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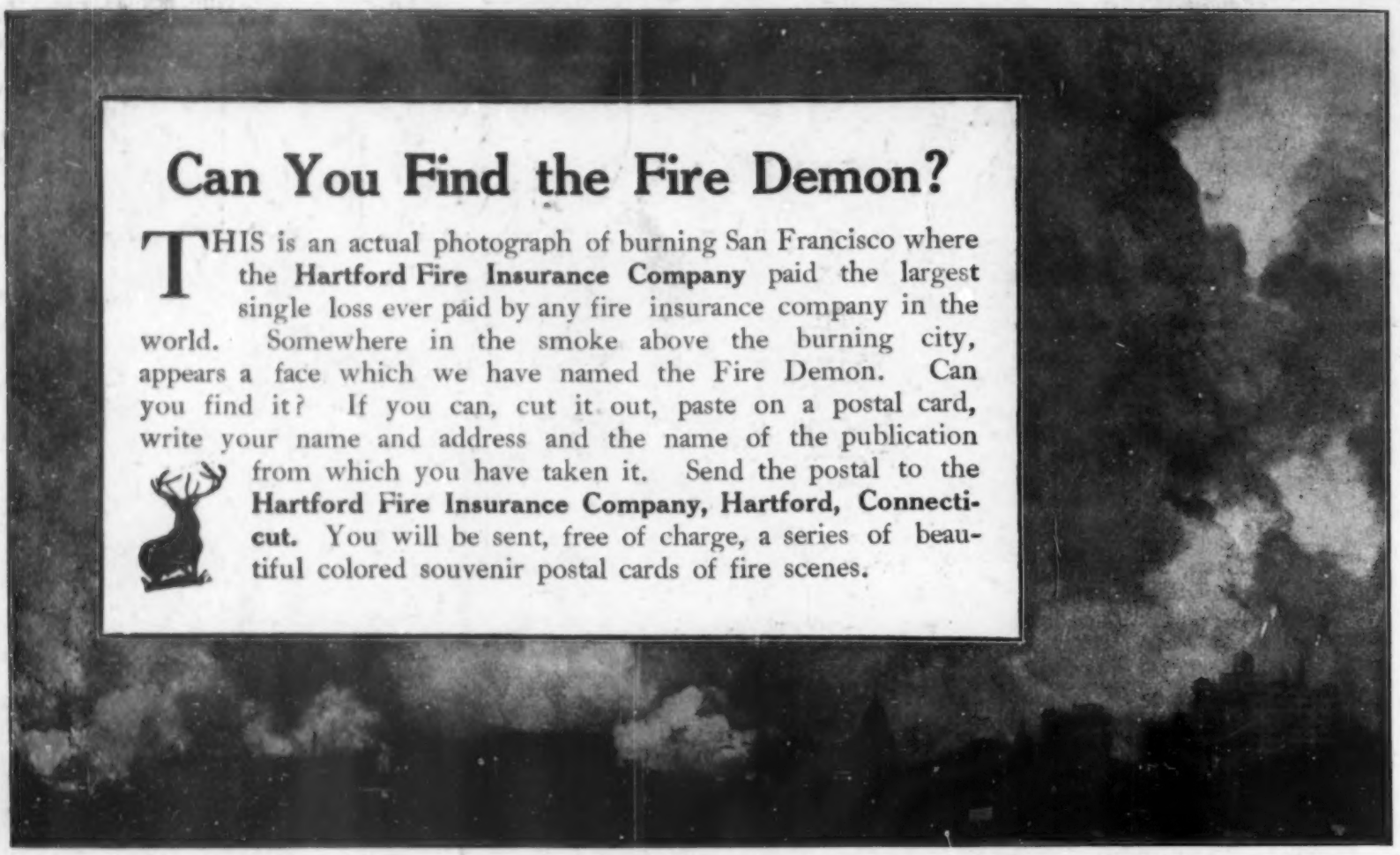

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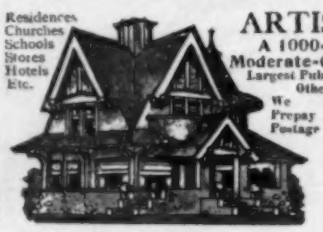

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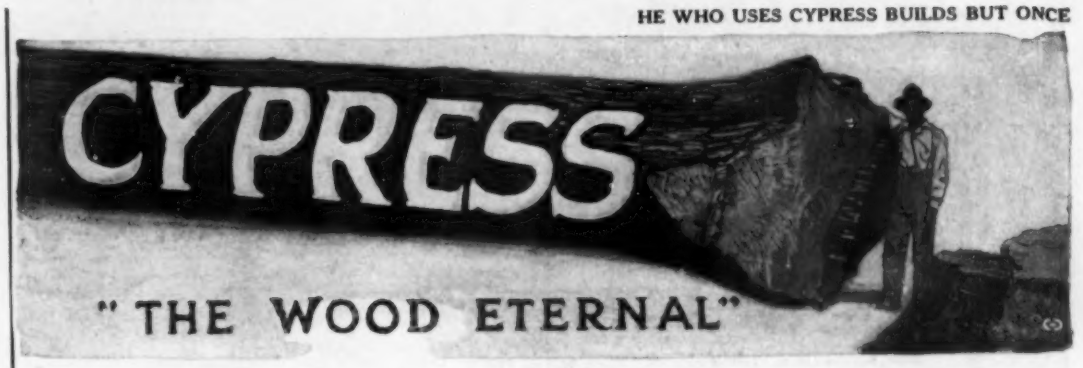

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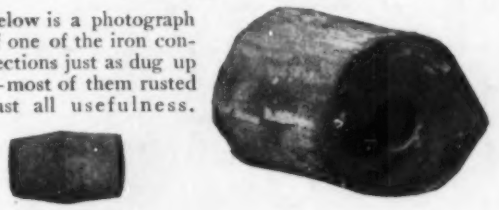
Below is a photograph of one of the iron connections just as dug up—most of them rusted past all usefulness.



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A photograph of a CYPRESS SHINGLE from the Austen Homestead, Staten Island, N.Y. built in 1710, and at last accounts still occupied by descendants of its original builders, with the original CYPRESS roof practically intact.

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Utilizing Poultry Manure

THE fertilizer obtained from 250 hens brought me in a crop of potatoes that sold for $75, and three crops of grass, the value of which was estimated at $75, a total of $150, or 60 cents per fowl. These same fowls netted me a profit from fancy stock, eggs and poultry of $1.40 each, and adding the value of the manure makes a profit of $2 per head.

Underneath the roosts I made a pen by nailing boards eight inches in width around the framework that supported the perches. This kept the manure from being scratched into the litter. From time to time I added a layer of earth. The latter part of the winter a good deal of this compost was removed and placed in a heap outside the building. The boards were removed around the framework of the perches and the hens allowed to mix litter, dirt and manure together. Several tons of cheap run hay had been reduced to a powder during the winter, and this general mixture was spread broadcast over pasture land somewhat run out, and plowed under to the depth of seven or eight inches. The land was harrowed and deep furrows made three and a half feet apart. The compost that had been piled up out doors was used in the hills placed twenty inches apart. A shovelful of this compost sufficed for a dozen hills. The potatoes were dropped a little to one side of the manure. The potato vines were the most luxuriant I have ever seen, and farmers passing by often asked what I used in the hill to make the vines grow so large. They turned out at the rate of 400 bushels to the acre and the percentage of unsalable ones was very small. There was scarcely a scabby potato in the lot.

Since that time I have discarded fertilizers entirely and use hen manure in its stead for all crops. The mistake most people make is in undervaluing the strength of hen manure and putting too much in the hill. A large tablespoonful to a hill is sufficient for corn or potatoes.

Hen manure used around fruit trees causes a rapid growth and great productiveness. There is a farm in the southern part of this state where 8,000 to 10,000 hens are kept, and their manure is spread around apple trees that have been set out and others that have been grafted. This has been going on for a number of years until to-day the owner harvests 10,000 barrels of Baldwin apples in a season.

Distemper—Its Prevention and Cure.

THE average man, for obvious reasons, buys his dog when it is two or three months old, and as a consequence has to nurse it through all the ailments to which puppies, just as babies, fall heir to. With a little common sense and ordinary care most of these "children's diseases" can be easily met. There remains, however, one, which is the bugaboo of every dog owner:

distemper—and not without reason. The disease is a protracted one, lasting three weeks, often much longer, and leaving, frequently, after-effects for life. The mortality is very high, averaging fifty per cent. and reaching ninety per cent. with some breeds, such as Japanese spaniels. Some features of the disease make the care of the patient decidedly unpleasant. Like all children's diseases, distemper begins usually with a cold, diminished appetite, lassitude and fever. Discharges form on the eyes; the dog begins to cough in a peculiar manner as if it had something in its throat; a rash makes its appearance on the stomach, diarrhoea sets in; and if the disease is not checked, pneumonia develops, especially with short-nosed dogs; and, worst of all, the nervous system becomes deranged, giving rise to paralysis, chorea, etc.

It is natural that, since the first appearance of distemper (the disease was carried from America to Europe by the Spaniards in 1730), endless efforts have been made to find a cure. The so-called remedies are legion, ranging from the ground-glass, rusty nail and gunpowder of the stable boy, to the fancy patent medicine sold by the supply store, but none of them has any real merit. The only thing that could be done, until recently, was to keep up the strength of the patient and let nature do the rest, assisting her somewhat by treating the symptoms as they arose. Finally, however, the recent advance of medical science and bacteriology, which naturally made its impression on veterinary science too, brought us the solution of the problem.

It had been noted long ago that a dog, once over the disease, very seldom was a subject of a second attack. The idea was natural to try by some kind of vaccination to create immunity against the disease. Early attempts in this direction were very crude: ordinary smallpox vaccine was used, in the belief that distemper was the canine form of smallpox. Others tried, for similar reasons, diphtheria antitoxin, but of course without result. A similar fate befell the efforts of French and American investigators to isolate a specific distemper germ and to obtain with its help a serum or toxin to combat the disease. It remained for a German scientist, Dr. Piorkowski, to take the final step. Observant breeders and veterinarians had noted long ago that distemper was rather a complication of diseases than a disease. With this fact in view Dr. Piorkowski succeeded in isolating two different germs, a mixture of which, when inocculated in dogs, produced all the different types of distemper known. After years of study a serum was produced from these germs which had marvelous curative and immunizing power. After a four years' trial abroad this German distemper serum was introduced in this country, and the writer had occasion to see its effect in numerous cases as well as to use it on his own dogs. When used three or four days after the first appearance of the symptoms, a cure

is almost always promptly effected. If the disease is far advanced, all depends on whether the dog has still enough stamina to give the serum a chance to destroy the germs. On an average one can say that a cure is effected in ninety per cent. of the cases. Improvement shows usually within twenty-four to seventy-two hours, and the change in the appearance of the dog seems in most cases truly miraculous. Great care, however, is necessary to prevent relapses. The dog must be kept in an airy place, but free from drafts; the diet must be easily digestible, mostly liquid. Peptonized milk, good broth, raw eggs, meat juice (not meat extract, which is useless), raw meat, etc., should be given, and only in small quantities at a time. Where there is no appetite at all, we have frequently found that a mixture of raw egg and beer is taken with avidity. The return to the usual diet must be very gradual, even if the dog seems perfectly well. With these precautions a prompt recovery is effected even in bad cases of spaniels and other extremely sensitive dogs.

Far more important, however, than the curative action of the serum seems to me its immunizing power. I have seen puppies inoculated with it kept for months in the distemper ward of the Philadelphia Veterinary Hospital with the very worst cases, without catching the disease. Well known breeders like Mrs. Conklin, of the Carteret Kennels; Mrs. Howard Sellers, of Millbourne, and many others, have not had a case of distemper since using it. The inoculation is easy and painless; there is no fever or after-effects and the expense is slight. I trust that the day is not far off when the unvaccinated puppy will be just as rare as an unvaccinated child.

In conclusion, my advice to every breeder or dog owner is: inoculate your pups when they are eight weeks old and thus avoid all trouble and danger from this insidious disease. If you prefer to take chances, inocculate them at the slightest sign of a cold with a full dose of the serum and your distemper troubles will be a thing of the past.

W. M. ZINTL

The Practical Nest

THE laying flock must be provided with good nests, or else ranging fowls will hide their eggs. The requisites for such a nest are: easy access, cleanliness, ample space, seclusion and dryness. Soft non-absorbent stuff, such as dry leaves, hay or straw should be used as nest material.

When space is at a premium, the nests should stand beneath the roosts, protected by a wooden drop board—smooth to be vermin proof and removable to be sanitary. A hinged board serves to darken the nest and at the same time can be held up by a hook when so desired. For cleanliness the nest should be made of wood and treated with some vermin preventive which should be washed well into all crev-

ices. If the nest is raised four or five inches from the floor and built with a porous bottom it is more easily kept dry. The compartments should be separated to prevent interference between layers. Each of these should be at least 16 x 12 x 14 inches. In order to be lifted for cleaning some light material must be used. A convenient arrangement is a long, narrow box, fitting the available space, divided by partitions into individual nests. Wire netting makes a very good bottom for this type of nest.

The bird's instinct to hide its nest is strong in the hen, and by affording opportunity for secretiveness, hens are stimulated to lay. For this reason the nest should be closed on all but the entrance side, and this turned toward the wall.

Even with the small flock the trap nest should be used—there is no use feeding non-producers.

The trap nest is as useful to the small poultryman as to the man who runs a large poultry plant. It is so arranged that each laying hen and her product may be identified. A trap nest may be improvised from a box of suitable size. Cut out entrance and exit in opposite sides, and in each suspend a door so that it will swing at a pressure of the fowl's head. The entrance door swings inward only—the exit door swings outward. After the egg is laid, the hen passes through the exit into a small enclosure from which she is liberated after her achievement has been recorded.

Where rational methods are used in nest construction, it is hardly necessary to use nest-eggs to secure the fowl's patronage of the nests. Where they are used, however, those of dull finish are preferable to the smooth glass ones.

Frequently inspect the nests and remove any filth therefrom. See that no broken eggs are left in the nest, or the fowls will develop the habit of egg-eating. A hinged lid to the nests will greatly facilitate this cleaning of the nests and aid in the gathering of eggs. To prevent vermin, sprigs of cedar, tobacco stems or sulphur may be intermixed with the nesting material. When this becomes packed or trodden, replace with fresh and let the fowls arrange it to suit themselves, as the nest should be attractive from the hen's standpoint.

M. ROBERTS CONOVER

The purpose of this department is to give advice to those interested in poultry. All inquiries will receive careful attention. When an immediate reply is desired enclose a self-addressed, stamped envelope.

