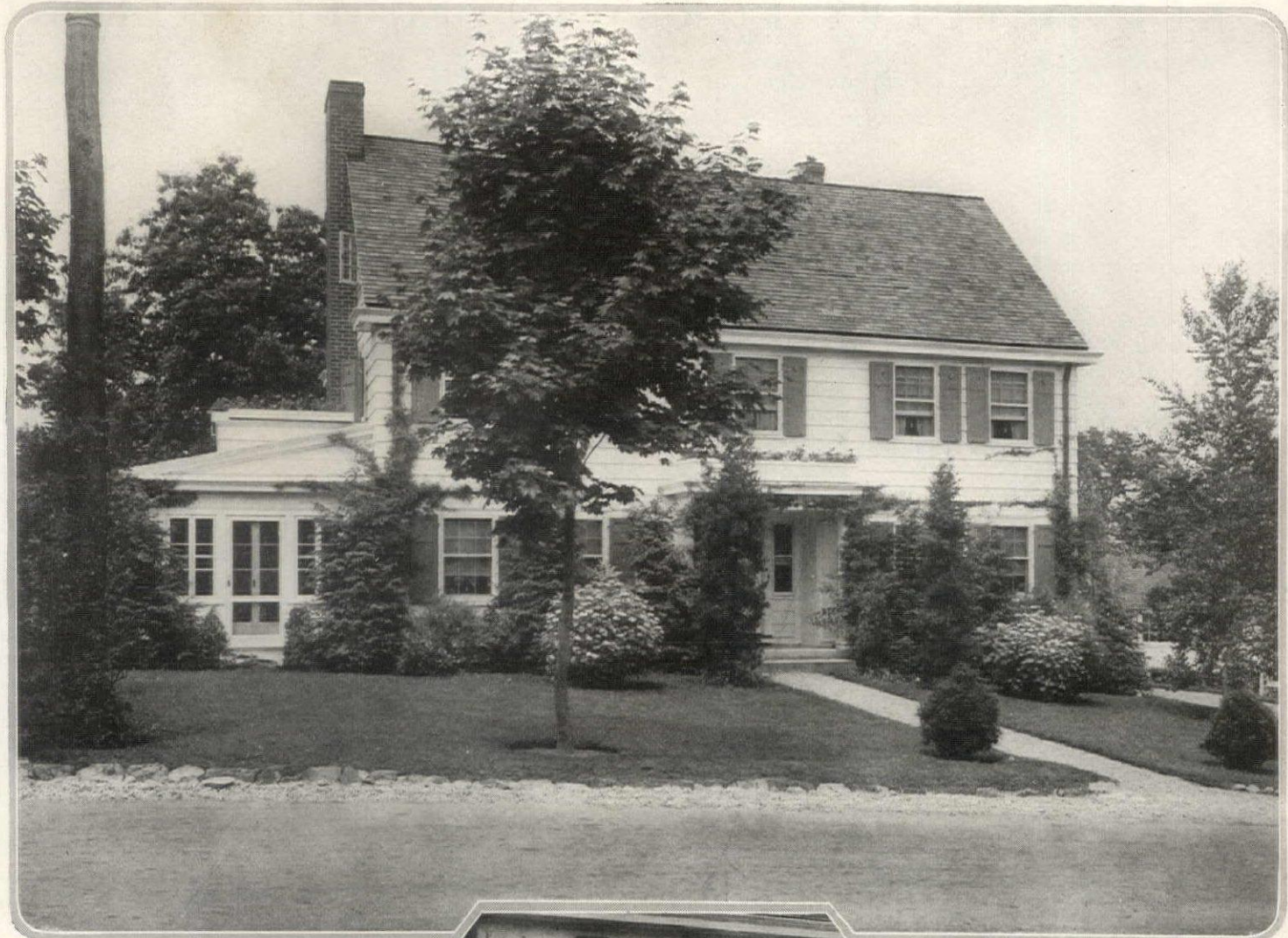


The balanced Colonial type of house is suitable for almost all parts of this country. It has dignity and, when the rooms are properly arranged, is very livable. This design was chosen for the residence of W. J. Cameron, Dearborn, Michigan. A library wing on one end and a porch on the other gives the house a desirable balance. The entrance is graced by a semi-circular portico. Cypress shingles and clapboard are used for roof and wall finish. Albert Wood, architect

In such a house the disposition of the rooms is apt to be fairly simple and open. One enters through a shallow vestibule, with coat closets on each side, to a wide hall, which opens on the living and dining rooms to right and left. Beyond the living room is the porch. The library is reached through the dining room.

On the second floor are four bedrooms, a bath and sewing room, all well lighted. On the third, are two more rooms and bath. The house is well equipped, having a soft water system, in addition to the regular supply, a refrigerating plant, a garbage incinerator and a complete wireless outfit installed as part of the equipment of the house.

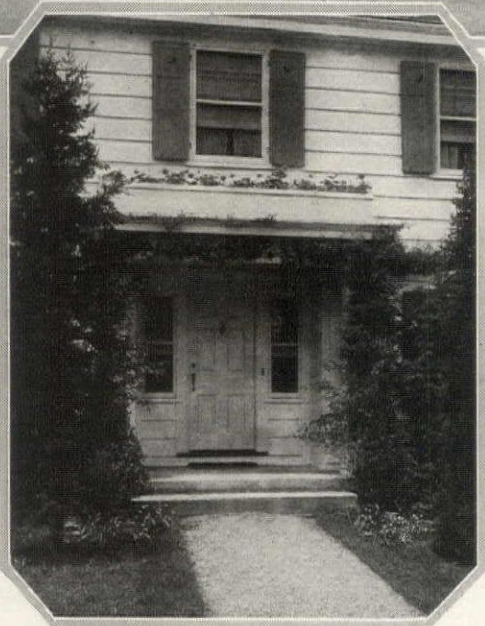




Gillies

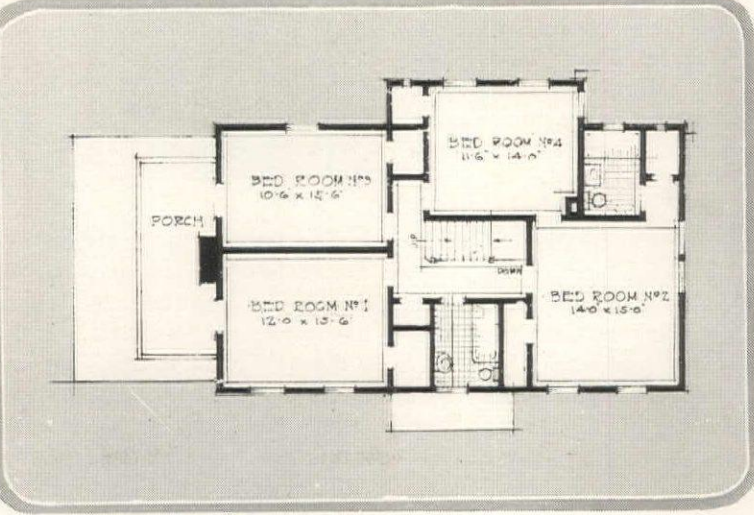
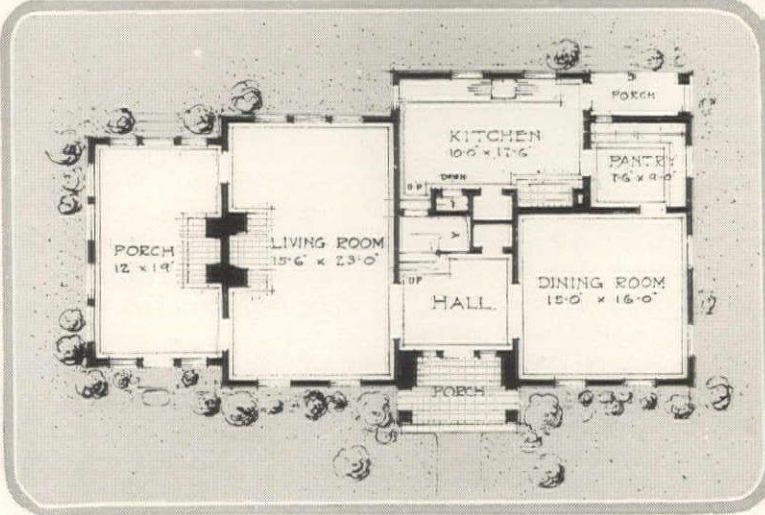
The modified New England farmhouse type is a design that seems to fit well into the average small town or suburban environments. This design was chosen for the home of J. P. Dargan, Jr., at Hartsdale, N. Y. The walls are white clapboards and the blinds painted blue

Instead of making the hall the entire depth of the house, the architect has kept it half the depth, thus giving room for a large kitchen. The enclosed porch is fitted for all year occupancy, being equipped with screened casement windows and heated with an open fire



There was no effort made to give the house any especial ornamentation, the architect and owner depending upon the discreet use of shrubs, vines and flowers to enliven the sparse lines of the New England façade and entrance. The garden is especially well maintained

The second floor provides four bed chambers and two baths, all compactly arranged with ample closet space and good light and ventilation. It is an ideal plan for a family of three and one servant. A servant's room and storage are found on the third floor. Julius Gregory, architect



FORCING BULBS FOR WINTER FLOWERING

By Using the Proper Methods at the Right Time Success is Assured for the Indoor Cultivation of Hyacinths, Tulips and Narcissi

E. BADE

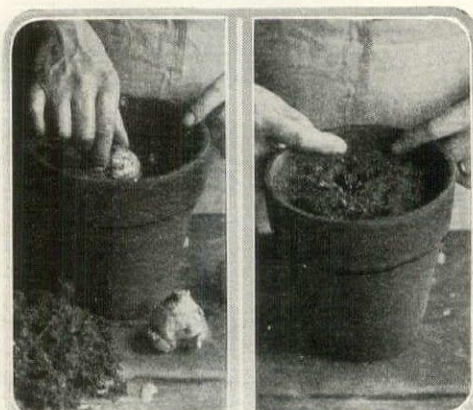
THE forcing of various suitable plants depends upon a number of factors, the most important of which is that the plant must have had normal growth the preceding year and have formed well developed roots, bulbs or tubers. Only under such conditions will flowers be formed. When it is desired to have flowering mignonette or chrysanthemum in the winter, it is advisable to plant them early. It is useless to force them. Hardy plants like iris and dielytra must not only have completed their vegetative period, but they also must have passed through a period of rest. Under no other condition can they be forced. The same is true for gladiolus. Bulbs of these species can be taken up as soon as the leaves have died back to the ground. Then they are stored in a cool cellar, and, after remaining quiescent for a time, they are replanted. If they are hardy it is best to let the plants remain in the soil until the frost has nipped them, as they are then in a state of rest.

As soon as the bulbs, tubers, or root stocks have been potted, they are stored in any convenient spot where the frost can not reach them. When it is evident that they have begun to grow, they are to be brought into the full light of the sun.

The cultivation of bulbous or tuberous plants in the window garden is simple if two important rules are kept in mind. First: the developing and growing plants must be placed as near the window as convenient. It is absolutely imperative that they receive as much sunlight as possible. Second: when the plants have completed their growth, and the leaves begin to turn, the water given them should gradually be decreased so that the resting stage is automatically forced upon them.

All these plants must go through a dormant period, and this begins when the leaves become yellow and die. At this time the water is decreased until, finally, none

Plant the Roman hyacinths in October or November keep outside until frost



Mould the earth gently around the rim of the pot into a depression for watering



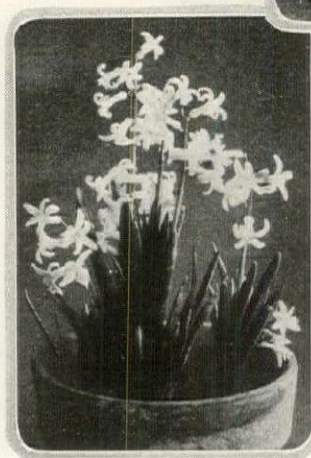
When the first growth appears the plant should be brought into the sunlight



Water should be poured carefully into the little channel about the pot's rim

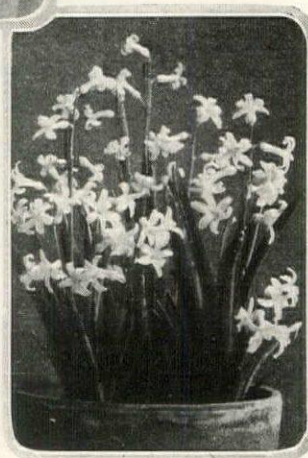


If the plant is kept in a cool sunlit room the first bloom will appear very soon



The nearer the plants are kept to a sunny window the more they will grow

At the right the Roman hyacinths are shown at the height of their bloom



is to be given. When the plant has died back to the soil, the bulb or tuber remains dry until the beginning of a renewed vigor shows itself. It is to be remembered that the resting stage cannot be forced upon the plant. The leaves are to be kept green as long as possible for it is these which now aid in the formation of next year's flower.

It is generally such hardy bulbs as hy-

acinth, tulips, narcissus, etc., which are used for potted forcing. These are planted during the months of October and November and are left in the open until the frost. Then they are stored in a cool, frost-free room where they can receive the rays of the sun. Moisture is provided regularly, the water being increased as the plants develop. But care must be taken that too much is not given.

When correctly cultivated, the plants invariably flower, and the time of flowering can be hastened or retarded as desired. If the pots containing the bulbs with their well developed root system are placed in a warm situation, the flowers quickly unfold, but when the pot is kept cool, the formation of the flowers is greatly retarded.

Only the best developed bulbs are successfully forced, the germ of the coming flower being then implanted. Small hyacinth bulbs produce one stalk with but six or seven flowers. A tiny lily-of-the-valley root stock forms a stalk with a still smaller number of flowers. Preparatory cultivation in the open will increase the yield, but this cannot be accomplished in the window garden. Results are never satisfactory

(a) when the bulbs have been cultivated in a poor soil,

(b) when they are too young,

(c) when they have been forced to grow under adverse conditions,

(d) when they have been weakened through warmth,

(e) when they have been injured during the process of transplanting,

(f) when indications of rot are present,

(g) when they have dried up, or

(h) when they have been kept too long in the soil.

From four to six years are absolutely necessary for the production of a well formed hyacinth bulb, and the circumference of such a bulb, which of course differs

(Continued on page 116)

PATHS AND PAVING IN THE GARDEN

The Many Varieties of Paving Materials and the Many Possible Designs Make Paths a Fascinating Study

C. H. BEDFORD

THE first use of paving is, of course, to provide a dry and firm footway in the garden. If it fails to do this at all times within reason, the garden is better off without it. Again, if it fails to add to the attractiveness of the garden, it is a sad superfluity. Thus, on the one hand, it should furnish stability and comfort, and on the other, beauty of color and texture and design and treatment.

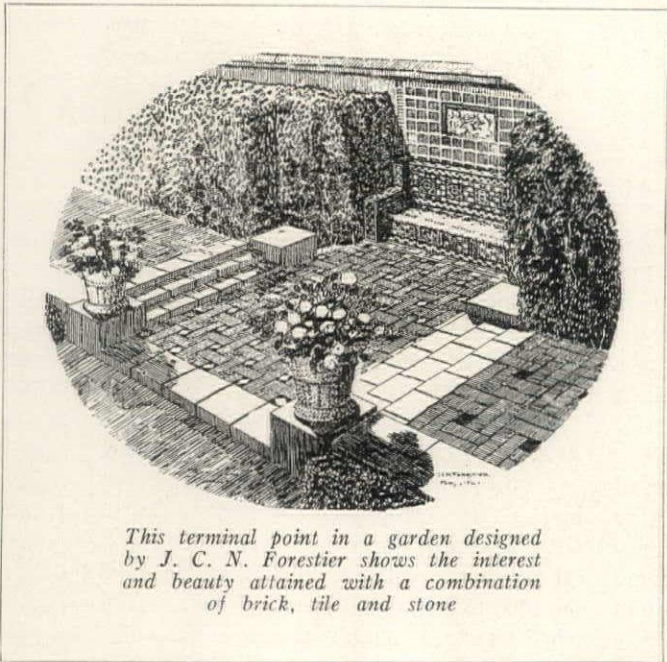
Paving may also provide an indelible outline of the garden's interior design. This it will do quite naturally, if it follows the paths and skirts the edges of the open spaces. The practical advantages that lie with this sort of a paving scheme must be obvious to the garden amateur. Such an arrangement does away with the necessity for trimming along the edges of the herbaceous beds and provides a dry approach to all the perennials after showers and on dewy mornings.

The artist in us sees in paving an opportunity for such added beauty in the garden that the difficulty comes in not overdoing it. We must remember that, while the paving should have individuality,

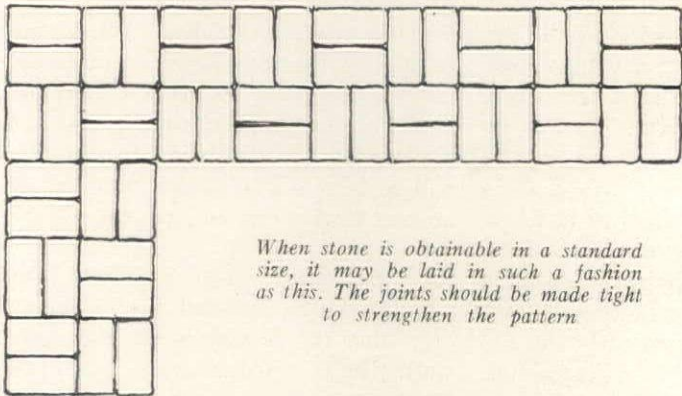
it should, at the same time, harmonize with the rest of the garden. If it is necessary that we use materials whose coloring makes the paving stand out too boldly in relief, such as some of the brighter colored tiles or bricks or flagstones, we should allow nature to cover them with mossy growths and not be too meticulous in our efforts to

keep them clean. We should refrain, also, from covering too much of the open surface of the garden with paving. If there are paths that are more than, say 5' or 6' in width, it would be better, in most cases, to run a strip of paving along the edges rather than attempt to cover them completely. The same rule should apply to any broad open areas in the garden, remembering that the color and texture of well-tended turf is finer than that of any paving, and that, as a matter of fact, paving is not necessary on a space so broad that travel, so to speak, is well distributed over its surface, and on which it is not necessary to walk when the grass is wet. Thus, we will find that restraint both in the treatment and in the use of paving will make it all the more effective in the end.

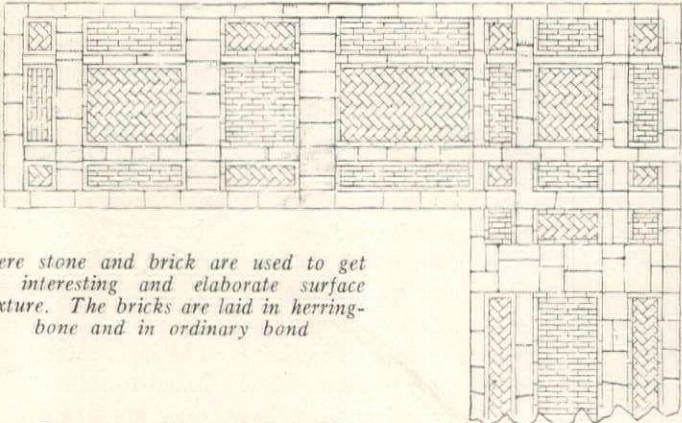
The choice of materials for paving, if economy is an object, will be determined for us by the sort that is the most readily available. If we long for the green, blue and purple slates of Vermont, but live in Maryland, where the only local slate is dull and colorless, and are unable to go to
(Continued on page 116)



This terminal point in a garden designed by J. C. N. Forestier shows the interest and beauty attained with a combination of brick, tile and stone

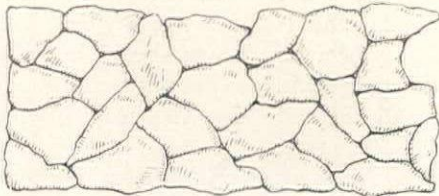
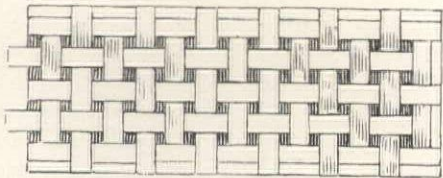


When stone is obtainable in a standard size, it may be laid in such a fashion as this. The joints should be made tight to strengthen the pattern

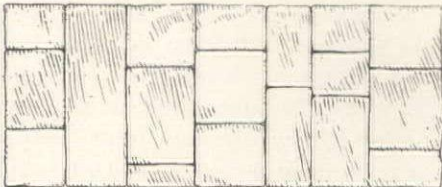


Here stone and brick are used to get an interesting and elaborate surface texture. The bricks are laid in herringbone and in ordinary bond

Bricks laid flat and on edge are combined with tiles to get a pattern resembling a woven mat

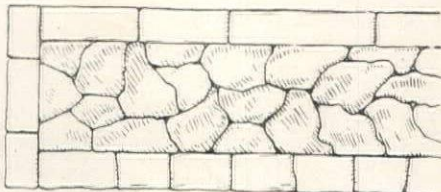


When rough fieldstones are used in paths it is necessary to lay them in a random pattern



(Left) This pattern of rectangular flagstones in various sizes is perhaps the most restful and satisfying of all

(Right) A random arrangement of fieldstones can be enclosed and given formality by rectangular flags



THE IMPORTANCE OF FALL GARDENING

*Autumn Work Is Essential In Any Garden
Where Perennials and Bulbs Are Used*

THE true test of a gardener's enthusiasm is contained in his attitude toward gardening in the fall. Any apathetic amateur can be brought to a state of ecstasy by the first faint breath of spring and sustained in that condition during the colorful garden duties of summer; but if autumn comes to find him resting on his laurels with the thought: Oh, let nature take its course now! then you may know that his enthusiasm is far from running over. For just as religion, if it be practiced at all, is something to be practiced seven days in the week, gardening, if one prides oneself as a gardener, is something to be engaged in twelve months in the year.

AND it is not only in order to spread garden interest over the whole year that we urge at this time an appreciation of the value of the fall season. There are many intensely practical reasons and many extremely important ones why we should get in a lot of garden work at this time. The two principal things are planting, and preparation for winter protection. On the positive side, as has been indicated on the opposite page, there are quite a few plants, especially among the herbaceous stock, that from which to get successful results, must be planted in the fall. On the negative side, and a just as important fall observation if we are to prevent failures, there are others that must not be set out until spring.

THE peony, as one of the most important of the herbaceous plants, is a splendid example of a fall planting subject. Its heavy tuberous roots must make some growth and become well established long before its blooming season. If it is not set out until spring it is futile to expect a flowering until the following summer. As the most general means of propagation is by division of these large tuberous roots, care must be taken to avoid a disastrous weakening of the strain by improper methods. For the peony is today one of the few altogether sturdy, disease-resisting perennials, and it should be kept so. Before dividing them for fall transplanting the leaves and stems should be cut to the ground and the soil scraped away, exposing the roots. The most always tangled mass of tubers should be cut with a sharp knife, avoiding unnecessary mutilation of the fleshy roots, and divisions should be made of from three to five eyes, or buds, each. The private and commercial practice that, whether for profit or economy, goes in for one-eyed divisions, cannot be too strongly condemned, as it is bound to result eventually in weakling strains susceptible to and encouraging diseases that will affect all peonies.

IT is the deep rooting perennials that, as a rule, prefer fall planting. The two notable exceptions are chrysanthemums and Japanese windflowers, which flower so late in the fall that there is little or no strength left in their roots to allow them to become established before winter sets in. Deep rooting plants, too, are not so easily heaved from the ground by the action of the frost; although—and it might as well be said in this connection—this latter trouble is not apt to occur if the beds are well mulched down with dried leaves as soon as heavy frosts begin.

ALL the spring flowering bulbs, from the tiny snowdrops to the towering tulips and narcissi, should be planted in the fall. Any time after six weeks in advance of the first killing frost—if it is at all possible accurately to estimate that—is the time to begin this delectable task. And when we say delectable we *mean* delectable. For there is no other practical garden duty that appeals so strongly to the artist in every one of us—that is, if we think of these plants as early spring splashes of color to be scattered about or naturalized in clumps over the lawn, under trees and in odd corners, rather than as prim subjects for stiffly proper display. Here is a fall planting job that is more play for the imagination than any other.

THERE is a curious notion about that roses should be planted only in the spring. As a matter of fact we may expect a greater profusion of bloom if the dormant stock is planted at any time from October to December than if it is planted at any other time of the year. Just as in the case of most of the herbaceous perennials, roses will extend the growth of their tiny rootlets and make themselves at home in the fall, and by doing this will be in a position to put more strength into their blooms and foliage the following spring. The beds should be prepared early and allowed to settle for several weeks before the roses are planted. Then, if anything happens to delay the planting, a mulch of dried leaves should be scattered over the ground to prevent freezing. When the plants arrive this litter may be removed.

ALL the lilies may be, and the Madonna lily should be, planted in the fall. The Madonna, unlike many of the varieties, is not stem-rooting, and for this reason it needs the accustomed repose of several months in the ground before it is called upon to do its gorgeous share in the decoration of the garden. It should be planted with its splendid foil, the larkspur, sharing the same clump in the border in well knit confusion; and as the larkspur, with

its large, heavy roots, is a thing most adapted to fall planting, the arrangement of the two comes conveniently together.

QUITE a number of the annuals may be sown in the fall to splendid advantage. It is much less of a task, after all, to put these seeds directly in the border. It saves planting them in hotbeds and indoors in the early spring and the results are just as successful; for those that do not actually germinate before frost will begin their growth with the first sign of warmth after winter. Among the annuals which may safely be sown now are sweet peas, poppies, pansies, love-in-mist, candytuft, sweet alysum, snapdragons, calendula, cornflowers, clarkia, annual larkspur and China pinks. It is unwise, of course, to plant the seeds in ground that is too wet or too cold. If the season is so far advanced that frost seems imminent before you have had a chance to get at this part of your garden work it would be well to have the border spaces in which you are going to do your planting covered with enough litter to keep them warm. Then when you have removed the litter and put in the seeds cover the beds with a light mulch of finely pulverized, well rotted manure. This will act both as a protection and as a stimulation, unless, with a sense of too great generosity for your seedlings, you make your mulch too heavy; in which case the young beginnings will inevitably be choked and smothered before they have gained sufficient strength to fight their way through this rich blanket. Whole borders of annuals may be planted in this way, arranging the groups of seeds exactly as you would arrange the clumps of potted or field grown plants or seedlings. In the spring it will be necessary, of course, to do a certain amount of thinning out.

THE whole business of fall planting might be summed up in this way: that (a) it relieves the congestion of work that comes during the spring season when every growing thing seems to shoot forth all at once, calling for some sort of immediate attention; that (b) with the exceptions listed on the opposite page, it offers more favorable growing conditions; that (c) it provides a period during which the plant may become well established and thus keeps the shock from coming at the critical time immediately before it begins its foliation and its blooming, and, finally, that it pins the gardener's attention down on his beds and borders and lawns at a time when he is tempted to let things slide and thus not only neglect vitally important duties, but, what is even more essential to gardening as a pleasure, to miss out on probably the most interesting season the garden affords.

HOUSE & GARDEN'S FALL PLANTING GUIDE

A list of all the bulbs, hardy herbaceous perennials, biennials, shrubs, and trees that may be planted in the fall would be much too long for publication in this space. A process of elimination has seemed a much more simple and direct method, and for that reason all the commonly used plants for which fall planting

is definitely advisable have been arranged in one list, and all those which are definitely unsuitable for planting at this season have been arranged in another. It may be taken for granted that any plant not included in either of these lists may be as safely planted in the fall as five months later in the spring.

TO BE PLANTED ONLY IN THE FALL

Anemone (*Anemone pennsylvanica*) and all spring- and early summer-flowering varieties. In addition to *A. pennsylvanica* there are several easily obtainable varieties of this delicate wood-plant, effective in the border but particularly delightful when naturalized in the shade of the shrubbery border and young trees.

Bleeding heart (*Dicentra spectabilis*). A plant of interesting habit; flowers red and purple; 3'; in light, rich soil; shade; propagate by division.

Columbine (*Aquilegia*, in variety). One of the most valuable plants in the border on account of its exquisite and durable foliage and its long spurred blossoms. The various types range from the dainty blue and white *A. coerulea* to the 3' to 4' yellow flowered *A. chrysantha*. In moist, well drained sandy loam; partial shade; propagate by division.

Globe Flower (*Trollius*, in variety) of which *T. caucasicus* "Orange Globe" is perhaps the best; 1' to 2'; in moist, heavy loam; partial shade; propagate by division.

Hepatica (*Hepatica triloba*). One of the earliest blooming plants in the border; flowers white, blue and rose; 4"; foliage practically evergreen; in rich, well drained loam; shade; propagate by division.

Iris, Fleur de lis (*Iris*, in variety). There are many types of this popular perennial, ranging from the small *I. pumila* to the towering *I. laevigata*, or Japanese Iris. Some of the best of the various species are Walhalla, Johann de Witt, Queen of May, Mme. Chereau, Oniga-shima, Snow Queen, Perfection, and Victorine. Plant in rich, well drained loam; sun; propagate by division, preferably immediately after blooming.

Leopard's Bane (*Doronicum plantagineum*). Large daisy-like flowers, 1½' to 3'; yellow; in rich loam; sun; propagate by division.

Madonna Lily (*Lily candidum*); in prepared beds, excavated 18" and filled to within 6" of the top with manure, then 1" of sand, then light rich soil to cover roots; sun; protect; propagate by bulb scales.

Peony (*Paeonia*, in variety). From among the various types the following are especially good: The Bride, George Alexander, Jupiter, Apple Blossom, Cathedral, Crystal Queen, Dragon's Head, Geraldine, Gypsy, Lemon Queen, The Moor. Grows most successfully in beds prepared as for the Madonna lily above; sun or part shade; cover with well rotted manure through winter to be removed in spring; propagate by division.

Phlox (*Phlox*, in variety). From among the various types the following are especially good: Aurora Boreale, Bridesmaid, Elizabeth Campbell, Gismonda, Independence, O. Wittich, Robert Werner and R. P. Struthers. Plant in rich, rather moist soil, although it is not particular; sun; propagate by division.

Primrose (*Primula*, in variety). Plant in light soil; shade; propagate by division as soon as possible after flowering.

Wake Robin (*Trillium grandiflorum*). Early flowering; large white blossom; 12" to 18"; in rich soil; partial shade; propagate by division.

SPRING FLOWERING BULBS

Glory-of-the-Snow (*Chionodoxa*, in variety). One of the first of the spring flowering bulbs to appear. Flowers white, blue and rose.

Crocus (*Crocus*, in variety). A small, early blooming bulb, among

the best of which are: Non plus ultra, violet tipped with white; Baron von Brunnow, bright blue; Mont Blanc, white; Queen of Sheba, gold; Margot, rosy heliotrope, and Vulcan, pale blue.

Snowdrop (*Galanthus*, in variety).

Squill (*Scilla*, in variety). One of the best of the small flowering spring bulbs for naturalizing in the woods and under the shrubbery borders. Among the campanulata types there are the coerulea, blue; the rosea, pink, and the alba, white.

Daffodil, Jonquil, Narcissus (*Narcissus*, in variety). A list including very good varieties of all the types is the following: Autocrat, C. J. Backhouse, Conspicuous, Emperor, Empress, Frank Miles, Minnie Hume, Ornatus, Sea Gull and Sir Watkin.

Tulip (*Tulipa*, in variety). The three principal types are: Single Early, of which Aurora, Pink Beauty, and Leopold 11 are particularly good; Cottage, of which Clare of the Garden, Flava and Quaintness are representative; and Darwin, of which Clara Butt is a beautiful pink, La Candeur a pale rose maturing to a pure white, and la Tulipe Noire, the blackest of all the tulips.

NOT TO BE PLANTED IN THE FALL

Hardy Herbaceous Perennials

Wind Flower (*Anemone japonica*). One of the showiest of the fall blooming perennials, of which the best varieties are: Alice, Brilliant, Queen Charlotte and Whirlwind; but whose late blooming habit makes it extremely inadvisable for fall planting.

Chrysanthemum (*Chrysanthemum*, in variety). Some of the best varieties in the various types are: Irene, Klondike, Windlass, Globe d'Or, Nesco, Gladys, Mignon, Pink Daisy and Peter Pan. Like the wind flower, its late blooming proclivities make it essentially a spring planting perennial.

Deciduous Shrubs

Bladder Senna (*Colutea arborescens*).
Butterfly Bush (*Buddleia*, in variety).
Snowball (*Viburnum plicatum*).
Spice Bush (*Benzoin odoriferum*).
Stephanandra (*Stephanandra flexuosa*).
Sumac (*Rhus*, in variety).
Sweet Shrub (*Calycanthus floridus*).
Tamarisk (*Tamarix*, in variety).
Thorn (*Crataegus*, in variety).

Evergreen Shrubs

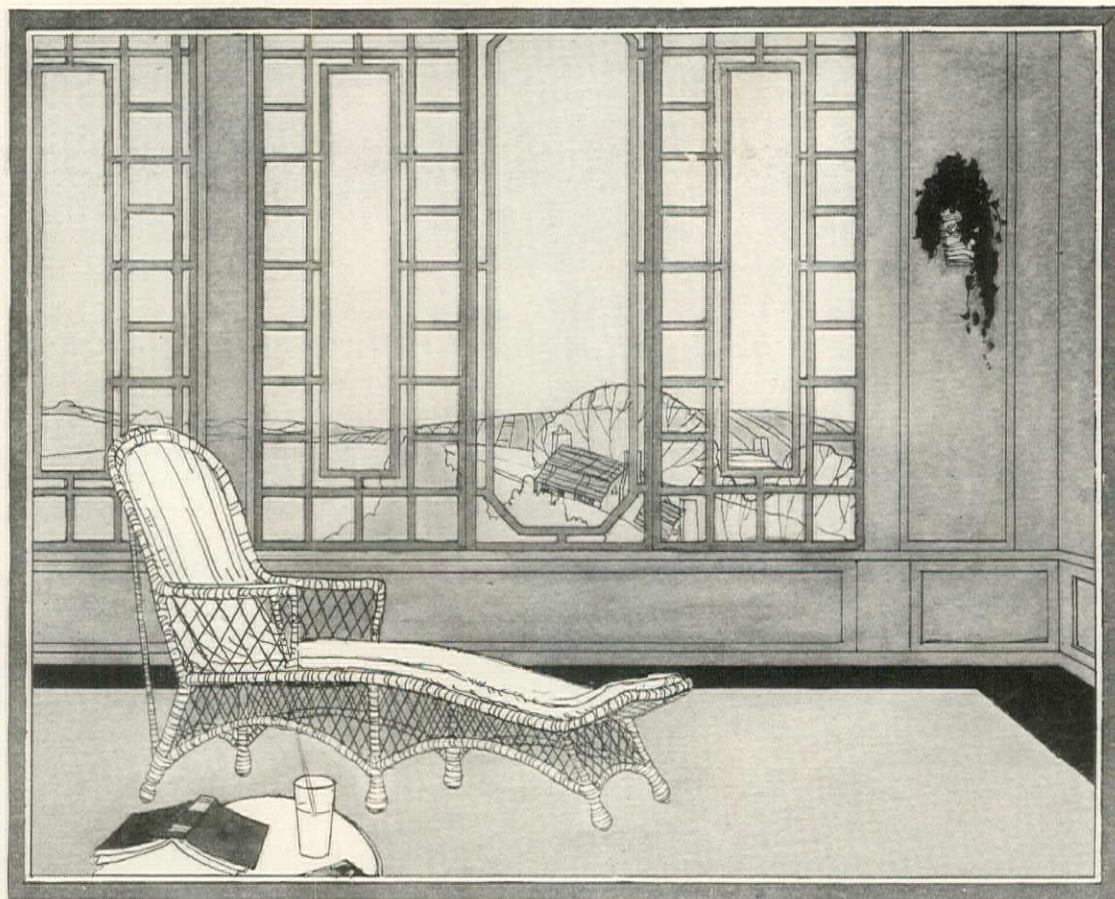
All the evergreen shrubs: Azalea, Laurel, Rhododendron, etc., should be planted in the Spring.