The Christmas House and Garden

December, 1910

HENRY H. SAYLOR, EDITOR

McBRIDE, WINSTON & CO., 449 FOURTH AVENUE, NEW YORK CITY

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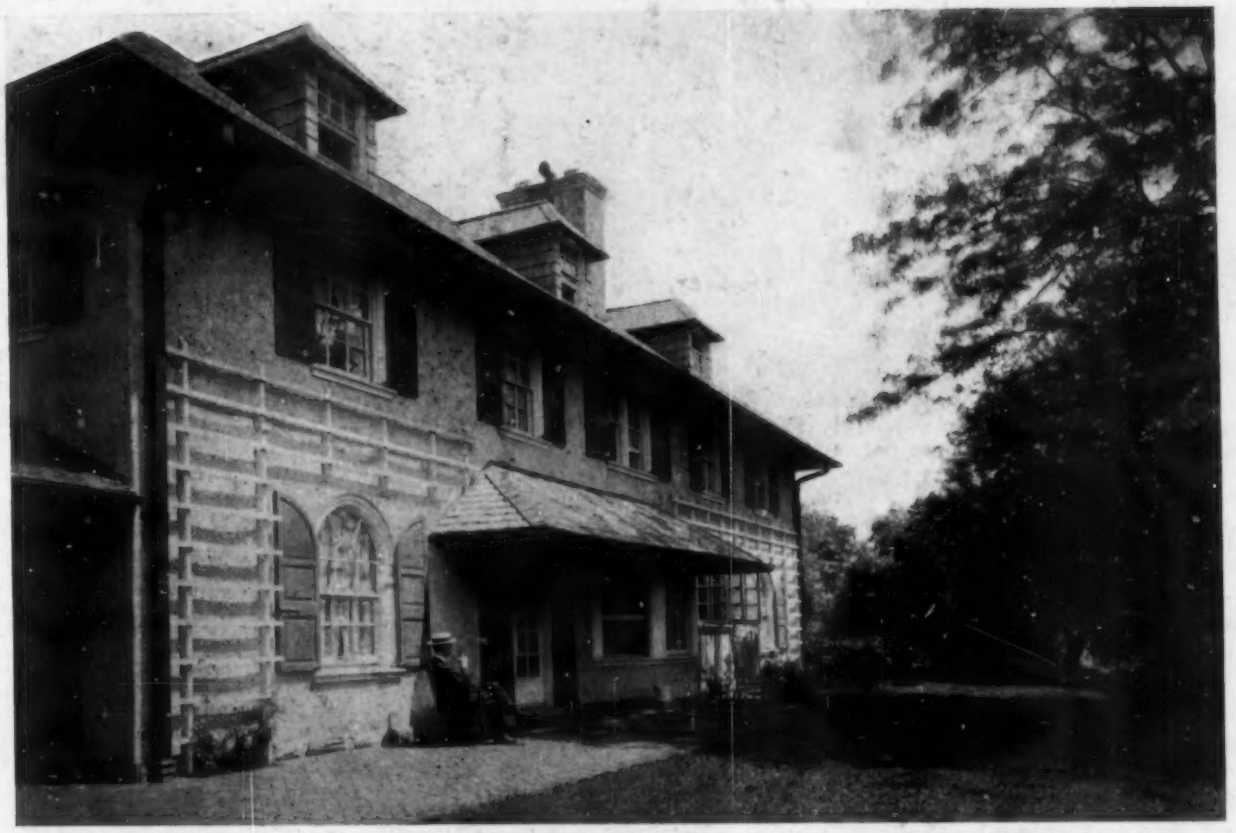
THE COUNTRY HOME OF DR. W. W. GILCHRIST, ST. MARTIN'S, PA. EDMUND B. GILCHRIST, ARCHITECT

(*See article on next page and plan on page* 340)

House & Garden

VOLUME XVIII December, 1910 NUMBER 6



The exterior walls are of a warm ivory plaster, rough in texture, with ivory-white trellises and sash, green shutters and weathered brown shingles and porch structure

The Country Home of a Composer

DR. W. W. GILCHRIST'S HOME AT ST. MARTIN'S, PA., WHERE THE DIFFICULTIES OF A PLATEAU SITE ON A HILLSIDE HAVE BEEN SUCCESSFULLY OVERCOME—EDMUND B. GILCHRIST, ARCHITECT

BY JOHN LYNNE GREY

Photographs by Phillip B. Wallace

THE time is by no means remote when the American suburban home had its exposures governed solely by its relation to the highway. It was then a foregone conclusion that the "parlor" should overlook the thoroughfare—an arrangement often resulting in that room never being brightened by the sun's rays, while the kitchen would, in all probability, have a delightful southern exposure. Now, however, the beneficial effects of intelligent foreign travel are becoming apparent in the increased attention American architects are devoting to the orientation of our houses, which not infrequently necessitates a reversal of the conventional order by throwing the kitchen toward the street and permitting the family living rooms to enjoy an outlook over the greater privacy of the garden. In England, when advantageous exposures demanded it, such a reversal has been of general occurrence, and has been responsible for the designing of houses each side of which is attractive. As we have absorbed these rational ideas of house-planning, our homes have gained in sincerity, or one might almost say, they have become more adapted to our republican life, for how insincere and entirely contrary to our ethics of a republic is that home which, its rear unsightly and uninteresting, presents to the street a pretentious and pleasing elevation! Is it not preferable—even at the sacrifice of pretentiousness—to have a house, each side of which vies with the others in attractiveness?

Such a house, embodying livableness, a dignified architectural treatment and a perfect sincerity of design, in that each side possesses attractiveness, has recently been erected at St. Martin's—one of Philadelphia's most interesting suburbs. At a glance one realizes that it is distinctly something more than a mere house—

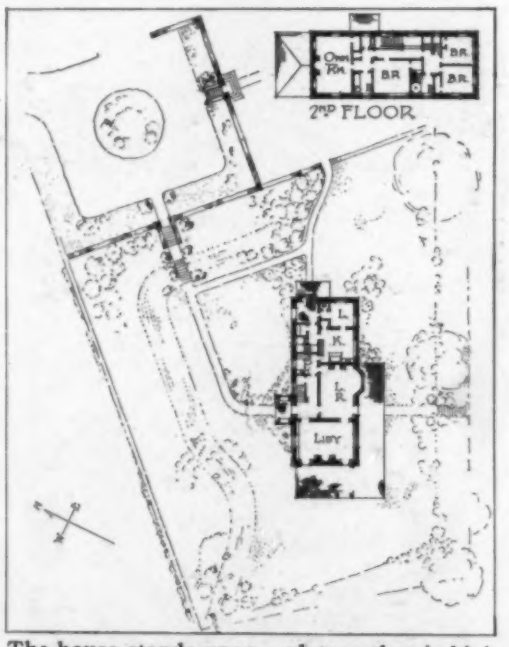
In the library the fireplace treatment is particularly effective in its simple grey moldings, the carved wood cartouche in the centre and the ivory plastered wall

that it is a home in the truest and best sense of the term. Withal, it is a very simple house, quite devoid of the suggestion of those useless trappings, which at one stage of American domestic architecture were unduly obtrusive, its lines are strong and direct, its details singularly pure, the composition of the whole thoroughly satisfying to the eye—and what more should be demanded of any home?

Its existence covering little more than a year, there is nothing about the house to betray its newness; rather, it possesses an air of having grown naturally from the site, just as did the great trees which surround it. This is, of course, one factor in the success of the building—its harmonious relationship to the requirements of the natural plateau upon which it is situated—a site which presented to the architect a somewhat difficult problem to solve. It might almost be claimed that the plot comprising the home grounds was devoid of a street frontage—certainly it had none according to the ordinary conception. To the south of the property, many feet below the plateau, winds one of the beautiful drives of the Fairmount Park System through the Cresheim Valley, but it was impracticable to utilize this drive as a means of general access, owing to the steepness of the ascent to the plateau, hence it was necessary to approach the house from the north—a driveway, used also by the owners of the adjacent property on Mermaid Lane, leading from that street to the fore-court, on the higher land above, as shown on the plan.

Confining the fore-court is a great stone wall with brick coping, a wall having a glowing mass of color introduced into its ledges by cunningly planted flowers and vines and continuing around to the northerly side of the plateau, crowned by a low hedge, denoting the boundary line of the property, while below the wall the ground is terraced to the grade of the house. In the steps necessary for the descent from the fore-court, there is a distinctly Italian feeling—a feeling materially heightened by the somewhat formal character of the many evergreens employed in the planting and which will be more marked as time adds its mellowing influence.

Such, then, was the environment, created by nature and, under an artistic hand, developed into an ideal resting-place for the house—a house whose contours conform perfectly to the landscape and around which the ancient trees are as a frame to a picture.



The house stands upon a plateau that is high above the Park Drive yet lower than the approach through a community lane at the north, which is used also by neighboring property owners

The approach to the house being from the east, it was necessary in effecting a perfect orientation of plan, to place the kitchen entrance in such a position that one passes it before reaching the main entrance. It is rather doubtful whether or not many householders would care to have the visitor form a first impression of their houses by the kitchen entrances, yet that first impression would assuredly be favorable here, for the entrance to the kitchen is marked by none of the unsightly proverbial accompaniments; on the contrary, it competes with the main entrance in attraction, so entirely is it an integral part of the design.

From the library French casements open out upon the brick-paved porch, which by its advantageous western exposure catches every summer breeze

For a position lying high above the road and with low hills behind, one appreciates the wisdom of that choice which dictated for the roof of the house the low, sweeping lines found in Italian

villas—a roof relieved from undue severity by the dormers—and they so unobtrusive that the composition is not marred, as dormers have an unhappy faculty of doing unless very carefully handled. In its entire architectural treatment there is in the house that blending of various types which precludes it being classed as belonging distinctively to any one—and yet is this not a purely natural outcome of American life of to-day? Our customs are decidedly our own, the requirements of our mode of life differ from those of all other lands, varying climatic conditions exist, and all these combine to make necessary, or at least desirable, a type of domestic architecture, which, while it may recall more or less vividly those of other lands, shall be indigenous to America. Thus, while Georgian and Italian motifs are discernible in Dr. Gilchrist's house, by virtue of originality in handling and perfect adaptability to existing conditions in this country it may be classed as an interesting example of "American Domestic" architecture.

In the dining-room the wall covering is a robin's-egg blue in color, contrasting pleasantly with ivory-white woodwork and the furniture of dull mahogany

Of great importance are the rôles played by material and color in domestic design, a point apparently not always appreciated. The color scheme of the St. Martin's house is particularly agreeable and restful in its effect, the exterior walls being finished in plaster, warm ivory in tone and so rough of texture that a splendid play of light and shade is attained thereby. Against this background, on the south or garden elevation of the house, are ivory white trellises—a desirable feature, permitting as they do the softening effect of vines, yet protecting the wall surface. Ivory white appears again in the window and door frames, the doors and the window sash, while the copper rain-conductors, the shingles, stained a weathered brown and utilized for both the main and minor roofs, the dark green painted shutters and blinds, all add pleasantly contrasting notes of color. For the constructive woodwork of the entrance and living porches, a weathered brown stain was again employed, thus allowing the full beauty of the wood's natural grain to appear.

On the second floor a long gallery joins two distinct suites of rooms, each consisting of two bedrooms and a tile-floored bath. Here all the woodwork excepting the mahogany stair-rail is ivory-white

The main entrance, marked by a glass-enclosed porch, is on the north side of the house, to that exposure being relegated all the halls, the stairways and the pantry, while the library, the dining-room and the chief bedrooms have the benefit of either southern or western outlooks, the bay-window in the dining-room bringing into that apartment the morning sunshine as well. From the dining-room French casements lead to a brick-paved terrace, which, lying to the south of the house, connects with the large living-porch—the porch, by its advantageous western exposure, being assured of any wandering breeze.

From the living-porch, entrance to the chief room of the first floor—the library—is effected by French casements, which, in the interior, are centered by a broad chimney-breast. Chaste simplicity predominates throughout the entire interior, the library fireplace, strikingly symbolical of that quality, being faced with ivory plaster, unadorned save for the gray moldings which outline it, the cartouche of carved wood emphasizing the center and a shallow shelf above. Ecru Japanese grass-cloth covers the walls, giving a pleasing background for the furniture and the

(*Continued on page* 386)

A stone wall coped with brick bounds the northern and eastern edges of the property, inside of which the land is terraced down to the plateau

Making Gift Plants Bloom Again

THE SUITABILITY OF HOUSE PLANTS FOR HOLIDAY GIFTS AND HOW TO CARE FOR THEM AFTER BLOOMING TO KEEP THEM ALIVE FOR ANOTHER YEAR

BY F. F. ROCKWELL

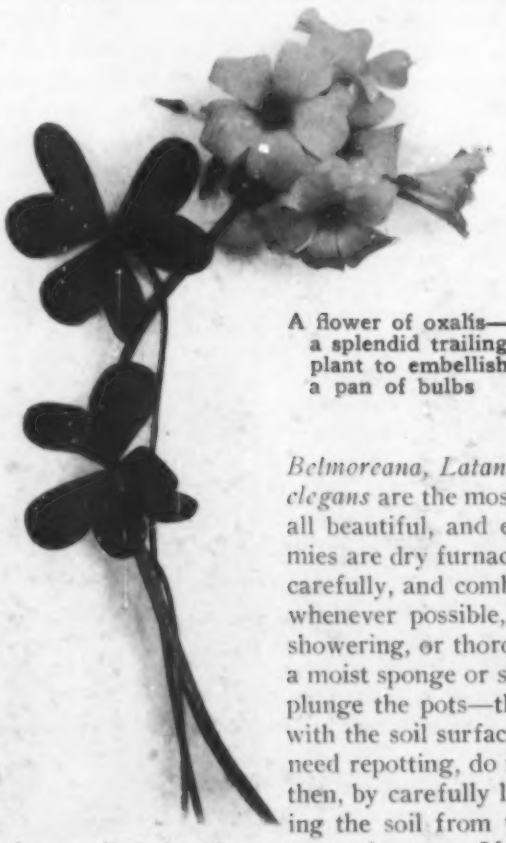
Photographs by Nathan R. Graves and others

NO GIFT so well expresses the Christmas spirit as a living plant. While some of the most beautiful flowers are not adapted to this use, there are a number which respond readily to ordinary careful house culture. They are very well worth considering before you complete your list of Christmas gifts.

To the prospective giver there are a few words of timely advice: Use the same good judgment and taste in selecting a plant that you would in choosing any other present. That is, first consider the room in which it is likely to be kept, and get something suitable; and second, try to give it some touch of your own individuality. This offers a great chance for making your present distinctive—adding the personal note that always means, or should mean, more than the present itself. For instance, you can give a large bulb-pan (which is like a flower-pot, but shallower) filled with ferns and one or two trailing or hanging vines or flowers, such as tradiscantic or oxalis. Make to accompany it a suitable hanger of strong green twine; or from birch bark or bark cloth make a cover to go around the pot in which your gift will be presented.

If you receive as a Christmas gift a flowering azalea do not feel that it must be a thing of beauty for the holiday season only. Follow the directions in this article and you will have it bloom again next year

As to the plants which are best adapted to Christmas giving, the range is wide. For the sake of succinct presentation, it is desirable to consider them in groups. Perhaps first of all, in popularity and suitability, come the ferns. The fact that they are so popular takes away, of course, one thing we look for in a present—that it shall be unusual. But a beautiful fern is so beautiful that minor objections are outweighed. Of the sort commonly used for house culture there are three which have proved themselves popular—the Boston, Scottie, and Whitmani.



A flower of oxalis—a splendid trailing plant to embellish a pan of bulbs

Besides the ferns, two varieties of asparagus, *Sprengeri* and *plumosus nanus*, have become great favorites. The latter is sometimes called the "lace fern," and certainly no foliage plant is more delicate and graceful. The former has long, graceful shoots, thickly set with dark green brilliant foliage much resembling short pine needles. These plants are very satisfactory for house culture, standing a greater variety of treatment than the ferns.

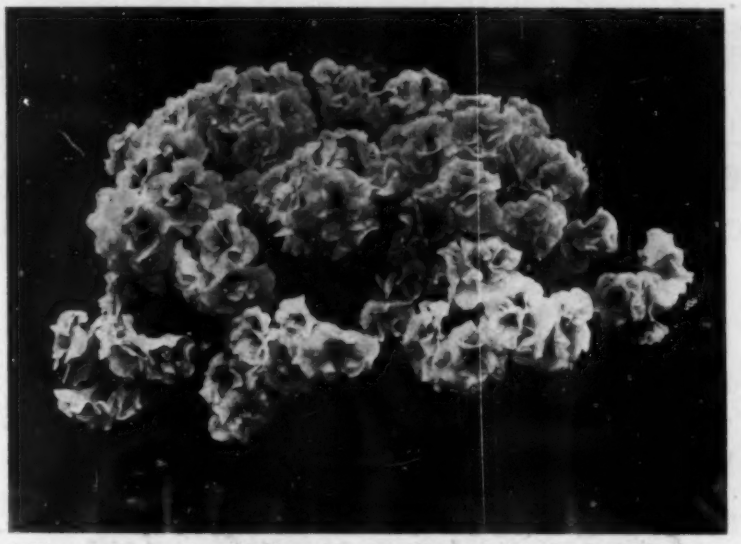
If possible, in purchasing these plants go to the grower, and not to the retail florist. Your chance of selecting the finest specimens will, of course, be greater, and you will get the plants in a much healthier state—and the extra trouble will probably be repaid by a saving in price.

Ferns in the house should be kept out of the direct sunshine, and safe from draughts. Fresh air should be given whenever possible without lowering the temperature too much. The temperature may be as low as fifty degrees, but if it can be kept at five to ten degrees higher they will do better. While they require plenty of moisture, do not wet the leaves, and never let the earth get soggy or sour. An occasional syringing of the foliage on bright mornings will be beneficial. A sharp lookout must be kept for their insect enemies. The surest cure is to destroy these by hand, before they get any start. Tobacco preparations, applicable in liquid form, are also helpful. When the ferns must be repotted, use a soil loam, leaf-mould and sand, in about equal parts.

Among the palms, *Areca Sulescens, Cocos Weddeliana, Cycas revoluta, Kentia Belmoreana, Latanis Borbonica, Phœnix rupicola* and *Seaforthia elegans* are the most desirable for growing in the house. They are all beautiful, and easily cared for. The two most insidious enemies are dry furnace heat and gas. These must be guarded against carefully, and combated as much as possible by giving ventilation whenever possible, and occasionally either placing in a tub and showering, or thoroughly wiping off the leaves on both sides with a moist sponge or soft cloth. In spring, when the trees are in leaf, plunge the pots—that is, put them in the ground not quite flush with the soil surface—out-of-doors in a sheltered position. If any need repotting, do it at this time. Don't repot until necessary, and then, by carefully loosening up the roots and crumbling or washing the soil from them, they may frequently be repotted in the same size pots. If old pots are used, be sure to have them clean. With proper attention to watering, and watching for any insect pests, they will do nicely until brought into the house again in the

fall. As winter comes on, they will require very little water—a thorough soaking only when the pots threaten to become dried out.

Of late years the *Araucaria* has been a great favorite at Christmas time, and certainly its symmetrical and beautiful foliage and strong habit of growth make it very desirable. Nothing looks healthier or stronger than one of these fine evergreens, but I have seen many that had made the trip from abroad and had spent a year or more in the florist's care, only to turn brown and die after a few weeks' neglect, or, more frequently, over-care, in their final destination. The trouble is that they don't give us warning, by shedding their leaves, that they need a rest. In spite of its gay appearance, the *Araucaria* that comes in to us at Christmas Eve is in the middle of its resting period. It should be kept in a cool, almost cold, place, and watered only often enough to prevent its drying out. Too much heat and water will promptly kill it. In early spring plunge it outdoors in a large pot, where it will have shade part of the day and will not be so likely to dry out. Rich loam, two parts, with one each of leaf-mould and sand, with a little wood ashes, will make the right potting soil.



When your azalea reaches you it will probably be in full bloom and will require abundant water; this is best given by letting the whole pot stand for an hour in a bucket of water

The azalea is another Christmas plant that goes too frequently to an untimely and unnecessary grave or pyre. It also is often killed by care, as promptly as by neglect. When your plant comes, it will probably be in full bloom. At this time—in fact, during the whole growing season—it requires abundant water. As soon as the blooming season is over, you must do the work for next year's success with this beautiful shrub.

Either mix for yourself, or procure from the florist's, soil composted as follows: Three parts peat, one part each of sand, leaf-mould and loam. It is important that it be thoroughly mixed, not merely in layers. Use pots only one size larger than that in which the plant is growing. Loosen up the ball of roots with the fingers, shaking off all loose soil; wash it off, if necessary, but be careful not to injure the roots. See that the new pot is thoroughly drained, and with a little broken charcoal on top of the crocking. If the ball of roots is still compact and hard, loosen it still further by carefully working holes in it with a spike or sharp piece of wood. This is to insure penetration of air and water. Now comes the important part—ramming the soil about the old ball of roots in the new pot. With the trowel handle or a blunt stick of handy size, pack down each handful of dirt put in around the old root-ball. There is little danger of your getting it too hard. Where the roots leave the stem of the plant near the top of the soil, they should be left exposed, and the soil sloped up toward the edge of the pot to within half an inch of the rim. This leaves a saucer-shaped space for the water, deepest about the stem of the plant, which will insure some of its getting to the center of the ball of roots. Give the plant one thorough soaking, and no additional water for several days, or until new growth starts. Keep in a shady, sheltered place, to prevent too rapid drying out. Syringe the leaves daily for a week. If the plant is not shapely, trim it immediately after blooming, to the desired form. From now on keep in a cool place, with plenty of air and light and frequent syringing, until it can be plunged in a well-drained spot in the border. Here it will need little attention except watering, and can stay until there is danger of frost. When brought into the house again, keep as cold (without danger of freezing) as possible. The longer the plant is held back, the better the flowers will be. When the buds begin to swell, applications of mild liquid manure or top-dressing of prepared plant-food will give good results and will greatly assist in keeping the azalea in bloom all winter.

(*Continued on page* 386)

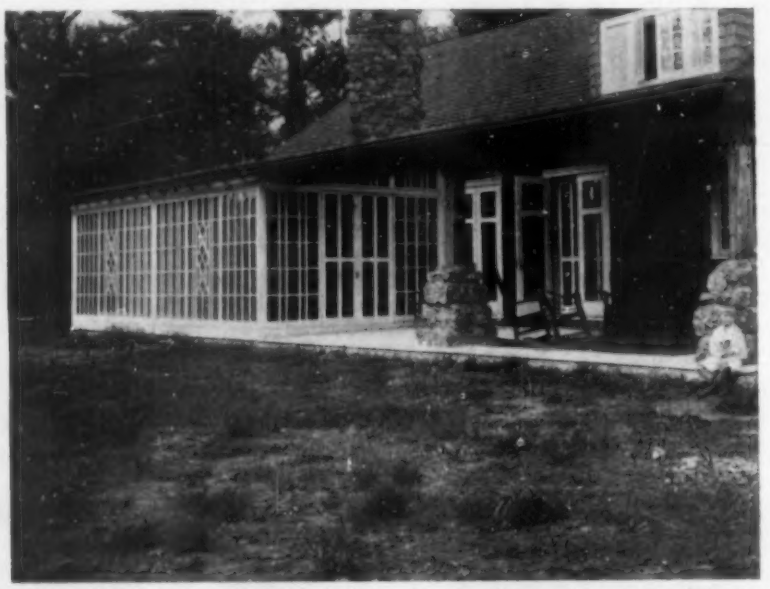
The begonia is a splendid all-year-round plant for the house. It likes plenty of liquid manure and water

The Chinese primrose is another favorite Christmas plant. Keep it rather cool and avoid wetting the leaves

The baby rambler, a dwarf hybrid of the crimson rambler, should be kept in a moderate temperature and repotted in the spring

ENCLOSED PORCHES

An outdoor room in the home of Mr. J. E. Kauffman, St. Louis, that is used not only for dining but as a conservatory and sitting-room. Charles S. Holloway, architect



It is not an easy matter to make the exterior of a glazed-in porch harmonize with the rest of the building.. In the illustration at the left the successful appearance is due largely to the fact that the glass partition is kept back of the supporting columns. In the picture on the right the enclosing of the roof supports gives an impression of instability

Those who find it convenient or necessary to have a porch screened during the summer months can replace the screens with glazed sash at a minimum of expense

No type of furniture seems so well adapted to the furnishing of an outdoor room as the great variety of chairs, tables and couches made up in wicker, reed or willow

An effective use of a section of the Parthenon frieze in a room designed by Mr. Allen W. Jackson, architect. Finishing the vertical ends of the cast and also the corners with dark wood strips, leaving flanking panels of plaster would have been an improvement

Plaster Casts in Home Decoration

THE PLACE OF SCULPTURE REPRODUCTIONS ON WALL AND SHELF—THE RIGHT AND THE WRONG WAY TO USE CASTS—THE AVAILABLE MATERIAL

BY RUSSELL FISHER

Photographs by Robert Patterson and others

IT is an unfortunate thing that whenever the words "plaster casts" are used the image called up in the mind's eye is one of the Barye lion or the Venus de Milo. And these two examples, although they are undoubtedly among the most beautiful plaster reproductions of sculptured masterpieces that we have are the "bromides" of the plastic art. So frequently has one or the other, or both, been seen gracing the golden oak shelf of a banal apartment mantelpiece or the top of a tidied table in the "front parlor" that the observer has vowed eternal enmity from that day on all plaster casts. I was interested to see that the author of an article on "The Art of Hanging Pictures," in the February, 1910, issue of this magazine, made a similar point in connection with such pictures, beautiful as they undoubtedly are, as Saint Cecilia, Watts' Sir Galahad and others. It will be a pity indeed if we allow the natural revulsion of taste that is aroused by an unthinking use of plaster casts to prevent our making full and intelligent use of a form of decoration that has such splendid possibilities.

While it is impossible to lay down any hard-and-fast rules as to what casts shall be used here and which in another place, there is apparently a tendency towards a decreasing use of casts reproducing "round" sculptures, such as the Winged Victory, the Discus Thrower and others that are meant to be viewed from all sides, in favor of the bas-reliefs and portrait busts. Just why this should be is not quite clear, unless it be that it is in line with the general tendency to keep our rooms free from detached bric-a-brac of all sorts and to strive instead for a more thoughtful and intelligent treatment of our wall surfaces. Plaster casts are among the most fragile and easily marred elements of the decorative equipment, and in this day of homes planned and furnished for comfort as well as appearances, the use of casts on stands and tables introduces a note of instability that offsets whatever beauty the sculpture may possess.

The Madonna and Child with Attendant Angels, from the original by Andrea della Robbia

Many of the bas-relief casts are improved to a surprising degree by judicious framing. The size of the framing molding and its character will depend, of course, on the subject, but in general it may be said that flat moldings of rather heavy appearance are needed to harmonize with the apparent weight of the cast as compared with pictures.

Another way to use plaster casts effectively in the embellishment of the living-room or library is by building them into the walls or chimney-breast.

Framing and a special wooden shelf molding have greatly improved the decorative quality of this bas-relief

The illustration at the head of this article gives a suggestion as to the appearance a reproduction of a portion of the Parthenon frieze would have if it were incorporated completely in the design for the chimney-breast. In the room illustrated the frieze is merely hung on the wall over the high mantel. It would have been possible, no doubt, to select a stock size of this same frieze, measuring approximately the length needed for the chimney projection, and then to have designed the mantel shelf for a proper height to include the cast exactly between shelf and ceiling beams. A strip of the dark stained woodwork finishing each end would have completed an effective arrangement. Even with the size frieze that has been employed, it would be an easy matter to run two casing strips up along the vertical edges, with two other strips at the corners, leaving two plaster panels flanking the reproduction of this classic bit of sculpture.

In the same way there is often an opportunity of this sort offered by which a plaster cast panel may be set in a frame over the head of a doorway.

Casts of fairly large size, particularly when tinted in the well known ivory finish, seem to appear at their best against a brick background. One of the most effective bits of this decoration I have ever seen was a full-size reproduction of a della Robbia *bambino*, tinted in its original colors and set in a shallow panel of brickwork at the end of a paved terrace. A hood made of the dark creosoted cypress, with which the exterior of the building was trimmed, sheltered the cast from the weather.

These *bambini*, by the way, have a peculiar interest to those who love the bas-relief. Made of terra cotta by one of the greatest sculptors of the fifteenth century, they were covered with an opaque stanniferous glaze in which the colors were mixed as in enamel. The figured reliefs are usually white against a blue background, but often show a variety of colors. Impatient of the slow processes of sculpture in marble, and perhaps weary of the monotony of its whiteness, Lucca della Robbia re-discovered and taught to his family an art which for two centuries was to be monopolized by those who bore his name. A reproduction, in the white, of one of the *bambini*, in its full-size oval, four feet high, may be bought for about $8; there is a smaller size at $1.

The central mantel-shelf feature is the Portrait of a Neapolitan Princess, replicas in dark stained wood costing $100 in Italy

A panel in very low relief representing a hawking party in the time of Robin Hood, proceding to the tournament

Two ways of using the Winged Victory. The use of plaster casts on stands and tables usually detracts from the livableness of a room

Another plaster cast in favor with those who know their Italy is the Portrait of a Neopolitan Princess, from the original marble by Francisco di Laurana, now in the Royal Museum, Berlin. In Italy one finds copies of the beautiful head carved skillfully from wood, finished very dark, with perhaps a bit of gilding. For a really good replica in wood one pays as much as a hundred dollars. The cleverness with which the plaster modelers reproduce these wooden examples in plaster is astonishing. They show every detail of grain and even the natural checks of the old block, and may be had at $15. In the white the plaster reproductions are obtainable at $5.

The cost of all these plaster casts is low when one considers their value in decoration as compared with good pictures. The Winged Victory, for instance, costs but $10 in the three-feet height, and $5 for a smaller size. For sections of the Parthenon frieze two feet

high one pays from $7 to $10, depending on the length of the division chosen.

In perhaps the majority of subjects the ivory finish is preferable to the dead white. The tinting is almost always done by the dealer in casts; if desired, though, there is an opportunity here for those who take pleasure in doing such things themselves. The work is not difficult and the requisite materials are inexpensive. The white plaster is first coated with white shellac and thoroughly dried. A mixture of turpentine and burnt umber is then painted over the whole, and when this is partly dry a cloth dipped in turpentine is used to rub in one direction over the surface of the modeling. This removes the color on the high lights and projecting surfaces, giving a better relief to the piece, and the pleasing appearance of old ivory. It is, perhaps, unnecessary to suggest that, beyond this application of a tint, the use of color on plaster casts is a matter that may well be left in the hands of a very few. It is exceedingly difficult for the amateur to color a cast and get a result that can be compared in beauty to the untouched or ivory tinted plaster.

Canterbury Pilgrims on their way to the shrine of Thomas a Becket—A cast by Robert Patterson from an old English bronze

If you have or can borrow a bas-relief in bronze, the making of a cast from it is not difficult. Plaster of Paris, gelatine, wax or sulphur may be used for the matrix. If the sulphur is chosen it is melted in a vessel and poured over the original. When cold the separation is easy, giving the intaglio portrait or whatever it may be. Into this, after building up the sides to gain sufficient depth, plaster of Paris may be poured for a cast.

Gardening Without Soil

HOW YOU MAY HAVE A SUCCESSION OF BLOOM THROUGHOUT THE WINTER MONTHS AT A SLIGHT EXPENSE FOR BULBS THAT GROW IN WATER

BY I. M. ANGELL

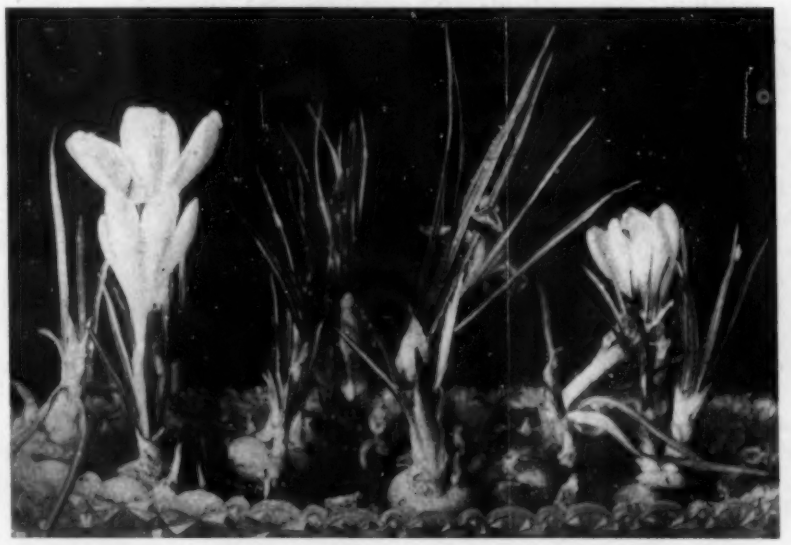
Photographs by the author

INNUMERABLE window gardens have contained hyacinths and other familiar bulbs blooming in water, but there are still others, not so well known as water plants, that have been found satisfactory and attractive grown in that way. The following have all proved their right to a place in the amateur's water-garden:

Nine varieties of narcissus—Von Sion, double Roman, Chinese lily, paper white, poeticus, Trumpet Major, Orange Phœnix, Grand Monarque and jonquil (*N. odorus rugilosus*).

Three varieties of hyacinth — pompom, Roman and single Dutch, and crocus.

Rules for their cultivation are neither many nor complicated. Single bulbs will flourish in a patent hyacinth glass and groups of bulbs in a broad, low dish. Rain water is to be preferred to hard water, with a piece of charcoal to keep it pure, unless the receptacles can be easily flooded with fresh water without displacing the bulbs. When the bulbs arrive it is well to "lay out the garden," by fitting them to the various dishes at once, and setting them away dry, in a dark, cool, mouse-proof closet. It is then an easy matter to bring out the dishes for the addition of water, whenever they are to be started for succession throughout the season.