Deciduous Trees

Beech (*Fagus*, in variety).
Birch (*Betula*, in variety).
Dogwood (*Cornus florida*, and *C. florida rubra*).
Elm (*Ulmus*, in variety).
Maple (*Acer rubrum* and *A. saccharinum*). All other varieties may be planted safely in the fall.
Magnolia (*Magnolia*, in variety).
Poplar (*Populus*, in variety).
Sweet Gum (*Liquidambar styraciflua*).
Tulip (*Liriodendron tulipifera*).

Evergreen Trees

Yew (*Taxus*, in variety).



The windows of a porch facing a fine view may be of plate glass, but the vista should be broken by some sort of open lattice to be properly appreciated

PLATE GLASS IN THE HOUSE

Not Until We Consider It Do We Realize How Many Ways Plate Glass Can Be of Service

ETHEL R. PEYSER

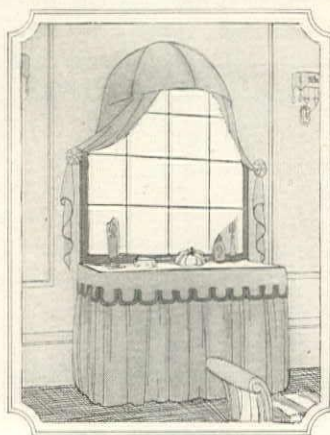
PLATE glass has formerly been looked on with awe! You have known of its existence in store windows and heard of it being smashed by recalcitrant autos. You have seen it in limousines, yet few realize that it is a useful thing inside the home.

Plate glass is made by casting and rolling, not by blowing. The materials for its manufacture are chosen with great care. The better the glass, the better the whole process, of course. It must be so made as to be almost free from color. The great thickness of this glass would make tint undesirable. The materials are usually pure sand, pure form of carbonate of lime and a sulphate of soda, with the addition of carbon in the form of coke, charcoal, anthracite coal and arsenic.

These ingredients are all melted in crucibles and when free from bubbles and when viscous, the mass is poured on iron casting tables and rolled into sheets. While it is flat it must be annealed, and it is rolled into the



Plate glass for kitchen table tops is useful and sanitary



On the dressing table plate glass serves for both top and mirror

kilns, where it is heated and then allowed to cool.

After the annealing the glass is dull, so it is then ground and polished and smoothed. Leather and felt are used to give the final polish.

It is made from $3/16$ " to $1\frac{1}{2}$ " thick, and the other dimensions vary according to its uses.

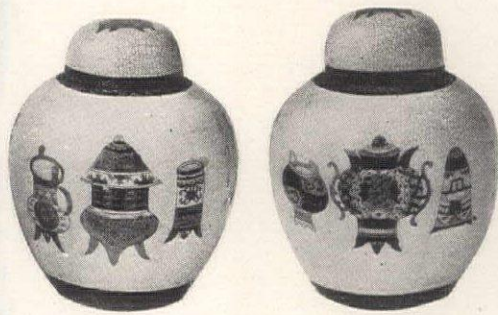
Plate glass differs from other glass because of its different production processes, its freedom from waves, blisters, streaks, hills and dales, its uniform flatness, brilliancy of polish, clearness, strength, luster, and unique beauty.

Because it excels in these qualities it is better for the eyes than any other type. Here there are no hills to be hurdled by the long suffering and jumping eye.

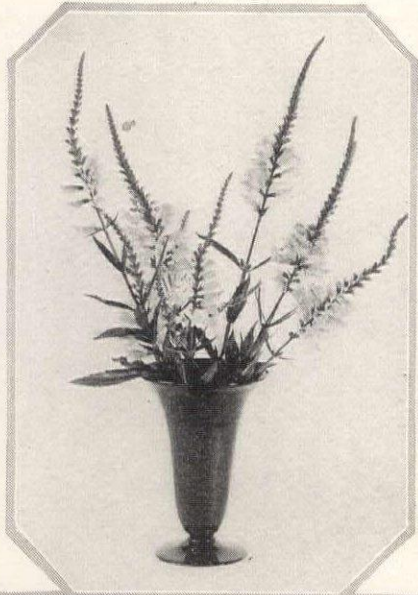
Therefore, the landscape seen through home or motor plate glass is enriched and the car and house beautified by the invisible separator which lays no visual barrier between the eyes and the great outdoors.

Many beautiful homes, clubs and hostleries know the value of the observation plate
(Continued on page 122)

Chinese crackle jars of grayish tan with decorations in dull green would be suitable for a Colonial mantel. 10½" high. \$25 the pair



(Right center) Flowers on the mantel can be arranged in balanced vases at each end, or in a small center vase, such as this, of black glass. 6" high. \$2



FOR THE MANTEL

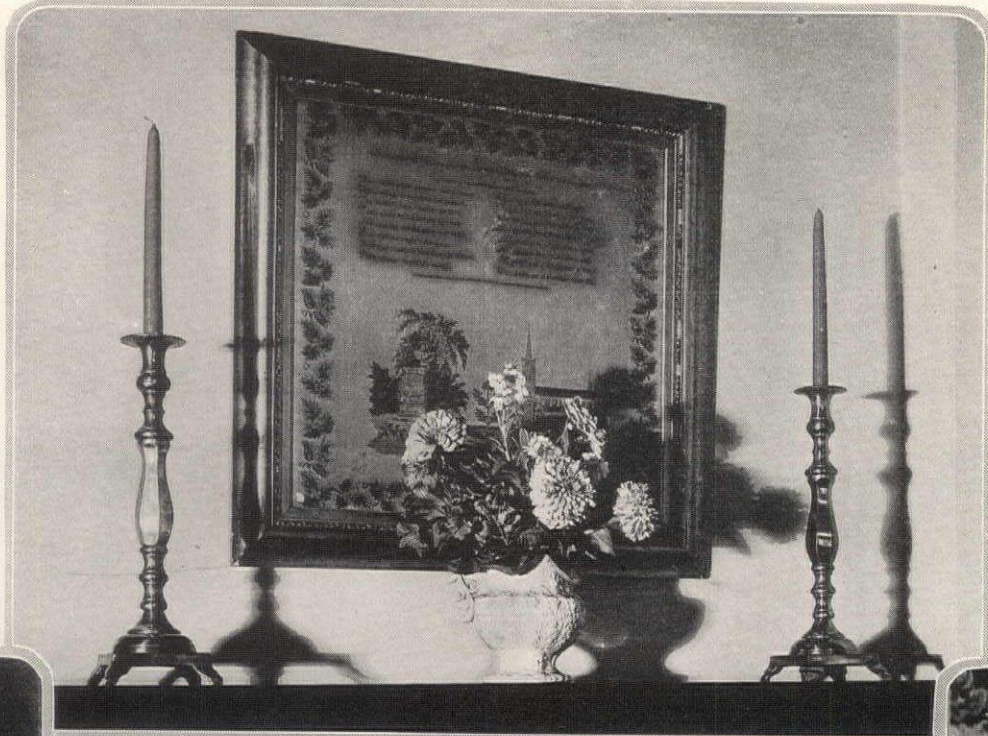
These may be purchased through the House & Garden Shopping Service



While veritable hawthorne jars are immensely expensive and in the connoisseur class, charming reproductions can be had for \$15 a pair. 10" high



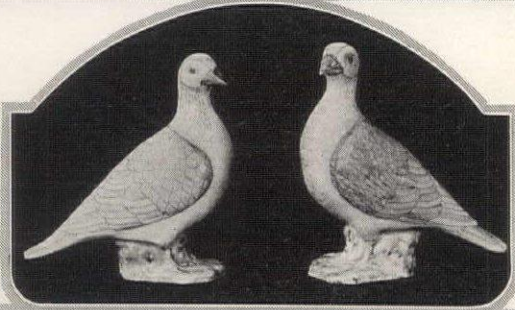
Powder blue vases, 10" high, \$16.50 a pair



The lines of these blue vases are charming



Colonial brass candlesticks, 18" high, \$20 a pair; sampler, \$55; antique salt glaze jug, \$37.50



(Left) Chinese porcelain birds, 8" high, in shades of lavender and are quaintly decorative. \$15 a pair.



Mahogany candlesticks with Colonial glass globes are suitable above a Colonial mantel. 17" high, \$15 a pair

Set into the wall above the mantel one may have a flower painting. This type, 20" x 16", comes at \$20

Red lacquer tray, 25" x 17", \$45. Candlesticks 7½" high, \$8.50 a pair. White china Buddha, 11" high, \$18.50.





An amber glass jam jar is decorated with blue green leaf and stem handle \$5



A suitable flower vase comes in amber or green. It stands 8½" high and is 7" wide at top and is priced at \$9

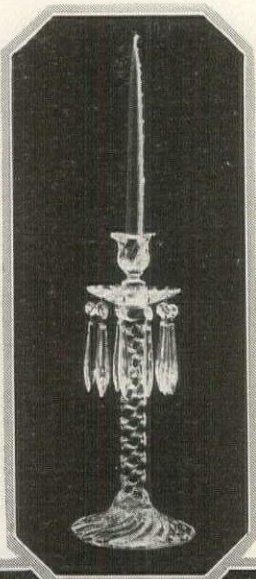


(Left) This glass shaker, decorated with an anti-Volstead-ean cock, has a silver plated top and is priced at \$10



A fruit bowl, 6" high, 8" across, in amber with green or blue decorations. \$12

These Colonial glass candlesticks can be used on the mantel or on a small table

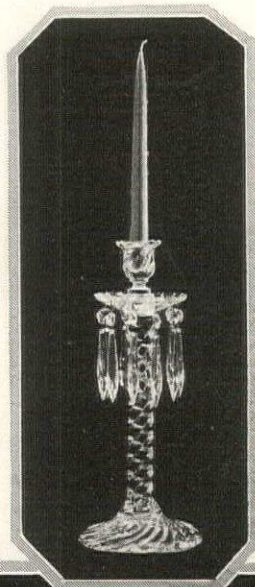


Crystal with daisy design. Goblets \$10 a dozen, champagne \$10, sherberts, \$10

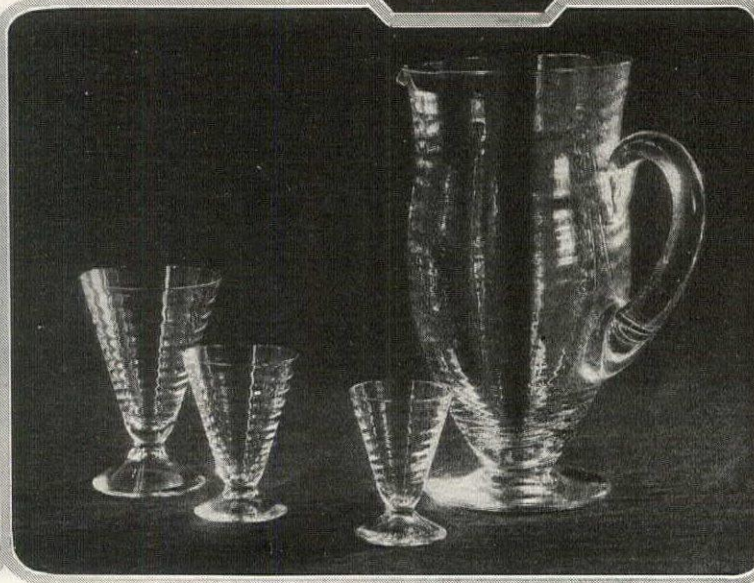
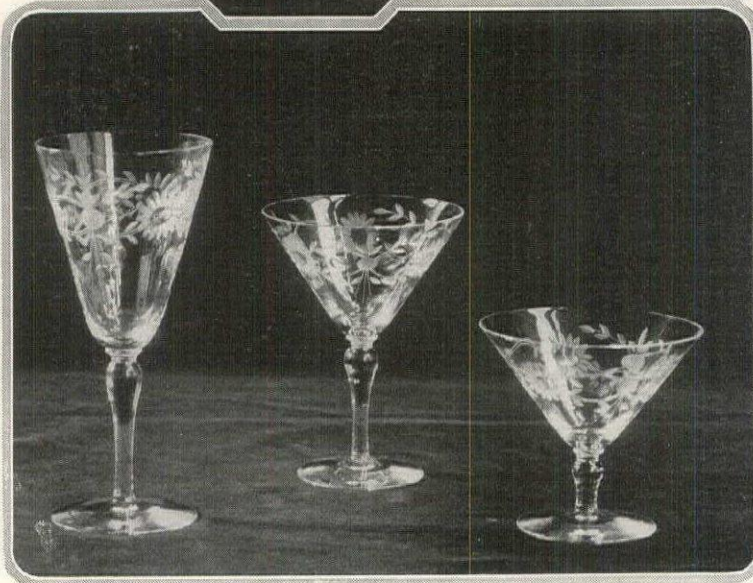
NEW GLASS FOR THE HOUSE

These may be purchased from the House & Garden Shopping Service 19 West 44th St. N. Y. C.

Colonial glass candlesticks with prisms are reproduced in this design. 11" high, \$12 a pair



Spiral glass pitcher, \$4. Goblets, \$6.75 a dozen, cocktails \$6 and cordials, \$5.75

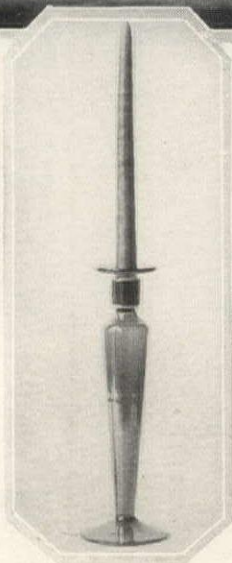




Black optic glass with royal blue bases come in several shapes: Goblets \$10 a dozen; wines \$7.95; cocktails \$7.50; Cordials \$7.20; fingerbowls \$7.95; handmade blue plates, 6" across, \$17.95

GLASS OF MANY COLORS

These may be purchased from the House & Garden Shopping Service, 19 West 44th St., N. Y. C.



These glass candlesticks come in amber, amethyst or royal blue



(Right) Flower vase in amber, amethyst or green glass. 5" high. \$2.25

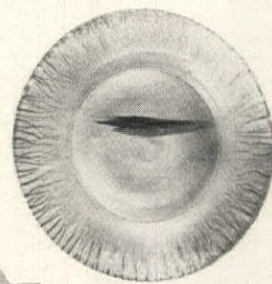
(Below) The flower bowl in amethyst or amber, 6" high, comes at \$2



These glass candlesticks measure 11½" high and are priced at \$2.95 each



A glass fruit plate in a m b e r with green blue edge is 8½" in diameter. \$36 a dozen



Iridescent salad plates of green glass, measuring 9" across, are \$12 a dozen

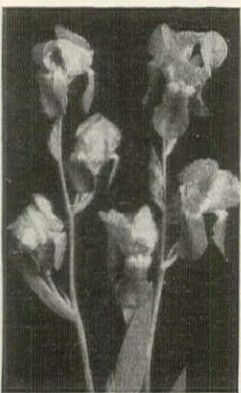
October

THE GARDENER'S CALENDAR

Tenth Month



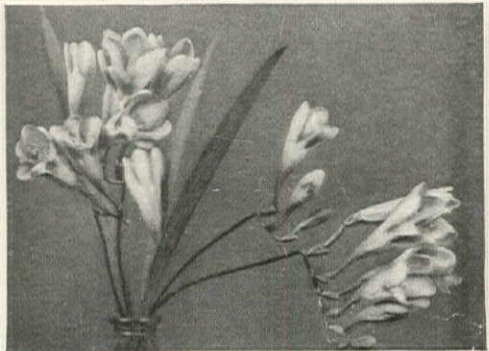
Transplanting and dividing of iris should begin at once after blooming



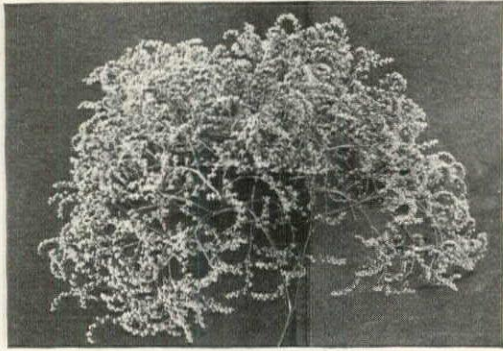
To get good results iris should be in the ground before the November frosts



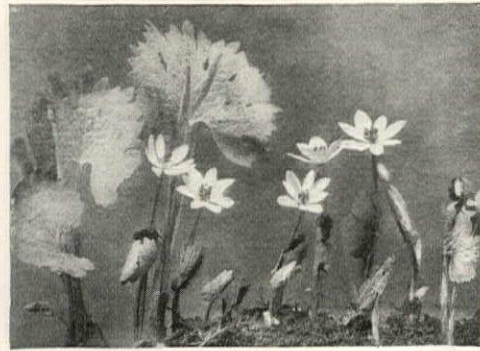
Very few perennials are as effective as iris when used singly in the border



The freesia should be one of the most popular of winter flowering bulbs for indoors. Pot in rich sandy soil until January



The misty blooms of statice, or sea lavender, may be dried and used indoors for winter bouquets. It will last for months



Blood root may be collected now and transplanted into the border. It is effective when naturalized in the shade of trees



Dutchmen's breeches take kindly to careful collecting at this particular season



Hepatica is one of the wild flowers to move if done in the fall



Peony plants should be divided now. Be sure to retain at least three "eyes"

SUNDAY

1. This is an excellent time to put into execution any changes in your garden, such as sod borders, dwarf hedges, trellises for fruit plants, changes in watering systems, etc. A good map of the grounds will help.

8. Celery must be kept bled. Hold the stalks together tightly to prevent dirt from getting down into the heart. Keep hilling as they grow, since it is contact with the earth that gives celery flavor.

15. This is an excellent time to destroy many aphids which may be on the white pines and other evergreens. A thorough spraying with strong tobacco and soap mixture will free the trees from this pest.

22. Hydrangeas, bay trees and other decorative plants in tubs and boxes should be stored away for the winter. A good cellar which is not too warm and is fairly light makes a good storage place for this class of material.

29. Flower beds composed of tender plants can be made to last considerably longer by a slight covering to protect them from frost. An old sheet or blanket of any kind with a few supports, may be used for this purpose.

MONDAY

2. All shallow rooting plants should be afforded the protection of a winter mulch of manure. This applies to strawberries, raspberries, blackberries, etc. With strawberries, manure should not touch the crown.

9. Dig up and store all tender bulbous plants such as gladioli, dahlias, etc. These must be stored in sand or saw dust in boxes and kept in a cool cellar. Dryness of packing material and surrounding air is essential.

16. Stop feeding the chrysanthemums just as soon as the buds show color. It is a good practice to shade the greenhouse slightly. This will give considerably longer petals and larger flowers.

23. Potatoes and other root crops stored in the cellar should be looked over occasionally to prevent damage by decay. Remove all decayed or soft, spongy tubers, because they are sure to infect other sound ones.

30. The first few days in the house are the critical period for indoor plants. Use great care in watering and keep the foliage sprayed or moistened. If the plant dries up too quickly, plunge the entire pot in a pail of water.

TUESDAY

3. Why not have some fruit trees around your garden, preferably on the north side? Or perhaps you have room for a small orchard. This is the proper time to set the trees out, except the plums, cherries and other pit fruits.

10. Don't neglect successful sowing of the vegetable crops planted in the greenhouse. Lettuce, cauliflower, spinach, radishes and beans require seeding about every two or three weeks in order to insure a supply.

17. Any changes in the flower borders should be made now as the different types of flowers may be easily determined at this time, even by the beginner. Old plants that are not yielding should be divided.

24. Start now to collect all the old leaves, bringing them to one point. Do not ever burn them, because when rotted, they are one of the best of all fertilizing materials. Store them in some obscure, sheltered corner.

31. Hay thrown over tender garden crops such as eggplant, peppers, lettuce, will protect them from damage by light frosts. It must be removed during the day and applied only at night. Do not use enough to break them.

WEDNESDAY

4. The plantings of new trees may be attended to at this time. With the dry summers which have prevailed for the past few years, fall plantings have given better results than where work of this sort was done in spring.

11. A few roots of parsley, planted in pots and placed on the kitchen window sill, will keep any ordinary family supplied with an abundance of this valuable green for garnishing and other kitchen uses all winter.

18. Don't neglect to mulch with manure or any loose material, all evergreens that have been transplanted during the current year. The first winter is the critical period with these trees, and they need care.

25. Shut off and drain all irrigating systems and other exposed plumbing pipes and empty concrete pools, etc. All faucets should be left open to assure proper drainage of the piping. If they freeze they will burst.

This calendar of the gardener's labors is designed for the Middle States, but it should fit the whole country if, for every one hundred miles north or south, garden operations be retarded or advanced from five to seven days

THURSDAY

5. Start mulching rhododendrons with leaves or manure. This is not only for the purpose of protecting the roots, but it will also furnish the plants with considerable nourishment. In the spring the leaves may be dug under.

12. What about some bulbs for house forcing to bloom about Christmas time? Paper whites, Pott-baker tulips, narcissus and various other early forcing bulbs may be grown successfully in the house.

19. Don't forget to plant a few of the more hardy types of narcissus in some secluded corner where they may go on naturalizing and spreading by themselves. In a few years enormous masses are possible from small plantings.

26. In case of a severe frost being threatened, it is wise to cover the flowers of outdoor chrysanthemums with paper or other material at night. This will prevent their being damaged and add to their life.

FRIDAY

6. Don't neglect to get hyacinths and other early flowering types of bulbous plants boxed up or planted in pots preparatory to forcing them in the greenhouse. They should be buried out-of-doors to facilitate rooting.

13. Carrots, beets and other root crops should be gathered and after the tops are removed they can be stored in trenches out-of-doors or in a cool cellar. If stored out-of-doors they should be protected from the frost.

20. When husking corn any exceptionally fine ears should be set aside and saved for seed next year. The ears should be hung up in some dry place where the mice will not be able to reach them. Suspending by wire is good.

27. Don't fail to make arrangements to pick the fruit and store it properly. The best method is to wrap each fruit separately in tissue paper, storing them in boxes in a dark cool place. Be careful that they are not bruised.

SATURDAY

7. Cauliflower just starting to head up should be lifted very carefully and placed in frames where it will mature properly. The plants may also be planted in tubs and moved to a barn, garage or other frost-proof place.

14. If you have heated frames of any kind, why not use them for the forcing of quick maturing vegetables such as radishes, spinach, beans, etc. They may be sown now, to yield crops during the winter months.

21. After the foliage falls all fruit trees and other deciduous trees subject to the attacks of scale should be sprayed with any of the soluble oil mixtures. Lilacs are especially susceptible to attacks of the scale pests.

28. Arrangements should be made to protect the roses, the best method being to do them up in straw overcoats. In addition to these, earth should be banked around the plants so as to throw the water away from them.

Birds and butterflies and trees, And the long hush of the breeze Shimmering over the silken grass, What wouldst thou have more than these? ...
Robert Nichols.

As a general rule, deep-rooting plants are best moved or divided in the autumn, because then their roots have time to recover and strike down as soon as growth begins in the spring. Such plants cannot usually be moved without much damage to their roots, and before their roots have recovered they are apt to suffer much from drought. If they are moved in the spring and if a drought follows upon their moving, they will not recover before the summer heats, and then they will live but a miserable life until next year. Yet one finds that many gardeners are just as ready to move Oriental poppies in April as pansies; and if the poppies remain miserable stunted, and half withered tufts all the summer, the gardener regards it as an "act of God," not as a result of his own stupidity

A. CLUTTON-BROCK.



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Guests in "Quality Street" greet Whitman's quality group of distinguished candy packages as welcome friends.

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PAGES from a DECORATOR'S DIARY

ROBERT HENRI, the painter, says that once when he was lecturing, someone in his audience made a statement that art was only for the rich, and he told the story of a janitor he had once had who one day asked him to look at a picture he had done of his best girl. The moment he saw the picture he realized the janitor was an artist, and arranged for him to go to a free night class, which he was instructing at the time. Later, the janitor became a butler to a very rich man, where he had enough leisure to paint. The rich man paid a dealer to make a collection of old masters for him. "Now, who," asked Mr. Henri, "owned those pictures,—the butler or the millionaire? The butler owned them inasmuch as he could appreciate them, just as I own a fine lot of paintings at the Metropolitan, because I have the ability to receive them. I also own a magnificent collection of Goyas and Velasquezes in Madrid. I own all the beautiful things in the world that I can appreciate and I shall always own them."

Henri says that he considers the most important thing in the world is to have toys and play with them, and to keep collecting more toys if you can really play with them.

Which is sound wisdom. Beauty is not alone a thing to admire—to sit and be enraptured by; it is a thing to frolic with. And one frolics to her capacity for understanding beauty.

Too many of us consider beauty in the home a subject for veneration by the family and for exhibition to one's friends. Beauty would be bed-fellow and mate at table. Many of the old mystics made playthings of divine subjects. They possessed them—sun and moon and stars and Sister Wind and Brother Rain. Their relationship to them was that of a child to its toys. So should be our attitude toward all beauty.

ANOTHER knowledgeable butler I once encountered had a real flair for old silver. I was lunching one day at Sunninghill Park, the lovely old house of the Benjamin Guinnesses at Ascot, when I spoke of the beauty of the old rat tail spoons. Mr. Guinness said, "If you are interested in old silver, come into the pantry, and look at some extraordinary bits." We went in, and the butler brought out the flannel bags, each containing some rare English or Irish piece. Mr. Guinness constantly deferred to the butler's knowledge as to the hall marks and dates, and histories. You could see the tremendous respect and affection existing between master and man, because of their mutual reverence for beautiful things, things of romance and dignified age.

Oh, would that my tongue could utter the thoughts that arise in me when I meet the man who feels himself superior to taste, the red-blooded American who takes his beauty, like his meat, raw! The only kind of silver that interests him is the trophy variety—a lumpy silver cup, or a silver box, or something that advertises his prowess—and advertises it in very bad lettering, usually. It is refreshing to meet a man who admits the charm of objects, who frequents auctions and antique shops, who collects his own prints and books and pictures instead of paying someone to do it for him. We have many such men in America, but they are in the minority. The majority are satisfied with displaying their animals' heads and horns and stuffed birds and fish. Such things proclaim them conquerors. They still feel the need of the coon-skin nailed on the cabin door.

WHEN does one's house become one's home? George Moore reveals his feeling charmingly in his "Salve," when he describes the trials of moving from London to Dublin: "All the usual inconvenience was endured, and it was not until a fortnight later that my Aubusson carpet was unrolled in the drawing-room one afternoon about two o'clock, Æ's leisure hour after dinner."

I have been wondering what my household gods really are. I love so many of my belong-

ings, I am torn with doubt. I too have an Aubusson rug that must be unrolled before I shall be *chez moi*, but there are other equally beloved things that must live for awhile in unfinished rooms. I think the real thrill of being at last at home will come to me when all my books are unpacked and arranged. I have moved many times, but always I remember the arranging of the books came first—before curtains or pictures or flowers in the vases. I have a system that makes it impossible for any servant to arrange books for me. I don't arrange them by subject at all, but by their "backs," whether they be tall or short, or bright or dull. I like my books to be a brilliant mosaic, very tall ones beside tiny ones, and then middle-sized ones, and I mix the bright red ones and gilt ones and white ones in after the others are placed, as one sticks a few last flowers into a huge bouquet where they will look best. When their bright

pattern satisfies me, then Home is achieved.

ONE of the most interesting houses in New York is that of Robert W. Chandler, the mural painter, in East Nineteenth Street. It is really two houses in one, with interlocking floors, and mysterious passages and two staircases, and two front doors. It is rather overwhelming in its wealth of decoration—a veritable musée of decoration, for each room is a different exposition of his marvelous imagination. The newest room is a bedroom, done from an ancient Bokhara robe that some one brought him from Persia. The walls are painted in vertical stripes, violet and yellow and red, about six inches wide. The ceiling has a *fond* of pale yellow, and great flower-like circles of violet and red and yellow cover it. These stripes and circles are exact enlargements of the design of the old robe, and the texture of the woven silk is indicated in the painting. There is no furniture in the room except the great bed, which is built on a dais, dais and bed being painted light green and covered with stars and suns and moons, marvelous constellations in many blues. There is a red silk bedspread, and three of Mr. Chandler's extraordinary screens in the corners of the room—nothing more. He says there was never a pleasanter room to wake up in, that he is always cheerful and eager for work after a few moments of this oriental color.

Now, I sha'n't be happy until he paints a room from the old Spanish shawl that hangs in his living room—an ivory colored shawl covered with miraculous flowers of a thousand pinks and reds, and an occasional smaller flower of black-purple.

I sha'n't be happy until people learn that the secrets of color schemes are about them on all sides. Here's a bowl of terra cotta, mauve and white zinnias, a suggestion for a country house living room; yonder's a piece of *Famille Verte*, rich with yellows and grass greens and aubergine purple.

SOMEHOW that shawl of Bob Chandler's reminds me of a great glass bowl of fruit I always enjoy at Armenonville, that charming restaurant in the Bois de Boulogne. *Fruits rafraichis*, it is called, and it is an artist's massing of ambrosial color and fragrance and sweetness. Black plums and saffron nectarines, purple and pale green grapes, red and pink peaches, pears and pineapples, red cherries, slices of oranges and bananas, purple figs, and finally hundreds of little green almonds, a delicious ambrosial collection, like a bouquet where every melting morsel tempts one by its color and fragrance. Every bit of fruit seems as fresh as if it had been arranged five minutes before in the great clear glass bowl.

OCCASIONALLY we meet a gallant old lady whose taste runs with our own, but keeps the flavor of her own favorite period. One of the nicest rooms I know is of the white candle and crystal variety. It belongs to an old lady down in Georgia who has kept her parlor and her hair white, but whose taste is as fresh and whose humor is as sunny as her old-fashioned room. Everything seems to lead up to or away from the old marble mantelpiece. (Why is a Victorian mantel a "mantelpiece"? I don't know.) This is a lovely, exaggerated rococo one with plumes and garlands of roses, just the sort we see ripped out of old New York houses every day. On the mantels are crystal candelabra with wax candles. A gay gilt mirror hangs above, reflecting just the right white flowers in a pale green vase beneath. When these flowers are lilies you feel it isn't fair for one room to be so sweet. The curtains are of white ruffled net, not lace, and they are hung from gilt cornice boards. A white fur hearth rug lies on the faded Victorian carpet. There are bright fire irons and a fender of brass, and many more candles and gilt mirror frames against the white washed walls. A set of rosewood, a sofa on one side, and two chairs on the other, invites you to the fire, and an old square piano seems more beautiful than we remembered square pianos could be.

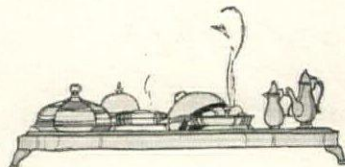
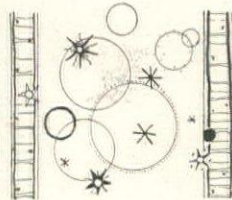
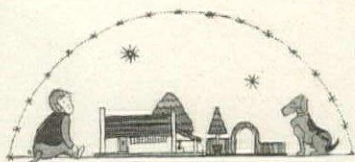
BREAKFAST in an English country house is a casual but traditional custom. Among the September notes in my diary I find several pages of my delight over my first breakfast in an old Queen Anne house in Lincolnshire,—an English breakfast never to be forgotten. Many equally marvelous breakfasts followed (before-dawn hunt breakfasts, and mid-day after-hunt ones,) but none so enchanting as the first prolonged one.

It really began at eight, when I was awakened from a deep sleep by a rosy-cheeked little maid with silver-gilt hair like a Xmas tree ornament, who placed a tray of tea beside my bed. Then she drew back the great red damask curtains, and oh! The fragrant English country air blowing in, the sound of the ancient bells brought here long ago from Peterboro Cathedral, the far cry of hounds calling!—What a heavenly place, a sort of dreams-come-true, and surely the most perfect September morning among all noble mornings. I wish I could remember it all, always—the hum of bees and the song of birds and always the hounds calling, and the feeling of heat and fragrance. My room was a great chamber over the dining room, pale yellow walls, and red silk hangings, and a great gilt bed. Dozens of mezzotints on the walls, and a great chest of drawers furnished as a wash-stand, although a perfectly good bathroom adjoined the bedroom. In the window bay was the usual dressing table, a long Queen Anne table such as we would use for a desk, with a small standing mirror, and tall silver candlesticks. From the window I could see my host strolling in the gardens, a tall picturesque figure in a red Indian sprigged silk dressing gown, looking more like an Indian Prince than an Englishman. The favorite dogs were close at his heels.

An hour to dress, for at nine sharp the great gong summons to breakfast. The tray is only a cup of tea to awaken you, for breakfast is a very serious affair. I dressed quickly, because I wanted to see the house and the gardens before the others were down. I had a half-hour for exploration, but it took me days!

I wanted to re-enter the place, so I went out the front door to the entrance path and reviewed my vague impressions of the night before. There were two great gates with a hedge connecting them, a tall hedge of evergreens, holly, and box, and strange plants that made vertical yellow and green stripes, with clipped obelisks of deeper green punctuating it. After the second gate, a hedge of box and yew, a changing,

(Continued on page 114)

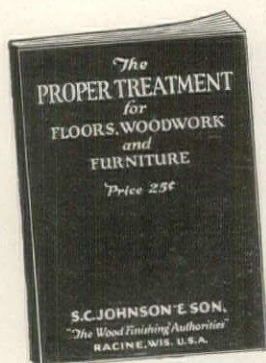




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Johnson's **Powdered** Wax makes perfect dancing floors.



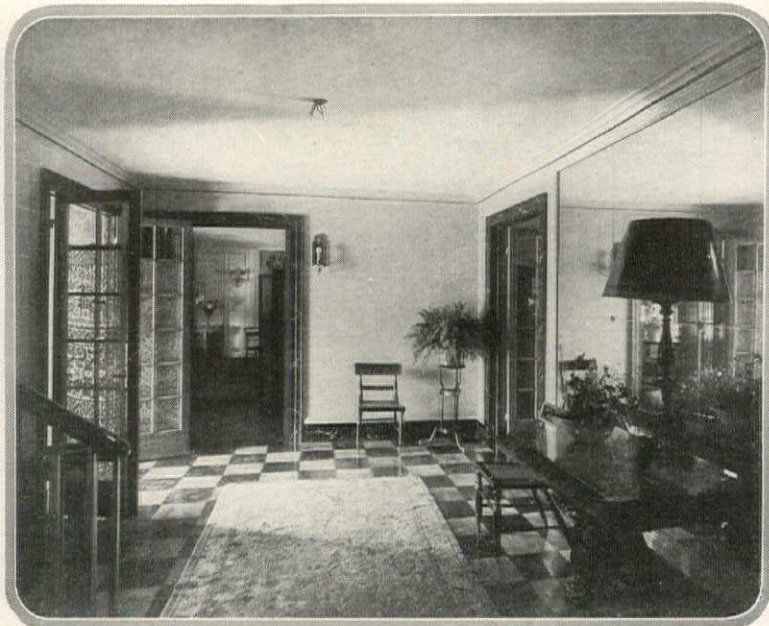
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Gillies

The hall usually presents a good opportunity for careful carpeting or rugging. Here a Chinese rug is effectively placed over black and grayish white marble. John Russell Pope, architect

Making the Floor Count

(Continued from page 71)

color and strong design are to be found in the newest wall papers, upholstery fabrics and rugs. We have been enslaved too long to plain, neutral toned walls, floors and hangings—surroundings lacking in interest and character of any kind. It was rather an anaemic form of decoration, a lazy attitude of mind, that found it easier to furnish rooms with plain fabrics than struggle with the shock of some strong, compelling color and sturdy, interesting pattern.

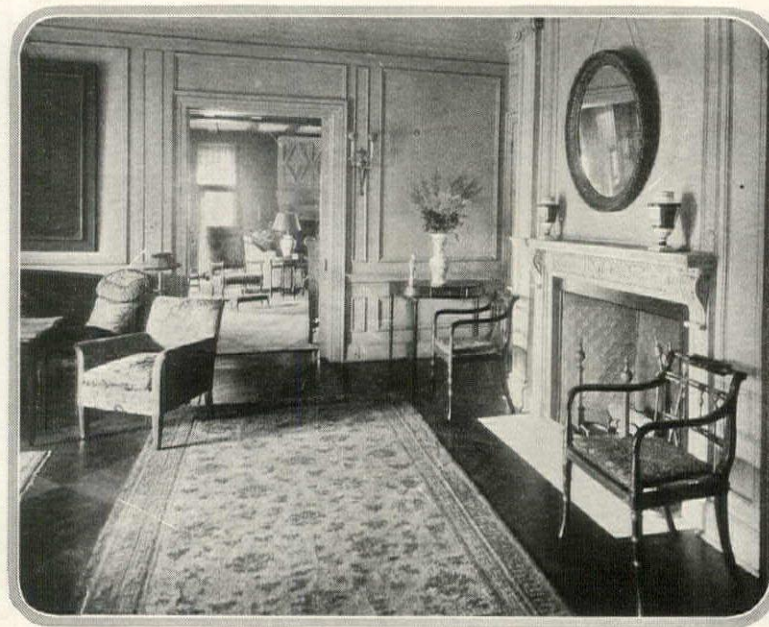
The rage for color in Paris and Vienna has resulted in some delightful fabrics unique in design as well as riotous in hue; the revival of the William Morris wall papers with their masculine patterns and fine colors and the growing demand for equally interesting rugs all point to a revival of decoration from the sturdy age before pastel shades were born, an age when men painted their deeds boldly in glowing color on walls, fabrics and rugs.

Let us first take up the question of Orientals. There was a time when this type of floor covering was the last word

in rugging. "It's an Oriental" seemed to signify something very near heaven and many a bride and groom of by-gone days found the nucleus of a new home in a "real Oriental."

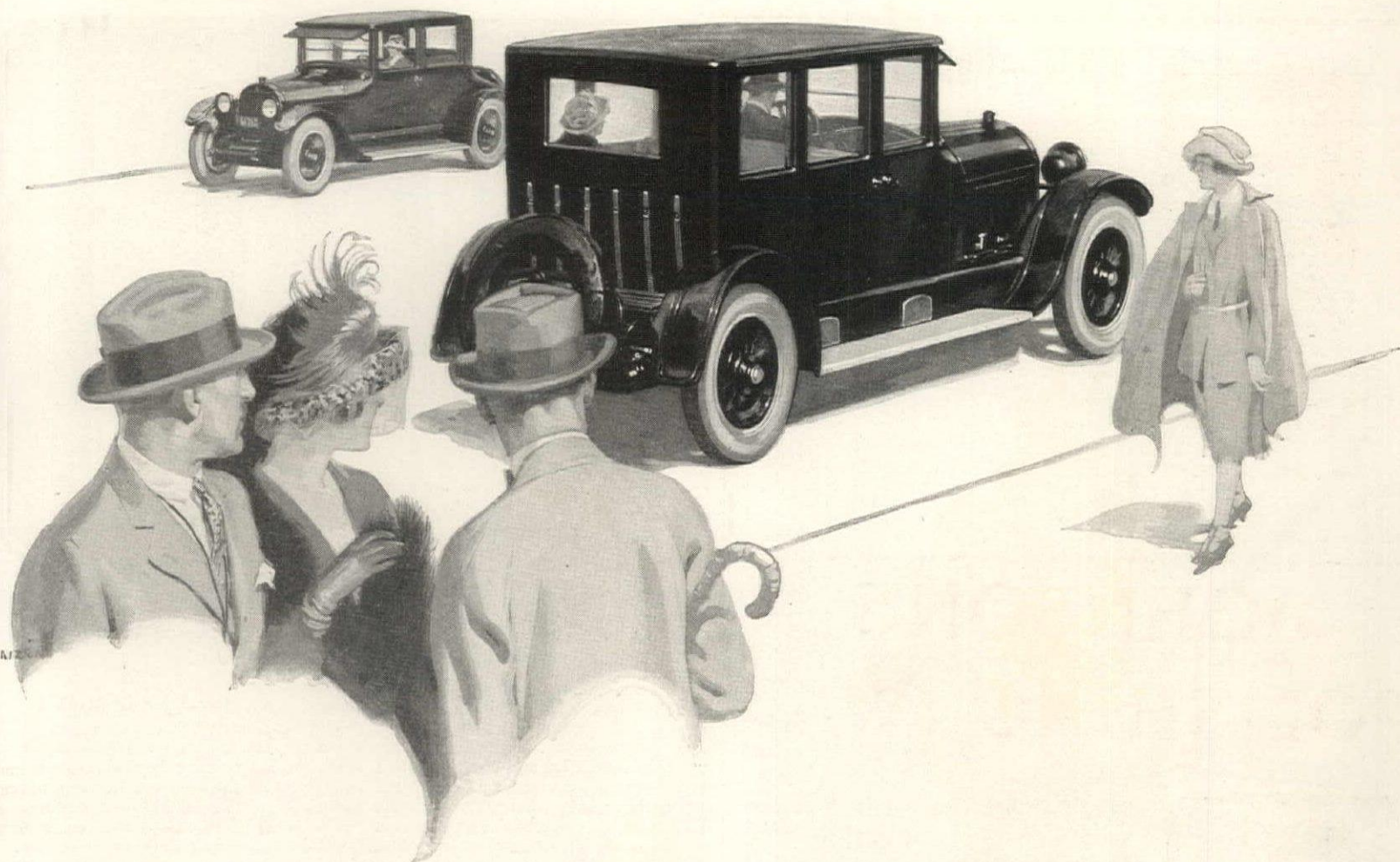
Times have changed and there is not quite the same respect for Oriental rugs as it is difficult to adapt them to much of the modern decoration. Their definite patterns and vivid colors preclude the use of figured fabrics to a certain extent and call for walls, furniture and hangings more or less subdued in tone and lacking in definite design, and we are not quite willing to key all the decoration in a room to the rug. But as the majority of rugs of this kind go through a process of washing to subdue their bright tones before being subjected to Western eyes and as there is such an infinite variety of good patterns and colorings to choose from, it is possible to build an interesting and dignified room around the soft tones and fine design of a good Oriental.

For a living room on rather formal (Continued on page 92)



Hewitt

A fine Oriental rug gives character to a room, provided the design and coloring are not too pronounced and the tones of the rest of the furnishing more or less in key



Every woman desires possessions which will receive the approval of her associates.

This is particularly true in the case of her motor car. Gratifying, therefore, is the enthusiastic sanction accorded by her friends to her Cadillac.

Everywhere she hears that wholehearted and unreserved praise which voices the esteem with which Cadillac is so universally regarded.

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But added to this tribute to her judgment is another significant factor.

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Nor is lesser wonder excited by the car's marvelous dependability.

To-day's estimate of her Cadillac is constantly giving way to a more flattering estimate tomorrow—both in her own mind and in that of every other woman of her circle.

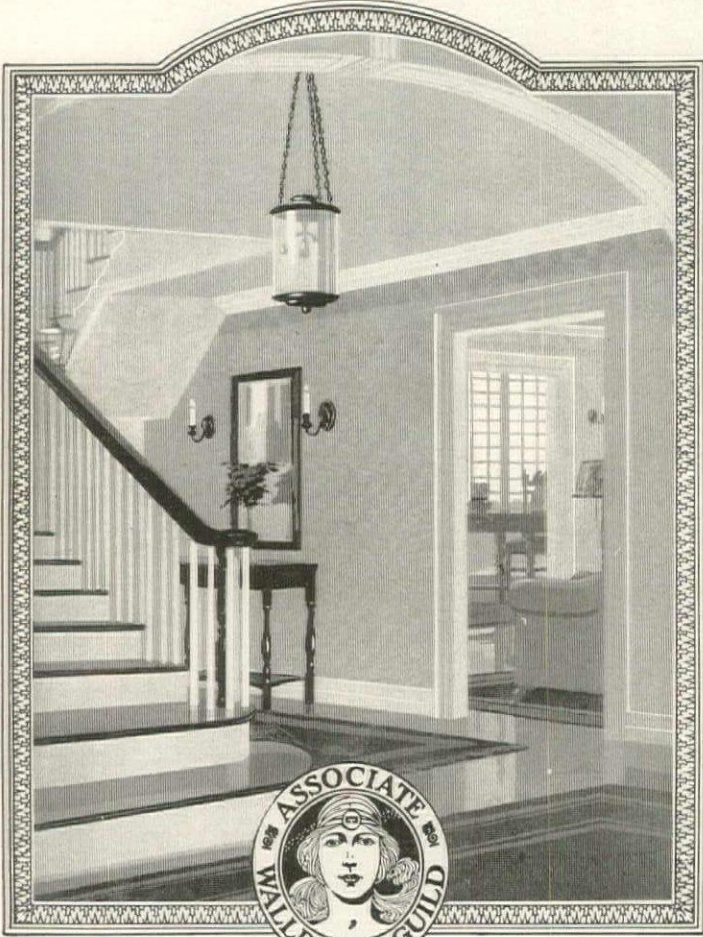
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C A D I L L A C



Standard of the World

Your Cheerful, Welcoming Hallway



HOSPITALITY here begins its royal rites; it is here we bid Welcome! and wish Godspeed! Hither, too, in lucky houses, scurry baby feet as the day ends and the Best-of-Men comes happily home. So much of Life happens in the hallway. It needs must be a bonny place. It ought to be a pleasant place!

It is not hard nowadays to have it so. Your hallway can be all you wish, simply through the wise choice and skilful use of Wall Paper.

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Suitable for a living room is this Wilton rug in soft shades of rose, tan and black on a deep blue or tan ground. W. & J. Sloane



Because they blend with other furnishings, Chinese rugs are popular. This is in rose, tan and black on blue. W. & J. Sloane

Making the Floor Count

(Continued from page 90)

lines this type of rug brings a certain dignity and interest possessed by no other floor covering. For dining rooms it is both decorative and practical and I would especially recommend an Oriental rug for large halls where there is much floor space to cover and usually not a great amount of interest in the other furnishings. Halls, too, are apt to be rather dark, and here the rich colors in the rug will do much to brighten and make inviting an interior too often drab in tone.

Chinese rugs have become deservedly popular of late, perhaps because they blend so well with many forms of decoration. With their soft colors, and intriguing designs, they make charming backgrounds for 18th Century English furniture and combine well with gay flowered chintzes.

The most difficult room to choose a rug for is the dining room, for nowhere else does a carpet get quite as hard and varied wear. The continual going to and fro, the inevitable spilling that occurs in the very best of families, the constant cleaning and everyday usage, demand a rug sturdy of build and sufficiently covered in design to withstand not only wear but spots. Here an Oriental or a good domestic rug with an all-over design is better than a plain floor covering which shows every stain and footprint and soon becomes shabby in appearance. There is such a variety of good designs among the Wiltons and Axminsters, such a wealth of color one should have no trouble in finding just the rug to bring out and complement the other furnishings in the room.

A quite charming dining room might be made, using a rug with a small all-over design in tan and blue on a ground of deeper blue with hangings of chintz, walls paneled in deep cream, and 18th Century English furniture, the chair seats covered in red and cream striped moiré. This type of floor covering would successfully withstand the wear demanded of it.

In the same manner a small breakfast room with plain painted walls can be made interesting and charming by the use of a delicately figured rug. In small interiors it is wise to keep the pattern in rugs and fabrics more or less in key with the size of the room, but there is no reason why an interior should refrain from all hope of interest just because it is not large. It would be interesting to experiment with a small room, using a landscape paper of soft grays and greens. This would serve to push out the walls,

giving a sense of space. The woodwork should be painted one of the greens in the paper, the hangings would be interesting in peach color bound in green, and here one might use a rug in gun-metal gray with a slight all-over pattern.

The same principles should be followed in the living room, where the rug should equal in importance the rest of the furnishings. A good Oriental, of course, will be the dominating note. If a striking design is to be found in either hangings or upholstery, a chenille or Wilton rug in a plain tone will make a better background and be more generally effective than a figured floor covering which would only serve to distract the eye and clash with the patterns in the other furnishings.

Chenille rugs come in a large variety of colors, either plain or two-tone and can be woven any width up to 30'. The soft, long pile renders them unusually luxurious in appearance and the ideal floor covering in rooms where one wishes to have figured walls or patterned hangings. In this case the floor simply must be kept low in key,—a background only.

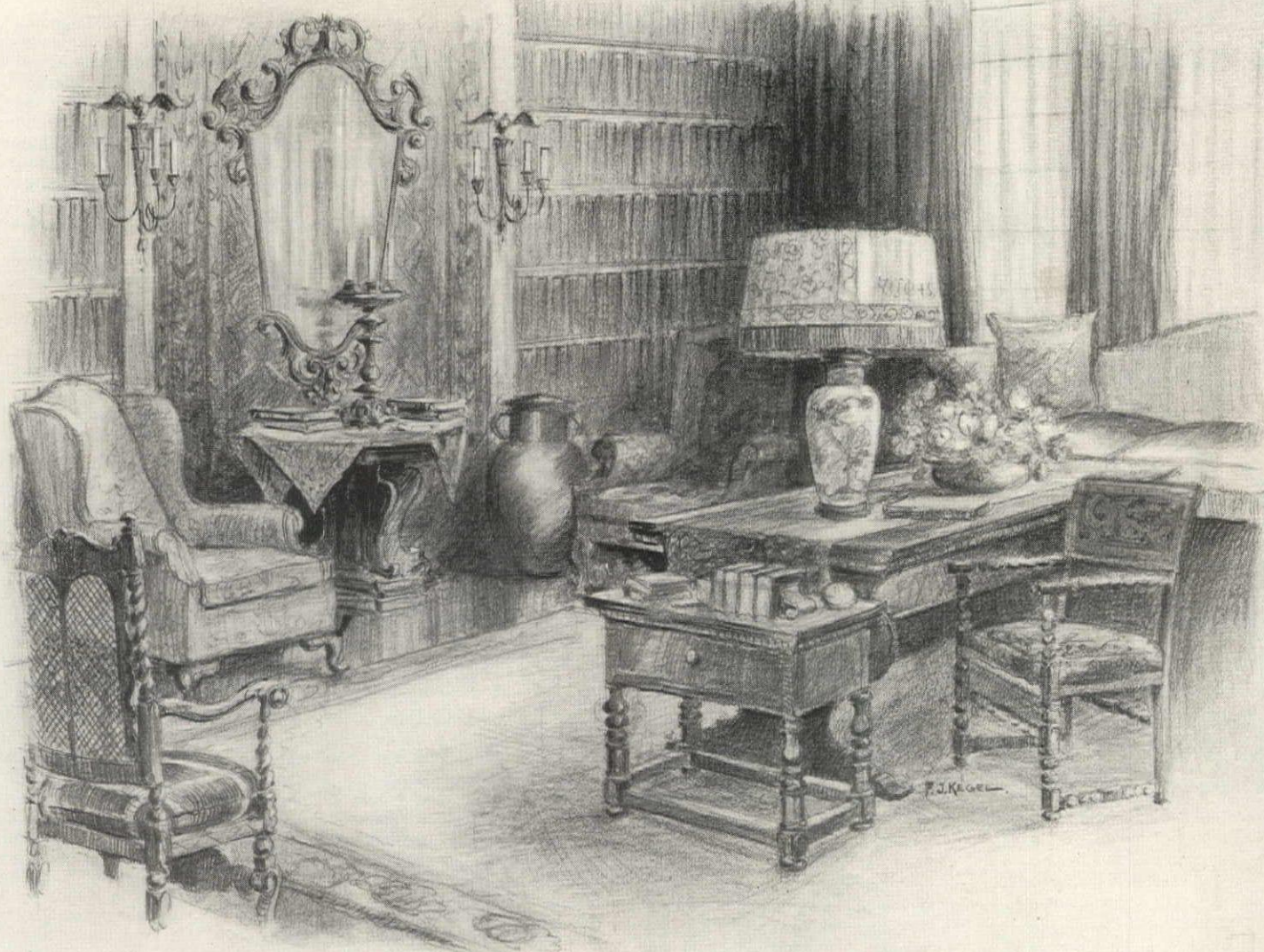
Black rugs are very smart just now, especially if one uses plenty of color elsewhere. A room can be made amusing and gay with walls and woodwork done in blue-green, chintz hangings in terracotta, orange and blue over gold glass curtains and a black rug.

Carpeting by the yard with a thick pile, if well sewn together, makes a very good rug and is less expensive than a seamless carpet woven to size.

Old-fashioned ingrain which is woven like plain cloth, with no pile, is excellent for bedroom rugs, and, used as carpeting, it makes an effective background for small rugs. Made into rugs, it is light, easy to clean and moderate in cost. Ingrain carpets look better if well padded with a layer of good quality carpet lining or several thicknesses of newspapers tacked to the floor.

Hooked and rag rugs are charming in early American interiors. Very often a good effect is obtained by using a gay hooked rug on top of a plain rug or carpet, in front of the fireplace or in some prominent place, for its interest and color value.

Very new are the rugs of French felt shown on page 78. They can be made in any size and shape, and as the felt comes in charming colors, a delightful effect can be obtained with these rugs used either on a bare floor or against a neutral toned carpet.



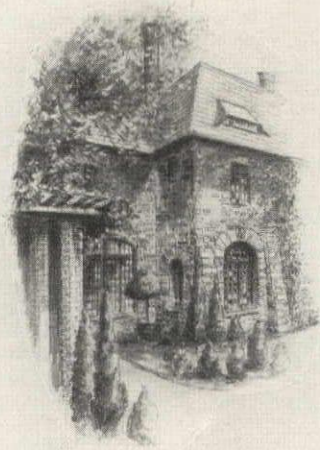
Furniture

transcending the commonplace, well within moderate cost

THE Living Room pictured above possesses the attributes of both livableness and decorative distinction—a result seldom attained by strict interpretation of a particular style.

Here, in a simple setting of built-in book shelves and rough plaster walls, a most inviting interior has been created by cleverly grouping a few objects of diverse yet harmonious character. The Italian console and mirror, with their tapestry background, provide the rather formal note which accentuates the feeling of warmth and intimacy contributed by comfortable, deep-seated chairs and other sturdy pieces of English origin.

There is a wealth of inspiration for rooms of like charm in the Furniture on view in these Galleries, where each object has an appeal beyond mere utility. Your enjoyment of its companionship, like its ever-mellowing tones, will increase with the passing of years.



De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

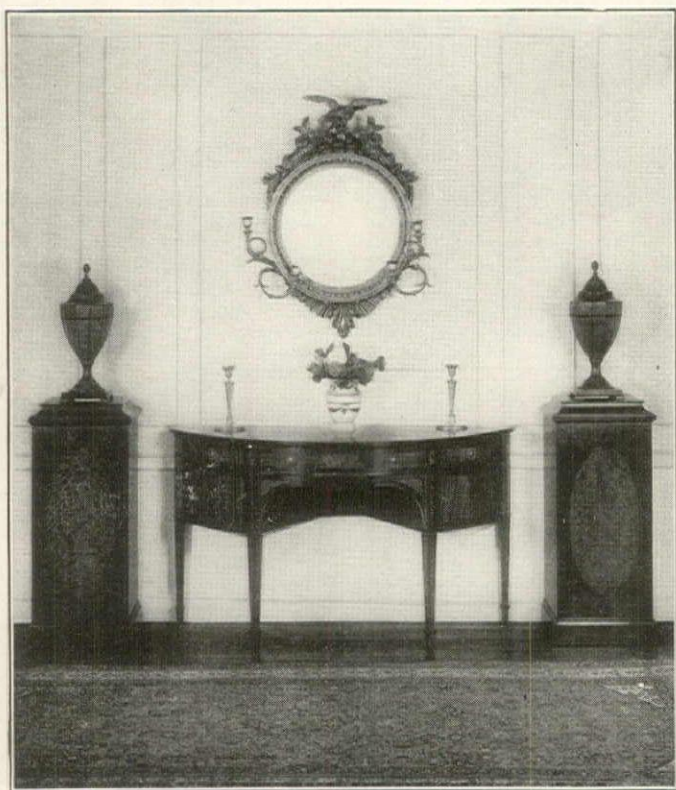
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Furniture : : Decorative Objects : : Reproductions

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ENGLISH furniture of the last quarter of the 18th Century in the styles of Hepplewhite and Sheraton was the culmination of four centuries of progress in furniture design. It combined utility with beauty of line and proportion to a superlative degree, and brought to perfection the use of inlays and figured woods. To-day it retains an almost universal appeal because it possesses dignity without undue formality, grace without weakness, refinement without artificiality.

Kensington reproductions of this furniture, as indicated by the example illustrated, are not only accurate in every detail of design but also retain through the old-time hand processes of the Kensington craftsmen the character and the decorative quality of the originals.

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NEW YORK

Showrooms: 14 East 32nd Street

Paints and Varnishes as Miracle Workers

(Continued from page 74)

the concrete is thoroughly dried the surface should be brushed with a stiff broom or a fine wire brush to dislodge all particles of sand, lime, or cement.

The season seriously affects paint as it does the surfaces which are to be painted. And here comes in the judgment of the painter. He must understand the effect of heat and cold, dampness and dry weather, upon building materials and paints. To get the best results on either the outside or the inside of the house, an experienced painter is necessary, the best materials and friendly weather conditions. It is hopeless to attempt to paint in foggy or freezing weather, or until indoor plaster has set. Sixty-five degrees Fahrenheit is the minimum temperature at which painting should be done indoors.

It is also very important to consider the quality of the priming coat. Any old paint is not good enough to start with. Mineral and non-drying oils should not be used in the priming coat, nor is a pigment like ochre or metallic paints good primers. Sufficient raw linseed oil should be added to the initial coat of paint to satisfy the building surface and to prevent subsequent absorbing from the second and third coat which might result in spotting or fading.

New Work and Old

There is some difference in the matter of handling new work and old work. It is well to study this thoroughly and to accept established rules that are bound to bring good results.

For New Work: the method is as follows;—First or priming coat, for close-grained, non-absorbent woods, thin with equal parts linseed oil and turpentine. For soft, open-grained woods, like white pine and poplar, thin with three parts oil and one part turpentine. Hard or yellow pine, cypress, Norway pine and other resinous woods, also all green lumber, should be well seasoned before painting. For such lumber, thin with one part oil and three parts turpentine. Brush this coat in thoroughly to insure good penetration. Second coat: Thin with two parts raw linseed oil and one part turpentine. Brush out well. Third or final coat: Apply the paint as found in the package, except where conditions warrant the use of a little turpentine or linseed oil.

For Old Work:—First coat: thin with two parts raw linseed oil and one part turpentine. For surfaces which are very old and spongy, more oil is required, and for surfaces that are unusually hard and non-absorbent, more turpentine should be used. Second coat: apply the paint as found in the package, except where conditions warrant the use of a little turpentine or linseed oil.

Calculating Paint

It is difficult to estimate the exact quantity of paint required to cover a given surface. A good paint will approximately cover three hundred and fifty square feet to the gallon, two coats. The best way to estimate the quantity needed is to measure the distance around the building, multiply by the average height, add about one-fifth for trimming and cornices and divide by three hundred and fifty. The result will approximately be the number of gallons required.

The selection of color in planning to paint a house is likely in the last analysis to be a matter of personal preference. Yet even though you may like blue better than any other color, or yellow, or red, it is very wise indeed to study the background and surroundings of your house as well as the houses of your neighbors, also the type of your house, the amount of foliage about

it, the colors you intend to use in your garden, and to a lesser degree the scheme of decoration you intend to carry out in the interior. You must ornament a dignified type of architecture with dignified colors. The Colonial style of building, for instance, will best lend itself to white, gray and Colonial yellow. In half-timber construction the tone of concrete must be subservient to the wood, not necessarily in harmony, but less dominant.

And you must remember, too, that painting a house is not entirely a decorative matter; you are painting to protect your house, to save your building material, as well as add beauty to it. If painting is an investment, then it stands to reason that the only good investment is the best paint.

Interior Painting

For interior painting, especially where water colors are used, the method of procedure of each different manufacturer must be carefully studied. Walls must be properly prepared according to schedule and the suggestions for putting on fresco colors must be followed without the slightest deviation if interesting results are to be achieved. Practically all makers of fresco colors will send pamphlets on request and these pamphlets invariably show a large range of color samples. Just the right method for ordering these paints is also given so that the work of planning house decoration along these lines is reduced to a minimum. The expense of decorating in this fashion is light and the effect most satisfactory if instructions are carefully followed.

There are four steps in the process of securing brilliantly finished woodwork,—preparing the wood, filling it, staining it, and varnishing it. Whether the floor is new or old, it must be perfectly clean, free from oil, grease, wax or moisture.

Filler

Open-grained woods such as oak, ash, mahogany and walnut, should be filled with a good paste filler. This comes in paste form and should be thinned to a creamy consistency with pure turpentine applied with a bristle brush. A little should be put on at a time, allowed to set and rubbed clean with bur-lap, rag or excelsior across the grain of the wood. Close-grained woods such as cherry, birch, white wood or maple, need no filler.

Stains

It is an easy, simple matter to mix your own stain. Take a gallon of stain, three quarts of turpentine, one pint of raw oil, one pint of coach-Japan as a dryer. Take one pound of color ground in oil, if you wish a strong shade—a little more, mix thoroughly with coach-Japan, put it in the raw oil and turpentine and stir until completely mixed.

Colors ground in oil can be found in any paint store in pound cans. Always try out a stain on a board before applying it to the floor. Keep the stain thoroughly stirred and apply. After it has been on half an hour, rub the floor in the direction of the grain with a rag. This will bring out the grain to advantage.

After it has dried over night it is ready for a coat of varnish.

Varnish

To get the best effect from varnish, fill the brush well and allow it to flow over the surface freely. Let it dry twenty-four hours when it will be ready for the second coat. Let this flow on as freely as the first. If properly ap-

(Continued on page 98)



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THE · TRIANON

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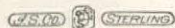
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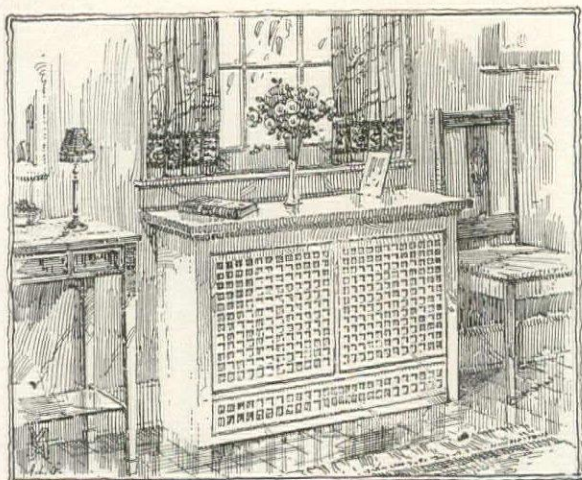
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Or we can take all the bother off your hands and make them complete for you in any wood and finish desired, combined with the Ferrocrafft Metal Grille part. We can make these grilles in special designs of your own, or from selections of a large variety of choice ones of your own rendering.

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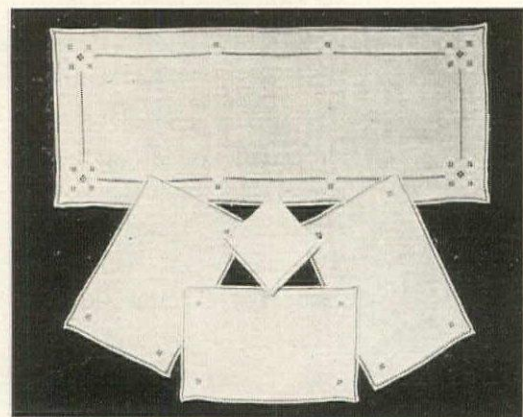
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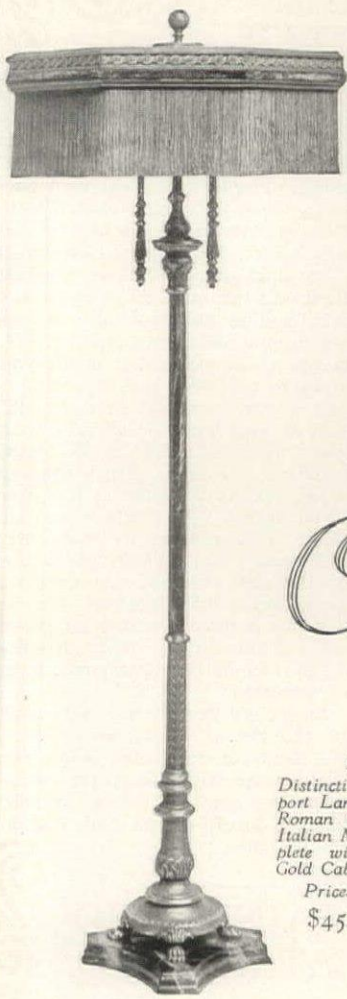
Furniture

Curtains

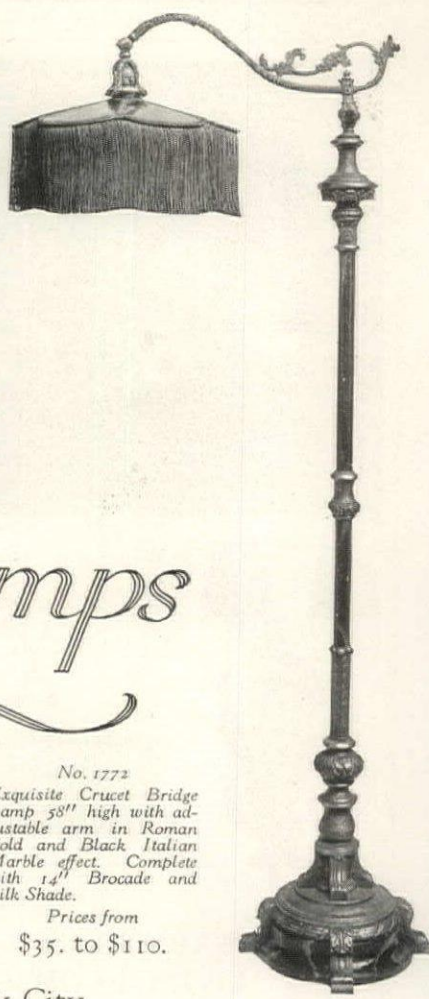
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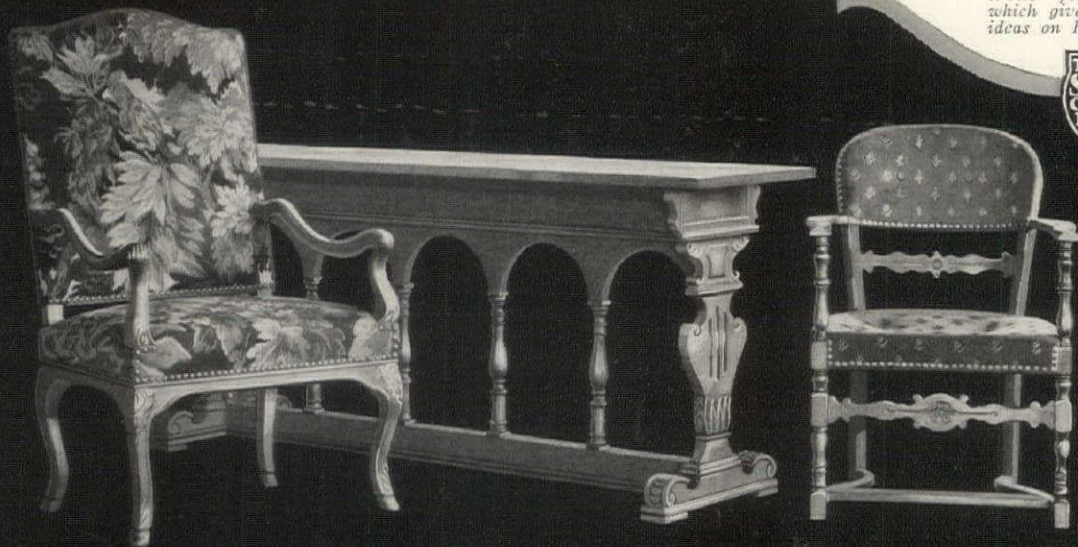
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SYRACUSE, N. Y.
NEW YORK BOSTON CHICAGO

Paints and Varnishes as Miracle Workers

(Continued from page 94)

plied, this will give a full, rich lustre. If after twenty-four hours the lustre is not there the indications are that too thin a coat of varnish has been applied. In this case a third coat will be necessary.

When a dull finish is required, it may be gained in the following manner. Let the varnish dry from 48 to 72 hours, then rub the surface with pumice stone, water and rubbing felt. Dampen the felt with water, dip it in the pumice stone and rub the surface with the grain. Possibly an easier method of getting this flat surface is to rub the varnish 72 hours after it has been applied with No. 1 steel wool. Rub very lightly, as steel wool will cut through the varnish under too much pressure. Then go over the floor with a cloth moistened with a mixture of half raw linseed oil and turpentine.

Outside of the actual manufacture and application of paint, its usefulness, its beauty and its significance, there are so many paint developments along an immense variety of practical paths that it is difficult to characterize them in any one paragraph. There are paints especially for automobiles and carriages, an unusual kind is made for the deck and porch, impervious to sun, wind, weather and salt water, paints especially for floors, others for interior woodwork; there are paints with a velvet finish, with a coarse, almost concrete finish, with a

highly polished surface. And then, of course, there are paints for furniture. Paints which the experienced craftsman only can handle, and others prepared for the amateur. There are paints for metal, differing from that used on concrete, wood or stone. There are tinted glass paints and a variety of white and blacks, too numerous to mention.

In planning your house, you should think out this question of paint as carefully and as philosophically as you heating, plumbing and lighting. If you decide at the start what colors you are going to use inside and out, what finish you prefer, you will find the decoration of your house delightfully harmonious. Unquestionably certain types of furniture demand their appropriate woods, paints or stains. It is a question to be studied very carefully and also to think in relation to your furniture and rugs. You will, of course, decide on the kind of wood you are going to use in the interior of your house before selecting a paint, because all paints do not suit the texture of all woods, nor do all colors in decoration suit all periods of furniture.

So we see that there is very much to be thought of before we decide upon the paint for our house, before we run the Arabian Nights lamp that will summon the genii to work miracles of genuine beauty on the inside and outside of our home.

A REVIEW OF PAINTS AND VARNISH CATALOGS

"Paints and Varnishes," published by Wadsworth, Howland & Co., Inc., Boston, Mass. This illustrated book of 140 pages covers the ground of practically every variety of paint and varnish as well as the implements used to get the very best results from the paints and varnishes. Every kind of brush is shown, fresco stencils, graining rolls, paint burners, tool kits, folding tables, paint knives on through every need of the professional and amateur painter.

"Prepared Paint," "Flat Wall Paint," published by E. I. du Pont de Nemours & Co., Wilmington, Del., are two extremely satisfactory little pamphlets, both giving illustrations in color, as well as important advice about the preparing and use of colors for all kinds of woodwork, new and old. Instructions are given on how to prepare wood in the first place, and how to apply the paint to get the best results. There is also a special paragraph about the treatment of old surfaces.

"The Farmer's Paint Guide," "A House To Be Proud Of," "The Secret of Rich Rooms," "Making the House a Home," are a part of a series of most practical little books on painting and varnishing published by Devoe & Reynolds Co., Inc., New York. These books are all richly illustrated with color schemes for the exterior as well as interior of country and city homes, the products presented are time-tested and proven, backed by one of the oldest paint concerns in the United States, founded in 1754.

"Ce-Co Paint," published by the Cheesman, Elliot Co., Inc., Brooklyn, N. Y. This is a fascinating little pamphlet because of the way color charts have been worked out showing a delightful variety of yellows, greens, grays and red browns. These paints may be had ready mixed or to mix by hand; are prepared to beautify as well as protect, and are adapted to both wooden and metallic surfaces. In order to produce the best results and the longest service, these paints are especially prepared for various climates. There is a formula for

seashore paint and for inland paint.