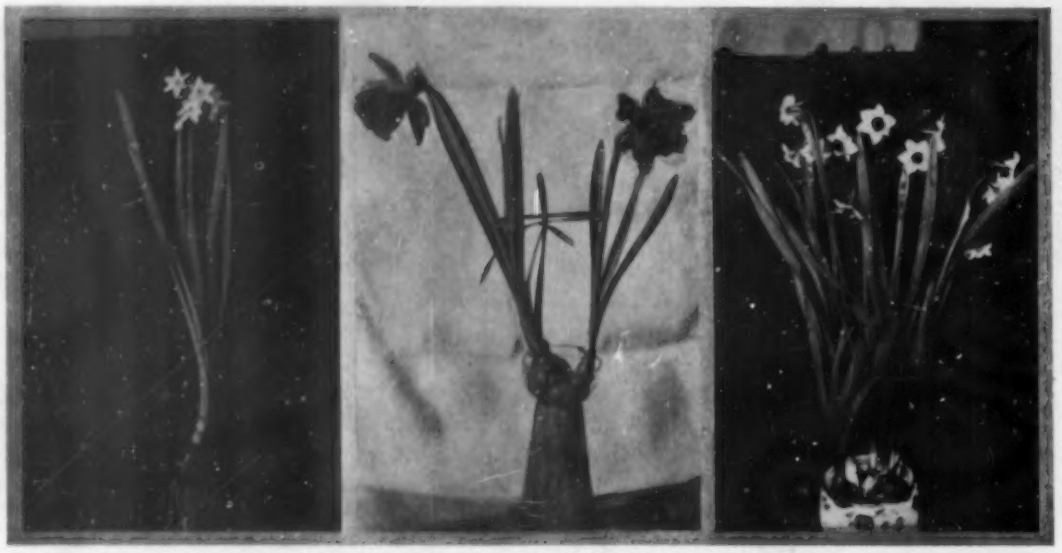
Crocuses, nine varieties of narcissus and three of hyacinth will thrive indoors in a bowl of pebbles and water

Grand Monarque, a polyanthus variety, was one of the strongest and handsomest plants in our water garden. This kind bears as many as twelve flowers to a stem, and the individual flowers measured two inches across, a third as large again as those raised at the same time, in earth. The Grand Monarque was started the last of September and brought to the light the first of December. The first flower opened early in March and the bulb gave us two weeks of bloom. Another bulb which we raised in the same manner, though at a later date, flowered for nearly three weeks.

Poeticus narcissus will always be a favorite, raised in either earth or water. Beautiful large flowers and a very sweet odor make it a popular sort for the amateur. Our bulbs were started November 17th, set away, as were all the others, in a cool, dark place to make a good root growth, then brought into the sunshine. Compared to the quick-growing bulbs, this sort makes a rather slow growth; the first flower opened just four months from the day they were started and three months from the time they were brought up to the light. The height of their bloom was not reached till the second week in April and the plants did not lose their beauty till the end of the month, a longer flowering season than is given us by some of the bulb family. Our water-grown poeticus bulbs were unusually large and fine, the blossoms measuring two and one-half inches across.

A strong "double-nosed" Von Sion bulb was placed in

a hyacinth glass on October 16th. This also is a slow grower, but makes up for it with many good qualities. It required ten weeks for the roots to reach the bottom of the glass, when it was brought to the light, and six weeks more to produce the first flower. The blooming season extended to the first week in March. The photograph indicates the size and substance of the flowers, but gives no idea of the rich yellow color. These compared favorably with earth-grown bulbs of the same kind. The flowers could have been no more nearly pe fect if raised under any other conditions.



Paper white narcissus, in a glass, came into flower in less than forty days

A Von Sion narcissus bulb required ten weeks to develop root-growth

The Chinese sacred lily does not require starting in the dark like most bulbs

The crocus bulbs flowered from the second week in February to the third week in March. These were started the middle of October, but were kept in the dark only twenty-five days, as the roots made good growth in that time and the bulbs showed a tendency to mould. Three months of sunshine brought them to the flowering stage, but they repaid the waiting with their variety of color and their succession of bloom.

A single bulb of paper white narcissus was started in a hyacinth glass, on October 16th, as was also a double Roman narcissus. These two varieties make so quick a growth that three weeks was sufficient for them to form good roots, and they were brought up to the light on November 6th. Both kinds were in full flower early in January. Paper white has made much better records than this. It is a popular sort for quick results and its pure white flowers are very sweet. The double Roman variety flowers in clusters, likewise, but is double; the colors are yellow and white.

The remarkable Chinese sacred lily also had a place in our water-garden. Any bulb that does not require to be kept in the dark, that comes into bloom in forty days, or less, that in some cases bears as many as nine stalks to the bulb, and sometimes as many as twelve flowers to the stalk, that is sweet scented and continues in bloom for from two weeks to a month, is certainly a desirable addition to the water-garden. Authorities differ as to the best treatment for the Chinese lily; even those who have studied the plant in China, or have received their instructions from some Chinaman, do not agree in the methods recommended. Very satisfactory results have been obtained by following the treatment described below. After removing all the dry brown skin and the dead roots, set the bulbs in a bed of pebbles or shells, in a dish that is four inches or more deep. A cupful of sand will help to steady the bulb. Fill the dish with water, leaving half, or more, of the bulb above the surface. Although these lilies are sometimes set in a dark place, for a few days, to make roots, it is not necessary to do this. Full sunlight does not seem essential, for they often do as well, or better, when kept in a light place, out of the direct sunlight; a room that is too hot is almost sure to blight the buds. In replacing the water it is better to flood it than to disturb the roots by tipping the dish. Before handling these bulbs all grease should be removed from hands and utensils. The jonquil mentioned in the list is sometimes called the yellow or golden Chinese lily. There is also a double white sort. Bulbs differ greatly in the number of flowers they produce. Sixty blossoms open at once would be considered a good display.

Single bulbs may be grown in a hyacinth glass. Keep them in the dark until the root-growth is formed

In selecting hyacinths for the water-garden it is well to remember that the single Dutch sorts produce finer spikes and are generally more reliable than the double ones for the purpose. The Norma, a pale pink variety, proved several seasons to be a satisfactory water plant. Roman hyacinths were started in a dish of stones and water and, seven weeks later, were in bloom. A single bulb started at the same time in a hyacinth glass was a little slower. Roman hyacinths are among the best to choose for early flowering. One, started September 12th, sent out roots that touched the bottom of the glass in a month and was in full bloom by the first week of November.

All of the quick-growing bulbs make excellent decorations for the holidays. A little calculation, based on the dates given, will enable the beginner to start his bulbs for bloom at the proper time. Three of our Chinese lilies started early in October, November and December respectively, produced their first flowers in thirty-eight, forty and thirty-nine days, and each continued in bloom from thirteen to eighteen days. The prices of those mentioned on the list were as follows:

Chinese lily,	$1.40	per dozen
Paper white narcissus,	.40	" "
Von Sion, Trumpet Major, Orange Phœnix, narcissus, each,	.35	" "
Double Roman narcissus,	.30	" "
Poeticus narcissus,	.25	" "
Roman hyacinths,	.80	" "
Single hyacinth (Dutch),	.12	each

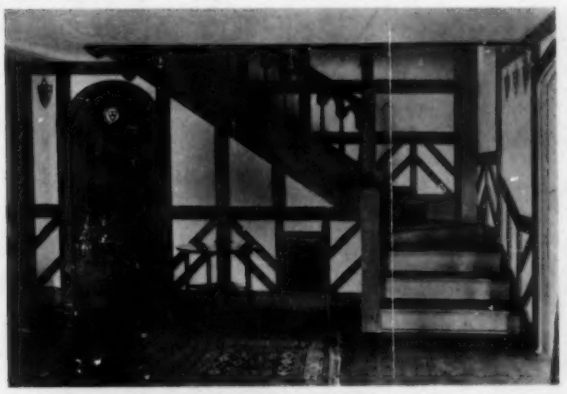
Since bulbs can develop only the flowers which were formed within them before they were ripened, it is false economy to buy any but those of large size. A hyacinth bulb, for instance, should measure from eight to ten inches in circumference; a first-size crocus bulb, four inches —such bulbs producing from six to twelve flowers each, while a small, cheap bulb requires just as much room and care to produce two or three.

Some of the finest craftsmanship of Colonial times was put upon the wood carving of the spiral newels

Where the space is available there is hardly a more imposing stairway arrangement than that in which the main flight divides into two parts on a broad landing

A favorite method of securing variety in the Colonial stairway was to employ three baluster patterns

In the old farmhouses, for the sake of warmth, the main stairway was made with the smallest possible well and often closed with a door



English half-timber work used as a form of stair hall decoration

An unusual combination in a house designed by Mr. Wilson Eyre, where the well is closed in for the greater part of its length

Characteristic Staircase Types

A most interesting California stairway that comes down directly into the living-room. The wood is left in its natural color

It is hard to conceive of a more graceful type of stairway than where the flight follows the semicircular end of a hall

The studio in Mr. Albert Herter's home, where shades for the Renaissance standards are cylinders of water-color paper decorated with a flat-wash design and edged with gold galloon

How One Man Solved the Lighting Problem

THE DIFFICULTY IN SOFTENING ELECTRIC LIGHTS TO BLEND WITH A CAREFULLY STUDIED ROOM—MAKING ONE'S OWN SHADES OUT OF DRAWING PAPER, STENCILED, CUT-OUT AND EDGED

BY KATHARINE LORD

THE soft and variable light of candles needed no modification, but with the coming of gas, oil lamps and electricity there arose the need of shielding the eye from the fixed unwavering flame and mellowing, diffusing or concentrating the light therefrom. These shades must be decorative and unimportant in the daytime, and decorative and important at night—truly a most difficult combination to effect and yet not impossible, as is shown by the accompanying pictures of the lighting of an artist's studio.

In the arrangement of the lights in a room two things are to be considered, their actual usefulness, either for reading or for lighting pictures or other objects of special interest; and their value as decoration, both in daylight and at night. The contour of the room, and the disposition of the furniture will naturally determine the placing of the lights for usefulness, and yet even this must be carefully thought out in connection with the effect upon the eye.

Who does not know the unconsidered room with the typical chandelier, where you must plant your chair in the middle of the floor in order to see to read? Who also so unfortunate as not to know the comfort of the room with reading light and comfortable chair in friendly relation?

The eye seeks spots of shade in a lighted room, as it does in the landscape, and spaces of comparative darkness rest the eye in a room, as does a leafy shade out of doors. The unshaded desert is not more trying to the eyes and nerves than the room, large or small, in which every part is lighted with equal brilliancy, though we do not always realize it, accustomed as we have grown to this barbarous custom of overlighting. Charming effects may be obtained by so arranging the lights as to bring into prominence some object or objects of pictorial value. In this art of pictorial lighting Mr. Albert Herter is a past master, and the illustrations of this article are all of arrangements of lights in his studios. Mr. Herter holds that the lighting of a room should carry out as purposeful and carefully considered a scheme as the composition of a picture, and he would have all the lights of a given room maintain a characteristic note of color and of form.

The light may be thrown down for reading or it may be employed in two ways as here, where enough of the tinted paper shade is cut away to throw a soft light on the Japanese screen

In his study of the problem of decorative lighting Mr. Herter felt the need of a shade with

special qualifications, and he has evolved the charming creations which can be only inadequately shown in the pictures herewith.

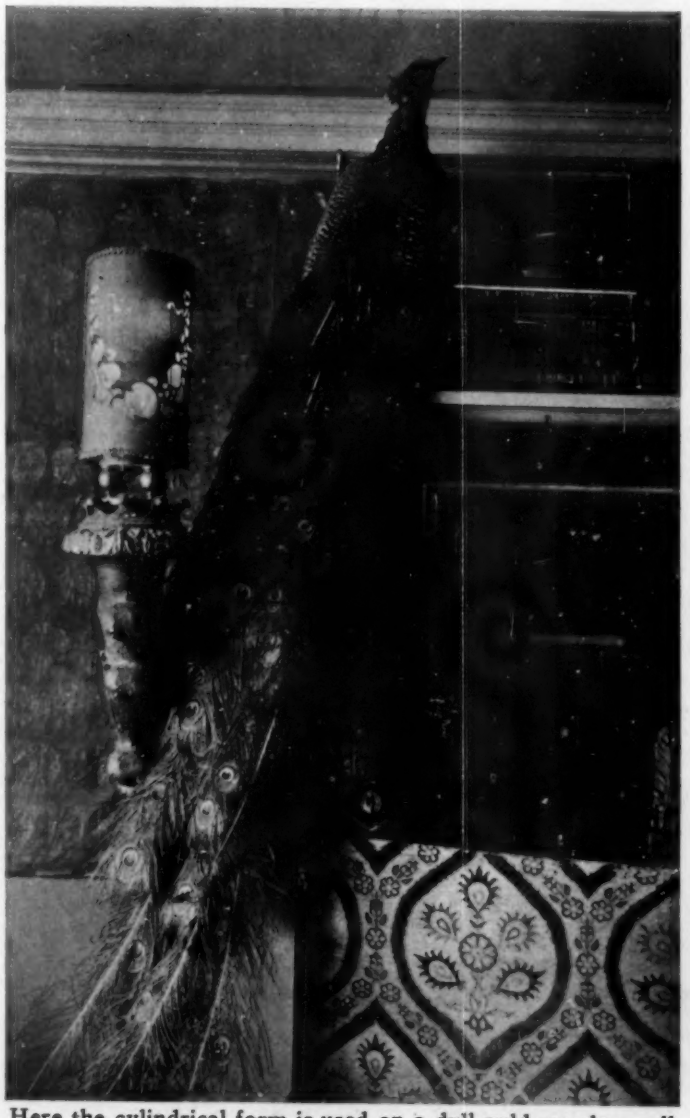
These shades, while unique in idea, are capable of many individual variations and furnish valuable suggestions for the practical craftsman. The shade is made of water-color paper — the heavier grades being best for the purpose—and is backed with thinnest Chinese silk and edged with galloon of gilt or silver. The designs are usually Renaissance in character, and consist of festoons of fruit or flowers, or other arrangements of some elaboration. Conventional and other simple designs might be used, but of whatever style they must admit of the cutting of some parts of the design to let the light through. In the shades made for Mr. Herter's studio, the festoon is the favorite motif. The main part of the design is cut out, after the manner of a stencil, but leaves and other subordinate elements are often drawn in lightly with the brush in the flat-toned Japanese style.

The process of making the shade is simple, but it must be done with care and precision to have the result satisfactory. The paper is first fastened to a board and given the desired tone with water color. As a general rule all the light shades of a room should be kept in the same colors and as far as possible in the same design. Delightful tones that are warm and vibratory without being obtrusive in the daytime, and mysteriously glowing when alight, can be secured by superimposed washes of two or three different colors. Only experiement can determine exactly the shades to be used, but in general, cool tones should be put over the warmer ones.

When the paper is quite dry, which will mean after several hours, the design should be drawn on lightly and then cut with a sharp stencil knife, or any sharp pointed knife. The leaves or other parts are next painted in,

In addition to the brush-work and the cutting out of spots, the shade is lined with light yellow silk

A flat shield, made in the same way, will serve admirably to light some feature of wall decoration



Here the cylindrical form is used on a dull gold wooden wall bracket. The shade is designed to throw the light just where it is wanted on the peacock's tail

and then the whole is turned wrong side up and the silk pasted on. This must be done with great care, that there be no wrinkles and that no atom of paste touches the exposed spots of the silk. Only library paste of the best quality and freshness should be used. The silk must be chosen for its color value when lighted as well as its unlighted tone. A soft yellow has been found one of the most useful colors. When lighted it has the soft glow of sunlight, and unlighted it relieves the quiet grays, greens and neutral tints of the toned paper.

Occasionally the silk is touched up for spots of high light or of shadow that seem needed to bring the whole into proper relation. When this is done the water color should be mixed with a little Chinese white.