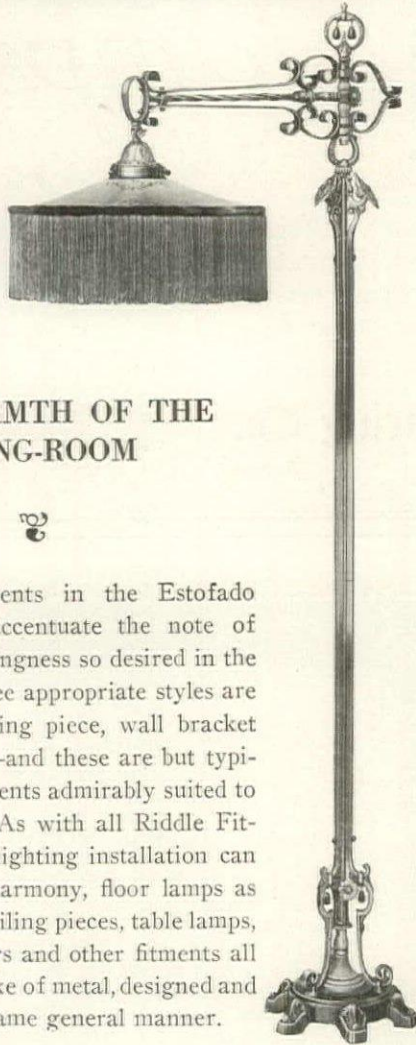
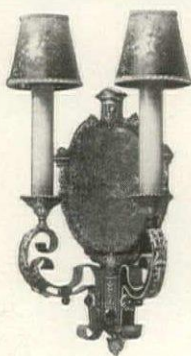
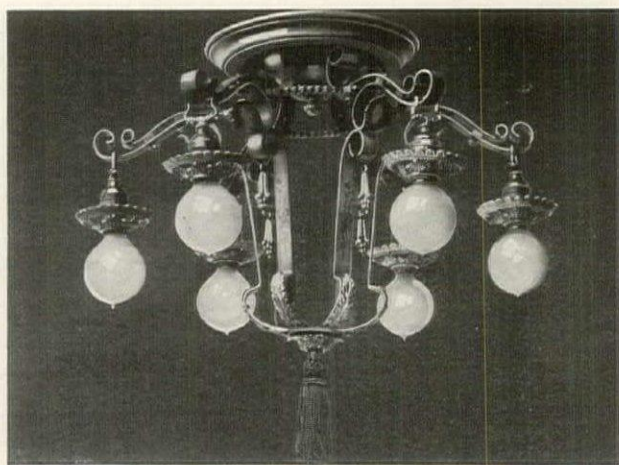
"For Interior Decoration," "Decorative Refinement," "Restoring Lost Beauty to the Home" are a part of a series of pamphlets published by the Standard Varnish Works of New York. These pamphlets are particularly valuable to the housewife who is freshening up her home. They are suited to all kinds of woodwork as well as metal, cement and plaster. There is a delightful variety of color shown in some of the products sent out by this company, especially their flat wall paint.

"Brown's Flat Wall Finish," "Sa-Ti-Na," "Pure Linseed Oil House Paint" are only a small number of the very practical catalogues published by Chas. H. Brown Paint Co., Brooklyn, N. Y. Their color samples are of the very best. Of the brilliant finished paints thirty-two varieties are shown and of the Sa-Ti-Na flat effect, twenty-four. Not only the purest ingredients are used in preparing these paints, which are ground in pure linseed oil, assuring the maximum amount of durability.

"Nature's Harmony," "Degrah" are two practical little pamphlets published by the Keystone Varnish Company, New York. The preparation presented in the former little booklet shows an oil paint without gloss for use on plaster walls, metal ceilings, woodwork, over wallpaper, canvas, galvanized iron and under coat for enamels. This paint is easy to apply and has no glossy spots. It also has the great advantage of being washable. "Degrah" is a quick drying varnish made in six really beautiful colors.

"Prepared Paint" is a leaflet sent out by Breinig Brothers, Hoboken, N. J., which shows a variety of most interesting color samples in paints and varnishes. Their varnish stains are especially prepared to develop and preserve the hidden beauty in wood. The rich tones of the shades with their perfect cleanness causes them to harmonize with the variety of walls and furnishings. Their paints are scientifically made.

(Continued on page 100)



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RIDDLE Fitments in the Estofado decoration accentuate the note of warmth and invitingness so desired in the living-room. Three appropriate styles are illustrated—a ceiling piece, wall bracket and bridge lamp—and these are but typical of various fitments admirably suited to the living-room. As with all Riddle Fitments, an entire lighting installation can be developed in harmony, floor lamps as well as wall and ceiling pieces, table lamps, torcheres, luminors and other fitments all being wrought alike of metal, designed and decorated in the same general manner.

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contains illustrations in actual colors of the pieces shown, as well as of many other Riddle styles for all residential lighting purposes. It is especially interesting to those intending to build, remodel or redecorate. Copy, with name of nearest dealer, sent on request. Please address Department 212.

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Typical of the furniture used in the old country manor houses of the early Jacobean period, but adapted to modern requirements, is our Sherwood Suite. These pieces are painted a deep putty ivory color, while the ornaments, so typical of the old Jacobean crewel work and embroideries, are picked out in antique colors. The whole is covered with a beautiful overglaze.



An important painted Cabinet on Carved and Gilt Stand. Such a piece of furniture will give dignity and atmosphere to almost any room.

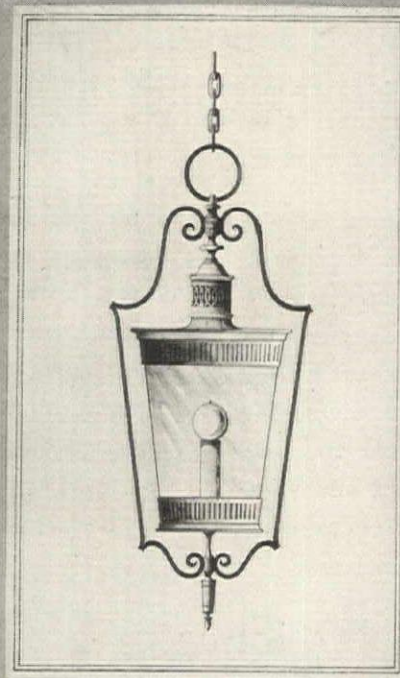
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NEW YORK CITY

A Review of Paints and Varnish Catalogs

(Continued from page 98)



Centering responsibility— assuring charm and beauty

The decoration or re-decoration of a home can be either a delight or a source of worry and uncertainty.

By shifting both planning and performance to Rorimer-Brooks, designers and craftsmen (subject, of course, to your supervision and approval,) you secure a unit-responsibility for every detail of wall-treatment, floor covering, furniture, ornament and hanging. A minimum of effort and worry on your part thus guarantees a charming, wholly harmonious home.

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that they produce a durable film.

"Color Harmony," a study in house painting, exterior and interior, is published by the National Lead Company, New York. Thirty-two samples of interesting colors are given, fifty per cent. with gloss finish for exteriors and fifty per cent. with flat finish for interiors. An excellent little article is printed with the samples, giving some important information about the use of paints, color schemes and dwelling upon the fact that in choosing color for a house, its style, size, location and surroundings should be carefully considered.

"Home Color Harmonies," "Floor Varnishing," "H-S Your Protection," "The Happy Ending," "The House Inside and Outside" is a series of rather elaborately prepared pamphlets published by the Lowe Brothers, Dayton, Ohio. No matter what is to be painted, from a house to an automobile, these pamphlets will tell you how and when to do it. There are several excellent little essays on Spring or Fall Painting, Painting a New House Inside and Out, Shingle Paint or Stain—Which? Wall Problems, Care of Brushes, Color Schemes, The Kitchen, and so on, indefinitely helpful.

"Handy Home Paint," "Jap-A-Lac," "Endurance White" figure in a series of significant little catalogues published by the Glidden Company, Cleveland, Ohio. This concern has had nearly fifty years' experience in the manufacture of varnish, enamels, stains and paint specialties for all purposes. Their slogan is that the best economy is to use the best paint. Their leaflets show interesting color samples, and there is one published for almost every painting purpose.

"Home Helps," "Tinted Gloss Paint" are two interesting booklets published by John Lucas & Co., New York. The former shows a variety of interesting color samples of prepared paint, suitable for furniture, woodwork and outdoor garden furniture. Anyone can apply the paint if directions are carefully followed. The "Tinted Gloss Paint" may be used to improve almost every furnishing one can think of, from front doors to the deck of a yacht. This is also well illustrated in color.

"Muralite Fresco Colors," "Muralite Tints," published by M. Ewing Fox Co., New York, are very practical little pamphlets with good color samples explaining how to redecorate walls in attractive and inexpensive fashions. These preparations will adhere to plaster, wall board, wood, paper, burlap, canvas, oil paint, varnish, brick and cement. They do not rub or chip off. They combine into interesting color schemes, a booklet of which will be sent on application.

"Water Colors for Walls," "The Sanitary Wall Covering" are both published by the Alabastine Company, Grand Rapids, Mich. The housewife possessing skill and taste in color combinations can plan from these pamphlets very interesting house decoration. Free suggestions for any work to be done in homes, schools, churches or other buildings are sent on application to the Art Department of this concern.

"Profitable Painting for Building Owners," published by Patton Company, Milwaukee, Wis., is a pamphlet presenting a wide range of practical paints for the outside of buildings, for floors, for wagons, for automobiles, for walls and woodwork. Color samples are shown, information given for the application of these paints and a talk about the points of paint which come out with good grace from a firm over fifty years old.

"Pitcairn Sole-Proof Colored Enamels," "Water Spar Varnish," prepared by the Pitcairn Varnish Co., Milwaukee, Wis., give some very interesting prac-

tical information about varnishes. General specifications are sent out, which, followed, will make it impossible for an amateur to fail in getting a good surface from these productions. They are guaranteed against rain and pressure, have even been boiled in water without injury, and are particularly practical for kitchens, bathrooms, porches: in for all hard usage.

"How to Use Valspar on Floors," published by Valentine & Co., New York. This is one of a series of educational booklets, each one giving detailed instructions for the use of Valspar for scientific purpose and the purposes numberless. According to this pamphlet Valspar will not turn white in hot cold water, will not scratch white, dries dust-free in two hours and over night, being extremely elastic will not chip or crack.

"Master Varnish," published by O'Brien Varnish Co., South Bend, Ind. Master Varnish is made from selected gums and oils, according to a pamphlet, which make it tough, and durable. It has a satin-like finish and dries quickly. Children would not finish with this varnish because, as we are told, they could romp and on them without ever leaving a mark to tell the tale.

"Hydronon," published by the B. Company, Ltd., Toronto, Canada, is a brief pamphlet in honor of a paint which is permanent, has a good covering quality, will damp-proof a wall effectively and is safe and convenient. In a test by the Pratt Institute it was found to have a very high specific gravity, which makes for density and toughness, also it resists dampness better than many paints.

"Household Helps," "House Paint," "Flat Wall Paint," "Varnishes," published by the Certain-Teed Products Corporation, St. Louis, Mo., are a few of the many practical pamphlets by this concern. The use of Certain-Teed house paints is considered a matter of insurance on a building. These paints and varnishes are made in a variety of kinds for all home purposes. They are put up in packages of convenient size for use and easy to apply because of the high-grade ingredients in preparing them and because of the care and knowledge exercised in their manufacture they take a high rank in the paint and varnish world.

"My Home, Why Not Yours," "Krystolac," "Impermalin," published by the Pratt & Lambert, Buffalo, New York. These are just a few of a series of important booklets covering the whole field of painting, staining, enamel and the most practical treatment of floors. This firm not only send out color samples but actually furnish small wood panels showing the effects desired. It will also make decorative schemes on request. The first of the pamphlets spoken of is really a beautifully illustrated essay on homemaking, taking in turn every room in the house with suggestions for the most interesting treatment, and photographs as well as color sketches to illustrate the idea.

"Natural Woods—How to Use Them," presented by Berry Brothers, Detroit, Mich. This pamphlet is 100 pages in length. It takes in every wood used for interior decoration and tells an infinite variety of ways that they may be handled to produce the most interesting colors and textures. The right woods are suggested for various rooms in the house as well as for woodwork and trim. There is an essay on wood finish and how to treat old wood so that it will take new paint successfully. In fact there is practical

(Continued on page 102)



Make School Interesting to Your Children

Prominent authorities on the education of children are beginning to realize that something more than books is needed to hold the child's interest and, in order to vitalize studies, are turning to motion pictures.

To children who learn by means of motion pictures the Sahara Desert ceases to be just a blank space on a map, and becomes a thing of romance, of camel caravans, oases, sand storms and infinite distance; little dots that stand for New York, London, Paris burst into life as buzzing hives of industry. The straight, black line by which the map designates a railroad, leaps forth a beneficent monster of steel ribbons, throbbing engines and gliding coaches, carrying millions of people and billions of tons of freight.

But until the day comes when each class-room has its own motion picture projector—probably far in the future—you can do much to increase your child's interest in school by coordinating your home influence with the instruction of the teachers.

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makes it possible for you to furnish the needed interest in History, Geography, Botany, Biology, Physics, Physiology, Art, Literature, Industrialism, Travel and many other subjects your children are now studying from cold dry text books. In the Pathéscope film library are thousands of reels from which, for a small fee, you can rent selections, returning them when used, in exchange for others, just as with books from a public library.

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Everything, from the wire frame to the specially dyed thread, comes to you "All in an Envelope" with simple and complete instruction chart for every step in the making.

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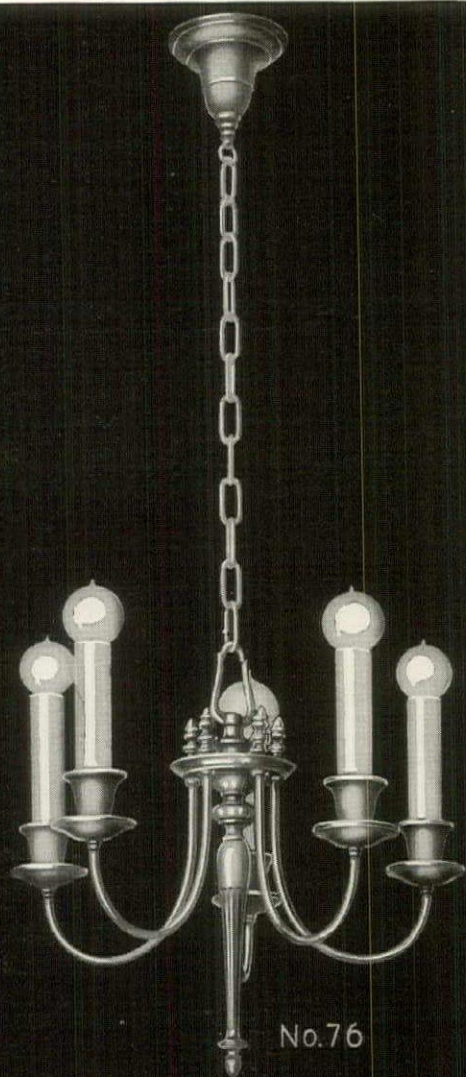
At department stores, art shops, electrical shops, and wherever high grade lighting fixtures are sold. Plates of designs mailed on request; mention dealer's name
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No line of Fixtures ever offered surpass them for exquisiteness of design, combined with such high quality. Nor do any meet with greater acceptance from the most fastidiously inclined.

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No. 76, 5-light Fixture,	Old Brass and Black,	\$26.25 \$28.75
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The Old Brass and Black is particularly suitable for the living Room, while the Silver and Black is most effective in the Dining Room.

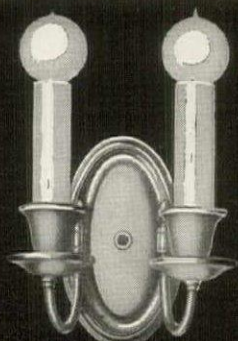
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Write for Booklet showing all the newest designs, and the name of the nearest Miller Distributor carrying these designs on display.

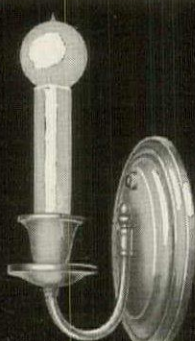
EDWARD MILLER & CO., Meriden, Conn.

Established 1844

68 & 70 Park Pl., New York 125 Pearl St., Boston
116 Charing Cross Rd., London, W. C. 2



No. 717



No. 716

A Review of Paints and Varnish Catalogs

(Continued from page 100)

no phase of woodwork and its finish that is not intelligently handled in this book.

"The Inviting Home," published by the Boston Varnish Co., Boston, Mass. The purpose in presenting this booklet, which is well illustrated in color, is to demonstrate the simple manner in which a woman who is her own homemaker may transform a sombre, gloomy house into a cheerful, gay home. Suggestions are offered for the accomplishment of this based upon the wide experience of this concern. The object being not merely to beautify the home, but to bring light, health and happiness to it. The Boston Varnish Company also has

a Home Service Department which gladly helps take up problems pertaining to paint and enamel.

"Exinolute Waterproof Varnish," published by the Thibaut & Walker Co., Long Island City. This pamphlet tells the story of a long oil varnish which is mar-proof and waterproof. The pamphlet promises that this varnish will not blister, crack or turn white in salt fresh water and, that it will not be affected by changes of temperature. It is considered a good finish for hardwood or painted floors. It is equally useful for exterior or interior purposes. It is also considered practicable for the finishing of radiators.

The Outdoor Room of a Town House

(Continued from page 69)

are also excellent shrubs for this purpose.

Some of the small, flowering evergreen shrubs may be used to advantage in the city backyard garden as a part of the perennial borders—such things as the dwarf rhododendron (boule de neige is a beautiful one with white flowers), azalea amoena, azalea japonica and lily-of-the-valley-bush (Andromeda floribunda). The conifers should be used sparingly, and of these only the positively dwarf varieties, for nothing can be more ungainly than overgrown evergreens and nothing more pathetic than ones that must be sheared and clipped violently and often to keep them in their place.

In the accompanying photographs a city backyard garden of a slightly different type is shown; one that is reached from a living floor only slightly above the ground level and that reaches to the extreme rear of the property with-

out the necessity for a laundry yard and the intervening screen. The terrace has been treated as a pergola and steps lead down onto the central plot of the garden paved with rectangular flags and edged with dwarf box.

The borders in this case have been planted more formally than in the previous example; fewer herbaceous plants have been used and more evergreens making it an especially desirable type of garden for the household that leaves the city in the spring and returns late in the autumn.

In both instances the gardens have been made intensely usable by making them accessible and by making the places in which one may actually sit and read and entertain in hours of clear and fair weather; enlarging the home by bringing into play a space that really functions as an outdoor room in every sense of the word.

A Restored Quaker Farmhouse

(Continued from page 57)

employed for different purposes at different times as the house experienced one or another addition. Part of what is now the living room, that is the ground floor room of the low western wing, seems to have been the earliest kitchen, a use to which the primitive stone sink in one corner, still carefully preserved, bears witness.

Fifty years later, when the first addition was made on the north, the kitchen was apparently transferred thither, for there is another stone sink, as the illustration shows, beneath a window in what is now the gun room. When the last addition or "high part" was built an hundred years or more ago, what is now the dining room was evidently the "best room" of the house, reserved for weddings, funerals, and other state occasions.

In the process of rehabilitation it was, of course, out of the question to hold to anything like the previous system of using the rooms. Furthermore, there was insufficient space without making additions and it was necessary to build on an eastern wing for the kitchens, laundry, and servants' quarters. This addition, however, was carried out wholly in the spirit of the original building, and in the ancient structure every usable feature, even to the smallest bit of hardware, was retained with meticulous care.

The two magnificent box bushes, flanking the south door, may be said to

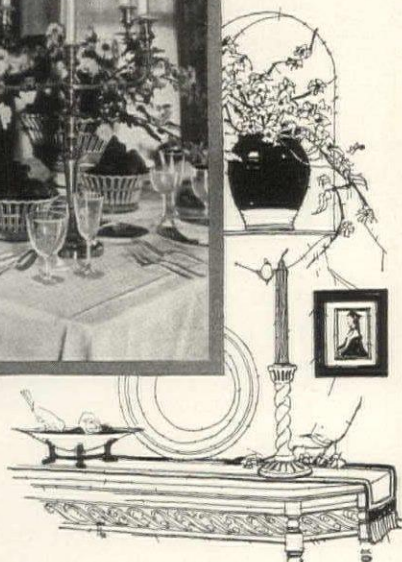
have given the keynote and inspiration for all garden undertakings. In a garden with them, old and well grown box bushes have been set to border the garden walk leading down to the hardy garden. This garden, laid out on the western southern slope that stretches down to the meadow, is enclosed with a white washed picket fence, quite according to Pennsylvania farmhouse usage in centuries past.

The rough stone wall retaining the terrace on which the south front of the house opens is shrouded with old-fashioned climbing roses. The dry stone wall, bordering the driveway to the north of the house and forming a face to the bottom of the slope that extends on upward to the woods above, is the only place where anything approaching modern gardening has been attempted. This wall, in its season, is a solid mass of gorgeous blooming rock plants. Else is kept punctiliously in accord with the simple garden practice of bygone days and any plant or flower not cherished in old Quaker gardens is purposefully excluded.

The result achieved in this rejuvenation of a forlorn, neglected old farmhouse may best be judged from the illustrations. How well worth while was such an effort, prompted by love and reverence, can be fully understood only by those who have engaged in a similar undertaking and tasted the pleasure of living amidst the fruits of their labor.



Today it's —Candles



IN the dining-room, living-room, hall, library, boudoir—use candles, says Fashion. On table, stand, buffet, mantel, cabinet, dresser—put candles! For all seasons and every occasion—candles!

How pleasingly diversified are the opportunities for decorative effects afforded by candles; how charming the lighting scheme which includes candle-light!

Good candles—that is the important thing. Choose Atlantic Candles. They are quality-made, authoritative in shapes, deep-set in colorings. Hand-dipped or moulded, Atlantic Candles burn down evenly in "cup" form, with a delightfully steady flame and without drip, smoke or odor.

Atlantic Candles, or their boxes, are labeled for easy identification. At your dealer's.

"CANDLE GLOW," prepared by us, is an interestingly written and charmingly illustrated booklet on candle lighting and decoration. A copy is for you. Tell us where to send it.

THE ATLANTIC REFINING COMPANY
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Irish Hand Woven Linens

Discrimination

THE successful hostess is most discriminating in choosing her guests and even the slightest mistake in placing them may mar a carefully planned dinner. So also great consideration is given to her table appointments and by her selection of *Fleur-de-lis Hand-woven IRISH LINEN* damask table cloths and napkins, she adds another tangible reason for her success, which her excellent taste probably makes superfluous.

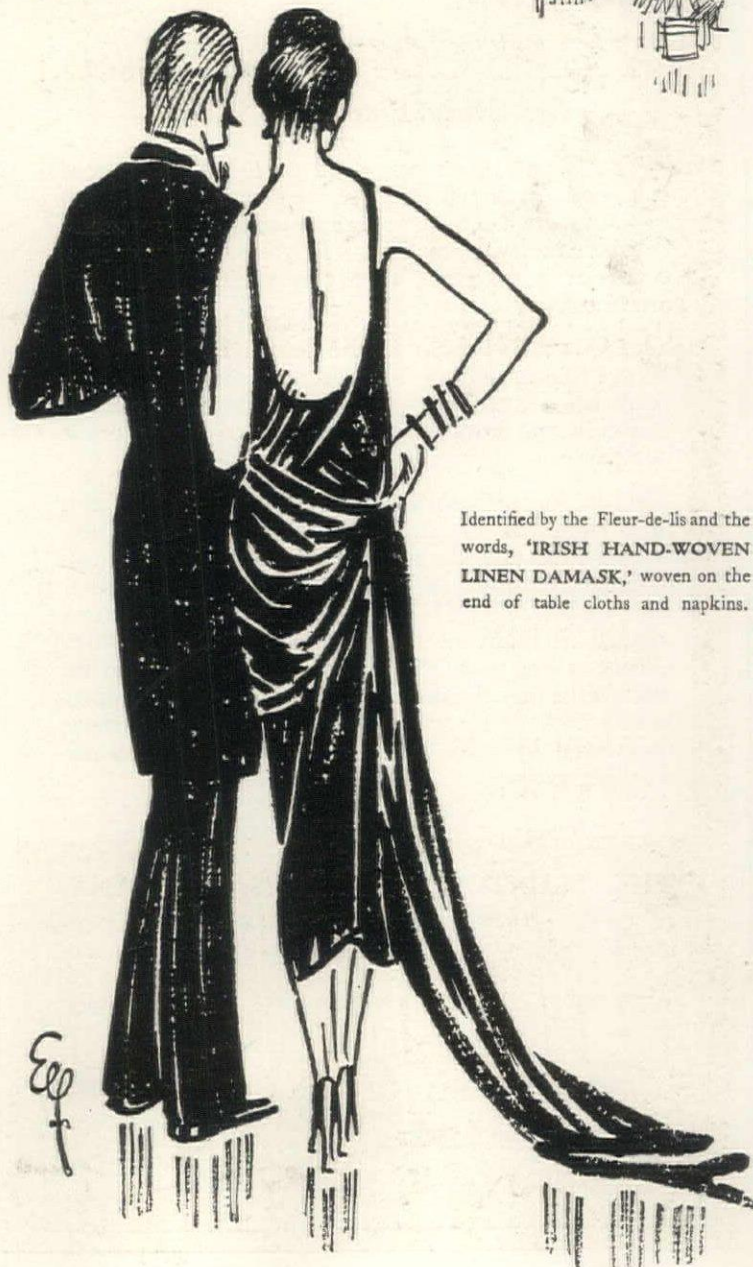
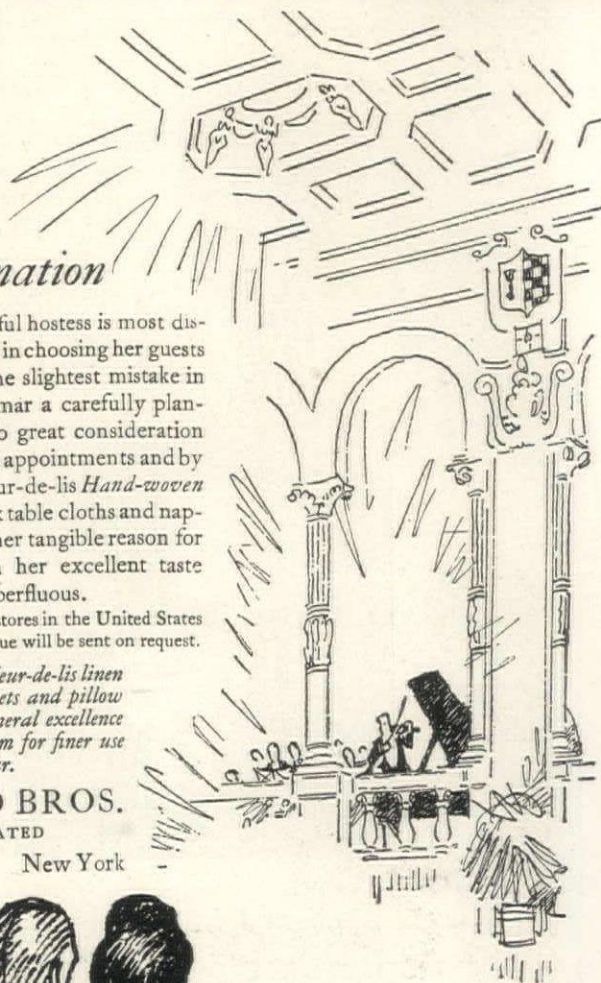
Shown at the better stores in the United States and Canada. A catalogue will be sent on request.

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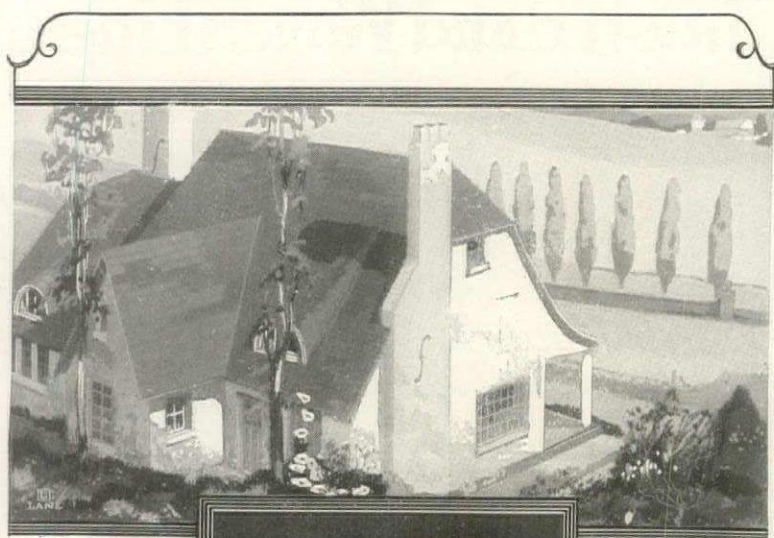
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Identified by the Fleur-de-lis and the words, 'IRISH HAND-WOVEN LINEN DAMASK,' woven on the end of table cloths and napkins.



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Price as shown
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"TEPECO" Water Closets for Every Place and Purse

YOU will never be proud of a bathroom that contains an inferior water closet. It will too quickly become foul and subject to repairs through faulty operation. If you are building a home or remodeling, give this subject your first attention.

The Quiet Si-wel-clo is the leader of a group of Water Closets which The Trenton Potteries Company has developed to meet all types of building construction from the big hotel to the modest bungalow.

We, of course, consider the Quiet Si-wel-clo the most desirable. It suppresses a noise you do not want heard and do not want to hear. For those who cannot afford it, we make other good closets. Into our "Welling," "Merit" and "Saxon" we have merged as many of the excellencies of the Quiet Closet as was possible. Each in its class and at its price is the best the market affords. Each is equipped with a tank of glistening white china, with surface unaffected by stain, acid or soil, and trouble-proof working parts.

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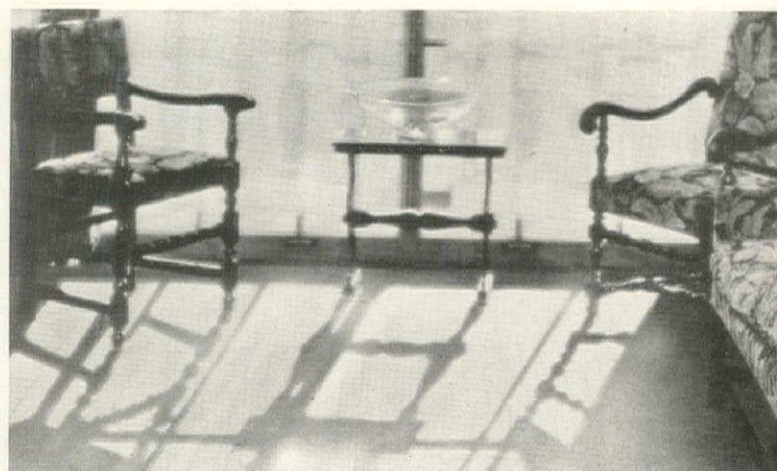
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A Floor of Captive Sunlight

What can you find more appropriate for a sun parlor than a flooring which holds in itself the airy, golden spirit of sunlight? Maple, varnished, gives you such color. For cheerful lightness, it is ideal whether used in a home, hotel, apartment, or luxuriously appointed club house. And yet, this is only one of Maple's virtues.

It is the wood which outwears stone. Tough of fibre, tight of grain, it leads the list in resisting the rigorous service in hallways and servants' quarters, kitchens, schools, offices, churches, industrial and public buildings.

For Color—BEECH AND BIRCH

Add the ruddy tinge of sunset to Maple's sunlit color, and you have the richer tone of Beech and Birch. Besides their natural beauty, these floorings will also take and retain a variety of stains, and meet any need of color harmony or service.

Maple, Beech and Birch floorings—all three—are manufactured from the slow-growth, climate-hardened timber of Michigan and Wisconsin, and guaranteed in grade and quality by the trademark MFMA.

"Color Harmony in Floors"

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MAPLE FLOORING MANUFACTURERS ASSOCIATION
1047 Stock Exchange Building, Chicago

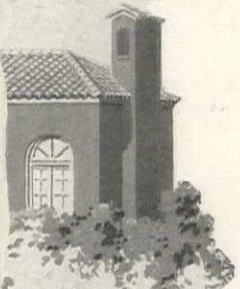
The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers' Association, whose members must attain and maintain the highest standards of manufacture, and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trademark is for your protection. Look for it on the flooring you use.

MFMA

Floor with Maple

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No Matter What Roofing You Use, You Need TARGET AND ARROW to Keep It Weathertight



Slate, tile, asbestos, asphalt or wood shingles—no matter what your building is roofed with, it depends on the material that is used for gutters, valleys and flashings for *real lasting weathertightness*, and the material best suited for these purposes is

TARGET AND ARROW
Look for this Trade Mark on every Sheet
ROOFING TIN

Target and Arrow is different and better than any other roofing tin on the market today. In fact, it has always had an enviable reputation with Architects and Builders—the men whose professional and business reputation depends on specifying and using materials that give lasting and satisfying service to home owners and occupants at a reasonable cost.

No matter what roofing you intend to use, you would do well to write us asking for "THE ACHILLES HEELS OF A BUILDING"—a graphic chart showing where gutters, valleys, flashings and other vital spots occur in the roof of a building, and explaining how Target and Arrow is made by an old Welsh process which assures you lasting protection to these important places.

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Running Water Means Health and Happiness

Health in the home demands sanitary conditions and modern comforts. And one important feature is *running water, under pressure*. When you have running water you have a modern sink. Water, hot or cold, or hard or soft, is always available.

No More Pumping

You simply turn the faucet. You have a modern bathroom in the house. You have running water in the basement, in the garage or barn. You have water *under pressure* for sprinkling lawn, flowers, garden truck, and for fire protection. These things are *necessary* to healthful and happy surroundings.

Whether your house is a summer place on the lake, a suburban home or on a farm, you can have these health promoting conveniences by installing this home pumping station on your premises.



It's Automatic **FAIRBANKS-MORSE HOME WATER PLANT**

Operates from any electric light socket or home lighting plant circuit. Pumps water from cistern, shallow well, spring or lake, *under pressure*. Noiseless and *automatic*. No switch to turn. No adjustments to make. Has galvanized steel tank. This is the only water plant with the famous Fairbanks-Morse Pump.

**Capacity
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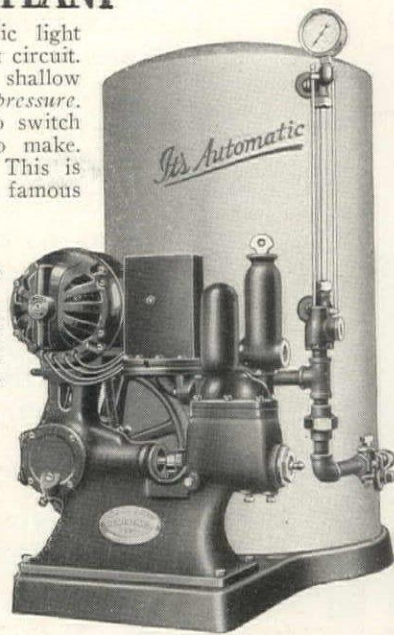
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**The Ideal Roof—All Covered with
TARGET AND ARROW Roofing Tin**

The Richmond Pattern

STERLING SILVER



As Graceful as a Minuet

THE courtly grace of old Virginia is reflected in the Richmond Pattern—that rare charm which comes from the happy union of dignity and daintiness.

Here is a design one will never tire of—a gift worthy of the solid silver of which it is made.

There is an assortment of silverware in the Richmond Pattern on sale at leading jewelers throughout the country.

Will you not send for our little booklet that pictures other articles in this exquisite design?

Also makers of Alvin Long-Life Plate

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ALVIN
SOLID SILVER
(STERLING)

Cold Meat Fork



One of the delightful qualities of the curved approach is that it opens fresh vistas at every turn



The approach on this country place illustrates a good informal treatment of a wooded drive

The Approach to the House

(Continued from page 49)

height in a very few years. Pretty and elegant in their youth, poplars become, in course of time, magnificent trees. What is finer than those long, straight roads in France or Belgium running through unhedged fields and planted on either side with a double line of enormous centenarian poplars, tall as a church spire, and at the same time massive enough to have a fine air of stability?

Of the big trees elms are, perhaps, the most satisfactory for avenues. The fact that they can be transplanted large makes it possible to obtain a decent effect with elms in a comparatively short time. When full-grown they are the most stately of trees, being admirably fitted for formal planting on a grand scale.

For those who feel a real concern for the welfare of posterity elms have this disadvantage: that they begin to grow very shaky on their roots at the age of two hundred or thereabouts. The oak, of course, is much more abiding. But an oak avenue is in many ways not so fine as an avenue of elms. The trees tend to be much less uniform in shape and run to width rather than height.

In certain soils beeches may be recommended. With their pillar-like trunks and tufts of enduring foliage, they are among the most beautiful of trees. Lindens can be used in short walks, pleached or pollarded. Very beautiful effects may, however, be obtained by planting them on either side of a narrow walk and allowing them to grow uninterrupted, when they will run up to an enormous height in their race for the sunlight.