After the silk is pasted on, the whole should be pressed under a heavy weight until thoroughly dry. It is better to be on the safe side and leave it for at least twenty-four hours. It is then ready to be fitted to the ordinary wire frame which may be bought at any lamp store, or if one has original ideas, and wants some unusual shape, to the frame which one has had made from his own sketch. The choice of shape is of the most importance, not only from the point of view of design — the shape being of course chosen before the design is made —but also with consideration for the diffusion or concentration of light. The more spreading the shade the more diffused the light. The shade may be made in one piece or in several sections, in which case all joinings must be covered as described later on. Candle shades for use on the dining-table should generally throw the light down, and the openings should be comparatively small and evenly distributed, in order that the design be not too insistent, since the candle shade is always directly in the line of vision. The larger lamp shades, on the other hand, may be of more varied

(*Continued on page* 380)

Why You Should Have a Workshop and How

THE NECESSITY FOR AN ORDERLY AND WELL EQUIPPED WORKROOM IN EVERY HOUSEHOLD—HOME CRAFTSMANSHIP AS A WINTER PASTIME

BY JARED STUYVESANT

Photographs by the author and others

THAT man is to be pitied who cannot add to his vocation an avocation. Hugh Black, in his essay on Work says, "There can be no true rest without work, and the full delight of a holiday cannot be known except by the man who has earned it." But there are various forms of rest, the most luxurious of which is a change of occupation. Many a man will go home from a day of toil and relax over a book or a play, refreshing his mind and body for the work of another day. Others, like a friend I call to mind, after working all day with his brain, will go to his shop in the attic of his home and will lose all account of time and fatigue in fashioning with his hands some bit of metalwork. Unless I am woefully lacking in observation, his is the greater joy in living. It matters little or not at all whether your taste is for bookbinding, wood carving, photography, clay modeling, carpentry or what not, provided only that it be largely an avocation bringing work of a kind entirely different from that which occupies your work-day hours; by all means have a hobby and ride it. I can well imagine that a man who works all day with his hands would probably choose a more contemplative occupation for his evening hours, but for those who sympathize with Charles Lamb's protest against the "dry drudgery at the desk's dead wood" there is no rest so refreshing as the united effort of hand and eye in craftsmanship at the bench—not to be bigoted and say in carpentry.

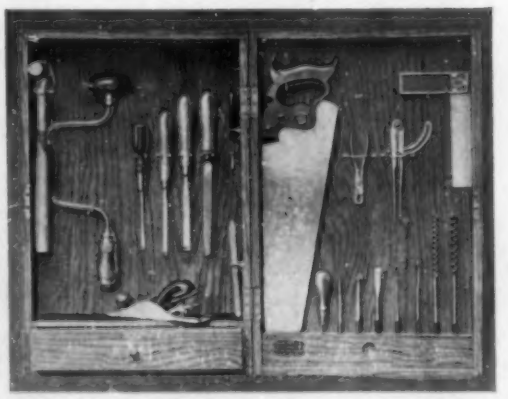
Do you know the joy of an avocation? If not you are missing the most luxurious form of rest

I might have started this article with an argument on the usefulness of a well fitted workshop in the home. There must be few men who have not felt an impulse to make minor repairs or additions about the house when the need of these appeared, but have rejected the impulse on second thought because they didn't know just where the screw-driver had been put when last used, or because they realized at once that an auger-bit of the desired size was not in the home equipment of tools. It meant an hour's work getting together the tools from their scattered hiding-places, another hour spent in arranging a place to do the work, and then — well, you didn't have a vise, and what could a man be expected to fix without a vise? Hasn't that experience been your own on more than one occasion? It has been my own many times, until finally I happened to drop in upon a neighbor one Saturday afternoon and found him apparently having the time of his life at his carpenter's bench. The first sight of that orderly array of tools hanging each in its own groove or on its own hooks on the wall over the bench itself convinced me that I had been missing a lot of real pleasure.

"That looks interesting," I remarked, "but would you mind telling me how you manage to keep those chisels in their proper racks rather than finding that the family has borrowed one for an ice-pick, and another to open a box of groceries? There doesn't seem to be any provision for locking them in."

"It's entirely psychological," he replied. "The whole secret of it is this: get a complete layout of first-class tools and arrange them in a convenient and perhaps even imposing manner over the bench—of course the tool-chest idea is played out; the tool you want is always at the bottom of the pile under the tray. The important thing, however, is to have the whole outfit orderly and impressive. That very impressiveness is the most effectual "Hands off" sign you can put up. The cook may want an ice-pick, but she will take one good look at that array and

The whole secret of keeping a set of tools intact is to make it so impressive that the would-be borrower will turn back

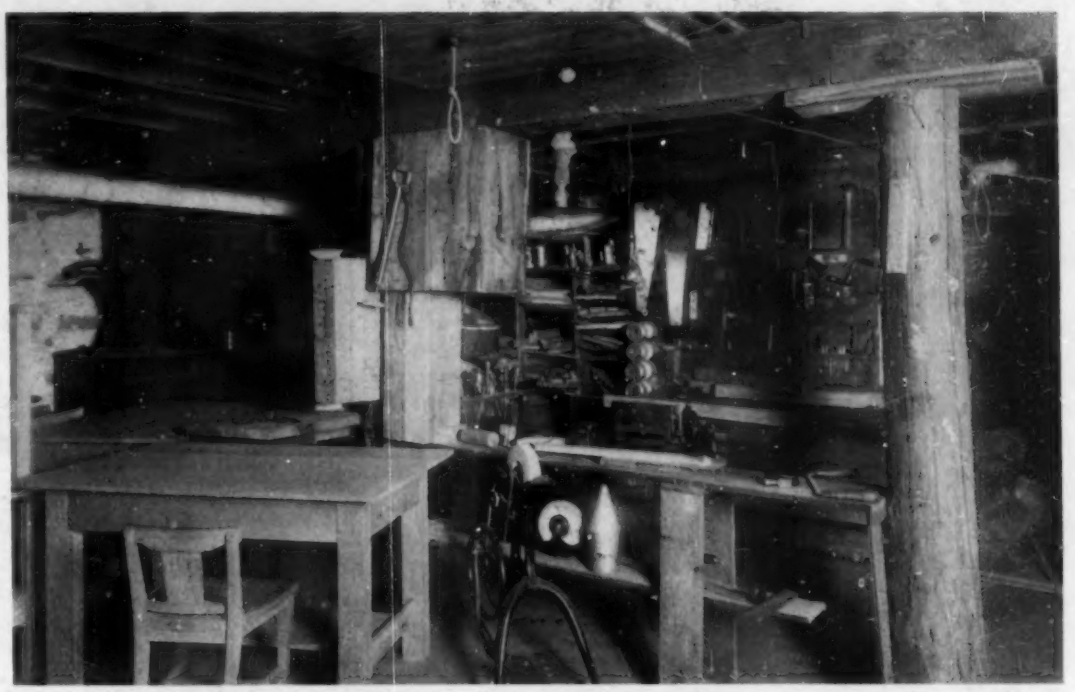


The old tool-chest idea has gone and in its place has come the bench and rack or the wall cabinet, with every tool within reach

turn away rather than take one tool out of its place.

There is no doubt that this is the whole secret of keeping intact a set of tools. Nobody will respect any tool that you yourself evidently place so little value upon as to toss it into a box or leave it on the back porch after use. Show a respect for your own tools and the household will do likewise.

Granting the possibility of not only having an adequate equipment of tools for the thousand and one little odd jobs about the house but of keeping them intact and in order as well, there remains no necessity of convincing you that the outfit would be useful. That is self-evident.



Miscellaneous repairing of household details is not the most important reason why you should have a workshop, even though it be a sufficient reason. Minor tinkering will soon lead you into the intricate paths of advanced craftsmanship and the making of furniture

I might, as I have said, started out with this argument, but I did not for the reason that it should not be inferred for a moment that this is the only reason for having tools and a workshop. After you have fitted up your own shop you will soon find that there is a higher use for your tools, and for the skill that you will gradually develop, than mere miscellaneous repairing and putting in an extra closet shelf here and there. The real joy of craftsmanship lies beyond that, in actual creative work. Your ambition, you will find, will soar with your skill, and you will soon aspire to corniced bookcases with diamond-paned doors, to chests and tables, and finally to chairs—did you ever realize what a lot of skill is put into the making of a chair that has a few curved lines in it? Do not try to build one the moment you get your new tools.

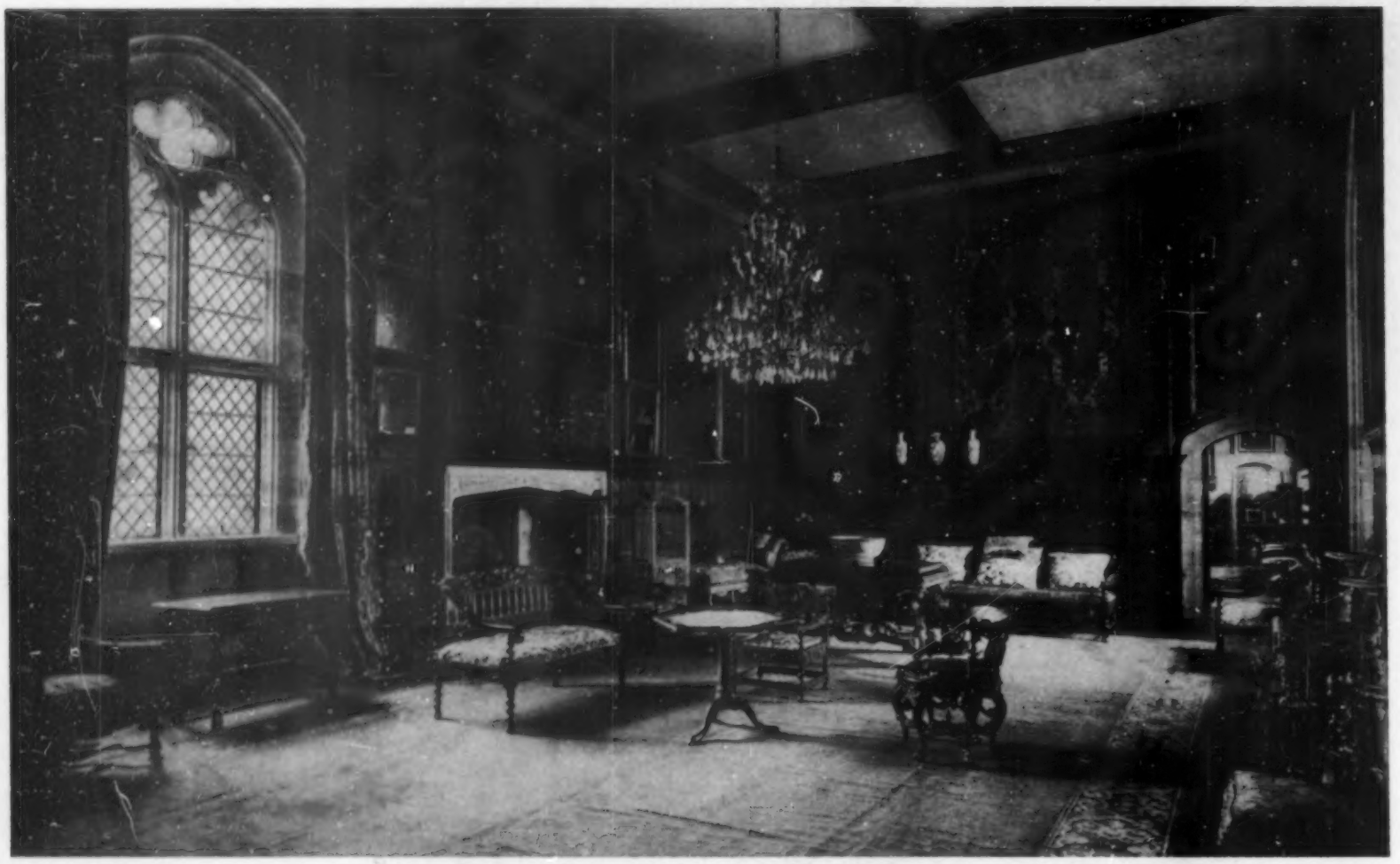
The man who goes to a hardware store to lay in a supply of tools without much forethought will make two mistakes: he will buy some tools that he will have no need of and he will forget all about a few things that no carpenter can hope to get along without. In the hope that it will save you a lot of list-making and a few later trips to the dealers, let me block out for you the requirements. In naming these tools I have carefully avoided the luxuries in favor of the essential pieces that can be depended upon to do all the work you will perhaps care to undertake for the first year. You will undoubtedly want to add to it in time the time-saving devices that will also help to produce more accurate work. I am told by hardware supply houses that their salesmen have an understanding with many men who have passed through their apprenticeship in amateur carpentering and who want to be notified at once when any new tool is put on the market. There is a joy in the possession and manipulation of an improved tool that is known only by the elect, of which I hope you may soon be one.

Beginning with the hammer, the saw and the square—the basis of all carpentering, here is what you will need:

Adze-eye hammer	$0.55
Round lignum-vitae mallet	.20
Cross-cut saw, 22-in. blade	1.50
Rip saw, 22-in. blade	1.50
Back saw, 10-in. blade	1.00
Try square, 6-in. blade	.55
Steel carpenter's square, 16-in. blade	.40
2-ft. boxwood folding rule	.35
Marking guage	.25
Handled wood smooth plane, 9-in., 2-in. cutter	1.20
Iron block plane, 7-in., 1¾-in. cutter	.85

(*Continued on page* 378.)

A splendid example of the "farm shop," wherein must be kept the necessary material and tools for repairing anything from a ploughshare to a clock



Much of the charm that pervades the great dark rooms of the Tudor and Jacobean Periods is due to the wood paneling on the walls. It was at this time that the beautiful "linen-fold" design was most widely used, together with much elaborate carving and strap-work. The furniture in this illustration is a jumble of odds and ends

What the Period Styles Really Are

III. THE DEVELOPMENT AND CHARACTERISTICS OF FURNITURE AND INTERIOR DECORATION IN ENGLAND FROM THE EARLIEST TIMES THROUGH THE REIGN OF QUEEN ANNE

BY LUCY ABBOTT THROOP

[Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignorantly and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. Miss Throop's series of articles will aim to give an understanding of the period styles and how they may be intelligently used.—EDITOR.]

THE early history of furniture in all countries is very much the same—there is not any. We know about kings and queens, and war and sudden death, and fortresses and pyramids, but of that which the people used for furniture we know very little. Research has revealed the mention in old manuscripts once in a while of benches and chests, and the Bayeux tapestry and old seals show us that William the Conquerer and Richard Coeur de Lion sat on chairs, even if they were not very promising ones, but at best it is all very vague. It is natural to suppose that the early Saxons had furniture of some kind, for, as the remains of Saxon metalwork show great skill, it is probable they had skill also in woodworking.

In England, as in France, the first pieces of furniture that we can be sure of are chests and benches. They served all purposes apparently, for the family slept on them by night and used them for seats and tables by day. The bedding was kept in the chests, and when traveling had to be done all the family possessions were packed in them. There is an old chest at Stoke d'Abernon church, dating from the thirteenth century, that has a little carving on it, and another at Brampton church of the twelfth or thirteenth centuries that has iron decorations. Some chests show great freedom in the carving, St. George and the Dragon and other stories being carved in high relief.

Nearly all the existing specimens of Gothic furniture are ecclesiastical, but there are a few that were evidently for household use. These show distinctly the architectural treatment of design in the furniture. Chairs were not commonly used until the sixteenth century. Our distinguished ancestors decided that one chair in a house was enough, and that was for the master, while his family and friends sat on benches and chests. It is a long step in comfort and manners from the fifteenth to the twentieth centuries. Later the guest of honor was given the chair, and from that comes the saying that a speaker "takes the chair." Gothic tables were probably supported by trestles, and

A large oak gate-leg table of the Stuart period. It possesses spiral legs that are unusually deeply and finely cut

An oak dining-table of the Tudor period. The lower struts are slightly ornamented by grooving and there is a tendency throughout towards lightening the general mass

beds were probably very much like the early sixteenth century beds in general shape. There were cupboards and armoires also, but examples are very rare. From an old historical document we learn that Henry III, in 1233, ordered the sheriff to attend to the painting of the wainscotted chamber in Winchester Castle and to see that "the pictures and histories were the same as before." Another order is for having the wall of the king's chamber at Westminster "painted a good green color in imitation of a curtain." These painted walls and stained glass that we know they had, and the tapestry, must have given a cheerful color scheme to the houses of the wealthy class even if there was not much comfort.

The history of the great houses of England, and also the smaller manor-houses, is full of interest in connection with the study of furniture. There are many manor-houses that show all the characteristics of the Gothic, Renaissance, Tudor and Jacobean periods, and from them we can learn much of the life of the times. The early ones show absolute simplicity in the arrangement, one large hall for everything, and later a small room or two added. The fire was on the floor and the smoke wandered around until it found its way out at the opening, or louvre, in the roof. Then a chimney was built at the dais end of the hall, and the mantelpiece became an important part of the decoration. The hall was divided by "screens" into smaller rooms, leaving the remainder for retainers, and causing the clergy to inveigh against the new custom of the lord of the manor "eating in secret places." The staircase developed from the early winding stair about a newel or post to the beautiful broad stairs of the Tudor period. They were usually six or seven feet broad, with about six wide easy steps and then a landing, and the carving on the balusters was often very elaborate and sometimes very beautiful—a ladder raised to the *n*th power.