An excellent thing, which ought to be seen more frequently, is an avenue of fruit trees. Apples and cherries are not grand or dignified trees, and would not be suitable if planted as an approach to a great and stately house. But for an ordinary, middle-sized, snug country house nothing can be prettier than a drive lined by fruit trees. They grow moderately quickly, their blossom is a delight in the spring, and their fruit in the autumn. In certain towns of Germany whole streets are planted with cherry trees, and the effect is delightful.

The horse chestnut is another favorite avenue tree. Its shape is elegant though not grand; its foliage is particularly handsome, and, like the fruit trees, it is rich in exquisite blossom. The Spanish chestnut is less frequently planted,

though it is a fine tree, which bears edible fruits and has a reasonably quick rate of growth.

The nature of the sweep in front of the house, into which the drive leads, must depend, of course, on many things including the shape and position of the house and the character of the approach. The round sweep with its central plot of grass has its points; but there can be little doubt that it is more satisfactory where possible, to bring the house into architectural relation with its approach by means of a forecourt. In front of an L-shaped house a forecourt will be almost a necessity, for two sides of the rectangle will be provided by the house itself. In the case of a plain rectangular house, the house itself will form only one side of the forecourt; the other three will have to be surrounded by walls or hedges. Whether these shall be low or high and whether the forecourt is itself approached by a formal gateway are matters which depend entirely on the character of the house and the layout of the surrounding grounds. The theme of the forecourt is one that can be almost endlessly varied.

The two principal types of construction for drives—serviceable under present-day automobile traffic—are concrete and macadam. The former is the more durable and the latter, when it is well maintained, is the more attractive. Concrete should be covered with a layer of stone chips bonded to the surface of the concrete by a coating of a tar preparation. This layer of stone gives color and a softness of texture to an otherwise glaring surface, but it must be renewed at certain periods, depending upon the wear. Otherwise the drive will take on an unpleasant shiny black appearance. Macadam, on the other hand, will never lose the natural beauty inherent in the stone of which it is built, but it will need fairly constant attention to keep it in good condition.

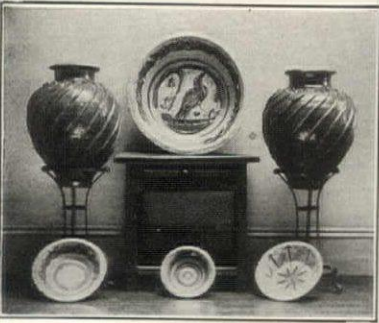
To keep down the dust on macadam drives, as well as on concrete drives that are covered liberally with stone chips, there are several excellent preparations, one of calcium chloride, which should be sprinkled over the surface during dry weather. Such a treatment, in addition to making driving pleasant, is a splendid road-preservative in that it prevents the loosening of the fine particles of stone which would gradually result in the complete disintegration of the drive surface.

DIRECTORY of DECORATION & FINE ARTS

WOODVILLE & Co.

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SPANISH POTTERY and LINENS
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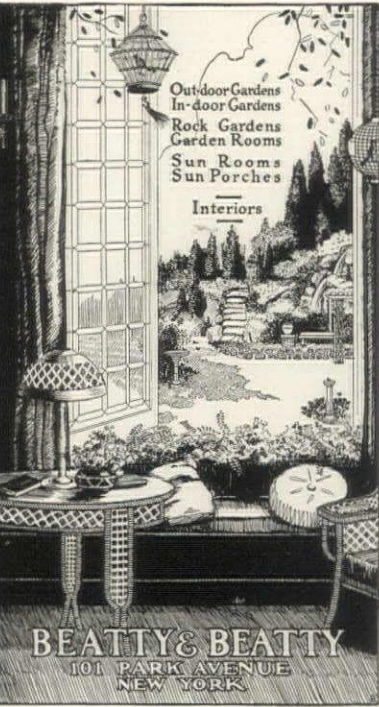
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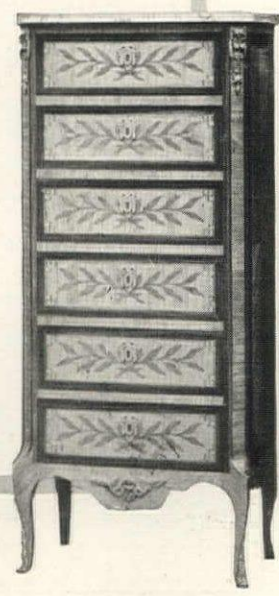
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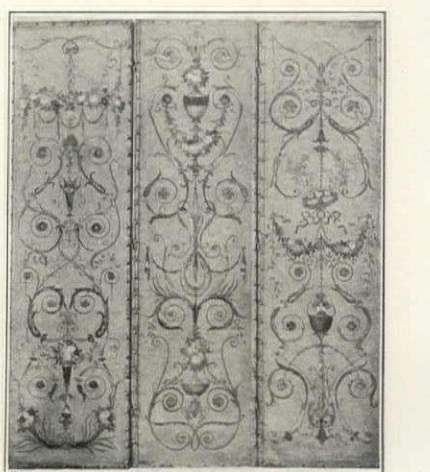
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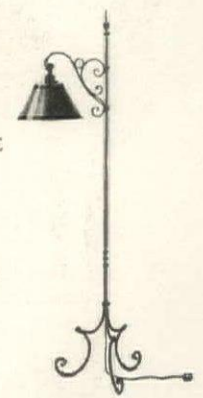
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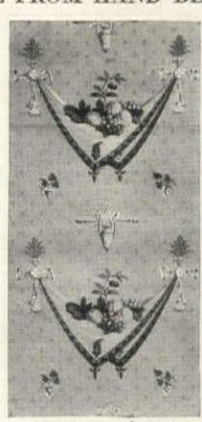
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The Tale of the Tassel

(Continued from page 62)

less Chinese works of art. Tassels resembling those of ancient Egypt were made by the Peruvians; of these some specimens are preserved in New York in the Natural History Museum. Judging by ancient paintings, sculptures, and mss., it would seem that the tassel was associated from early times with a certain rank and splendor, and by the time the 15th Century was reached, this tendency was pronounced. In these mediæval times before the Renaissance, golden tassels of straight and slender shape were hung from adornments on royal tents, and on the canopies over thrones and beds. The loose cushion of velvet had



A very beautiful Venetian tassel suitable for heavy brocade hangings. From Edward Maag

ecessors. Sheraton and Hepplewhite both designed many arrangements on the cord and tassel scheme.

In Queen Victoria's reign the fashion for tassels flared up again amid the reps and plaids, the rosewood, cross-stitch and ottoman of that era. It says a good deal for the adaptability of the ornament that it managed not to look incongruous in such surroundings. These tassels were modeled upon those of the Baroque 17th Century, that is to say, they were built-up and ornate affairs; but while they reproduced the exaggeration, they lost a certain stiff dignity and solid richness which the old patterns always possessed.

The Chinese tassel is a thing apart. Intricate and elaborate beyond anything of Western origin, it never fails in its perfection of balance and proportion, and the invention that distinguishes it.

It is often flat and thin, but always of amazing delicacy and fine workmanship. In many examples the knot has been elaborated into a beautiful and involved decoration without ever letting the essential knot-character escape. The modern tassel, except when it is a distinct reproduction, is of no style in particular, but an assimilation of all, and its application is wider and more varied than ever. All manner of cushions are once more tasselled, sometimes at one corner with a single large tassel, sometimes at all four. Tassels terminate the bolsters which fashion has restored to our sofas, and are found in the centre of round cushions. The floor cushion is tasseled like the rest, though there the appropriateness is questionable. Gold and silver silks of every color, wool, thread, and beads go to the making.


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"Chinese taste" had begun to exercise its influence on the Western World. Chippendale introduced fat tassels of silk, and used gilt on tassels on mirrors. The tassels that Robert Adam used in the late 18th Century were light and delicate compared with their pre-



(Left to right) Silk bell pull with large flat tassel. Rosette and tassel for mirror or picture. Uncut ends and mold covered in silk made like a fish net make a tassel suitable for heavy hangings. Double net tassel for a picture cord. Two tones of silk make a tassel for bolster or pillow. Consolidated Trimming Co. Delicate silk bell pull with four tassels. Edward Maag

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The Tale of The Tassel

(Continued from page 108)

and these shades have a high decorative value by day as well as by night. The plain inverted bowls of alabaster that are used for electric light fittings are at their best when suspended by silk cords, each of which ends in a tassel. The fringed and tasseled pelmet over curtains is to some extent a survival of the Victorian mode, but has in these days a distinctly modern interpretation. Heavy tassels may be used at the corners of silken bedspreads or to weight and embroidered bell-pull, while in certain rooms pictures look well hung by lengths of silk braid, each of which ends in a tassel at the frieze or picture rail.

Here, as elsewhere, everything depends on the room, and tasseling should never be overdone. It can be so delightful, this ornament, and has such an immediate effect that it easily becomes a temptation and must always be used with restraint.

A tassel should be an adjunct, nothing more, and should be placed so as to decorate and accentuate construction, or to give a semblance of utility. It must, in short, have point and interest. Dotted about here, there and everywhere, tassels look merely stupid and vulgar, and become an irritation rather than a joy to the eye.

When You Plan Your Garden

(Continued from page 14)

play spaces. In this stage the various locations may be shifted about, fitted and refitted, adjusted and re-adjusted, until an arrangement is secured that gives to each part of the scheme its most appropriate and convenient location, both in regard to the particular nature of the site and the relation of the parts to each other.

The third sketch shows in phantom the house, gardens, lawns, and the enclosing hedges. At this point in the design it is possible to get a pretty clear idea of what the final appearance of the plot is going to be, at least in mass. The next step is the decorating of these various masses, choosing the materials for their construction, placing the gateways, steps, shelters, and so on.

It is all very much like building and fixing up a house; like deciding upon the outside walls—whether they shall be of stone, brick, frame or stucco; whether the inside walls and partitions shall be painted or papered, and in what color or pattern; where and what pictures shall be hung, and what kind of furniture shall be used, and where it shall be placed. And just as in the house we have given up the idea of the gloomy, unused horse-hair parlor, we should give up outside the idea of the just as useless and just as depressing "pretty", museum-like grounds.

The house, as the most important part of the establishment, should be located first, but with all the other things in mind at the same time, so as to avoid awkward situations later on. Here it is located rather close to the street, so that the private, and hence more valuable area in the rear may be as large as possible. Also, the space between the house and the highway, being more or less public, and, therefore, not especially livable, need be only great enough to insure protection from dust and noise and serve as a place in which to create a setting for the house as seen from the road. And further, short approaches are less expensive—naturally—and are generally more simple to arrange.

The approaches should be as direct as possible; and as a straight line is the most direct communication between two points, the path to the entrance doorway, the drive to the garage, and the connecting path, have been made just so. This is a rule, it will be seen, that should be followed in making paths on any part of the place.

The entrance lawn has been left open, as all lawns should, to make it restful and roomy; and the planting, aside from the existing trees, consists merely of that which softens the angle where the house walls rise from the ground, tying the two together, and that which

fills the sharp corners of the hedges and guards the entrances. All this planting should be made of evergreen and deciduous shrubs, and small trees, which provide color throughout the year by means of their flowers, foliage, bark and berries.

Before continuing with the discussion of the arrangement of the place illustrated here the various uses to which the private area of the plot may be put will be considered.

There are three general types of spaces that are a part of the layout of the grounds of a small place. There is the playing space, which may be anything from a tiny area devoted to a child's sand-box, to a tennis court with its dimensions of 60' by 120'. Among the other playing spaces there are the croquet lawn, which should be approximately 30' by 60', and the bowling green, which may be quite narrow but which should be at least 100' long. The thing is to decide upon the particular game wanted that will fit into the size of the lot without usurping too much room. A tennis court is usually out of the question on the small place because of its size; croquet may be played on almost any bit of open, level lawn, but a bowling green, besides providing very interesting sport, can generally be managed. It can be laid lengthwise across the slope of a hill with very little grading or made a part of the boundary of the property. Enclosed within its long clipped hedges it becomes one of the most decorative things in garden architecture.

The next type of space includes all the various sorts of gardens: flower, cutting, fruit and vegetable. These may be of almost any size or shape and arranged in almost any manner as long as that size, shape and arrangement are orderly and logically composed and proportioned, and as long as those two most important factors—soil and sunlight—are taken care of.

On the small place the only service area—the third type of space in the layout—is the laundry yard. This may be quite small and should be located near the laundry end of the house and in a position where it can be screened easily.

To proceed with the small place under consideration—the flower garden was given the central location next to the house so that it would be very accessible. In effect it is an outdoor room to be stepped into from the house terrace. Also, in this position it can easily be seen from within the house. It is a good rule to remember that the more conveniently the garden may be reached from the house the more it will be used and the more keenly it will be enjoyed.

(Continued on page 126)



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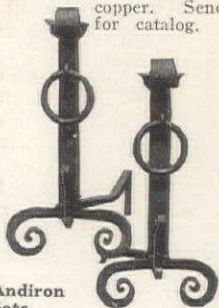
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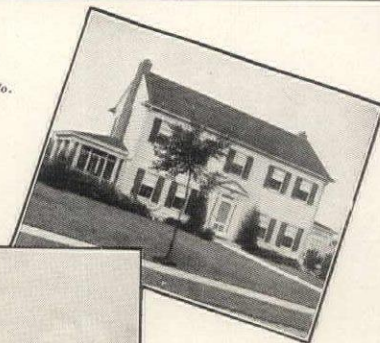


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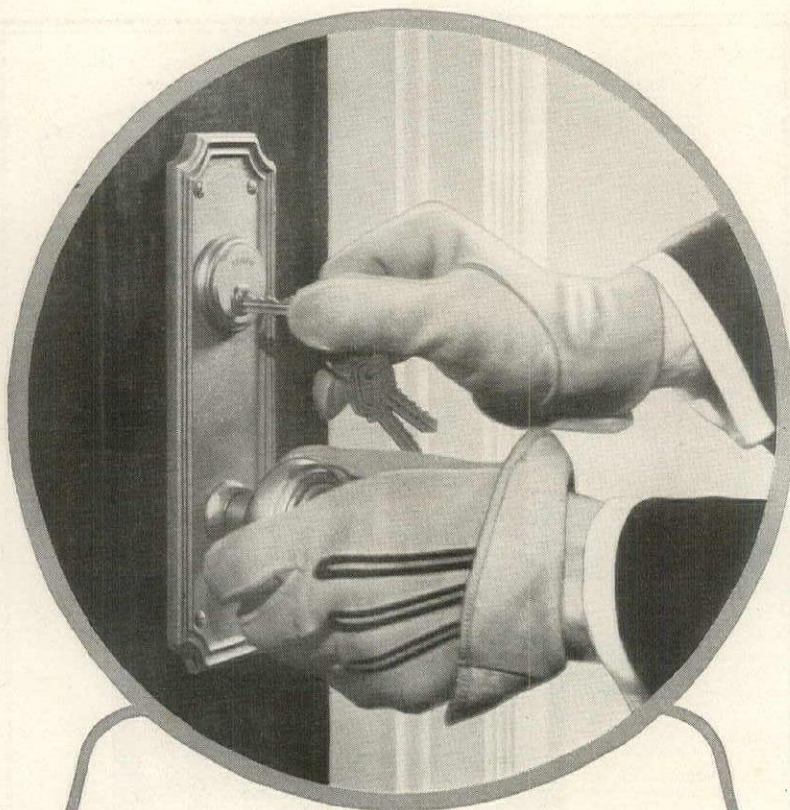
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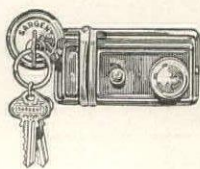
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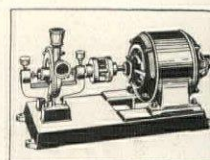
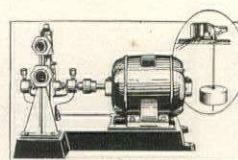
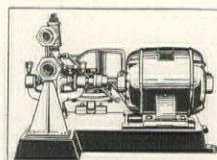
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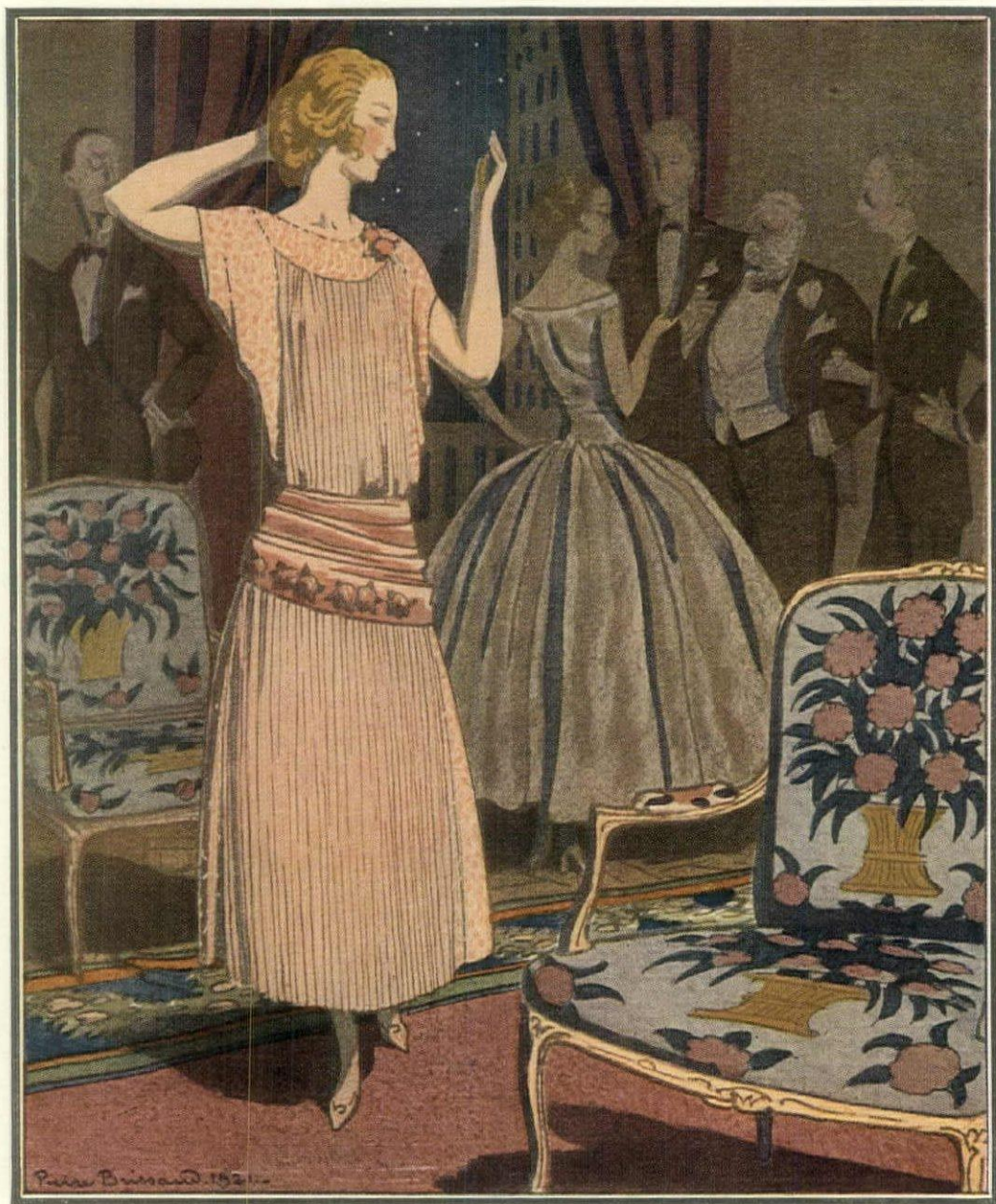
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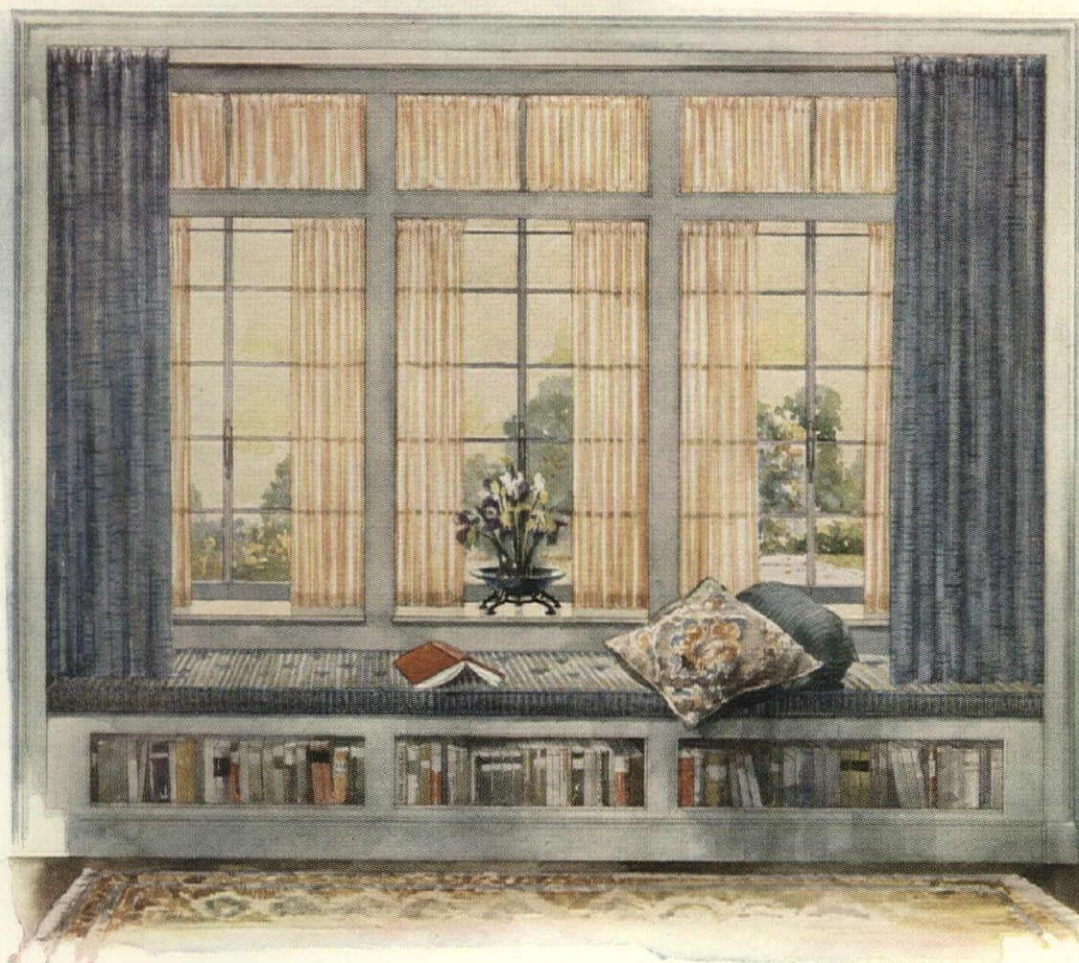
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The portfolio of "Croc Modes" which accompanies every issue of the Gazette du Bon Genre pictures advanced fashions in the original of the newest materials. However, costume is by no means the only fashion interest contained in the Gazette. The new bibelot and unique—from the point of the Parisienne's parasol to the her slipper—is pictured in delicate color and detail with authority as well as charm, in the pages of this unique and beautiful zine of fashion and art.

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Paris

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BOOKLET

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*The pattern illustrated
is the Somerset.*

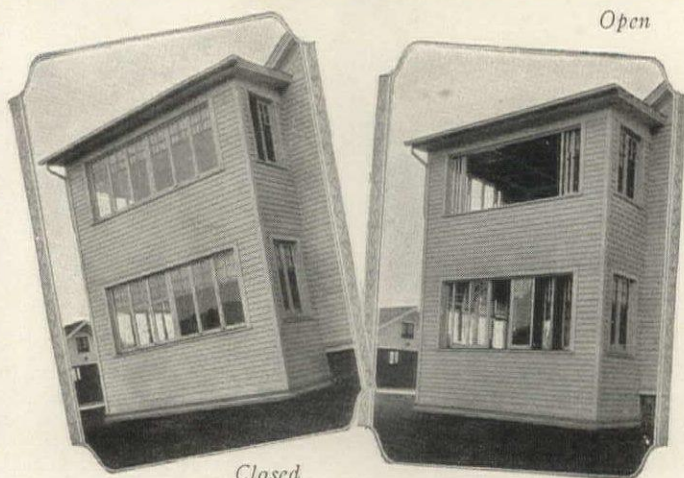
As you take that last look around the table, does it please you? Is everything in harmony—linen, sparkling crystal, china reflecting the gleam from softly toned lights?

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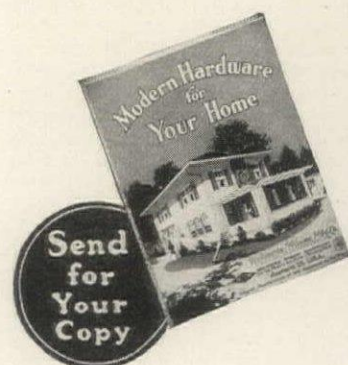
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"The Triumph Line of Standardized Safety Type Panel Boards"



Pages From A Decorator's Diary

(Continued from page 88)

many-colored mass of green. Then the courtyard.

Then the vestibule. After such magnificence, an astounding entrance. A square box of a place, with shelves three feet wide and breast high on two sides, the third leading to the great Hall. These shelves held a miscellany—tennis rackets, and croquet mallets, and golf sticks, and canes and umbrellas, whips and crops, coats and caps and rugs innumerable. Nothing is ever concealed in an English house—everything is exposed, and one does not wonder that dozens of servants are always busy.

From the vestibule—which gives one the impression of entering the house through a very personal closet—one enters the hall, a huge room as large as a New York apartment, where many groups of people may find sofas and chairs. Here are family portraits and quaint hunt portraits of the Eighteenth century—groups of the many sportsmen of their day on their favorite hunters. A grand piano seems a small affair in this spacious room, where the rugs may be rolled away for a country dance.

Running parallel with the hall is the drawing room as delicate and white as the hall is sturdy and oaken. There are two great portraits by Angelica Kaufman, one of the white satin Lady of her day and her beautiful daughters, and the other of the red-coated Lord, and his beautiful sons. There are six sofas in this room, and delicious soft chairs, huge consoles crowded with pots of exaggerated maidenhair ferns, a beguiling spinet, and a collection of shining furniture that makes one long to stroke it. Of course there is a fireplace at each end, and just opposite the door to the hall there are French windows opening into the gardens.

To the right, as you enter the hall, is the onetime library, now the chamber of the Master. That may not be seen till later, when its Elizabethan bed is made and it becomes again a book-walled room, full of lovely oak and walnut furniture—a great arm chair and a sofa, three big bookcases, a table with an orderly array of dozens and dozens of cigarette cases, match boxes, etc., and a huge jar of tobacco in the middle, all the personal things that never seem to be hidden. The Master brought his bed down because the doors open into the garden, and his dogs can come and go in the night.

On the left of the hall there is a door leading into another passage way, from which open many mysterious rooms, the gun-room and the morning room were the ones that were open to me. The morning room was a small, painted room with corner cupboards full of old glass and china and an octagonal Chippendale desk in the middle of the room. The gun-room was lengthy and enormous, with two deep bays looking over the garden. A high oak paneling had an old print of a bird in each topmost panel, and on the heavy rail at the top of the wall were ranged a collection of porcelain generals of the Waterloo period. Gun cabinets, and heavy tables piled with mannish things. On the mantel two glass cases of stuffed squirrels boxing. Dozens of tables for games, a roulette table, and the only skittle

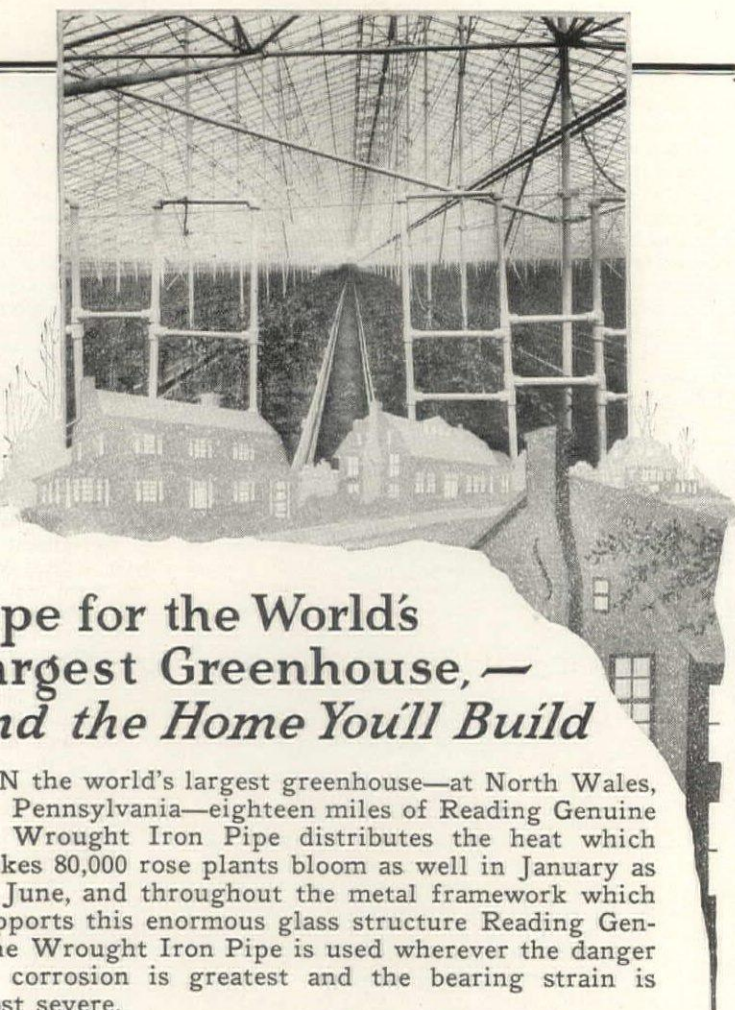
table I ever saw in the deep bay. Horses' hoofs set in silver. Air maps of the last war. Estate maps. A thousand cherished things, all exposed, all requiring daily care. From the gun room I again entered the long corridor, hung with hundreds of prints of guardsmen, which my host has willed to his regiment.

At last the dining room, a great Adam room of white painted wood and pale green walls hung with family portraits. A carpet as green as turf covers it, and great yellow damask curtains frame serene landscapes. One end is an alcove as big as an ordinary room, and here the lovely oval Chippendale table which we breakfast. The state dining table is in the major part of the room covered with a green baize cloth that hangs to the floor, but less than twenty-four people would be lonely there, the nine of us used the smaller table near the fire. There are three great buffets and three smaller ones ranged around the room in addition to the oyster port table—a horse-shoe shaped affair on which dozens of decanters and siphons are crowded. This rare oyster table was built to fit around the fireplace in the days when port was the unrivaled drink. One of the large sideboards is covered with a white cloth with many silver dishes of hot food on the long hot metal plate—eggs and sausage and kippers and such. Another holds a collection of cold meats, cheeses, bread, etc. Two smaller ones hold grapes, and figs and peaches from the hot houses, in a beautiful old Worcester server. Another holds hot drinks. The last one and the most beautiful of all is left undisturbed with its noble array of old silver.

Under each buffet a favorite dog lies. No dog would think of taking the place of another dog. Alsatian police dogs, beagles, Sealyhams, and fox-hounds are here on condition of perfect behavior and they never forget their manners.

Breakfast is a lengthy and movable feast. Every-one walks around and serves everyone else, for no servants are in evidence. Somehow you eat an incredible amount. The table is so temporary, with its array of old silver bowls, roses and boxes of cigarettes, and jars of barley water. There are no napkins—one never sees napkins except at dinner. Each of these seemingly casual delights is a fixed law which no one would dream of changing.

There have been interruptions, short visits to the kennels or the stables, and returns for more coffee, more food, but once breakfast is over the real business of the morning is begun. Our host, by the way, has reappeared in white flannels and pale blue shirt, socks, and necktie. He is again a picturesque person, and one looks forward to dinner when he will wear his olive green velvet hunting coat with brass buttons copied from his father's or his Guardsman's coat equally elaborate. First we must visit the kennels, attended by all the favorite dogs who have kept so beautifully quiet during our leisurely breakfast. Mad yelping, as we approach the kennels, and the one-handed keeper (he has an iron hook on the other) shows us the various litters of beagles, each with its own kennel and run. Several times the alphabet



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PROTECTION FENCE



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Pages from A Decorator's Diary

(Continued from page 114)

has been exhausted and begun over again, for the newest litter is named B. Bashful and Bachelor and Baffling, and so on. After the kennels come the stables, where each proud creature must be stroked and inspected. Eventually we go to look at the young horses, but they are miles away across the fields. Now we have still to do the many flower gardens, and the fruit gardens, where apples and pears and peaches and quinces grow against pink-red walls of old brick. The vegetable gardens are all mixed with flowers and berries and fruit trees. Through a rose garden planned like the British flag, with the segments of red and pink and white and yellow roses, we reach the glass houses—one for figs alone, another for cucumbers, others for tomatoes and grapes.

There are literally dozens of places to visit. The tennis courts, with a little

revolving house in which we can watch the games; the dog's tery; the cricket field and cricket house; the modern laundry, covered with ancient ivy; the irregular swimming pool; the precious hot houses of maisons, those extravagant carnivals peculiar to England; the squash courts where mad battles are always going on and the Chapel, a small and serene building. There is an ancient clock also, half Norman and half Georgian where the tenants go, that still holds a good lot of glass that was there in William, the Conqueror.

And so the morning is gone, breakfast is an accomplished thing when we return to the terrace to find the decanters of port are waiting and the English day is on!

RUBY ROSS GOODNOUGH



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SPEAKMAN SHOWERS
WILMINGTON, DELAWARE

SPEAKMAN SHOWERS

Forcing Bulbs for Winter Flowering

(Continued from page 78)

with the variety, varies from 8" to 9½". A good *crocus* has a circumference of 4" to 5", the bulb of the white Roman hyacinth is 6" to 6½" in circumference and develops four or five flower stalks. But such bulbs are selected plants and therefore much more expensive, producing, as they do, exceptional results.

Hardy bulbs and tubers are potted in the fall so that a well developed root system will quickly form. When one of these plants begins to grow under adverse conditions, the shoots are produced before the roots are developed. Only when the surface of the soil is cooler than the interior is root formation favored. Therefore it is best to leave potted bulbs and tubers in the open as long as possible, preferably sinking the pot into the soil of the garden. If this rule is not followed, the result, in the majority of cases, will be a distinct failure, as flowers will not be developed. A good root system must be formed before the pot is placed in a warm spot in the window garden. Only then will the flowering shaft attain its full beauty.

Just before the bulb is planted, the pot must receive a good foundation of potsherds. A good garden soil, slightly clayed in texture, is then added. Under no condition is a fertilizer to be added. One that has not fully decayed is in-

jurious. It causes rot. When the bulb is one-third full, it is lightly tamped down so that the soil will settle. The soil should not be too tightly pressed. The bulb, shoot-tip upward, is placed on the soil. More soil is sifted over until the flower pot is practically full. A comparatively high rim being which will later hold a sufficient quantity of water. The soil should be watered until the tip of the bulb is just covered. Water is provided only when absolutely necessary.

If it is undesirable to sink the plants in the soil, they can be kept in a cool, frost free cellar. Light is as yet, essential, since the shoots do not made their appearance. The temperature of the store room should not exceed 50°. Then the bulb will only develop a vigorous floral shaft the foliage will be healthy. Then this temperature will prevent the flowering of the flowers before the shaft attained its correct height.

The most favorable condition for formation is a temperature of 50°. Leaves and floral shafts are most brilliant at a temperature of 50°. When flowers develop to their best advantage at 60°. When the temperature of flowering plant is increased, it quickly fades and dies, as it is just as sensitive to too much heat as it is to a temperature too low.

Paths and Paving In The Garden

(Continued from page 79)

the expense of importing the New England variety, we may find some comfort in the fact that there is a great deal more art and ingenuity in making use of a material at hand than in going outside our locality for one that is frankly foreign, however lovely it may be. Nor should we let the style of the garden or the dominating architecture determine to too great an extent our paving material. Any material, whether it is stone, brick, tile or concrete, can be made to fit any given situation, if it is in the hands of some one who is able to handle it sympathetically and intelligently. However, stone is generally the most preferable material, as it harmonizes more readily than any other, both in color and texture, with the bloom and foliage of the garden. Where a suitable stone is not obtainable or where the preference lies with brick, the latter will be found to be susceptible to various interesting

and delightful treatments. The may be said of tiles, of which there is a great variety both in size and color.

There are shown here some suggestions for two plain stone paths, one which is a combination of brick and stone, and in which the brick elements can be varied in length to suit the way the path goes. The center panel should always be made to fit opposite steps or a path leading at right angles. The pieces of brick between the brick panels should be considerably larger than the edge pieces. All this is, of course, a matter of taste and situation. All edges of these formal paths should be even.

As soon as we reach the garden proper, away from buildings and the house, much more latitude can be allowed. A perfectly plain path of "random" stone can be made, as illustrated. Care must be taken not to make a

(Continued on page 118)



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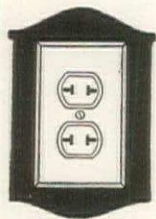
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41-181



Random or "crazy" stone paving is suitable for a city backyard garden. Here it is used for both paths and pool



When random stone paths are made, the cracks can be filled with moss or edged with small alpine

Paths and Paving for the Garden

(Continued from page 79)

of this sort with single large stones far apart, like stepping stones across a brook. The spaces between are difficult to cope with. If grass is used between them, it cannot be cut with a machine and must be snipped with snippers or left in untidy fringes. If plants are used, they grow to a certain height and the whole course of the path becomes an absolute obstacle race. Even grandmothers nowadays hop lightly from stone to stone, doing no more damage than knocking off a few shoots *en passant*. Small children, too, love this sort of path and jump along it, generally managing to land on a plant. No, the average garden path must be one along which one can walk with ease and comfort and at least two abreast. There are, of course, many other forms of brick and stone paths but the simpler ones almost invariably look best. An excellent one is illustrated for wherever you want a path on a flat place with many at right angles.

We will now leave these lordly efforts and think of the paths in the more out-of-the-way and wilder parts of the garden and the parts that are given to herbaceous plants. Nothing is better for herbaceous borders than wide plain grass paths. By wide I mean 8' or 10' at least. Grass paths are most beautiful, but they are not good narrow and they are no good as a right of way. They wear out at once and must only be used for the garden and not as a regular route from one place to another. Wheelbarrows also spoil them, if much used on them.

I have in my old kitchen garden stone paving 3' wide and on each side of it flat grass edges 2' wide. One can wheel anything on these paths, and walk on them in wet weather, and they are very effective and always greatly admired. Of course, the drawback is that the grass has to be mown with a machine at least once a week and all edged with clippers and there are foot edges to each path!

For the more sequestered parts of the garden plain brick paths are very effective, but these must be made with edge of bricks, and in some parts they suffer rather with the frost as they are almost always wet when it freezes and it splits them. I have added one or two ways in which to set bricks.

Gravel can always be used with good effect in kitchen gardens and the side paths of any part of the garden and makes very good winding paths through trees.

Cinders, too, make excellent paths in the rougher parts of the kitchen garden and under trees. They are beautiful for paths, if well made and kept and last for years; and the dark blue gray is most effective in some places especially with white flowers as an edging. I always put little narrow brick paths in my herbaceous borders about 3' from the back. These paths do not show after early spring, when they look rather nice and they enable one to get at the border in all parts without treading in the soil, where the flowers are growing. It is really largely a matter of common sense. If you have in your garden a little secret place where you can sit on lonely nights in peace under the moon, carpet that place with something soft like noiseless mossy grass, and see that there is no resounding paving within earshot.



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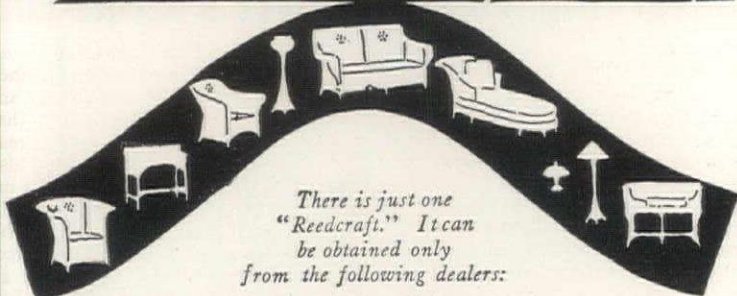
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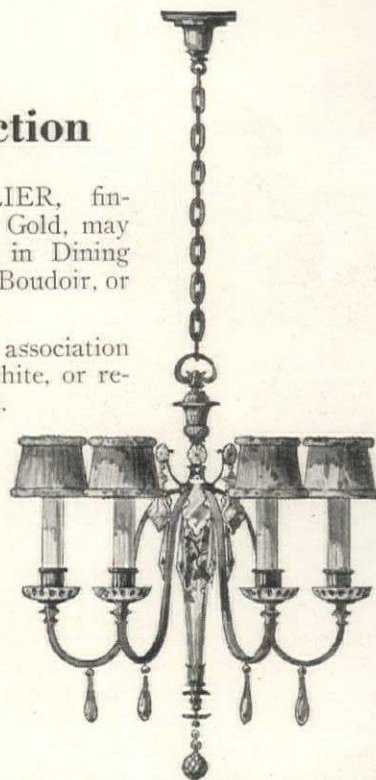
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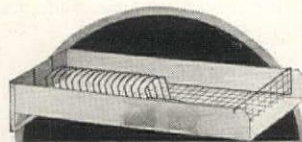


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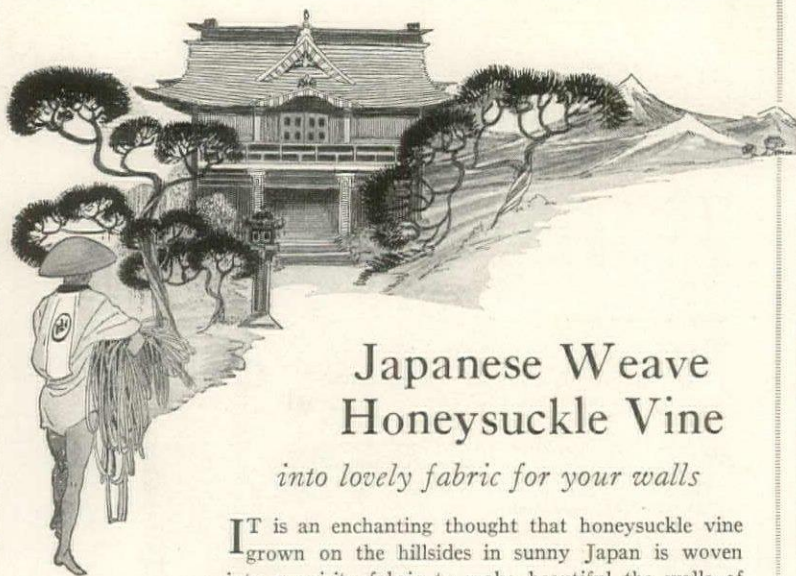
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From Walls to Windows

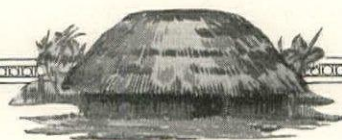
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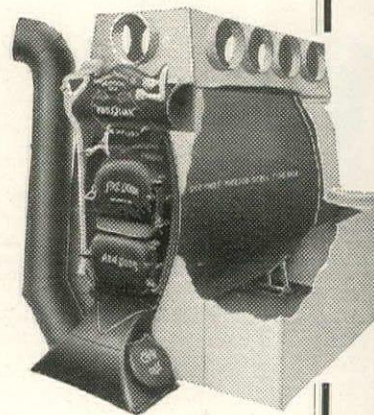
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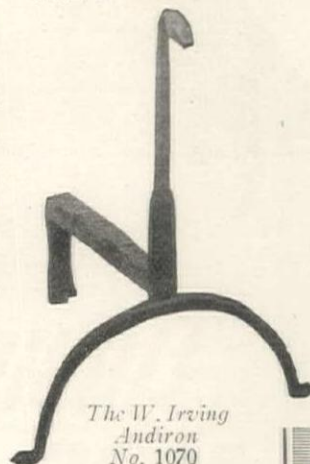
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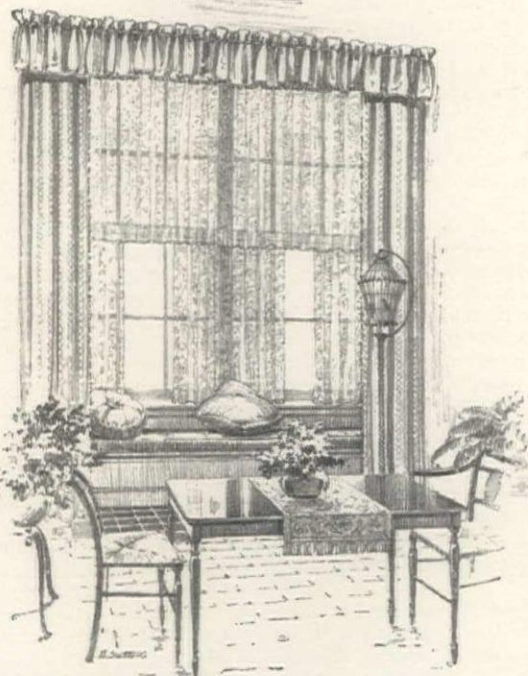
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From House & Garden

Plate Glass in the House

(Continued from page 82)

glass window. Some homes have one complete end of a room glassed in order to incorporate the landscape into the home life more completely. This glass really adds a sense of mysterious connection and sympathy with the user and the world without, which is incredibly lovely. However, it is desirable that these views and vistas be broken. To sit in front of a huge plate glass window gives one the sense of being overawed by the scenery. To prevent this sensation a lattice with wide openings may be built close to the glass. Parts of it can be hung on hinges and opened when desired.

"The reason why there has been a demand for better glass," says a scientific journal, "is because our eyes have rebelled against trying to focus images of objects that, when looked at through glass full of imperfections, have been distorted."

You know how often you have had to look into mirrors which have made you seem dizzy and faint? This is due to the strain on the eye in meeting the waves and unevenness of cheap glass.

Another authority, showing that plate glass is the only kind of glass that will really give full measure of service, says, "A glass should be a clear, white glass, having no striations, bubbles or strain in its makeup. It should have perfectly parallel surfaces and they must be ground and polished perfectly so that each ray of light will pass through without being deflected from its course, exactly as if no glass were placed between the eye and object. In no possible way can the cheaper flowed glass, known as window glass, wire glass, etc., fulfill these conditions, as it is only by optically working the glass as perfect lenses are made, by grinding and polishing the surfaces, that this condition can be approached.

"All glass has generally been considered the same as far as any effect upon the eyes is concerned.

"It might just as well be said that all camera lenses and other lenses are alike, and yet hundreds of dollars are paid for some lenses in order to get the required definition, and the user could not be induced to waste time considering an imperfect lens. As the manufacture and fitting of lenses for the correction of the eyes has progressed, so the plate glass maker has progressed in his line.

"No one would consider wearing glasses of a type made fifty years ago, knowing that by so doing the eyes would be injured. The same careful consideration should be given to the glass in the windows through which we look, and which permit the passage of light into the rooms in which we live and work, so as to insure the best results for both clear vision and the protection of the eyes."

Uses for Plate Glass

Although many people prefer sheeting, plate glass has a real vogue in the shower bath cabinet door. It looks regal and is so annealed as to be strong enough to stand up against steam and banging.

Plate glass, of course, can be used entirely for the shower bath cabinet or can be used for a folding set of leaves, which, after the bath, can be folded against the wall and be out of the way.

Furthermore, in the bathroom, glass shelves and mirrors of good quality and thickness add to the beauty and comfort of the room. Fancy a bathroom

without a plate glass mirror!

The office desk glass is known every office worker, yet you rarely find it in the home. It is useful, however, have the desk at home covered by glass—the ink can spill with impunity, you can keep memos under the glass, you can put your cigarette down without fear of conflagration and you can protect the desk top.

The dressing table covered with plate glass is a thing of duty and of use ever. Think of being able to spill pomade, pomades and hair tonic on the table without ever soiling the lace or silk cover and without spoiling the handsof wood! Think, too, of being able to put the hot hair waver down and know that it is safe so to do!

The dresser with a plate glass shelf is well preserved and the handsome cover needs no washings. Another saving.

The dining room table covered with plate glass saves the table against ravages of heat and the purse from ravages of the laundry. Although you may think it too cool for winter use as a summer idea it is unmatched.

The serving table, upon which placed hot dishes of every kind, will not only last longer coated with handssof glass but will mean less work for the cabinet maker, maid and cook.

Mirrors of common glass have decorative value, but mirrors of plate glass beveled are not only true photographs but handsome adjuncts to a room in which they happen to be placed. Mirrors of plate glass can be put in types of frames.

The cheval or full length mirror of plate glass is almost a noble bit of decoration, to say nothing of its usefulness in affording a full-length view.

Plate glass is true, and, being true, rather flattering. Cheap glass in mirrors distorts the inlooker and makes for mental instability.

Have you ever noticed a house where plate glass is used in its doors and windows? It has a richness and brilliancy of color and finish that nothing else can give. In fact, poor glass makes the fine home look "cheap".

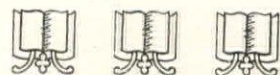
Kitchen Uses

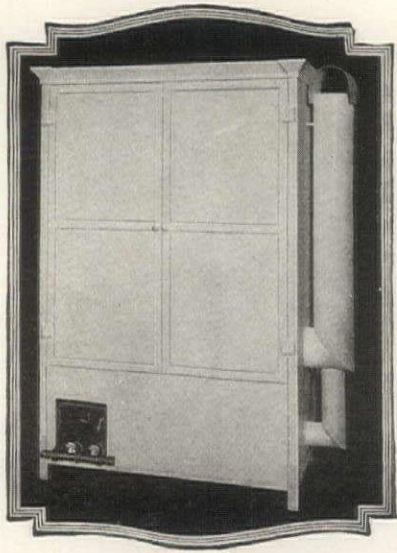
There is no doubt, of course, that plate glass, because of its beauty and texture, makes a beautiful kitchen furnishing.

As a pastry top for a table, it is without a peer. If you are doing your own work, the plate glass top is idyllic, but the cook often misuses a table top as so the material ought to be chosen primarily for durability and cleanability. Plate glass is not a top liner for durability in a kitchen. Yet it is durable, care is given it. Shelves of plate glass are a delight and can be well employed in kitchens and pantries.

As a protective measure for furniture covering plate glass may seem expensive at first, but in the last analysis it is horse insurance with ample premiums in preserved furniture and savings in laundry. It lessens eye strain, nerve wear; it adds beauty within the home and outside the home. It is an essential as well as trimming—in short, it pays a beautiful interest on the investment—a threefold one: beauty, protectiveness and health.

It is very simple to keep the glass top of anything clean. A damp cloth and all that is required. No varnishes, oils or waxes are needed; a few rubs, and it is well. This appeals to the servant and also saves your furniture from unexpected scraping and scratching.





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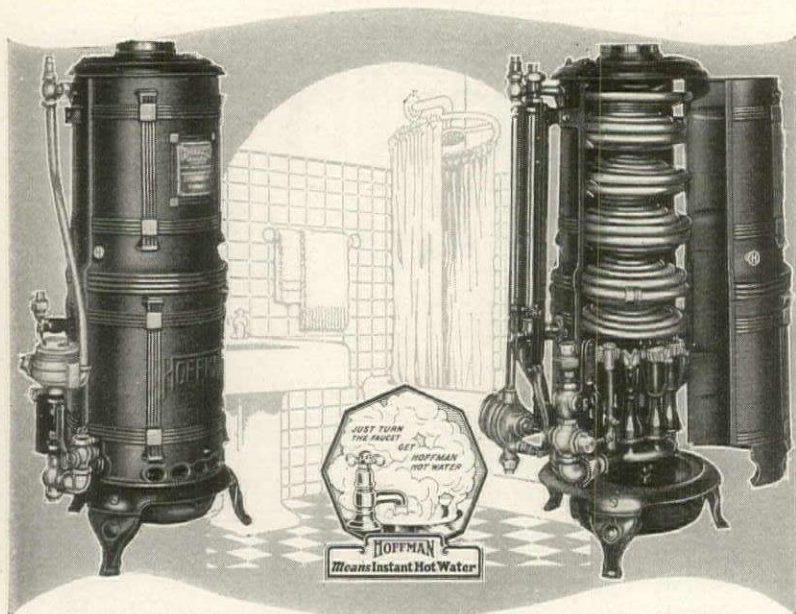


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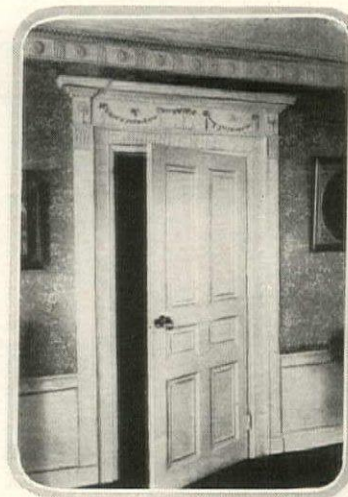
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Please send me information on your new gas fired water heaters and data concerning the right Hoffman for my home, containing..... rooms. There are..... people in the family.

Name

Street

City.....State.....



Rarely beautiful detail is found in this Colonial door in the Pierce-Nichols house at Salem, Mass.

If You Are Going to Build

(Continued from page 73)

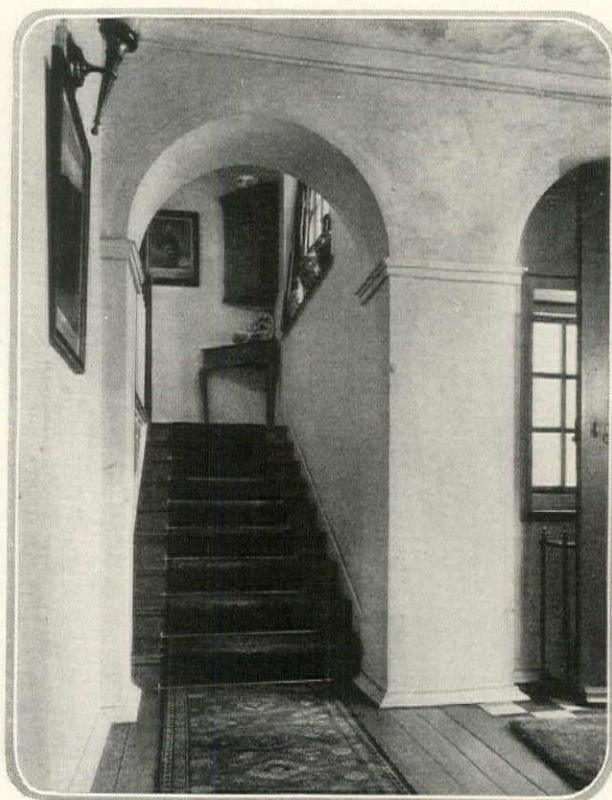
Italian door graces the home of Thomas Lamont, New York City. It was brought from Europe and fitted to the scheme of architecture by Walker & Gillette. The design is rich without being ornate, very graceful, with a hint of the Italian Gothic in the side carvings. And this door was unquestionably made when there was great love of beauty, and time to incorporate it into architectural perfection. Another carved oak doorway, beautifully set in a paneled oak room, is in a house designed for Aaron Naumberg. It seems so essentially a part of the noble walls and the rich tapestry above that it is hard to imagine that it was made centuries ago for another race and another environment.

Possibly no doors are so widely in favor in this country as the classic design, the door influenced by the Adam Brothers and the Greek door with its Corinthian or Ionic columns, its broken pediment and molded panels. The former is especially typical of the finest of the New England houses that bore the Adam influence in the architectural treatment of their rooms, and the latter, the more ornate and elaborate type of door seems to belong equally to Massachusetts and Virginia.

The architects, as we have already remarked, insist that the modern house frequently carries the beautiful mode door. Perhaps they are right, certainly there are some fine examples of the individually beautiful door in some of our newest houses both east and west. We are showing an especially beautiful one from the home of Mrs. E. O. Holt, Mount Kisco, N. Y., a high, narrow door with six painted panels on each side, designed and executed by Bar Faulkner. This door, rich in color and curiously beautiful in effect, opens into the library.

Another door in a modern library was designed by Taylor & Levi for Edwin Bayer, New York City. The room was made up of book shelves and so panels interestingly bordered with molding. The doorway is an integral part of the entire scheme of the wall finish and in a half-circle over the door is a very gorgeous sunburst gilt clock that fills the space in a most distinguished way.

(Continued on page 126)



In developing the open first floor plan, which is found in many sections, the arch supplants the door. It is effectively employed here to give access to the stairs and to repeat the arch motif over the adjoining window

OAK FLOORS

(For Everlasting Economy)



Meet All These Tests

Can the new floors you have in mind answer these questions in the affirmative?
Will they always be beautiful? Satisfying to the eye?
In style? Will they:

Increase selling and renting values 25% or more?
Cost less than ordinary floors, plus carpets?
Be durable? Sanitary? Dustless? Easy to clean?
Take any stain or finish desired? Any number of times?
Last out the century? Improve with age and use?
If so, they will be Oak Floors.

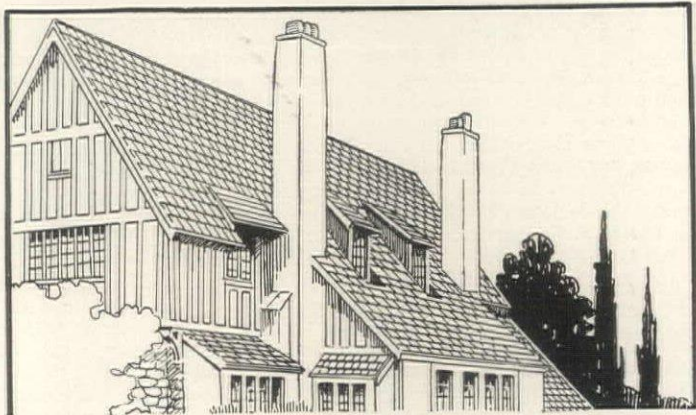
Ask any Oak Flooring dealer for prices, giving your room measurements.

New Floors Over Old

A special thickness ($\frac{3}{8}$ of an inch) is made to lay over old, worn floors, at still smaller cost than the standard thicknesses.

Our two booklets, in colors, on the uses and advantages of Modern Oak Floors, mailed free on request

OAK FLOORING ADVERTISING BUREAU
1047 Ashland Block, Chicago, Ill.



The Decorative Effect of an Appropriate Roof

HERETOFORE roofs have been considered for the most part, as a covering for the home only, a necessary part of the whole and selected with one thought in mind—utility. Now however, people of taste and discrimination are seeking to combine the qualities of service and distinctive appearance. You can obtain both at a cost within the reach of all when you roof your home with shingles of

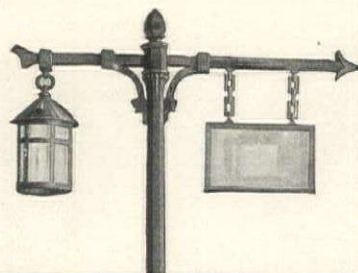
Flint-Arrow BLUE

the newest and most artistic slate surfacing material for
ASPHALT SHINGLES

With its deep lustrous blue-black tone a Flint-Arrow BLUE roof brings out the beautiful points of the Architecture. Such a roof is an investment in complete and lasting satisfaction.

Ask your local dealer for
sample or write to us.

BLUE RIDGE SLATE CORPORATION
Esmont, Virginia



Making Merion the Best Lighted Community In Its Vicinity

"ONE hundred and fifty new electric light posts specially designed and pronounced the most beautiful and practical road lamps ever introduced into any community, were erected, making Merion the best lighted community in its vicinity."

Page 362 "Americanization of Edward Bok"

You, too, can beautify your community with exterior fixtures which represent the utmost in iron craftsmanship. The Smyser-Royer line ranges from a quaint and modest porch lantern to the most elaborate lighting effects for the extensive estate or public institution.

We will gladly furnish you with complete facts concerning community lighting, or the further beautifying of your own home and grounds.

SMYSER-ROYER COMPANY

Main Office and Works
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SMYSER-ROYER EXTERIOR LIGHTING FIXTURES

SHAPCO RADIATOR SHIELDS-

Perfect Protection
for your
WALLS
DECORATIONS
and DRAPERIES

A necessity in every
modern home

Prevent smudges and discolorations on walls over radiators and protect interior decorations.

Give refinement and tone to unsightly radiators.
Three styles of tops:

GLASS
MARBLE
METAL

Illustration shows Marble Top Type with PATENTED DUST TRAP lowered for cleaning. When released it automatically closes out of sight under top.

Consult your heating contractor or interior decorator about installation; or write us for full information and name of nearest dealer.

SODEMANN HEAT & POWER Co.
2300-2308 Morgan St., ST. LOUIS, MO.



More Smiles Now

For women have prettier teeth

A new way of teeth cleaning has multiplied smiles. Millions of women now use it. It has changed dingy teeth to whiter teeth. Wherever you look now you see pretty teeth which other people envy.

This new method is at your command. A free test will be sent for the asking. For the sake of whiter, safer teeth we urge you to accept it.

Combats the film

This new way combats film—that viscous coat you feel. The old ways of brushing never did that effectively.

Film clings to teeth, gets between the teeth and stays. It absorbs stains and, if you leave it, forms the basis of cloudy coats, including tartar. That's why most teeth look dingy.

Film also holds the acid in contact with the teeth to cause decay. Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Most tooth troubles, which few escape, are now traced to that film.

Two methods found

Dental science, after long research has found two ways to fight that film. Years of tests have amply proved their efficiency. Now leading dentists everywhere are advising their daily use.

A new-type tooth paste has been created, modern, scientific and correct. The name is Pepsodent. These two film combatants are now embodied in it. It is bringing to countless homes a new dental era.

Two other enemies

Teeth have two other great enemies. One is starch, which gums the teeth, and which may ferment and form acid. The other is mouth acids.

Pepsodent multiplies the starch digestant in the saliva, to better combat those starch deposits. It multiplies the alkalinity of the saliva, to better neutralize mouth acids. Thus it gives manifold power to Nature's great tooth protecting agents. That's another result of modern dental research.

45 nations use it

Pepsodent now has world-wide use, largely through dental advice. Careful people of some forty-five countries see its benefits today.

Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

One week will convince you that you and yours should always use this method. Cut out the coupon now.

10-Day Tube Free

941

THE PEPSODENT COMPANY
Dept. 293, 1104 S. Wabash Ave., Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

Only one tube to a family.

Pepsodent
REG. U.S. PAT. OFF.

The New-Day Dentifrice

Endorsed by modern authorities and advised by leading dentists nearly all the world over now. All druggists supply the large tube.

If You Are Going to Build

(Continued from page 124)

In some of our loveliest country houses we revert to the old Dutch door, so popular in New Amsterdam. This is a very practical type of door, as it lets in light and sunlight, gives lovely vistas of gardens and hilltops, keeps babies indoors and pet animals out. The one shown in our illustration was designed by Clarence Fowler for Peter B. Wyckoff, at Bernardsville, N. J.

Beginning in California we find, especially in the concrete houses, the arched doorway gaining an ever-increasing popularity. The doing away with the multiplicity of doors, which at one time overwhelmed our domestic architecture, is a very genuine gain. It is an economy, it adds beauty and dignity to the interior of a house and it enables an architect to plan pleasant vistas in even small homes. Of course the arched doorway cannot take the place of that estimable detail, the door. There are rooms and halls and spaces that must be shut away from contact with other parts of the house, but there was a tendency, especially in our pioneer days, to close every room in, to make our halls little dark entrances and not so much to think of a house as one connected pleasing whole, but rather a series of little rooms completely isolated. The wise architect will strike a happy medium, he will have plenty of doors where they are essential and archways where they add artistic delight.

In fact the building of a small house today is no mere merry pastime for the architect; for usually we want our

houses without delay and want the comfortable and permanent and satisfactory for generations to come; we want, also, as a rule, for a minimum charge as much luxury and beauty as we have seen in palaces, cathedrals and we might add ocean steamers.

It may be a joy to feel that every detail of your house has been designed especially for you; that your fireplace, although modeled from the Rumford idea, is nevertheless elaborated into your own dream of a perfect fireplace, that your doors have been planned so that every time you come in and go out, you feel that there are no other such welcoming doors in the world, that your sleeping porch is the most unique, your porches the most personal in all the world; still, nowadays when people do not wish to delay in becoming the happy owners of their own homes, and when we all want the utmost comfort and convenience for the least money, we are turning more and more for help to the manufacturers of architectural detail.

And before we begin to build we send to the makers of beautiful windows, and there are a variety of them, and to the makers of doors, inner doors and exterior doors, and to the makers of floor and window trim to get their catalogues illustrated. And nine times out of ten well-designed, well-made stock details go into our homes. So wide is the demand for this help for the homemaker that special woodwork today is being manufactured appropriate for almost every period architecture and furniture.

When You Plan Your Garden

(Continued from page 110)

Also, the nearer the garden is put to the center of the plot the more secluded it can be made; and when one has grown to love a garden for itself and for the peace and quiet it can give this seclusion will be appreciated. Here its seclusion is complete, as it is protected on all sides, either by the house or by further garden-like spaces.

To make the enclosure at the end of the plot all the more effective, the fruit garden has been placed there. Between it and the flower garden, and conveniently joined to the latter, a space was left for the little cutting garden. On the service side of the house the comparatively long, narrow strip seemed a suitable situation for the vegetable garden. Running out from the living room porch on the opposite side, a similar strip became very readily the bowling green. Behind the garage wing and immediately accessible to the laundry was obviously the place for the drying yard.

Thus the place was shaped up, and thus any place may be shaped up by observing the principles of this method of design. The particular elements that went into its makeup may not be needed or desired on some other small place, but that fact should not affect the means of arranging in an orderly fashion whatever is wanted on your own ground, so that each space, whether it be for work or play or quiet pleasure, may be used to the best advantage and may be in a position to co-operate with every other space in making the whole scheme convenient and attractive.

EDITORS NOTE—This is the first of a series of articles on the simple principles of landscaping. In November Mr. Prudden will discuss the various types of garden for various situations.

The Modern Greenhouse

(Continued from page 67)

in the little tiny flower shop at the corner,—and Jenkins is a wonderful gardener and he surely knows how to grow everything we need! This is the average family attitude before the greenhouse is installed. At that point the family should consider just what a greenhouse can and cannot do.

The hardest factor to overcome is to make folks understand that in cultivating flowers and fruits under unnatural conditions you are up against the laws of Nature. Roses and sweet peas grow side by side in your garden but they will not in your greenhouse. If you run the night temperature at 50° the roses will

sulk and go on a strike, but the sweet peas will smile their handsomest. If you jump the temperature up to 60° the roses will smile, but the sweet peas will balk and stop flowering. Therefore, we must consider several comparisons to our greenhouse if we are to have all the good things we want. The Jenkins can produce! He needs a cold house for his violets, sweet peas, primula, calendula, etc.; an intermediate house for his carnations, snapdragons, bulbous stock, daises, stock, etc.; and a warm house for his roses, lilies, gardenias, orchids, etc.

(Continued on page 130)



A typical bed room suite in eight pieces, Sheraton design. Genuine American Walnut throughout, even to the drawer work. Retailing at \$584. Courtesy of Tobey Furniture Company, Chicago.

out this memorandum for future reference.

How to Identify Real

AMERICAN WALNUT

Things to remember in buying real furniture:

Ask if it is real walnut—if all exposed surfaces are real walnut.

Walnut has characteristic pores which appear on the surface as fine pen lines.

or dashes, easily visible to the naked eye.

Substitute woods don't show these pores, dots or dashes distinctly.

Make sure that legs, rails and mouldings are of the same wood as tops, fronts and sides—real walnut.

Furniture made principally of various woods, but having its larger, exposed surfaces covered with real walnut veneer, commonly called "Combination walnut."

Such furniture is, of course, better than if it contained no walnut.

It is not real walnut furniture and should not be sold as such.

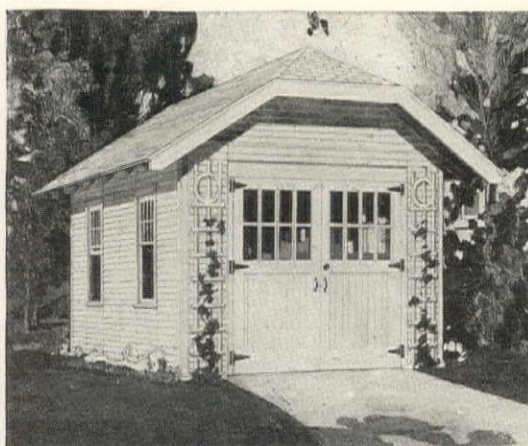
The Charm of Natural Walnut

FINISHED in its natural color, American Walnut always gives the effect of great limpid depth of surface which is the delight of the connoisseur.

Modern pieces must be light and compact, as well as durable. And American Walnut combines these qualities with a variable grain and figure that give a truly individual beauty to every piece.

The most beautiful furniture of every age has always been made of walnut. It is the supreme cabinet wood of the ages—and today. Write for the "Walnut Book." It is free.

American Walnut Manufacturers' Association
Room 724
616 South Michigan Blvd., Chicago, Ill.



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Delivered
Ready to Erect

Garages, Cottages, Homes; beautiful designs, high grade construction; factory built complete.

Send for illustrated catalog.
State whether you are interested in garages, cottages or homes.



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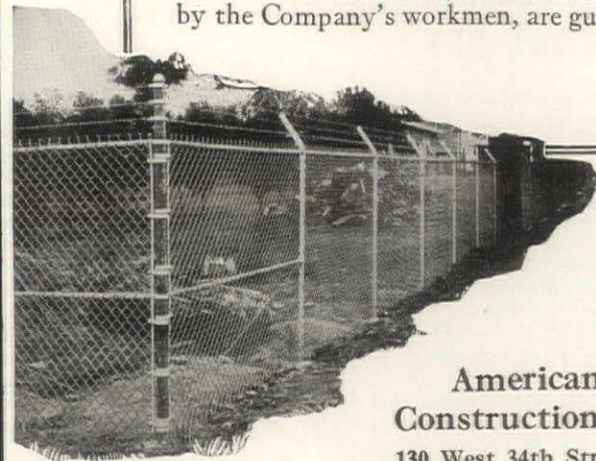
Afco Fences

For Ornamentation—or Protection—or Both

AFCO Fences and Gates are adding to the beauty of many of the country's most attractive estates. Other designs have been chosen to furnish protection against trespass.

Well rounded fence plans provide both ornamentation and protection, each in the proper degree, in the right place. The fence experts of the Afco Service Department are at your command—to guide the combination of individuality of design with practical economy. No obligation.

Afco Fences and Gates, and their installation by the Company's workmen, are guaranteed.



Book 22E Private Estates and Residence Gates and Fences contains interesting examples and suggestions.

American Fence Construction Company
130 West 34th Street, New York

Are you ashamed of your back porch?

Garbage is not only an embarrassing nuisance, but a distinct menace to health.

Unwelcome—and yet no place to go. That is the plight of the garbage. How it heaps up!

Always accumulating and making you ashamed of the back porch. The clouds of flies, the bad odors, disease germs, yowling cats that come at night, all can be traced to the influence of the garbage pail.

The truth is that we have been putting up with make-shift methods of garbage disposal.

You can't throw it in the furnace lest the grates clog up and the house be filled with foul odors. Strangers must be permitted to prowl about the place if it is to be hauled away—a none too safe idea. How simple is the army method in comparison as embodied in the Ranz Garbage Destroyer!

A Ranz Garbage Destroyer slips into old or new buildings (or outdoors) as easily as a stove, and costs less than one.

Dump all wet or dry garbage, old papers, trash, tin cans, bottles—in fact everything—into it. A steady draft of air dries out the garbage and carries away all odor. Touch a match once a week and the job is done. Everything is reduced to ashes or sterilized. Every inch of your place is kept sanitary and clean when there is a Ranz around.



For old or new buildings or outdoors

Write today for free booklet on sanitation. Read how the U. S. army keeps things clean. Your name and address in the coupon below brings it to you.

Snip this out with your scissors and mail today

Neenah Brass Works,
Dept. 218 Neenah, Wis.

Please mail me your booklet on garbage disposal for homes, apts., hospitals, picnic grounds (check).

Name.....

Address.....