Slowly the Gothic period died in England and slowly the Renaissance took its place. There was never the gaiety of decorative treatment that we find in France, but the English workman, while keeping their own individuality, learned a tremendous amount from the Italians who came to the country. Their influence is shown in the Henry VIIth Chapel and in the old part of Hampton Court Palace, built by Cardinal Wolsey. The religious troubles between Henry VIII and the Pope and the change of religion helped to drive the Italians from the country, so the Renaissance did not get such a firm foothold in England as it did in France. The mingling of Gothic and Renaissance forms what we call the Tudor period. During the time of Elizabeth all trace of Gothic disappeared, and the influence of the Germans and Flemings who came to the country in great numbers, helped to shorten the influence of the Renaissance. The over elaboration of the late Tudor time corresponded with the deterioration shown in France in the time of Henry IV. The Hall of Gray's Inn, the Halls of Oxford, the Charterhouse and the Hall of the Middle Temple are all fine examples of the Tudor period.

An Apostles bed of the Tudor period, so-called from the carved panels of the back. The over elaboration of the late Tudor work corresponded in time with France's deterioration in the reign of Henry IV

We find very few names of furniture makers of those days; in fact, there are very few names known in connection with the buildings themselves. The word architect was very little used until after the Renaissance. The owner and the "surveyor" were the people responsible, and the plans, directions and details given to the workmen were astonishingly meagre.

The great charm that we all feel in the Tudor and Jacobean periods is largely due to the beautiful paneled walls. Their woodwork has a color that only age can give and that no stain can copy. The first panels were longer than the later ones. Wide use was made of the beautiful "linenfold" design in the wainscoting, and there was also much elaborate carving and strapwork. Scenes like the temptation of Adam and Eve were represented, heads in circular medallions, and simple decorative designs were used. In the days of Elizabeth it became the fashion to have the carving at the top of the paneling with plain panels below. Tudor and Jacobean mantelpieces were most elaborate and were of wood, stone or

A reproduction of a walnut chair with cane seat and back, of the William and Mary Period.

marble richly carved, to say nothing of the beautiful plaster ones, and there are many fine examples in existence. They were fond of figure decoration, and many subjects were taken from the Bible. The overmantels were decorated with coats-of-arms and other carving, and the entablature over the fireplace often had Latin mottoes. The earliest firebacks date from the fifteenth century. Coats-of-arms and many curious designs were used upon them.

The furniture of the Tudor period was much carved, and was made chiefly of oak. Cornices of beds and cabinets often had the egg-and-dart molding used on them, and the S-curve is often seen opposed on the backs of settees and chairs. It has a suggestion of a dolphin and is reminiscent of the dolphins of the Renaissance. The beds were very large, the "great bed of Ware" being twelve feet square. The cornice, the bed-head, the pedestals and pillars supporting the cornice were all richly carved. Frequently the pillars at the foot of the bed were not connected with it but supported the cornice which was longer than the bed. The "Courtney bedstead," dated 1593, showing many of the characteristics of the ornament of the time, is 103½ inches high, 94 inches long, 68 inches wide. The majority of the beds were smaller and lower, however, and the pillars usually rose out of drum-like members, huge acorn-like bulbs that were often so large as to be ugly. They appeared also on other articles of furniture. When in good proportion, with pillars tapering from them, they were very effective, and gradually they grew smaller. Some of the beds had the four apostles, Matthew, Mark, Luke and John, carved on the posts. They were probably the origin of the nursery rhyme:

"Four corners to my bed,
Four angels round my head,
Matthew, Mark, Luke and John,
Bless the bed that I lie on."

Bed hangings were of silk velvet, damask, wool damask, tapestry, etc., and there were fine linen sheets and blankets and counterpanes of wool work. The chairs were high-backed, of solid oak with cushions. There were also jointed stools, folding screens, chests, cabinets, tables with carpets (table covers), tapestry hangings, curtains, cushions, silver sconces, etc.

The Jacobean period began with James I, and lasted until the time of William and Mary, or from 1603 to about 1690. In the early part there was still a strong Tudor feeling, and toward the end foreign influence made itself felt until the Dutch under William became paramount. Inigo Jones did his great work at this time in the Palladian style of architecture. His simpler taste did much to reduce the exaggeration of the late Tudor days.

A reproduction of a chair from the period of James II, covered with velvet. The front strut is a characteristic feature

Chests of various kinds still remained of importance. Their growth is interesting: first the plain ones of very early days, then panels appeared, then the pointed arch with its architectural effect, then the round planted arch of Tudor and early Jacobean times, and the geometrical ornament. Then came a change in general shape, a drawer being added at the bottom, and at last it turned into a complete chest of drawers.

A reproduction of a walnut chair with cane seat and back, from the period of Charles II

Cabinets or cupboards were also used a great deal, and the most interesting are the court- and livery-cupboards. The derivation of the names is a bit obscure, but the court cupboard probably comes from the French *court,* short. The first ones were high and unwieldy and the later ones were lower with some enclosed shelves. They were used for a display of plate, much as the modern sideboard is used. The number of shelves was limited by rank; the wife of a baronet could have two, a countess three, a princess four, a queen five. They were beautifully carved, very often, the doors to the enclosed portions having heads, Tudor roses, arches, spindle ornaments and many other designs common to the Tudor and Jacobean periods. They had a silk "carpet" put on the shelves with the fringe hanging over the ends but not the front, and on this was placed the silver.

The livery-cupboard was used for food, and the word probably comes from the French *livrer,* to deliver. It had sev-

(*Continued on page* 372.)

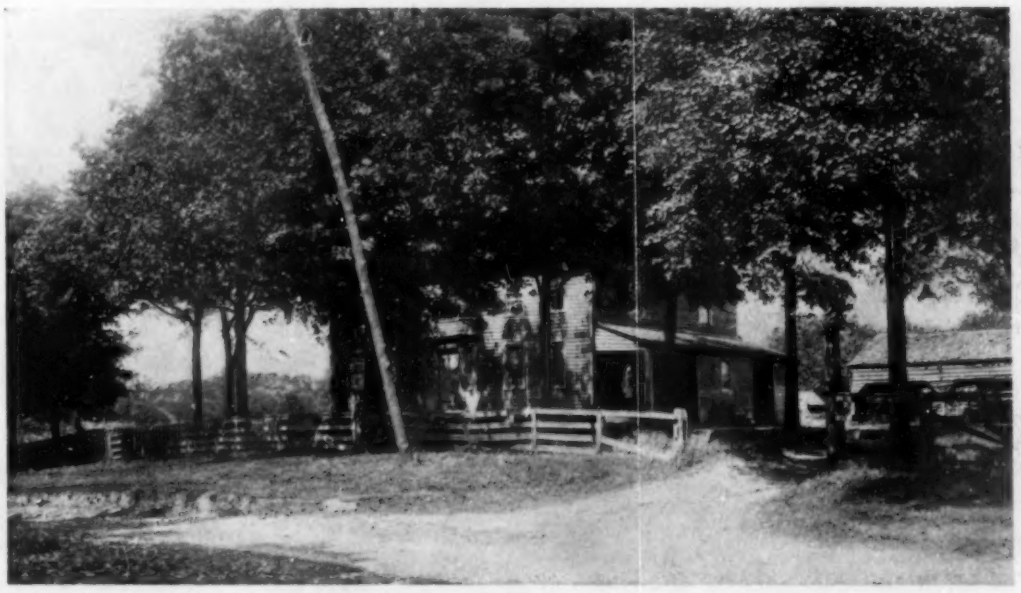
The house as it appears to-day, restored and made comfortably habitable. The land on which it stands was deeded to the present owner's great-greatgrandfather by the Connecticut Land Company, to which it was ceded by James I of England

The Restoration of an Ohio Farmhouse

HOW A CENTURY-OLD HOMESTEAD ON THE MAHONING RIVER WAS RECLAIMED BY THE DESCENDANTS OF THE ORIGINAL PIONEERS WHO TOOK UP THE LAND

BY WINIFRED T. PENDLETON

I HAD always dreamed of remodeling an old house for a home to live in. I did not aspire to the modern city home, but longed for an old-fashioned house with ample grounds—a country place having individuality and charm. All of us cherish our ideal of a home that we long to create and enjoy, and that was my ideal. About two miles from our home city was an estate which answered all these requirements, and which had the additional value of being the ancestral home of my husband's family; a farm of two hundred and fifty acres, situated on the Mahoning River in that part of Ohio known as the Connecticut Western Reserve. The land had belonged to my husband's family ever since it was wrested from the wilderness more than a century ago. It was deeded to our great-great grandfather by the Connecticut Land Company, to which it was ceded by James I of England. The place has extensive woodland, meadows and pastures, a fine old orchard, attractive river scenery, and, best of all, a delightful old house shaded by giant maples and elms. This treasure within two miles of our home city, and on an electric car line! We immediately began to repair the ravages of time and of careless tenants.

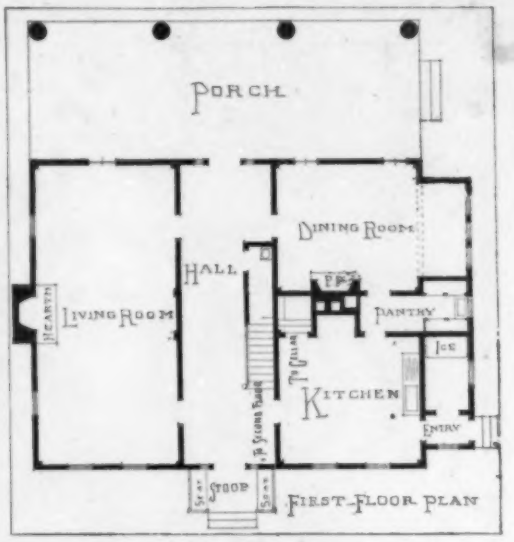


The original farmhouse, built in 1812, as it apeared before the present generation of owners realized its possibilities as a country home

The house, built in 1812, was large and substantial, though in a state of bad repair. Our aim was to make it comfortable without changing its character, and without destroying its old-time charm. Having simple lines and generous proportions, it was an ideal house to remodel. A wide hall, with an outside door at each end, ran through the center. On each side of the hall were two large square rooms, divided from each other by huge chimneys. The front room on the west was the parlor, notable for its hand-carved woodwork. The carving was done eighty years ago by a craftsman who rode horseback all the way from Philadelphia for that purpose. He ornamented the mantel, a cornice around the ceiling, the door and window casings, the panels under the windows and two mantels in other parts of the house. Behind the parlor was the inevitable down-stairs bedroom.

The front room on the east of the hall was used as the dining-room, while back of it was the

The living-room now extends through the full depth of the house, taking in the old parlor and the inevitable first-story bedroom, originally separated by a huge chimney



A new chimney was built out of the old bricks for the centre of the living-room when the two rooms were thrown into one. The dining-room and kitchen were transposed in order to have the former open out upon the rear porch instead of the latter

kitchen, with its large fireplace, chimney cupboards and old-time brick oven occupying one whole side of the room. Opening off the kitchen was the "spaceway closet," used in the old days for storing home-made soap, cheese, sugar, candles and home-cured meats.

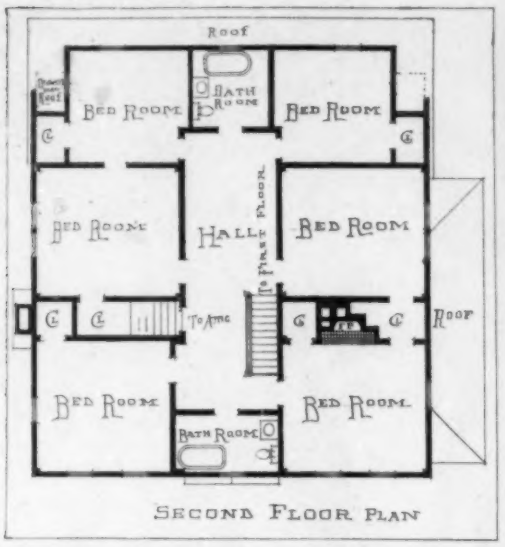
The plan of the second floor was just like that of the first. Four large square rooms open from the central hall. These chambers had spacious closets on both sides of the chimneys. There were ten fireplaces in the house, one in each of the eight rooms and two in the cellar. I must not forget to mention the delightful old attic, in which we found a spinning-wheel, a reel, a hatchel, a crane, some broken andirons and the remains of a brass knocker.

Such was the old house as it stood. We found that few alterations were necessary to fit it to the family needs. The parlor and bedroom, thrown together by tearing out the wall and chimney which divided them, make a delightful living-room. We built a new fireplace with an outside chimney in the center of the west wall of the living-room, constructing the new chimney with the bricks from the old—in perfect condition after ninety-six years of wear. We used for this fireplace the hand-carved mantel which was formerly in the parlor. Since the adjoining bedroom did not have the hand-carved wood cornice and casings, we were obliged to have the parlor woodwork duplicated, in order to fill out that half of the living-room. The original parlor and bedroom doors lead from the living-room into the hall.

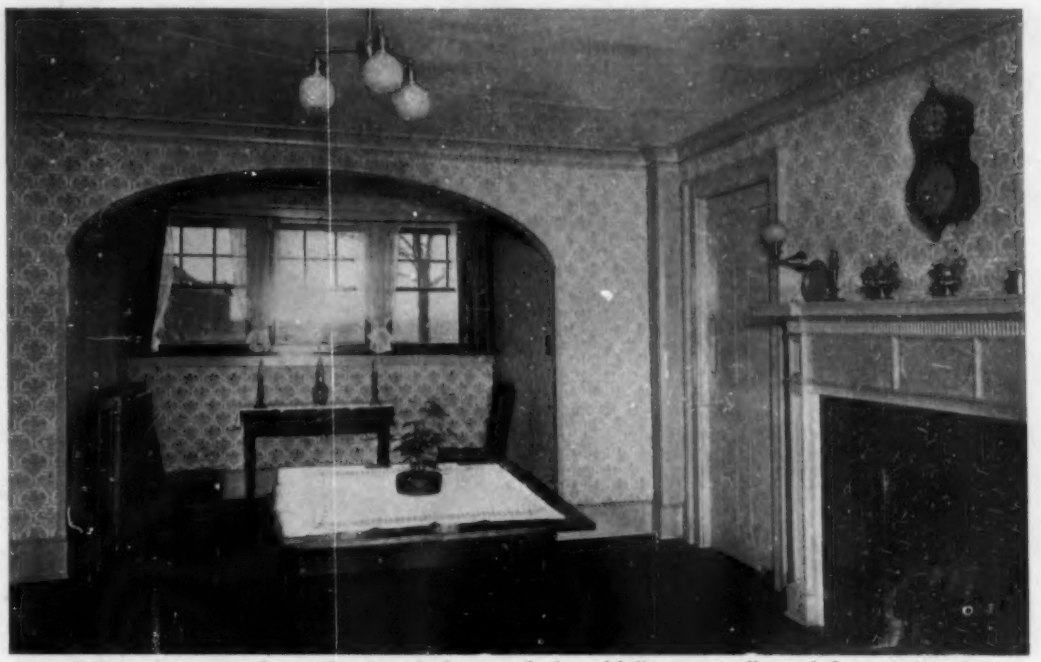
The broad old hall, with its Colonial staircase of cherry, with polished hand-rail and severely plain posts, spoke eloquently of the years that have passed. Afraid of dispelling its charm, we did not venture on any changes, excepting to install a small lavatory under the stair. The front hall door opens on a small stoop with a narrow seat on either side. This stoop takes the place of the original stone steps. It has no roof because we did not wish to hide the hand-carved entablature over the front door. The rear hall

With the exception of the door itself and the flanking seats, the front entrance, with its hand-carved entablature, stands much as it did a hundred years ago

The second-story hall with its simple cherry rail around the stair-well. A bathroom occupies each end



Originally the second story plan was much like the first—with four bedrooms opening off the central hall. Carrying the rear slope of the roof over the new porch gave space for two new rooms, and a bath, with another bathroom taken off the waste space in the front hall



The dining-room was formerly the kitchen, and the old "spaceway" used for storing home-made soap, cheese and candles is now used as a convenient alcove for a serving-table

door opens on a new veranda, forty-two feet long and fifteen feet wide. This porch, extending the entire width of the house, commands a view of orchard and river and is one of the most attractive features of our home. The living-room opens on the veranda by means of a French window, which in summertime is used as a door.