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Original in plan and finished in standard Curtis Woodwork
What home offers a more pleasing vista than that above? Original, different, individual, beautiful! Surely a happy combination of careful planning by the architect and extremely good woodwork.

Any lumber merchant who sells Curtis Woodwork carries a stock of just such woodwork. The corner cupboards in the distance, the sash and frame between them, the six-panel Colonial door on the left, the mirror door on the right, all the moldings and trim were selected from standard sizes and designs.

You can go on through the list. There are stairs, mantels, book cases, linen cases, medicine cabinets. You'll find breakfast nooks, built-in kitchen dressers, work tables, ironing boards in wall cabinets.

Regardless of the article, its style or size, you will find but one quality—the highest attainable in wood, in workmanship, in design and in features of construction. Curtis stairs do not creak, drawers do not bind. The quality evident in the home above is present in all homes finished in Curtis Woodwork.

Will your new home have that quality?

You will find that quality reasonable in price because the higher costs of better materials and better workmanship and construction are largely offset by the advantages of standardized manufacturing.

For help in planning your home, with your architect or alone, use the coupon below.

1866 CURTIS WOODWORK

"The Permanent Furniture for Your Home"

**The Curtis Companies Service Bureau
Clinton, Iowa**

Maintained by the Curtis manufacturing and distributing points at:

Clinton, Iowa; Sioux City, Iowa; Detroit, Mich.; Oklahoma City, Okla.; Wausau, Wis.; Chicago, Ill.; Lincoln, Neb.; Minneapolis, Minn.; Topeka, Kans.

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**The Curtis Companies Service Bureau,
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Gentlemen: I am interested in a.....room house and enclose \$..... for the "Better Built Homes" plan books checked below. I understand that books may be returned if not satisfactory and my money refunded. (Through Curtis dealers any book is free).

- ☐ Vol. VI 32 homes of 3, 4 and 5 rooms.....\$0.50
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Exteriors, woodwork and floor plans shown in all. All but XI and XII show English, Colonial and Western types. Increasingly popular.

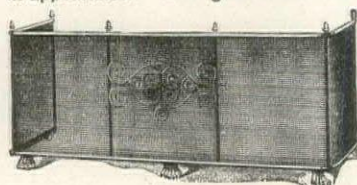
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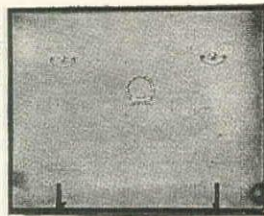


They insure perfect safety from flying sparks and absolute protection to children and older members of the household.

"BUFFALO" FIRE FENDERS, SPARK GUARDS and FIRE PLACE SCREENS cannot be compared with flimsy, cheap ones. They are strong and durable, and made by the most skillful workmen from the best "BUFFALO" quality of fine mesh wire cloth. We make them to fit any size fireplace opening and in any desired ornamentation or finish.

We also make "BUFFALO" PORTABLE FENCING SYSTEM, VINE TRAINERS, TREE GUARDS, GARDEN FURNITURE and WINDOW GUARDS, etc. Information gladly furnished.

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Such pieces make excellent wedding gifts or otherwise and being properly made will live to be admired for generations.

I am a specialist in inlaid work and quality period style furniture to order.

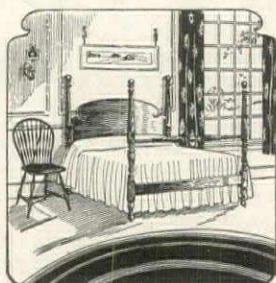
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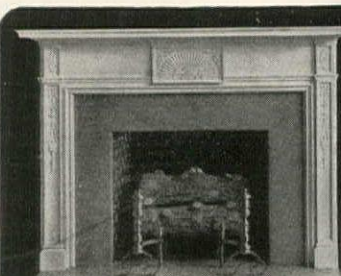
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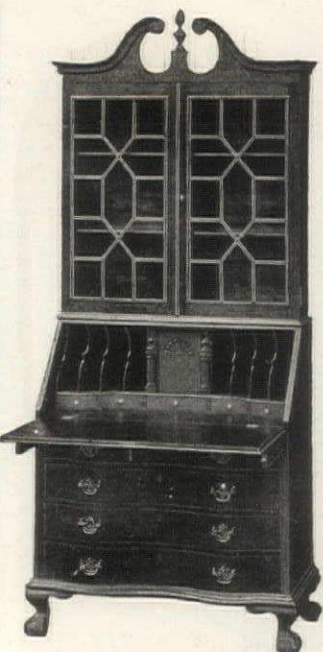
Are you building or remodeling? Surely your plans include mantel installation.

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COLONIAL SECRETARY
(Governor Winthrop design)

A piece of rare beauty, faithful in line and detail. It is custom-built of the very best mahogany by skilled cabinet makers and has hand rubbed antique Colonial finish. You will note there are thirteen individual panes in each door emblematic of the thirteen original colonies. Corresponds to the finest pieces sold by exclusive dealers, and guaranteed to be satisfactory. 38 inches long, 20 inches deep, 80 inches high.

This is one of our feature pieces specially priced.

Carefully boxed \$165 for shipment.

Sent on receipt of price or C.O.D. with \$35 deposit.
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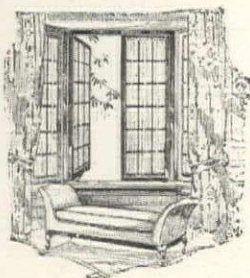
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Automatic CASEMENT STAY
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A
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**Imperial
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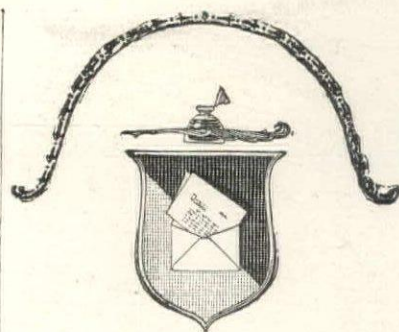


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A composition material easily applied in plastic form over practically any kind of floor. Laid about 3/8 inch thick. Imperial Floor does not crack, peel or come loose from foundation. A continuous, fine-grained, smooth, non-slipping surface. No crevices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

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THE excellence of Old Hampshire Stationery is assured, since it comes from the Hampshire mill, where paper-excellence is a tradition that is generations old.

For years the skilful paper-makers at South Hadley Falls have produced business and social stationery of unqualified excellence. Old Hampshire Stationery has the quality and beauty that are typical of all products of the Hampshire mill.

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Made in three styles—Lawn, Vellum and Bond. The Lawn is an extremely distinctive paper, with a delicately finished surface suggestive of the finest fabric. It is sold wherever fine stationery is found. Ask your stationer.

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Hampshire Paper Company
Fine Stationery Department
South Hadley Falls, Mass.



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ESTIMATE
APR. 16, 1922
\$453.00

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One Family Residence: Bathroom.
Kitchen, domestic hot water supply boiler, set of laundry tubs in basement, completely installed.

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Labor cost to install-----120.00
Total-----\$385.00

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Difference in cost between rust-resisting brass pipe and corroding pipe-----\$68.00

Isn't it worth it?

Anaconda Brass Pipe will not clog, leak nor split. It is your insurance against the annoyance and expense that result from plumbing troubles.

Water rusts inferior pipe, clogging it with internal deposits and causing it to leak or split. Rusty water ruins clothes in the laundry. Leaks discolor ceilings and water damages your rugs and furniture.

Anaconda Brass Pipe prevents all this because it is rustless. No fear of torn out walls and ripped up floors; no rust-stained water for your bath or laundry tubs.

As shown by this estimate for a house costing approximately \$10,000, Anaconda Brass Pipe costs only \$68 more than inferior, corroding pipe.

Write for our new booklet "Ten Years Hence" which tells how you can save on your plumbing. It is free

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ANACONDA AMERICAN BRASS LIMITED, NEW TORONTO, ONTARIO, CANADA.

ANACONDA

BRASS PIPE



The intermediate house offers the widest range. Here are tomatoes growing under glass. These and beans form a good winter crop.



Stocks and snapdragons are grown in an intermediate house. In summer the house can be used for melons and pot plants.

The Modern Greenhouse

(Continued from page 126)

We are not trying to discourage the building of small greenhouses, but we are trying to look the facts in the face so that we will all have a better understanding of what we might expect. It is folly to expect a seven-passenger limousine when we are only spending enough to buy a Ford roadster. We are going to tell you what you can expect and what you should have if you do build a one-compartment greenhouse. Let's start it in the form of conversation such as one often hears on a country place—

THE SMALL GREENHOUSE

"Jenkins, Mrs. Watson has sweet peas in her garden now, and ours won't be ready for cutting for several weeks yet. What is the trouble?"

"Edwards, their gardener, started them in pots in the greenhouse in February, Madam, and yours were sown outside in March."

"My! Such wonderful heads of lettuce Mrs. Watson has, and we haven't anything from our garden yet."

"They were sown in the greenhouse in March and planted out in April."

"But where does he get the room to start all these things in that one little greenhouse? It is tiny and yet his garden is full of all kinds of vegetables that were started indoors, such as lettuce, parsley, tomatoes, cabbage, eggplant and peppers. He has flowers for his gardens, such as heliotrope, geraniums, stocks, salpiglossis, petunias, salvia and cannas."

All these things and many more are possible even from a small greenhouse. They are small, take up but very little space, and they give your garden from three to four weeks' start over the garden started outside in April. It makes

possible many of our very best flower plants that without a greenhouse can be passed up. This does not in any way limit the uses of the house during winter. For the benefit of the beginner will divide the small house into three divisions—winter, spring, and summer, showing but a few of its many possibilities.

THE COOL HOUSE

Summer in the greenhouse is just as important or even more so than winter. Numerous crops are possible, but more important than this is the preparation for winter. Chrysanthemums are one of our best summer crops, coming in flower just as the outside flowers have passed by. So we plant the middle bench in chrysanthemums, for our flowers. The side benches we will serve for calendulas, violets and nonette, or we will grow a few pot plants, such as primula, cineraria, for our bulbous stock of narcissi, tulips, hyacinths and freesias. Have you plants of these various crops started in the benches immediately the chrysanthemums are passed. For this reason it is better if the chrysanthemums are grown in pots, as they can then be shifted to the garage or some cool place when they are in full flower. On the center bench we can have some vegetables, such as lettuce, radish, or spinach. In each case select those that will thrive in a cool greenhouse. Or we can have sweet peas in the center bench.

What about the space under the benches? Is that of any value? Of course, it is. Mushrooms, rhubarb, endive (chicory) may be grown there.

Thus we have gathered together

(Continued on page 132)



Keith's Special \$2.50 Offer

3 plan books, showing 100 designs of artistic bungalows, cottages, or two-story houses—in frame, stucco and brick—with floor plans and descriptions, and 8 months subscription to Keith's Magazine, all for \$2.50.

Keith's Magazine

for over 20 years an authority on planning, building and decorating homes—full of helpful suggestions and ideas for home-builders and home owners—

25c a copy on newsstands.

Keith-planned homes are different—the utmost in artistic design, distinctiveness, convenient arrangement and comfort. Keith Home-builders Service enables you to get the most satisfactory home with greatest economy.

Set of 8 plan books (260 plans) and year's subscription to Keith's—\$4.50.

Keith Corporation

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Electric Light and Running Water from one plant

You can now have all the convenience and comfort that come with electric light and running water in your country home no matter where you are located. One complete, compact system furnishes them both.



save money on the first cost, last longer, require fewer repairs than any other installation, and never fail to give absolute satisfaction year in and year out. There is a Kewanee System to fit every need.

An abundant supply of running water under strong pressure is always ready for use. Electric light and power for every purpose is yours at the turn of a switch.

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CRITTALL CASEMENT WINDOW CO.

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Geo. H.
Clemence,
Architect,
Worcester,
Mass.

Cabot's Old Virginia White Cabot's Creosote Stains

The white house has "come back" and with a moss-green, or tile-red roof it is strikingly attractive and yet as refined and restful as it was a hundred years ago. Old Virginia White gives the beautiful white stain effect with no "painty" look, and Cabot's Creosote Stains beautify and thoroughly preserve the roof shingles.

You can get Cabot's Stains all over the country. Send for stained wood samples and name of nearest agent.

Samuel Cabot, Inc., Manfg. Chemists, 8 Oliver Street, Boston, Mass.
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California Bungalow Books



"Home Kraft" and "Draughtsman" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Kozy Homes" Bungalows. \$1.00 each—all four for \$3.00. De Luxe Flats \$1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BLDG. LOS ANGELES, CALIF.



Of Vital Importance When You Build

The choice you make of your hardwood finish is vital not only from the standpoint of your satisfaction in the finished job and its appearance but also because your choice has a definite bearing on the investment value of your property.

You don't build a home in order to sell it, of course, but if you ever do want to sell you will find that your investment has been fully protected if you have chosen **birch** for your interior woodwork.

When you use **birch** your flooring and woodwork is not merely going to look as good but will be as good after years of occupancy of the house as when it was first built.

It pays to use **birch**.
Our "**birch** Book" tells you *how* and *why*.
Would you like a copy? It's free.

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Find out about birch



THE
VIEW
SHOWN

IS A
BIRCH
HOME



The
New
Brand
Peony:
Victory
Chateau
Thierry

The Brand Peony Farms

The largest plant breeding establishment in the world that is devoted to the originating of new varieties of the Peony.

LAST year the members of the American Peony Society voted upon the comparative merits of all the good named peonies of the world. According to this vote where a flower received not less than 20 votes there were 22 varieties that received a vote of 90 or better.

Of these 22 World's Best Peonies Four are Brand Varieties

This year, at the first great International Show of Peonies held by the American Peony Society at London, Ontario, Canada, we showed 9 different New Brand Seedlings in a large class, and upon these 9 entries we were given Three Awards of Special Merit. These awards were made by Judges Fewks, Farr and Norton.

Next year we will have blooming on our grounds, over Eighteen Thousand different seedlings from carefully selected seed. Among them are some as fine as anything we showed at the London Show.

If you wish good stock grown in Minnesota's Virgin Soil in such superb Brand Varieties as *Brand's Magnificent*, *Charles McKellip*, *Chestine Gowdy*, *E. B. Browning*, *Frances Willard*, *Judge Berry*, *Longfellow*, *Lora Dexheimer*, *Mary Brand*, *Richard Carvel*, and *Martha Bulloch*; or if you want any others of the World's very best peonies

Send for our
1922 Peony Catalog

This is what one of the best informed peony growers in America said about our 1920 Catalog:

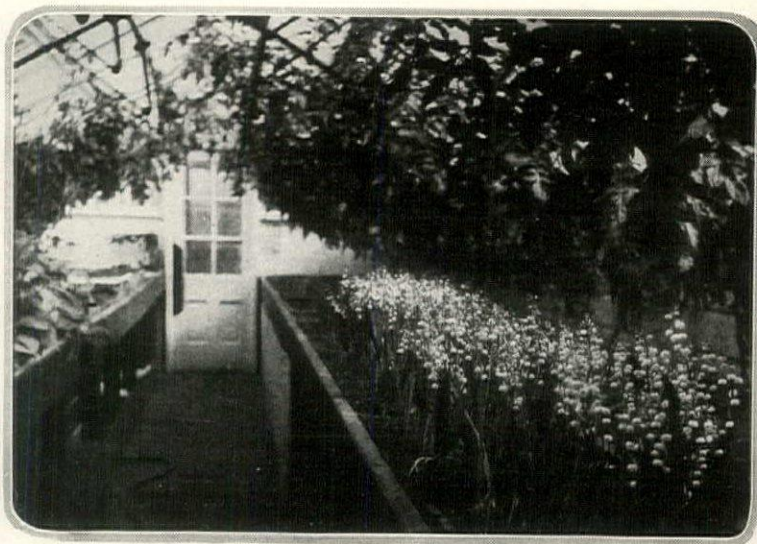
"I started on the first page and read it right through. It is the finest catalog on peonies I ever saw."

Our 1922 Catalog is vastly superior to the 1920 Catalog. It is the greatest book ever written on the Peony. It is a true Peony Manual.

It tells you everything you may wish to know about the culture, the varieties, and the history of the Peony. It gives valuable charts and beautiful pictures.

Peony growers for 43 years

BRAND PEONY FARMS
FARIBAULT, MINNESOTA



Forcing lilies-of-the-valley is a simple process. The pips are heeled in sand in outdoor frames and brought into the greenhouse as wanted. Water carefully lest the flowers be spoiled

The Modern Greenhouse

(Continued from page 130)

grouping of plants that are all possible under similar conditions. In this case a night temperature of around 50° would be desirable. Then when Spring rolls around we start our seedlings for the garden, which do not take up a great deal of space and can easily be accommodated by the finishing of some crop, or the partial removal of some crop that has done good service during the winter.

Bulbous plants are the easiest of all flowers to force in generous quantities, as they take up very little space. A few days on the bench will finish the color, and most of their period in the greenhouse is spent under the benches. This applies to tulips, hyacinths, and narcissi, as they are buried in trenches outside and only brought in as required.

It is also possible to make a selection of vegetables that will do well with a night temperature of 50°. This selection includes cauliflower, lettuce, radishes, spinach, and cress.

THE INTERMEDIATE HOUSE

The only way to keep peace in the family is to grow carnations. At the same time we can have chrysanthemums because the carnations can be accommodated on the side benches. Various other combinations are possible, using the carnation as the principal crop. This requires a temperature around 55° at nights. The bulbs previously mentioned for the Cool House can be grown in the

intermediate house, as bulbs are not exacting, especially if they are kept well watered.

A bench of stocks or snapdragons will fit in well with carnations, or, if vegetables are to be grown, beans and tomatoes will be possible. These crops will form the basis for a selection of winter crops for the Intermediate House.

In summer this house can be made useful by growing melons or various potted plants for the decoration of the home. These can be so arranged so as not to interfere with the benching of the carnations, which can be deferred until late in August.

If I had but one compartment to my greenhouse, I would maintain a night temperature of about 55°. This offers the biggest selection in the way of variety and a great many of the plants listed under the Cool House, to be grown at 50°, can be safely grown at this temperature if watered carefully.

THE WARM HOUSE

But suppose we want roses. Then we will run the temperature at 60° nightly. Besides our roses there are many selections in flowers that are possible—calla lilies, Japanese lilies, poinsettias, for the holidays, cyclamen, for cutting or potting subjects.

Here, again, tomatoes or beans may be grown as a vegetable crop, as they are quite flexible and a few degrees either way will not do any harm.



Parsley is a crop that may be grown in the greenhouse although it is advisable to use one of the frames near the greenhouse for this purpose



"The Home Restful"

IT may be only a modest place, yet radiate a warmth of repose in comparison with which even the most elaborate establishment seems cold, austere, uninviting. And all because its surrounding Shrubs and Trees have been properly selected!

NOW is the ideal time to plan and plant for quick results next Spring. Let us help you! Send for our handsome free Book, "Beautiful Home Surroundings." Sent FREE of charge anywhere east of the Mississippi River and north of the Potomac. Elsewhere, upon receipt of One Dollar.

WYMAN'S
Framingham Nurseries
FRAMINGHAM, MASSACHUSETTS



Shade!

"THE burning heat which glimmers over sunbaked lawn and walks robs a home of its rightful attributes of comfort and restfulness during half the year."—Grace Tabor, *The Landscape Gardening Book*. As you look back upon the past summer, does this quotation apply to any portion of your lawn? Has the lack of trees deprived you of half the pleasure that home should give you?

Now is the time to set the matter right—the time to plant those trees that will effect the remedy. We suggest Sugar Maples. They will do more than give you comfort, they will frame your home in a festoon of green, ripening in the autumn to the orange, gold and red of Nature's tapestry.

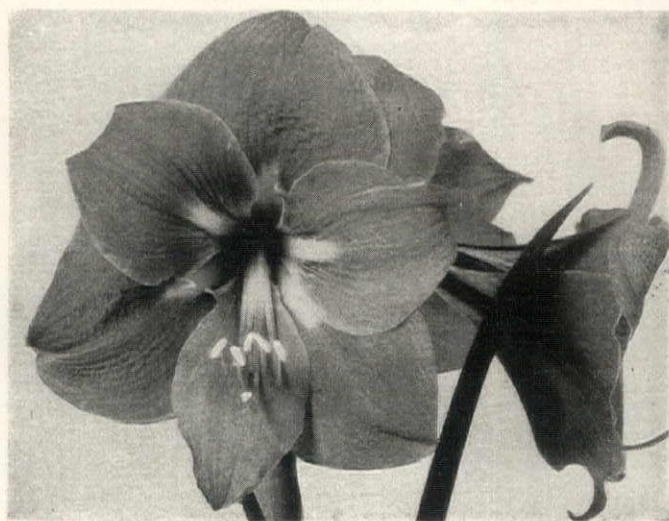
Moon's have long been specialists in Shade. Send for our Catalogue H. It lists Sugar Maples and many other trees for this purpose. Ask us especially about your own particular problem.

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THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.



A Treat For Flower Lovers

(Amaryllis Hybrid Novelty)

From the Philippines comes a glorious new flower easily grown from bulbs we have. The new EVER-BLOOMING AMARYLLIS will enable you to enjoy flowers of wonderful beauty at small cost, without the slightest trouble. Some flower pots, some soil, and these bulbs will give you as handsome a house plant as anyone may wish. Bright, healthy foliage, strikingly beautiful orange salmon flowers born in clusters of 3 to 5 on sturdy stems up to two feet tall. We know you cannot fail with these Amaryllis because we ourselves have grown them for several years with perfect success.

Special Offer

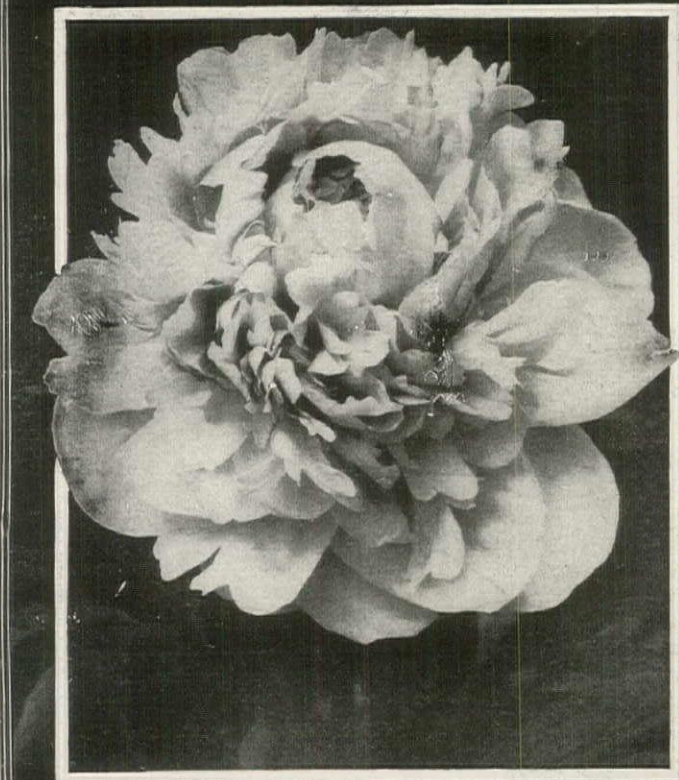
Well cured home grown bulbs, 75c each, 3 for \$2.00, \$7.50 per dozen, postpaid.

This is just one of the many unusual flower specialties offered in

Our New Fall Garden Guide

If you are interested in having more glorious spring gardens of Tulip beds, Daffodils or Hyacinths, you will want this catalog. It will also acquaint you with our immense stocks of hardy perennials, especially Iris, Phlox, Peonies and a score of others. Write for this free book to-day mentioning this paper.

John Lewis Childs, Inc., Floral Park, L. I., N. Y.



Plant Peonies Now

The most splendid flower in cultivation. Our collection is one of the largest in the world. We guarantee our Peonies true to name. The following collections we recommend:

Old Garden Collection

Alexandre Dumas, Pink	.50
Auguste Lemonier, Red	.75
Charlemagne, Lilac	.75
Duchess de Nemours, White	.75
Fragrans, Red	.75
Jenny Lind, Light Pink	.75
Queen Victoria, White	.50

\$4.75

This entire collection for \$3.75

America's Supreme Collection

Aurore, White	2.00
Carmen, Pink	2.25
Madame Auguste Dessert, Carmine	3.00
Madame Fould, White	2.00
President Taft, Pink	2.00
Eugene Bigot, Red	2.50

\$13.75

This entire collection for \$10.00

G & R De Luxe Collection

Martha Bulloch, Pink	25.00
La France, Apple Blossom pink	10.00
Frances E. Willard, Blush white	10.00
Cherry Hill, Deep garnet	25.00
Elwood Pleas, Shell pink	10.00
Lady Alexandra Duff, French white	15.00

\$95.00

This entire collection for \$75.00

Hardy Climbing Roses

One year old—field grown. All will bloom next season. Should be planted this fall or any time before freezing weather.

American Pillar, Apple blossom pink	.75
American Beauty, Red—everybody's favorite	.75
Silver Moon, Pure white	.75
Aviateur Bleriot, Saffron yellow	.75
Christine Wright, Wild rose pink	.75
Rosaire, The Darker pink Tausendshoen	.75
Dr. W. Van Fleet, Silver Pink	.85
Dorothy Perkins—Red, 75c.—White, 75c.—Pink, 75c.	

Any 6 of above listed climbing roses for \$3.75

Pauls Scarlet Climber—Dazzling scarlet—new—a great favorite 1.00
Dr. Huey, Deep crimson—one of the latest creations 1.50

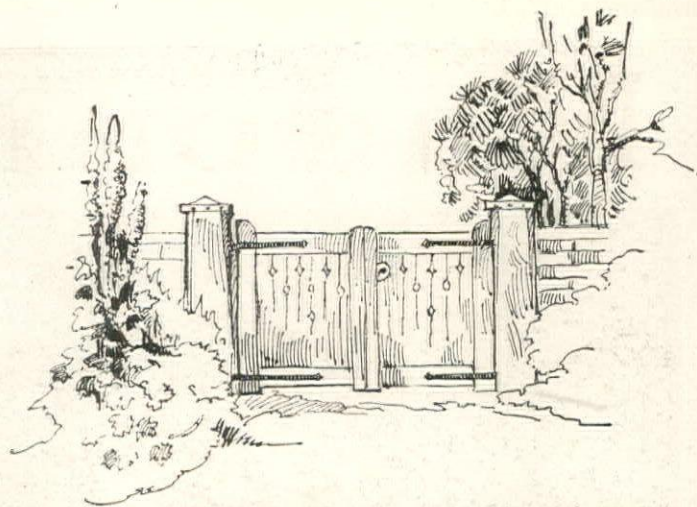
Darwin Tulips—The Long Stem Kind

Clara Butt	Apple-blossom pink	Soft lilac
Farncomb Sanders	Brilliant red	Flushed lilac
La Tulipe Noir	Jet black	Bright violet
Pride of Haarlem	Violet-rose	Delicate flesh color
Painted Lady	Creamy white	Lilac-rose
Phillippe De Communes	Purple	Silver lilac

One dozen, your choice, \$1—50 for \$4—or 100 for \$7.50

Write to-day for complete Catalogue

THE GOOD & REESE COMPANY
DEPARTMENT 201 SPRINGFIELD, OHIO
Largest Rose Growers in the World



The paneled oak garden gateway is an interesting adaptation of English design with heavy wooden posts capped with sheet lead copper studded

A Garden in the English Spirit

(Continued from page 60)

tea things, and a window seat overlooking the garden. Being dark brown, inside and out, it will fit quite naturally into the background of foliage. When this is built the seat will be removed to the other side. There it will face its twin under a thatched roof. Beyond them, a gate lures one to investigate the woodland walk which leads around to the garden house on the other side of the property.

The planting is arranged for a climax of effect in spring, sinking to a minor note in midsummer when the family is away, but rising to greater brilliancy in the autumn.

In mid-winter the beds are outlined by the evergreen pachysandra, accented by globe Japanese yews. Climbing euonymus with its glossy foliage and orange fruit makes the rear fence seem like a green hedge; leaving room in front for a variety of evergreens;—hemlocks kept small in scale by frequent clipping, dark Japanese yews both spreading and upright, bronzy Leucothoe, glossy cotoneaster with its bright red fruit, fine-textured heather and (contributing spring flowers as well) the aristocratic Pieris floribunda and daphne.

To depict in brief the succession of bloom: In March and April the little beds around the pool are gay with masses of purple and gold crocus; pale daffodils set with intention against the evergreens; dwarf iris of lavender and purple contrasting with broad patches of white arabis and silvery alyssum; and early tulips of flashing white and vivid pink. Against the evergreens at the back is a woody effect of nodding blue mertensia, foam flower, wild blue phlox, tender pink southern azalea, and dwarf pink Japanese quince, with budding maples and cherries overhead.

In May come tall globes of yellow trollius, the golden tulip Moonlight, forget-me-nots, primulas, poet's narcissus and columbines; Darwin tulips of fawn and violet and vivid rose rising above bleeding heart and lavender polemonium reptans; lacy things like astilbe, spiraea filipendula and meadow rue; all subsidiary to the iris. Because of its permanence, ease of culture, and infinite variety, many irises were used: the early dwarf pumila and alpine hybrids (see planting list for colors); intermediate iris—a cross as its name indicates, coming both in season and height between the pumila and the German; the tiny lavender I. cristata in late May; the imperial porcelain-blue I. pallida; and German varieties of every color from pure white, palest straw, light blue to lavender and deepest purple. As a climax there blooms a royal combination of purple wistarias

in tree form, with orange and yellow azalea mollis, Darwin tulips of lavender and orange, and iris of deepest violet.

There are a few effective though short-lived spikes of blue lupine; lemon lilies with the Yale blue Iris sibirica orientalis; and Iris Snow Queen rising from a background of ferns.

In June come silvery pink oriental poppies under the double flowering crab with the taller polemonium and white heads of valerian; single pink peonies and sulphur-yellow meadow rue, Harrison's yellow rose and the newer rosa Hugonis; climbing roses of pure white, yellow, bluish and vivid carmine. All of these are accessory to the larkspur whose stately stalks bear every conceivable scintillation of blue. Against the brown fence hollyhocks of pink and salmon and lemon yellow vie with the early pink phlox.

Midsummer is more subdued, with gypsophila, a little phlox, and some second bloom from the larkspur. If for some reason more flowers are wanted at this season it is a simple matter to put in some carefully chosen annuals over the bulbs—like verbenas, snapdragon Mexican tuberoses or heliotrope. In an extreme emergency, such as a wedding, I have seen them sink bottles in the ground, deceitfully inserting therein speciosum lilies and gladioli, but a little forethought in June makes this unnecessary.

In early fall the garden becomes gay again with sky blue asters, pink speciosum lilies, pale pink gladioli, myrtle planted in July, lilac tassels of the budleia, late white phlox and Japanese anemones with their golden hearts. Later, arrive many button chrysanthemums, like cheery winter birds, gold and bronze, white and rose.

Each plant has a part to play. I must contribute something or it cannot stay. Some are chosen for the leading roles like iris or larkspur; some for the understudies, like forget-me-nots with the tulips; some for special situations, like meadow rue and lemon lilies for shade; some to bridge a gap of a few days in the pageant of color, like the Cerastium tomentosum after the iris; some must be watched lest they overcrowd, like asters or phlox; some must be coddled until well established like daphne or dictamnus. A few must be eventually replaced, like the tulips, but most of them are especially selected for their enduring qualities.

Altogether it is a fascinating game this making of a garden by degrees, all the more so because never finished. When these ideas have been worked out new ones will develop, but is not that the lure of every garden?

Madonna Lilies



Lilium Candidum

THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequalled.

Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the cheap, loose, southern-grown bulbs.

First Size Bulbs\$3.00 per doz.; \$20.00 per 100

Mammoth Bulbs\$4.00 per doz.; \$30.00 per 100

Jumbo Bulbs\$5.00 per doz.; \$40.00 per 100

Kindly mention "House & Garden" when ordering.

Our Fall Bulb Catalog containing a complete list of High Quality Bulbs for Autumn Planting, sent on request.

Stumpp & Walter Co

30 & 32 Barclay Street

New York City

RIGHT NOW

*is the best time to plant
Flowering Shrubs and
Herbaceous Perennials*

By planting now, you will reap the advantage of an early and continuous bloom throughout next year. And, as a further inducement to plant them now, we have selected the following 10 very best varieties of each, and grouped them far below their usual individual prices:

HARDY SHRUBS

All extra large, heavy blooming shrubs, which will give a variety of bloom in the very first year. Very bushy and far better than the kind usually seen—3 to 4 feet high.

Snowberry
Butterfly Bush
Rose of Sharon
Purple or White Lilac
Mock Orange
Spice Bush
Bush Honeysuckle
Red Twigg'd Dogwood
Bridal Wreath
Golden Bell

For 10 (1 of each)..... \$5.00
For 100 (10 of each)..... 40.00

HARDY PERENNIALS

These ten are really the very cream of all perennials, which when grouped display a riot of color, and are exceptionally adapted for cutting.

10 Peonies in variety.....\$5.00
10 Larkspur in variety... 2.00
10 Phlox in variety..... 2.00
10 Canterbury Bells in variety 2.00
10 Columbines in variety. 2.00
10 Foxgloves in variety... 2.00
10 Iris in variety..... 2.00
10 Hollyhocks in variety. 2.00
10 Sweet Williams in variety 2.00
10 Chrysanthemums in variety 2.00

For 10 (10 of each)..... 23.00
For 100 (10 of each).....\$20.00

Both of the above special collections are composed of the most attractive, most popular and most permanent specimens of each variety. And, when properly tended will grow in size and beauty from year to year, blooming annually from early Spring to late Fall.

"Successful for over a century"

AMERICAN NURSERIES

H. Edward Holden, Mgr.

SINGER BUILDING, NEW YORK

Field-Grown Roses for Fall Planting



I HAVE PREPARED A TREATISE showing in detail the advantages of planting the above class of rose bushes in October or early November. This pamphlet will also prove of much interest and helpfulness to him who lives in far-northern latitudes where Fall planting may not always be advisable.

A copy, together with rose list showing materially reduced prices for Fall, will be mailed on request

George H. Peterson

Rose and Peony
Specialist

Box 30,
Fair Lawn, N. J.

October Doings In Your Garden

A Personal Message from
Henry Hicks

OCTOBER is just as good a month for garden work as April, or May, or any of the other months. You can move evergreens that have outgrown their place; you can change the shrubs around the house or along the border.

But best of all, you can plant new things in the garden. You can improve the grounds with new evergreens, new shrubs, new cover plants, just as you improve your home with new furniture, pictures and rugs.

You and your gardener will have more time in October than in spring. The garden work is not so pressing now, and your dreams of a remodeled garden can be made realities with little labor and expense, but with the assurance of complete success. Any plant will live and grow at any time if it is properly planted. We can tell you how to do it. Write us.

We have Big and Little Evergreens for October

DUG with a ball of earth a foot or more in diameter—guaranteed to grow, too, at our risk and not yours. The guarantee isn't necessary, but we make it for your peace of mind. Here is a list of evergreens that will contrast well with winter's bare trees, and make your grounds cheery from November to May:

Concolor Fir—3 ft. high at \$4 each; 4 ft. high at \$5 each.

Retinisporas—In variety and varying sizes, from \$2.50 to \$8 each.

Oriental Spruce—3 ft. \$6 each; 4 ft. \$8 each; 5 ft. \$10 each; larger sizes if you want them.

White Pine—2 ft. \$1 each; 3 ft. \$2 each; 4 ft. \$3 each; 7 ft. \$10 each. And we have others up to 26 ft. high.

If you want a truckload or a carload of evergreens we will give you prices that are away below the actual value of the trees.

BRIGHTEN YOUR GROUNDS WITH FLOWERING SHRUBS

YOU will be surprised to see how easily you can transplant shrubs in October. Azaleas, Calycanthus, Chinese Quince Berry, Deutzias, Forsythias, Holly, and a host of other things are ready to move when you say the word.

For ground cover under evergreens and similar places use Pachysandra, or Pachystima; nothing better, and October is a good time to set them.

Remember—Hicks guarantees every plant and tree to grow, and will give you another if for any reason the plant or tree fails to grow.

There's Real Fun in Visiting the Nursery

YOU can roam around as you please. You can see how plants look in the fall. If you want to cut a branch or flower to study, cut it. If you motor you will find good roads from all directions. If you come by train, let us know and a car will meet you.