We did not wish to mar the attractiveness of our porch by having the kitchen open on it, so converted the old kitchen into a delightful dining-room. In the east end of this room the old spaceway closet forms an alcove, divided from the main apartment by an archway. High landscape windows look from the alcove east. An ample fireplace radiates cheer from the south side of the room. On the north two French windows open on the veranda.

The old dining-room at the front of the house has been fitted up as a modern convenient kitchen, and the original dining-room porch now forms pantry, scullery and outside entrance to the kitchen, screened from the street by lattice.

The four chambers upstairs were not sufficient for the needs of the family, so two new ones were added by building a dormer over the north porch. We provided a bathroom at each end of the upper hall, and servants' rooms in the attic.

Besides these changes there were a few more practical improvements to be made: the house was freshly lathed and plastered, the old window sash replaced by new, having one large pane below and smaller panes in the upper sash. Oak floors were laid in living-room, hall and dining-room. Throughout the house the woodwork was finished in white enamel. The house is lighted by electricity, and soft water is supplied by an electric pump from a drilled well.

In the front hall the old straight-away staircase remains unchanged in its charming simplicity

In furnishing our our new home we have used, as far as possible, old-fashioned furniture, which is in keeping with the character of the house. Many of the pieces

(*Continued on page 373.*)

The rear of the house, commanding a fine view of the orchard and river, shows most of the exterior alterations that were made to secure needed space indoors

The long porch extending across the whole rear of the house is the most radical addition that was permitted. Its glazed sash are removed in the spring

What a mistaken idea it is to feel that Winter is the time to live apart from Nature! A tramp through the woods after a not-too-dry snow will reveal beauties that Spring, Summer or Autumn cannot surpass

The Lowly Footstool

ITS NEGLECTED POSSIBILITIES AS A FACTOR IN HOME DECORATION—THE QUALITIES THAT MAKE IT USEFUL AND ATTRACTIVE AND THOSE THAT CONDEMN IT TO EARLY SHABBINESS

BY KATHERINE POPE

IN securing ultimately a thoroughly attractive house, little things cannot be neglected, even the smallest object on view being of importance. The artist of the home will pay loving attention to detail, count a trifle something more than trifling if it is to aid in finish, accord.

A recent experience in going over my own home has discovered to me the "consequence" of that lowly and unregarded piece of furniture—the footstool. Since which awakening I have observed hassock, cricket and stool in private dwelling and public shop, noted mistakes, looked for opportunities.

Since a footstool should be first of all useable, and seldom fine, easily scratched and marred woods, satin, plush and velvet seem badly out of place. If one affects in one's furniture polished mahogany (personally, I am so weary of this phrase that it has influenced my feelings toward that which it names), then by all means choose for footstool the sort with cushion bulging out and protecting the wood, a sort that appears to be taking the place of the stool recently to the fore, where there was a minimum of upholstery and a maximum of polished surface. My recent survey of the shops disclosed less and less of mahogany expanse, but sensible leather in use where the foot is to rest, or a durable tapestry, durable both as to texture and soiling. And I found that old English oak was employed in excellent models, this wood, or rather finish, immediately proclaiming its fitness for the unpretentious footstool. No footstool should go in for pretentiousness—unless in the finicky fine boudoir of a finicky fine lady given over to satin slippers and silken hose. But as it is with everyday needs of worthy, everyday folk we are dealing, we may leave out of the question the finicky fine boudoir and footstool.

A goat-skin ottoman that might be used as a fire-side seat or rolled upon its side for a foot-rest

The model I liked best of all inspected was made of the old-English oak and leather of a rich, dark brown, mottled with black. It was of medium size, sloped a little, the leather top was fashioned of squares and rectangles sewed together, the cover padded and held down by flat metal buttons the shade of the leather. It was a most inviting rest for weary feet, a pleasing object—good coloring, good lines, unaggressive, and would fit in well in almost any living-room. The cost was $2.

The bottom brace makes an acceptable low foot-rest on this oak stool

Nearby was a flamboyant thing of green plush and "polished mahogany" that I at once wanted to put two muddy feet on and see how it would look then. The price of this monstrosity was, as I remember, $11. Well, perhaps someone would joy in it. Not far off stood a wooden rest with a metal-covered steep incline that reminded me of a bootblack's box, and it, also, I passed by quickly. Just beyond showed a company of cocky little checkerboard stools, and inquiry was made concerning these curious offerings. "Imported," informed the salesman, with patronizing air; but the term had no magic for me; I regarded them as undesirable aliens, immigrants which should have been turned back at the port of entry. And arousing no approval was a peculiar footstool with incline and curve having covering of copper; I would not like the noise of it, the gleam of it was too assertive, and for some reason or other it suggested a doctor's office.

But very attractive I found a small footstool with plump back clothed in soft-hued tapestry, frame dull-finish mahogany. In the same tapestry and wood was offered a high foot-rest, evidently designed for very unconventional lounging; or of suitability for a seat when not so employed; in addition to the two uses, a seemly piece of furniture. Then there was a quiet—but not abashed or by any means shamefaced—small foot-rest upholstered in dull green denim, the frame a dull-finish mahogany. A goodly-looking and useable high stool was of old-English oak with smooth level top of brown leather. Dull green stuffs, dim tapestry, and leather of rich browns were the favorite upholstering materials on display in footstooldom when denim was not used; but I learned it is the custom to show footstools "in the denim," as the dealers phrase it, and re-cover to suit individual taste.

A footstool hard to improve on is a little woven one that formed part of the display of inexpensive summer furniture. It was constructed with rounds—these a great convenience, as one may rest one's feet low on the washable rounds as well as higher up on the broader surface. I know no better answer to the combination requirements of utility, cleanliness, suitability for various environments, than to be found in this little stool, its cost fifty cents.

I visited store after store, exclusive furniture places and the foremost department stores, observed wares, compared values, and was no little interested to find the best values, for truly moderate charges, at an establishment of highest standing and reputed high prices. To be sure, here hand-made stool and hassock

A sheep-skin cushion for the top affords a comfortable resting place

were not exactly given away; one was asked to return at least adequate compensation for hand work and costly materials; but the articles not in the hand-made class were both good and inexpensive. There was one attractive little cricket covered with soft-hued tapestry mounted on wood of dull-finish mahogany that could be had for $1.85—at another place they asked $6 for what seemed not a whit better. An excellent small stool was built on Mission lines but made of dull-finish mahogany, the top of haircloth, a material admirably adapted for wear and tear. The shade of the haircloth was a dark green, giving rich contrast with the dull-red, well oiled wood; and save that I feared real use would before long sadly mar the mahogany, I should have called this little piece of furniture a perfect bit. Its price was $4.75.

Haircloth proved a favorite material in the hand-made ottomans and footstools, and though there were various colors to be had, the greens were advised as most satisfactory. A small mahogany hand-made footstool with haircloth top was ticketed at $10, but I did not like it any better than that little one out in the other room at less than half that price. And out in the cheaper region there was a sturdy, sensible, convenient — one could give it a push and shoot it across the room if occasion arose—hassock of goat-skin, priced at $2.50. However, among the hand-made things one sore temptation assailed me, the temptation a large stool with a top of rush, the rush stained brown and mounted on wood (presumably maple), decorated by an artist to suggest the stain of time. It was both suitable foot-rest and comfortable seat, and was so pleasing to look at that I wanted it badly—but it cost $15. Nearby was a smaller stool the same, except in size, to be had for $10.

Comfortable and attractive in its dark-green velour, but the fringe seems an unnecessary dust-catcher

More sanitary than the one above and with an air of durability

Carved mahogany is of questionable value and in doubtful taste for a footstool

An interesting high stool, spoken of by the salesman as "Chinese Chippendale," and marked $16.50, showed slender legs of elaborately carved mahogany, the carving reminiscent of intricate Chinese work in wood, the mahogany stained to give a look of age. This stool upholstered "in the denim" I pictured as it might be with covering of Chinese embroidered silk in coloring of delectable Chinese blues, and then went on to picture a room I would like to build up with the Chinese footstool as keynote; for some time not awaking to the extravagance of the fancy, and the faithlessness I was showing to that avowed ideal that a footstool should be unassertive, unobtrusive, as lowly as its function.

After a Colonial pattern, where the wood is likely to be scratched

In the show-window at one of the high-priced stores stood a most desirable high square stool with top of brown-stained cane—the wood, fumed oak. This cost $8.50. The same price was asked for an oval-shaped mahogany stool "in the denim," very attractive. Hand-made hassocks were decidedly expensive, but what can one expect when the material used is but nineteen inches wide and costs $7 a yard? Hassocks, however, are such dust-gatherers that in this day of zeal for the sanitary they have little vogue; in spite of their comforting softness to the touch and the fact that they can be pushed about so readily.

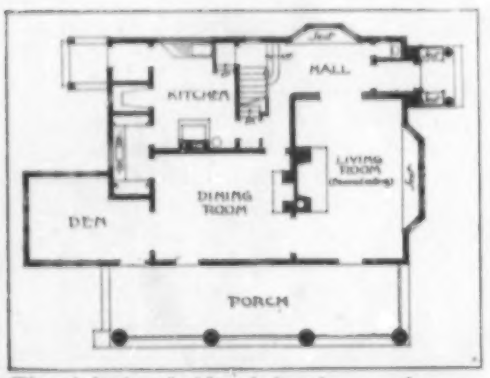
Returning to wares of unpretentiousness, at one store I came upon a curious goat-skin ottoman, a huge affair that was merely a stuffed bag confined about the middle by a leather band; evidently intended for a man taking his ease in a big chair in a big room. Standing upright it would furnish a soft, luxurious seat, when used as a foot-rest was supposed to lie on its side, and roll at the desire of the lounger. It was cumbersome but had certain merits, the cost was $4.50. At this same place was a narrow foot-rest with a top of sheepskin of a London-smoke hue, and the stool was built with rounds—these so convenient when only a low elevation is desired.

Having stool, ottoman and cricket covered with material to match chair and couch is a good idea, and some stores ask no charge for the work if the buyer furnish tapestry, leather or whatever the goods may be. And looking at the rather surprisingly limited variety of coverings in the ready-to-use footstools, it came to my mind that not a little successful individuality would come into play in the artist of the home designing her own stools, ottomans and crickets, or at least selecting the stuffs for the tops. And my fancy played with the idea of certain ones for certain rooms; why not light wash materials for summer days, also for all-the-year-round bedroom wear? I do not remember having seen chintz ottoman or foot-rest, but why not? And what better material than Russian crash with its rough yet soft surface? And art-denim of shade to suit a room? There seems quite a fertile field here, and unworked.

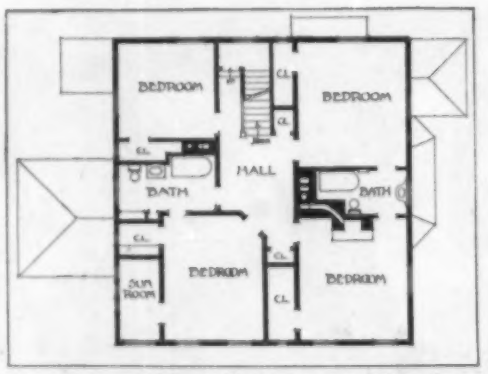
The same care that is applied to the rest of the furnishings should be brought to bear on the choice of a footstool; it should be just as carefully made to be a perfectly harmonious and at the same time useful element in the whole scheme of the interior as the lamp-shades or picture frames. The footstool is a splendid object lesson on that old theme: A successful room is such because of the small things. No matter how elaborate and costly the furniture and hangings, the wall covering and the rugs, the result will be a failure if the smaller details are not consistent.

A fine combination of proper form and durable dull-colored tapestry top

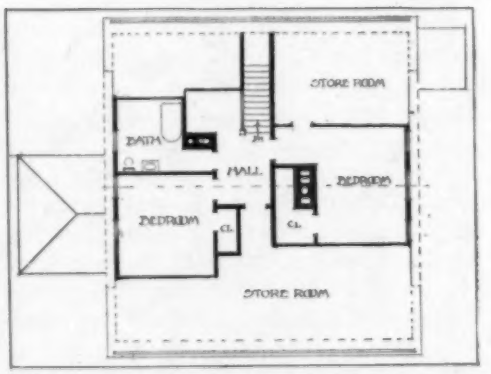
Mr. Boland's house is a modified Dutch Colonial type with the usual gambrel roof. One of the drawbacks in this style is the cutting off of space from the second-floor rooms when the roof is brought down over the first-story windows. To offset this, the architect has planned a continuous dormer, extending almost over the full length of the roof on both sides



The right-hand side of the plan, as shown, faces the street, throwing the long porch to the left-hand side of the house and the kitchen at the rear on the right



One very seldom finds an upstairs fireplace directly over the middle of a room below. It has been accomplished here by the use of iron supporting beams



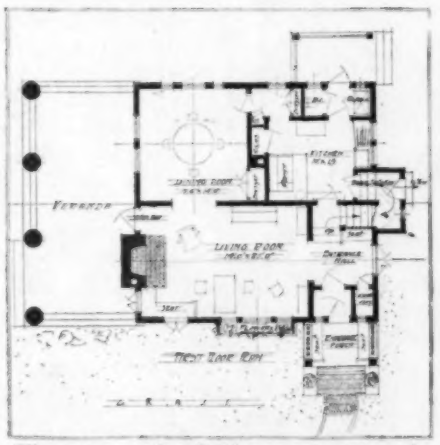
There are no dormers to disturb the upper slope of the roof so that the two bedrooms and bath on the third floor are lighted only at the ends

The long porch as seen from the garden. A lattice screen covers the street end, securing greater privacy

The second floor is made larger than the first by carrying the roof and long dormer out over the side porch

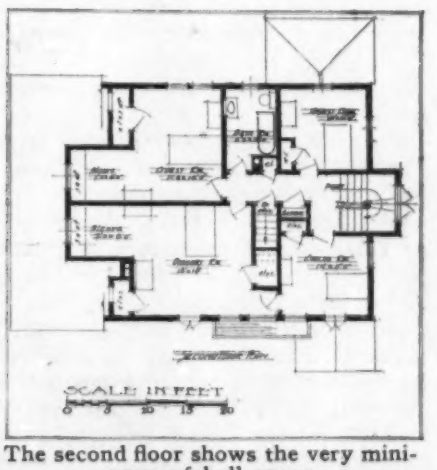
A HOUSE AT YONKERS, N. Y., BUILT FOR MR. W. A. BOLAND—*Christopher Myers, architect*

Mr. Summerville's house suggests the Swiss chalet in its deeply overhanging roof and dark woodwork, but no distinct architectural style has been permitted to take away its character of an American home

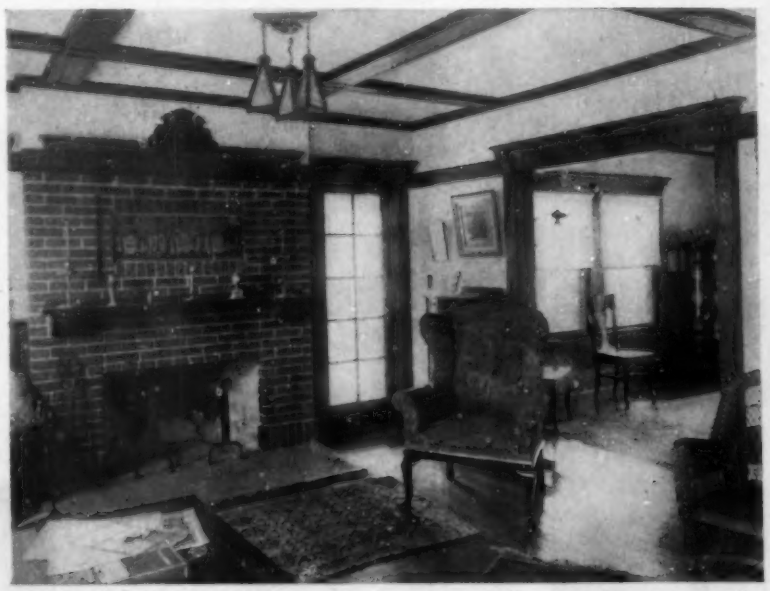


The square plan is the most economical one to build

The main entrance porch with its flanking seats



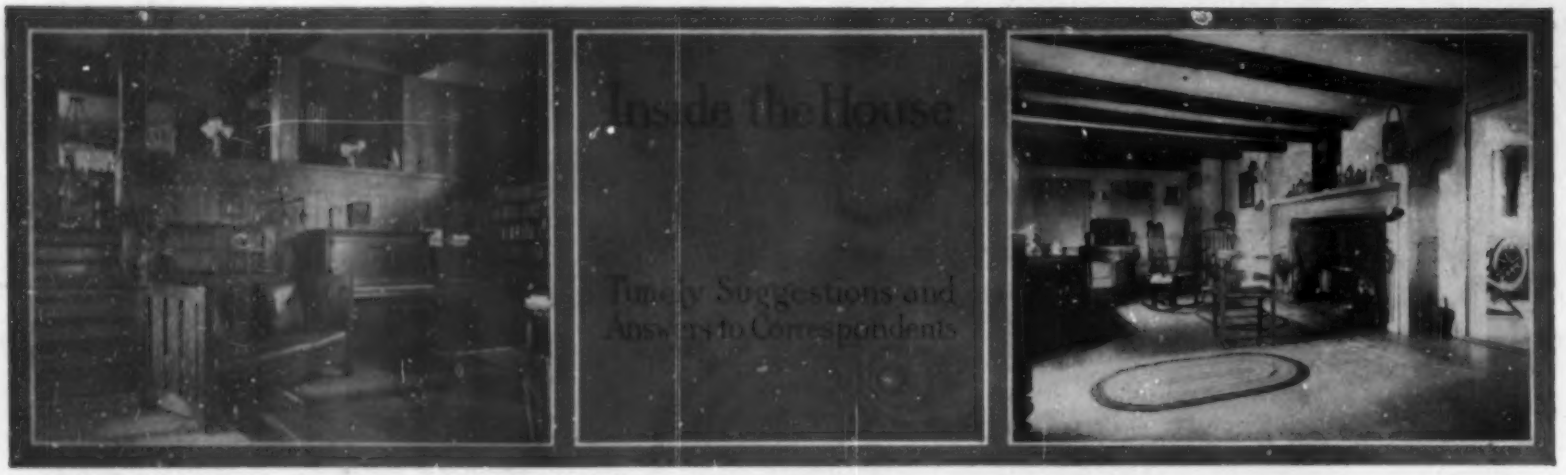
The second floor shows the very minimum of hall space



In the living-room the chimney breast and the woodwork on ceiling and side walls, while simple, help furnish the room

Stained cypress has been used effectively for the wood trim and the wainscoting with its upper panels matching the tinted plaster

THE HOME OF MR. F. M. SUMMERVILLE, ARCHITECT, RIDGEWOOD, N. J.