Send for our special 1922 Fall Stock List. A pocket edition that will be useful when you plan your October planting.

HICKS NURSERIES
Box H, Westbury, L. I., New York

A Garden Full of Darwin Tulips for \$2.00



In anticipation of again placing before our customers a collection of Darwin Tulips we have had a sufficient quantity grown so that we can offer

50 Giant Darwin Tulip Bulbs
Finest Mixed, for \$2.00

Selected from fifteen named varieties.

Few Spring flowering plants rival the Darwin Tulip for brilliancy of bloom. With flowers as large as the Oriental Poppy, in a wide range of colors and shades, borne on strong stems often exceeding three feet, they are a wonderful addition to the flower garden.

Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

Mail this advertisement or present at our store, with check, money order, cash or stamps and secure this exceptional collection, sent prepaid to any point in the U. S. east of the Mississippi. For points west and Canada add 25c. (\$2.25).

For those desiring Darwin Tulips in separate varieties, so the colors may be studied, we offer a collection of 10 each 10 varieties separately labeled for \$6.00

Our Fall Bulb Catalog containing a complete list of High Quality Bulbs for Autumn Planting, sent on request.

Stumpp & Walter Co.

30-32 Barclay Street
New York

H. G.

Beauty
for the Home

SAVO

Health
for the Home

**FLOWER
AND PLANT BOX**
Self-Watering and S-b-Irrigating



The SAVO Steel Flower and Plant Box makes possible an all-year around garden. It assures thriving, beautiful flowers and plants for windows, porch, sun parlor, etc. More in doors or out. Six sizes. Two finishes. Write for free catalog No. 10.

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The SAVO Air Moistener is the most efficient humidifier made—a health necessity for every home. Also preserves furniture, pianos, books, paintings, plants, etc.



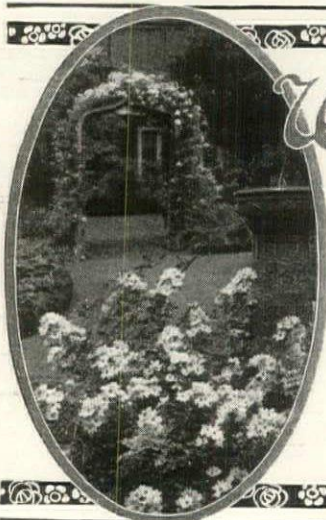
Fill with water and hang on back of any radiator out of sight; also made for hot air registers.

Tens of thousands now in satisfactory use. Send for Free Booklet No. 8.

Savo Manufacturing Co.

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**Wagner
flowers**

FOR FALL PLANTING

You can be sure of a lovely garden next spring if you will now plant Wagner Iris, Peonies, Hardy Plants and Flowering Shrubbery. Wagner Evergreens and Conifers will beautify your grounds this winter.

Our Landscape Gardening Department will help you in making your home surroundings attractive whether you have a large estate or a small suburban lot. Please write us.

Wagner Fall Catalog should be in the hands of every garden lover. Please ask for No. 36.

WAGNER PARK NURSERIES

Box 306 Sidney, Ohio
Nurserymen, Florists & Landscape Gardeners



Formerly a Stable on the Estate of Marvel. Good planning has turned this building into a beautiful home.

When Winter Comes

How will your home look when snow mantles the ground?

Plan now to improve its appearance (and value) before winter comes. October's the ideal month to plant evergreens and hedges. Varieties of cedars, spruce, hemlock, pine, yew, arbor vitae, rhododendrons and mountain laurel are now ready for you at our nurseries.

And for hedges, consider our famous specialties—box-barberry and ibolium privet, as well as arbor vitae, hemlock, spruce and yew.

Our prices are exceptionally reasonable for the quality stock offered. Write today for our 48 page illustrated catalog. It gives prices, descriptions and valuable planting hints.

Elm City Nursery, Co.
WOODMONT NURSERIES, Inc.

Box 194 New Haven, Conn.

"The Pioneer Landscape Nurseries of New England"

**CONARD
STAR
ROSES
BLOOM
or your money back**

CRISP fall evenings—how wonderful in the garden making ready the new beds and planting those roses whose glorious blooms will start at most the first peep of spring.

Add to your garden family with Conard Star Roses. Each guaranteed to bloom or your money back—each with its name always in plain sight on our durable celluloid star tag which you leave on the plant.

Send now for free illustrated catalog of roses and other flowers for fall planting.

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& Jones Co., Box 126,
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Rose Specialists
Backed by over 50 years' experience





An Interesting Greenhouse Link-up

THE owner's wife was city born and city bred. She, however, had ever recurrent yearning for a home away from pavements and city congestion, but the long winter without the city's diversions looked very dull and drab to her.

A friend suggested a greenhouse attached directly to the sun room.

An inside garden filled with its never ceasing interest.

An inside garden giving of its perpetual joy and contentment.

Five years have passed and to use her own expression, "wild horses could not drag me back to the city."

All of which may hold a suggestion for you.

Our method of greenhouse building is surprisingly free from the usual building botherments. Can we serve you?

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Builders of Greenhouses and Conservatories

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Better Lilacs by Farr

Both France and America have contributed to the great collection of Lilacs growing at Wyomissing. Many of these—notably the French hybrids—bloom more freely, and in larger trusses, than the older varieties.

October and November Lilac Planting Months

Lilacs are the favorite and popular spring flowering shrubs; no garden can have too many, few have enough. And when you consider that they live and bloom year after year, the price of the plants is insignificant. Let me send you a copy of my new fall catalog, featuring the hundred or more varieties at Wyomissing. I know you will be interested in these rare and lovely varieties.

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Wyomissing Nurseries Company

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TO BE DISPOSED OF QUICKLY

Some years ago a connoisseur of this favorite flower accumulated a wonderful collection of the finest varieties, and with his keen perception of what was really good, grew just those kinds—the best. The executors of his estate had no knowledge in such matters, and allowed the labels to become lost. We have acquired this collection, and to offset the cost of determining the name of such a quantity, now offer them for the first time at—

12 large roots for \$ 5.00
100 “ “ “ \$35.00

Remember these are all well tried, good varieties, available at this rate only because of these conditions. You are sure of getting good value, and may have a real "find".

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THIRTY YEARS



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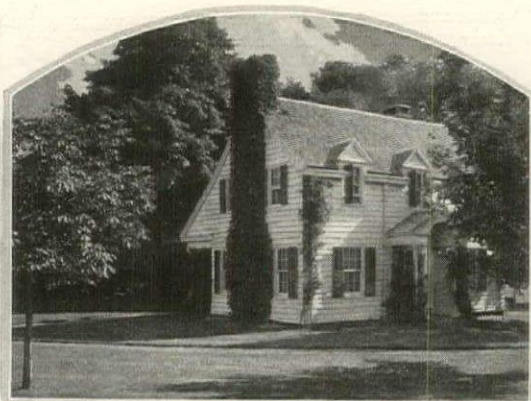
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OAK PARK, ILLINOIS

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An Autumn Message To Every Tree Lover

Here is Little Tree Farms' famous "6 for 10" shade tree collection for ten dollars—six rapid growing hardy young trees, from 8 to 12 feet in height of the following deservedly popular varieties.

One Sugar Maple One Red Oak One Norway Maple
One Linden One Scarlet Maple One White Ash

(Substitute a Basswood for the Scarlet Maple if desired)

A MAGNIFICENT GROUP FOR \$10.

Plant these six trees on your lawn this fall and gain six months on next year's planting. Plant them for Summer shade and Autumn glory. Plant them for their Winter beauty and Springtime grace. Plant them for your own enjoyment and your children's after you. Plant them NOW. These six splendid young trees carefully packed and delivered to the Express of Framingham, Mass., on receipt of remittance which must accompany order.

THIS IS OFFER NO. 305.

Please order by name and number

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Little Tree Farms

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AMERICAN FORESTRY COMPANY—OWNERS

P.S. May we send you Bulletin 16 describing this and other shade tree and shrub offers in greater detail? Also our "6 for 10" Evergreen Bulletin 15.—They are both well worth while.

Consider the Lily—

"Solomon in all his glory, was not arrayed as one of these"

YOUR garden will furnish a resting place for their gorgeous beauty. You really need their companionship. Their innocence and sweetness lend charm to any garden.

THE REGAL LILY (*Myriophyllum*,—hardy—planted in October). Grows on any well drained soil; white flowers headed pink outside with a primrose yellow throat. Blooms in June. Six for \$3.00, \$6.00 for a dozen.

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You will find it of interest. Not only because it lists Lillies, ferns, hardy perennials and many other specialties, but because its stock is hardy Vermont-grown and my descriptions are written clearly. Please ask for it if you do not have a copy.

Fred'k H. Horsford

Cold weather plants
and lily bulbs

Charlotte, Vt.

Irises, Peonies and Gladioli

*The Flowers that Bloom from April
until October*



Order Irises, Peonies and Gladioli now for fall delivery. We grow over 600 varieties of Irises and 85 varieties of Peonies of the finer sorts including the choice new importations. Our rich black soil enables us to grow the finest of roots and bulbs. Our stock is grown under Minnesota climatic conditions and is therefore acclimated to grow well in all parts of the United States and Canada. Our free illustrated 34 page catalogue offers numerous Special Collections of each of our specialties at very special prices, with 25 pages of Iris lore and valuable cultural hints. Send to-day for our Free, Illustrated Catalogue, (4th Edition).

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SEVENTH FLOOR, COMMERCE BLDG., ST. PAUL, MINN.

The Green Velvety Lawn The Productive Garden The Healthy Shrubbery

That you desire next season should be mulched and fed this Fall. Apply

The Perfect Mulch



*A Combined Fertilizer
and Insecticide*

to your lawn and garden now. It protects all plant life during the winter season from excessive cold, sudden thaws, and prevents the development of insect larvae and fungus.

"F & I" a combined odorless fertilizer and insecticide that is composed entirely of vegetable matter which contains, in scientifically correct proportions, a series of chemicals vital for the production and successful continuation of all cultivated plant life.

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"F & I" is a wonderful winter mulch for rose bushes. Treatment of this kind is recommended by the American Rose Society.

100 lbs., \$3.00 500 lbs., \$13.00 2,000 lbs., \$50.00

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Also

SPECIALLY PREPARED CUT TOBACCO STEMS

For Winter Mulching

100 lbs., \$2.00 500 lbs., \$8.00 2,000 lbs., \$25.00

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All the newest European and American introductions

Highest awards by American Peony Society.

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Movilla plants are unsurpassed for vigor and freedom of bloom.

Descriptive catalog compiled by James Boyd and John C. Wister—30¢. Price list free.

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HAVERFORD PENNSYLVANIA

DREER'S Autumn Catalogue for 1922

Offers the best grade of Bulbs for Fall planting, including Hyacinths, Tulips, Narcissus, Crocus, Lilies, etc. Also Seasonable Plants, Lawn Grass Seed, Agricultural Seeds, Tools and Implements of all kinds; Fertilizers and Insecticides.

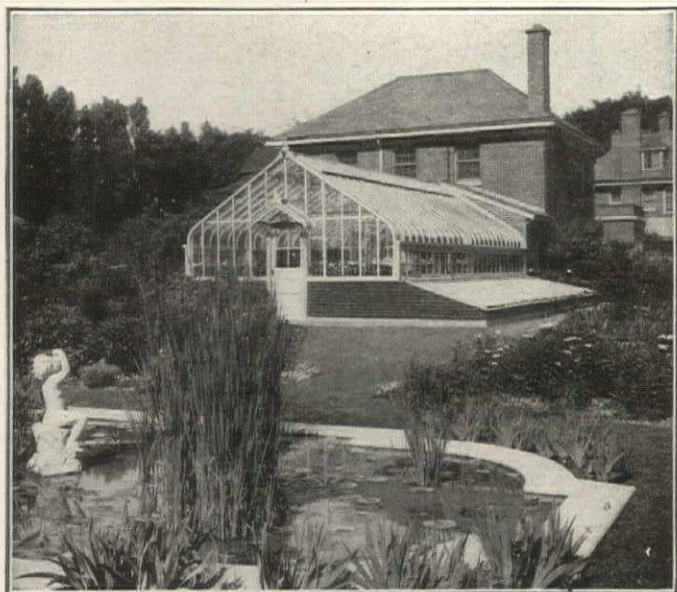
This catalogue is well illustrated and gives accurate descriptions, together with cultural information.

A copy will be mailed free to all applicants who mention this magazine.

HENRY A. DREER

714-716 Chestnut Street

Philadelphia, Pa.



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are of many styles, designs and sizes admirably suited to meet unusual conditions and requirements. They are highly ornamental and add potentially to the beauty of your property as well as being remarkably efficient growers of first-grade flowers, fruits and vegetables.

If you are contemplating having a greenhouse now or in the future, it will be worth while to spend a few moments today to send for the King illustrated booklet which will prove useful, interesting and instructive. We shall be g'ad to send it to you immediately upon receiving your letter.

When you think of *good* greenhouses, think of King

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Six Good Reasons for Fall Planting



SIX GOOD REASONS for Fall planting are given in our *Rosedale Booklet*. Also much information valuable to the planter (including a two-page chart of flowering shrubs). Our long experience is yours for the asking, if you are a customer. If you need a Planting Plan, we make it for a reasonable charge.

Our Landscape Service

has helped many to solve their planting problems during the past 25 years. Our nurseries are replete with choice stock of every kind and at prices as low as consistent with highest quality.

Our Large Trees

are twenty to twenty-five years in preparation for immediate effect on your grounds. Their moderate cost will surprise, no less than will their beauty and vigor delight, you. Enjoy them for a lifetime.

Visitors are always welcome and our illustrated booklet is yours for the asking.

ROSEDALE NURSERIES

Box H

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Daffodils!

WHAT else so cheerful as the Daffodils that greet you early in Spring? Of snowy white or mellow gold, they bloom profusely—almost anywhere, even in poor soil. And once planted, they multiply and bloom more abundantly and charmingly year after year without care.

PLANT THESE BULBS generously on your lawn (for they will be through blooming before you cut the grass), along your shrubby border, or fringing the roadside, or even in the nearby woods—anywhere they will grow unmolested, and you will reap unbounded joy every spring when they are in bloom.

Our Special Assortment of Giant Daffodils for Naturalizing including Big Trumpets, Medium Trumpets, Short Cupped, the lovely Poet's varieties, doubles and singles, all on long stems—blooming magnificently for a period of 4 to 5 weeks. Not an ordinary collection, but a specially prepared assortment of only the finest and most modern varieties, including many novelties. ALL TOP SIZE OR MOTHER BULBS.

\$4.00 per 100 \$38.00 per 1000

*Delivered prepaid within 300 miles of New York.
Beyond add 25c. per 100 bulbs.*

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Varieties below delivered free anywhere in the United States

100 Dutch Hyacinths mammoth, in 4 colors	\$8.00
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Our Bulb Book and our treatise on "Bulbs for Indoor Culture" included free with every order.

Schling's Bulbs

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Darwin, Cottage and Early Tulips, Hyacinths, Narcissi, Crocuses, etc., of exceptionally fine quality.

Order early while assortment is complete.

PEONIES

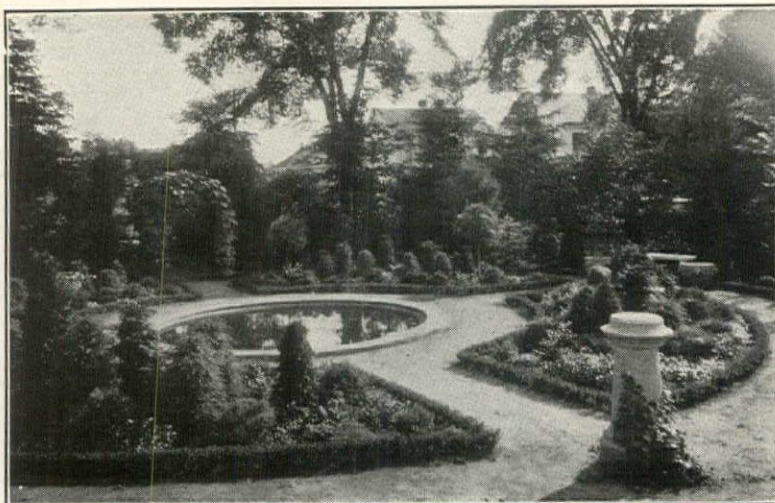
Best varieties in strong clumps.

PHLOX and IRIS

In Vigorous Field-Grown plants. New and choice sorts.

It is planting time now. Send today for our Catalogue.

Franken Brothers
Box 152, Deerfield, Ill.



Formal Garden Bordered with Our Box-Barberry

Box-Barberry

A Beautiful Plant for Hedges or Foreground Plantings

As the introducers of Box-Barberry, we know that you'll like the following points about it:

- 1—Absolute hardiness
 - 2—Ability to withstand severe shearing
 - 3—Uniformity of growth and habit
 - 4—Attractive winter fruiting effect
 - 5—Freedom from disease and insect attacks
 - 6—Changing color in autumn—golden yellow to orange red
 - 7—Does not carry wheat rust—(it is not to be confused with Japanese Barberry—it is superior in this and many other respects)
 - 8—Growth—Sturdy, upright, small leaves, fine twigs
 - 9—Height—18 inches
 - 10—Habitat—will grow where Box-wood is not dependable
- As originators of Box-Barberry we have the largest plantings in the country—and therefore our prices are exceedingly reasonable. Write for our 1922 catalog and order your shipment before our supply is sold out.

Elm City Nursery Co.

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Box 194

New Haven, Conn.



Sprinkles from 18 to 80 feet

The Double Rotary Sprinkler is now the most popular portable water device on the market. It has surpassed for use in parks, golf courses, estates, etc.

DOUBLE ROTARY

Shipped direct from factory. LOW FACTORY PRICE—\$1.00. East of Rockies. Money back guarantee. Delivered prepaid. Order from this advertisement, or write to:

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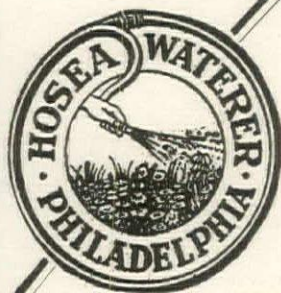
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Hyacinth
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BULBS

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DWARF TREES

Best for the home garden



APPLE-PLUM
CHERRY
PEACH-PEAR

Save room
Quick fruit

Dwarf fruit trees—something old in a new way—same kind of fruit—smaller growing trees—planted closer than the old way (ten or twelve feet apart)—need less room—makes them right for your own garden—never get too big—easier to care for—easier to pick the fruit—bear sooner than ordinary fruit trees—get some fruit quicker (from two to four years after planting)—get our catalogue now—never too late to try a good thing—plant dwarf fruit trees this Fall.

THE VAN DUSEN NURSERIES

C. C. McKay, Mgr., Box B

Geneva, N. Y.

Our Latest Garden Notes

No. 6—A visit to Denis' Iris Garden on the Mediterranean Coast with a description of Iris, *Milla Schwartz*.

No. 7—A visit to Dessert's Peony Garden in Cheronceaux, France with a description of Peony, *Jeannette*.

Our Garden Notes are sent free with our latest price list.

The Bonnewitz
Peony and Iris Garden
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Windsor Chair

The Furniture of Early America

Every piece of Leavens Colonial Furniture is a true example of the furniture of our forefathers. It is distinguished by its simple beauty, sturdy construction, and adaptability. It may be adapted as the general motif of an interior, or simply as a piece of furniture and there.

Leavens Colonial Furniture

You select the examples you prefer and we carry out your wishes in the matter of finish—applying you with unfinished pieces which may be finished or decorated to order. This service applies to our modern line as well as to the Colonial Furniture.

Write for Set No. 4 of illustrations and Leavens stains.

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MANUFACTURERS
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highest grade of materials and craftsmanship goes into these goods. Dish-plate glass mirrors, nickel-plated brass hardware, steel or glass shelves, and the whole, inside and out, finished in beautiful baked white enamel, guaranteed to be everlasting.

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Make sure you are getting the genuine Hess. Sold by dealers everywhere. Illustrated booklet on request.

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Tacoma Bldg. Chicago

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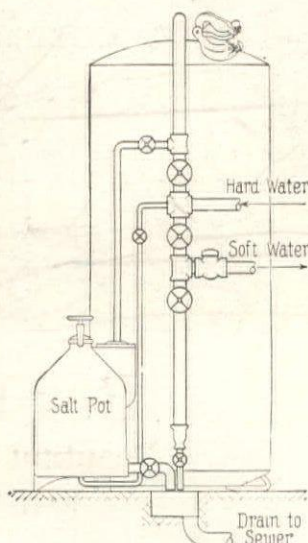
Soft Water for Your Home

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Thousands are in daily use everywhere—hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."

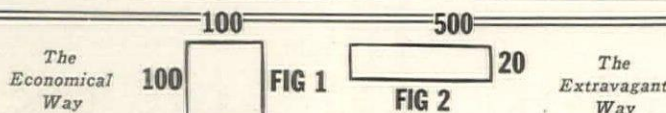


The softener occupies but little space and takes only a few minutes time once a week to maintain.

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The Most House for the Least Money

By N. Montgomery Woods (Architectural Editor of Pictorial Review)

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DON'T worry if your girl *does* leave! With your Toledo Fireless Cookstove, you can still have those same luscious meals. And with them, most as much *kitchen freedom* as ever. Just put in the raw food with the heated radiators—and let it cook. No further attention is necessary.

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Frequent attempts are made to secure "fireless" results by other methods. But there is no worthy substitute for the fireless cookstove. Investigate the Toledo. Write for "Secrets" now. Address Dept. J12.

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Manufacturers of Ideal Aluminum Ware, Conserve Cookers, Ideal Food Conveyors for Institutions, and the

TOLEDO Fireless Cookstove

With the Water-Seal Top
Roasts, Bakes, Boils and Browns

Has exclusive patented Water Seal Top, Automatic Cover Valve, Aluminum Linings, seamless construction and many other practical valuable features. Saves as high as 80% fuel. For sale and demonstrated by most leading dealers. Never miss an opportunity to see one of these demonstrations!



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Toledo "Domestic Science." One or two-compartment sizes. Cabinet of enameled steel, built for lifetime of service. Full directions and aluminum equipment, legs and thermometer, shipped with every Toledo.





"My Lemon Verbena"

"More strangely sweet than anything else that grows."

This beautiful craftwoven package, redolent of old fashioned gardens, will delight you. Made of green silk the color of the plant itself. Boxed, with quaint gift card. 50c, postpaid. Ask for No. 534.

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The daintiest of Lavender Sachets. Four, in delicate blue, each ribbon tied, 75c, postpaid. Just the thing to tuck into your linen drawer. Ask for No. 520.



To Hold Your Curtains Back



These curtain rests insure fresh air by day or night, holding the curtains back neatly without the aid of pins or tacks. They fasten to the window frame and fold back when not in use. Fit any window. Pair, neatly boxed, \$1, postpaid. Ask for No. 4473. Send for The Pohlsen Year Book of gifts for all occasions.

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Sani-Flush removes stains and incrustations, and eliminates odors, without injury to bowl or connections. It not only cleans the bowl, but also cleans the otherwise inaccessible trap. Keep Sani-Flush handy in your bathroom.

Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. Price, 25c.

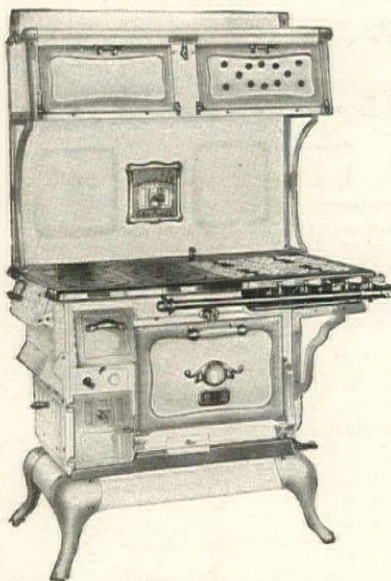
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Madam, your cooking perplexities will be over when you discard the old fashioned stove or range and install the wonderful Duplex-Alcazar.

It's just like having two ranges—for the Duplex-Alcazar burns gas and coal or wood, singly or together. Change from fuel to fuel in an instant. Having one fuel or two to use you can get the exact degree of heat that you want at any time.



Perfect control of heat makes cooking results certain—gives you the most delicious dishes and saves time and fuel.

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Sold by best dealers everywhere who are glad to demonstrate any time. Ask to see the Duplex-Alcazar. There is a type and style to please you. Write for booklet.

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TWO RANGES IN ONE

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That eternal question:—Where shall I live? What sort of a house shall I decide to buy? Who has the house I WANT?

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REDUCE Easily . . . Naturally

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co.,
Orange, N. J.

Gentlemen:

I wish to say that I am very much impressed with the result of the Basy Bread. In five weeks I have lost eleven pounds. I can recommend Basy Bread highly for constipation. To me it has been a comfort.

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Is Your Cellar WET?

DON'T tolerate it any longer! You can dry up the water that is seeping through the walls and floor of your concrete basement quickly and permanently. Hard-n-tyte, the moisture proof concrete hardener, closes the pores of concrete and makes it as dry as bone. Doesn't alter the color in any way.

Simply wash the walls and floor with the Hard-n-tyte solution, in accordance with instructions which we send you. Anyone who can use a broom or a mop can do the job but you can not fill up cracks in concrete or plaster with Hard-n-tyte.

Hard-n-tyte is sold in 1 lb. packages only. 10 pounds is sufficient to treat about 400 square feet and its cost is \$7.50. Send us your check for the amount required. Hard-n-tyte doesn't dry up your basement, your money will be refunded!



General Chemical Company
40 Rector Street
New York City



Reduce Excess Fat

WHY be burdened with unhealthy fat?—when you can be rid of it so easily, so safely, so surely!!

Dr. Lawton's Guaranteed Fat Reducer will rid you of obesity where it matters—figure. No starving, no exercising, no drugging. The Reducer (not a diet) breaks up and eliminates excess fat from any part of the body by gentle self-action.

**DR. LAWTON'S
GUARANTEED
FAT REDUCER**

Apply 10 minutes night and day. That is all. If actual reduction shown taking place within 11 days, period, your money is returned without argument. Loss of weight usually sooner.

No Flabbiness results. Flesh firm and hard. Circulation improved, increased. Proved a success by thousands of men and women for five years.

Begin now to be slender. Send Reducer TODAY. The cost is \$5.20 plus 20c for postage, packing and handling (\$5.20 in all). If you prefer, a convincing proof.

DR. THOMAS LAWTON
120 W. 70th St., Dept. 272, New York



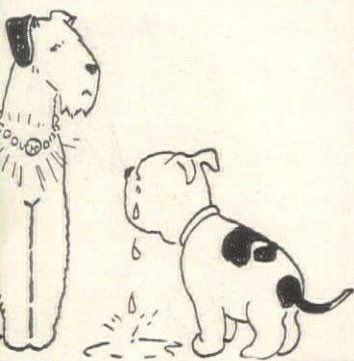
Supplying Water for the Isolated Home

Many owners of isolated homes find in Hoosier Water Service equipment the ideal convenience so necessary for a truly modern home. And running water, under pressure, is essential if a home is to be modern.

Hoosier Water Service equipment will make your home convenient from the viewpoint of water service facilities.

Anyone interested in water service equipment will be mailed copy of Hoosier Water Service Bulletin upon receipt of request.

FLINT & WALLING MFG. CO.
Dept. D, Kendallville, Indiana



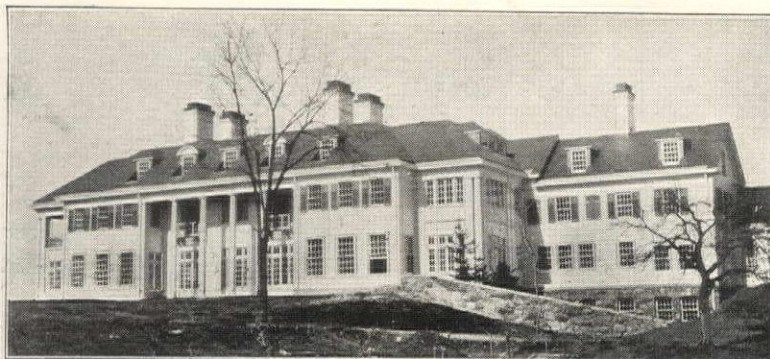
Some people have all the luck—

It's wonderful how some fellows seem to be born with blue ribbons in their mouths!

Anybody'd be proud to be seen at the other end of their leads. They don't have to pull the baby out of the well, or rescue the cat's kittens when the house is on fire.

Your luck begins when you are the proud possessor of a real dog. We'll help you in your quest if you will write to

The Dog Mart House & Garden
9 W. 44th St., New York City



Lunken Windows Installed in Residence of Mr. Charles Smithers, White Plains, N. Y. Architect, Donn Barber, New York City

BEFORE YOU BUILD LEARN OF THE MANY ADVANTAGES OF

Lunken Windows

FOR THE

Residence, Hospital, Apartment Building and Hotel
Insuring Health—Comfort—Convenience and Economy

A double hung window, with any degree of ventilation up to 100% of frame opening. Zero tight when closed due to copper weatherstripping. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket.

These Combined Advantages in Lunken Windows are unknown in every other type of window now in use. They save heat, labor and screen damage, and be easily installed in any type of new building. There are no complicated parts, and their construction admits of any desired inside or outside trim or decoration, yet their appearance when installed is the same as a standard double hung window.

Delivered from Factory Complete—glazed, fitted, screened, hung, weatherstripped, tested and guaranteed—ready to set in wall.

Investigate the advantages of LUNKEN WINDOWS before planning new buildings. Grant us the privilege of sending detailed information. Write today.

For details and specifications see Sixteenth Edition Sweet's Catalog, pages 780-783 inclusive.



The Lunken Window Co.
4214 Cherry Street Cincinnati, Ohio

Away With The Cesspool!

Secure all the sanitary comforts of a city building by installing an

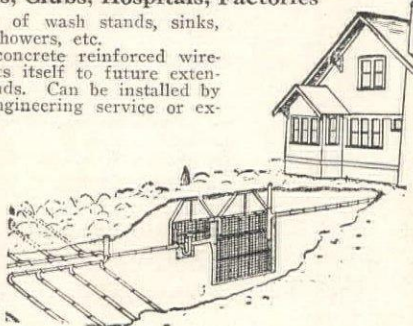
Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories

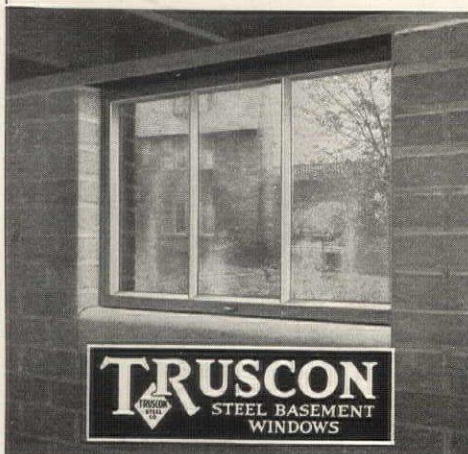
Allows free and continuous use of wash stands, sinks, toilets, bath tubs, laundry tubs, showers, etc. The septic tanks are made of concrete reinforced wire-forms, not wooden-forms. Adapts itself to future extensions to single buildings or grounds. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

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These all-steel windows won't stick, leak or need repairs. They are always easy to open and close, locking automatically with a steel spring latch. Truscon Steel Basement Windows—the standard for modern residences and apartments—provide daylight at lower cost.

See your hardware or building supply dealer or write us.

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FOR THE CONSUMER

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FOR YOUR OWN TABLE

FAMILIES who are fond of FISH can be supplied DIRECT from GLOUCESTER, MASS., by the FRANK E. DAVIS FISH COMPANY, with newly caught, KEEPABLE OCEAN FISH, choicer than any inland dealer could possibly furnish.

We sell ONLY TO THE CONSUMER DIRECT, sending RIGHT TO YOUR HOME by prepaid express or parcel post all orders east of Kansas. Our fish are pure, appetizing and economical and we want YOU to try some, subject to your approval or money cheerfully refunded.

SALT MACKEREL, fat, meaty, juicy fish, are delicious for breakfast or dinner. They are packed to your order in new brine and keep almost indefinitely.

CODFISH, as we salt it, is white, boneless and ready for instant use. It makes a substantial meal, a fine change from meat and is more economical.

FRESH LOBSTER is the best thing known for salads. Right fresh from the water, our lobsters simply are boiled and packed in PARCHMENT-LINED CANS. They come to you as the purest and safest lobsters you can buy, and the meat is as crisp and natural as if you took it from the shell yourself.

FRIED CLAMS is a relishable, hearty dish that your whole family will enjoy. No other flavor is just like that of clams, whether fried or in a chowder.

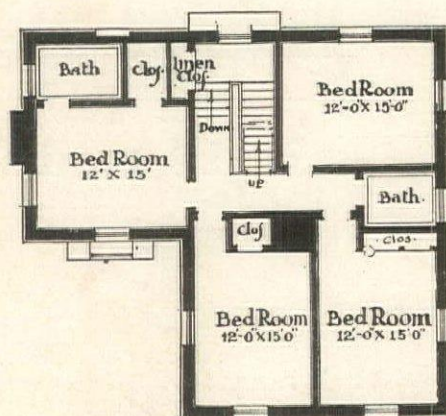
FRESH MACKEREL for frying, SHRIMP to cream on toast, CRABMEAT for Newburg or deviled, SALMON ready to serve, SARDINES of all kinds, TUNNA for salad, SANDWICH FILLINGS and every good thing packed here or abroad you can get direct from us and keep right on your pantry shelf for regular or emergency use. Send coupon for free cook book and price list. 1410 Central Wharf, Frank E. Davis Fish Co., Gloucester, Mass.

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Please send me without charge or obligation your latest Sea Food Cook Book and Fish Price List.

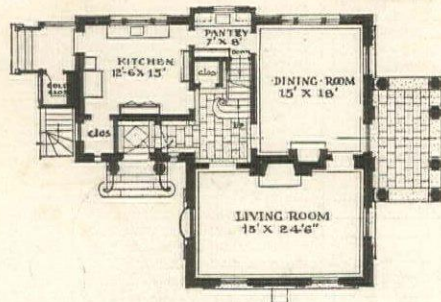
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Our booklet, "Designs of Houses Built of Indiana Limestone," sent free on request



SECOND FLOOR PLAN



FIRST FLOOR PLAN

A suggestion of Italian style of architecture is shown in the Indiana Limestone residence illustrated. Here the everyday requirements of the moderate size home have been preserved in a design of unusual dignity. Attention is called to the spacious living room and the conveniently arranged kitchen. The practical layout of the second floor is comprised of four bedrooms and two baths. . . . The stone walls surrounding the house are simple and inexpensive, and yet possess great artistic merit.

Surpassing Beauty in Stone Construction

Everywhere in America where good architecture exists, the stone residence stands out as superior, and the desirability of a stone house hardly needs an advocate.

For home builders realize that if a house is worth building at all, it is worth an initial investment which will give it the most attractive exterior and which will increase its ultimate selling value.

For town or suburban homes, Indiana Limestone is the practicable building stone. It is obtainable in three shades, Buff, Gray and Variegated. The home builder who has a fondness for color combinations may prefer the Variegated, which is a singularly beautiful blending of Buff and Gray. It is known as quarry-run stone, embracing the full run of color tone and texture variation, and is not only more economical than the other grades, but affords unusually artistic and interesting wall surfaces.

Indiana Limestone is shipped all over the United States and Canada. Stocks of it are kept by stone workers in every large and moderate size city, also in many smaller places. If, for any reason, prospective builders have difficulty in obtaining the desired stone, this Association shall be glad to furnish estimates of cost for work executed in this material, whether the requirements be large or small. Address Indiana Limestone Quarrymen's Association, Box 782, Bedford, Indiana.

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THE NATION'S BUILDING STONE

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THE CAREY PRINTING CO. IN
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It is easy to identify the
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A fine piano has always been considered a desirable part of the fine home. Unfortunately, this instrument is usually silent—hardly more than a handsome decoration.

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The individual companies making these renowned pianos are divisions of the American Piano Company, which owns and controls the manufacture of the Ampico.

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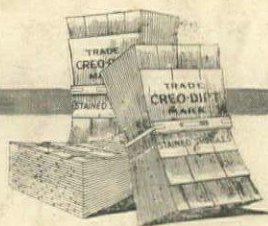
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