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

White Wall Papers

THE papers for 1911 evidence the fact that light tones are to be widely used during the coming season. White papers have been sold in limited quantities for the last few years and have been gaining steadily in popularity. Londoners were the first to appreciate the advantages of white paper as a wall covering. Their rooms were so darkened by the prevailing fogs that it was found necessary to use the lightest possible paper. Formerly it was thought that white papers were too perishable for ordinary rooms, but experience has taught that certain white papers with a smooth finish will keep clean for a surprisingly long time.

Creamy white tones should be used, as these are warmer in effect than blue white. Some of the papers on the market have pretty satin stripes and simple geometrical figures. In some homes white papers are used throughout the first floor rooms, but each room is treated with a different color scheme. Some of the London interiors have color schemes carried out in unusual shades of purple, pink and Alice blue. The tendency towards light papers is to be commended, but it will be found that white papers have more character and give a better effect than many of the pale shades, which sometimes appear weak and insipid.

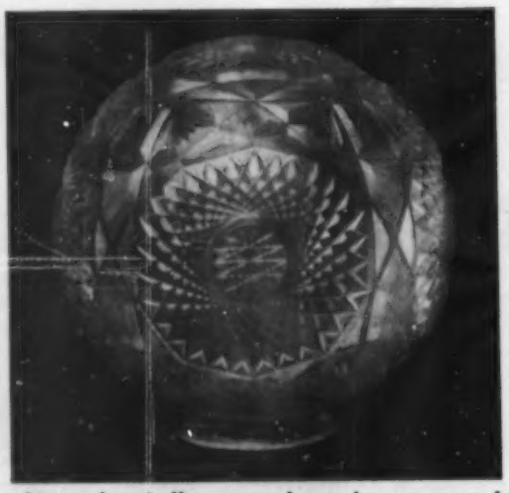
Since light papers tend to make a room larger they have been found particularly well suited to small apartments. Dark papers which absorb the light destroy the sense of atmosphere and accent the feeling of shut-in-ness.

For houses where there is much "wear and tear," and where a white paper is desired, the extra cost of a washable paper is often justified.

Newel-Post Tops of Cut Glass

THE beautiful cut glass balls which are used in place of the knob on the newel-post of mahogany stairs, scintillate with rainbow colors, and add a touch of brightness to the hall or living-room. Some of these balls are elaborately cut; others, with plain facets, are just as expensive and have an air of simple grandeur. In a Colonial room, where the doors are of mahogany with cut glass knobs, the hall newel-post would be most appropriately topped with a large ball of the same cut as the knobs. There are two stock shapes—but the balls can be cut to any pattern you desire, as can the door-knobs. A very beautiful design in pineapple shape is shown in domestic cut glass; the imported balls are usually round.

Few things add so much to the livableness of a room as a good drop light. This desk lamp with pale green porcelain shade costs $6



A cut glass ball on top of a mahogany newel-post is particularly effective in a house where mahogany doors and glass knobs are used

The solid ball is replaced often by the more useful but less durable hollow cut glass globe for electric light. These globes are mounted on a low base of any metal desired, bronze being the favorite. The solid balls cost about the same as the heavy globes—from eight dollars up.

A Permanent Vacuum Cleaner

PERHAPS the main reason why the average household is yet to be supplied with that most useful modern appliances—the vacuum cleaner—is the imagined complexity of the equipment. The cleaning of one's home without the usual raising of dust, the discomfort of dust-laden air, and the spread of disease germs, appeals to every housekeeper. The installation of the plant, however, has been the bugbear, as special meters and circuits have been required for electric attachment, and electric lighting companies have refused to allow the old-style vacuum cleaner motors to connect with ordinary lighting circuits. Now, the vacuum cleaner has reached that state of perfection which enables a plant of one-fourth horsepower to operate satisfactorily in a large residence or a small building, with the entire approval of electric lighting companies; the motor being connected with the regular lighting wires and meters by any electrician. When once installed, the operation is simple child's play—no more dangerous nor complex than turning on the electric light.

Another objection at first made to the installation of vacuum cleaner motors has also been overcome in the approval given by the insurance companies to the newest type of quarter-horsepower motor.

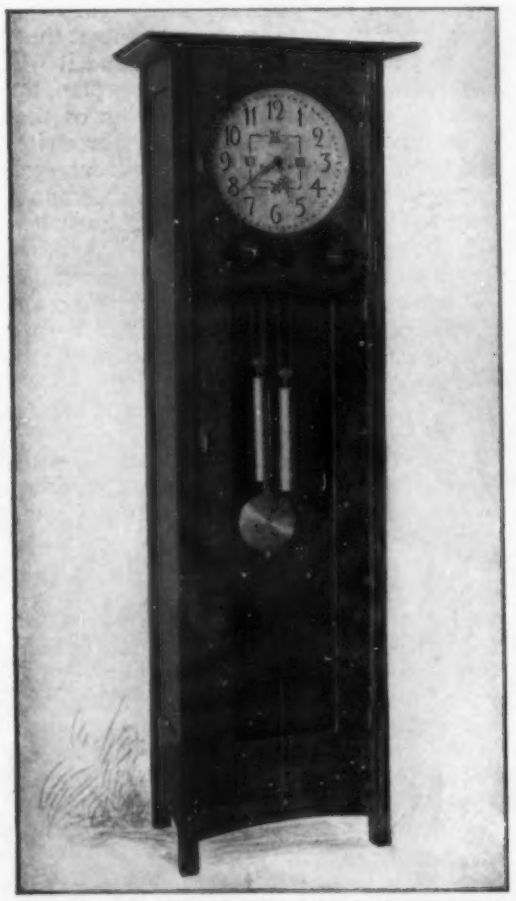
The present process of installation is simple. The small motor is placed in the basement or cellar and requires no special attention except oiling twice a year. There are no belts, chains or gears to get out of order. The dust is sucked through a central pipe into a large dust-bag concealed in the motor, which need be emptied only once in two weeks. It is advisable to use black iron pipe, which allows of no accumulation of dirt—a 1¼-in. pipe from basement to second floor, and a 1-in. pipe above the second floor.

Connection between the pipe and the cleaner is made by means of flexible rubber tubing. On each floor of the house there is a wall inlet in the baseboard where the cleaning tube is connected. This is not unsightly, but is merely a small metal cap well concealed in the woodwork. There are no water or sewer connections necessary.

If moving day comes, the vacuum cleaner is merely a piece of furniture, like the gas range—not a permanent house fixture like the furnace. The cleaner undoubtedly goes a long way toward solving the domestic problem.

Mission Clocks

MISSION furniture of a well built sort has for some time been easy to find in the shops—everything except clocks—which almost invariably have been flimsy; ill-made affairs. Sometimes,



The so-called Mission type of clock was given a bad reputation by reason of the poorly designed and cheaply built examples put on the market some years ago. A well designed pattern, such as this may now be had for about $100

in a tall clock, the hanging weights were left exposed to the air and to the touch of children, and the works were apt to be distinctly inferior in quality.

Some new Mission clocks of quite different description have, however, lately appeared on the furniture market. The grandfather's clock, six feet high, is a well constructed piece of cabinet-work; the face is a zinc plate, its soft gray contrasting pleasingly with the warm brown of the woodwork. The numerals are etched on the zinc together with a charming little decorative design. The hands are of hand-wrought iron, and the door pulls match the face in color.

The mantel clock is quaint in design, recalling some of the best modern work in German furniture. In our example the face is of copper, etched like the zinc, and with iron hands. The wood finish, done upon quartered oak, is a soft brownish green. On the pins that project, half-way down the front, rest the works, so that the pins have a structural reason.

These clocks are no more expensive than some of the atrocities in Mission guise that have heretofore attempted to tell time to the public.

Driftwood

THE charm and fascination of driftwood fires is no longer limited to seashore dwellers alone. An enterprising New England community has started an industry in the sale of this commodity, which is apt to appeal to many people who dwell inland.

The hulks of former whalers, abandoned and in decay, are broken up into convenient lengths and sold by the barrel. As the supply is rapidly being used up, the price is $5.00.

A driftwood fire is a source of additional pleasure for the Christmas season. It lends as cheery a glow as the Christmas tree, and makes a good substitute for the Yule-log—almost an impossibility in the modern fireplace.

The beauty and rarity of such a fire makes this wood a particularly desirable Christmas gift.

A Home-made Corner Bookcase

LIKE the majority of flat-dwellers, we found on moving into a new apartment that we were more or less crowded for space, particularly in the living-room. The disposal of a baby grand piano, a desk, a treasured old mahogany table and enough chairs to appear hospitable, in a room with a very limited amount of wall space, turned out to be a regular Chinese puzzle. When it was nearing a solution we found that the only place left for books was a bit of corner stranded in between two doors.

No self-respecting furniture man had ever turned out a bookcase of such shape and dimensions — we knew that without looking for it. An ordinary corner-cupboard arrangement would have accommodated just about half of the books, and a straight and narrow bookcase, such as would have filled one side of the angle, would have practically wasted the other side.

There was nothing to do therefore but get to work and fill in that corner to suit ourselves. We measured the two sides of the wall, decided on the height and carefully divided it into the required number

Or you can have a mantel type of Mission clock in which the structural pins serve the real purpose of supporting the works, for $20

of shelves; then took the dimensions to a carpenter who cut the boards accordingly. He furnished us with three upright pieces, eight pieces for shelves, two top pieces and sixteen strips for supporting the shelves. The cost was a little less than $3.50.

The shelves and top pieces were made straight at one end and triangular at the other so that two pieces joined to make a right angle for the corner. Putting the bookcase together was simply a question of a judicious use of hammer and nails, and when it was set up in place we stained it green, matching as nearly as possible the dark green walls of the room. It is perhaps not beautiful but it serves an excellent purpose.

The materials for the home-made bookcase cost $3.50; the making of it was a pleasure; and it makes useful a corner between two doors

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope.

December

MERRY Christmas! With this Holiday season, when we ought to find a little spare time from the regular routine of work, let us do a little planning for better gardens, better grounds, better homes. There is a lesson about this whole Christmas business which we planters should take to heart. To that much puzzling (and puzzled) person, the ultimate consumer, Christmas and all that goes with it seems to appear with annual suddenness and spontaniety. All at once more lights are turned on, the shop windows are filled, and it's here again! He does not see the more than a year's careful work back of that beautiful cyclamen in the florist's glass front; even the runabout toy on the sidewalk, and the magazine in his pocket, were clicking through the machine shop and the typewriter months before Christmas could be found on the calendar. And so it is with spring and the flowers and the vegetables: to achieve the greatest success you must begin early—start planning even now.

And while we're speaking of Christmas, why not give a few *living* presents? Why not plants for gifts? Not some bulb that has been forced at the florist's, and is in the last stages of blooming, but something that will grow and be a joy for weeks, if not years. There are many beautiful flowering plants which will stand house culture, and a number of the foliage ones. For instance, among the former, a "pan" of callas, or one of the flowering begonias—*Begonia rex*, for instance, and several of the ferns.

Then there is the Christmas tree. Why a *dead* one? You don't have to have one so large that it is necessary to take out the front windows and make a hole in the ceiling in order to get it into place. A very small one will do just as well, and be less dangerous. And in addition, you can have it alive. Put it in a small tub or keg, and after the holidays keep it in a cold place. It will not need water more than two or three times before spring; and then set it out in some spot it will beautify permanently. Visit the nursery, not the grocer's, for your tree this year.

Is It Worth While

LAST night I stood and watched the sun sink down through long, streaky black clouds beyond a desolate landscape. Leafless trees and lifeless weeds bent before the north wind. It looked pretty cheerless. Yet summer was still there, inside the eighth of an inch of glass that separated me from the outside gloom. The first carnation was open, and the first head of lettuce was at least two weeks ahead of schedule time. The greenhouse was built cheaply—"home-made." I *know* there are scores of HOUSE & GARDEN readers who would have some sort of a glass house if they but realized how readily one can be made, and how much pleasure it would afford. Wouldn't you enjoy such a sunshine shop to work in? Wouldn't the other members of your family? Then why not get together and decide to do it. Start a "building fund" for it *now*, and this time next year will see it a reality. Begin by getting a sash or two this spring, if nothing more, just to start the ball rolling. You will be surprised to see how readily it can be accomplished, if you once *decide* to do it. And until you do decide you are certainly losing one of the greatest, if not indeed the greatest, opportunity for sun-and-soil enjoyment that being free from the city offers you. *Decide.*

Don't forget to send for catalogues, and to make a real plan of your flower and vegetable garden before January first.

We nominate the partridge vine as a red-berried plant for Christmas cheer. It will last a long time after holly and poinsettia have gone

Things to Do Now

THIS month and next the seedsmen will be getting out their catalogues for next year. Why not take time *now*, and send a few postcards. It's got to be done anyway, and the sooner you get them the more you can study them—and it will pay. The farther ahead you can plan, the better. There was an illustration of that in my mail to-day. One subscriber writes asking what can be done to prevent scab on potatoes—information which cannot be put into use until next spring, but when the time comes, she will know. Another wants to know about taking in geraniums for winter blooming—and there is a good chance of the frost's getting them before a reply can reach him. Plan *ahead*.

In the Vegetable Garden

THERE is nothing to do, except lightly covering spinach, onions or other crops planted in September to be wintered, or stored in trenches, like celery, and taking up any roots, such as parsnips, that have been left. But there's a good deal to do *for* the garden. In the first place, *plan* it—next month you'll have to think about starting seeds. In the second place, get everything you can anywhere for fertilizer—old lime, muck leaves, refuse heaps of any sort. Put them on the ground in a pile, if there's no place to store them. You will be astonished at the quality of soil you'll get from that pile next year.

For the Flower Garden

THE same advice may be given for this as for the vegetable garden. Unless your roses are in a very sheltered place, they will be better off for some protection, and if that has not already been attended to, do it now. Cut back to within eighteen inches or two feet of the ground, and cover around the roots with dry, fine manure, three to five inches deep. Then after the first severe freezings, cover the entire bed with litter of some sort. Nothing is better than dry leaves, held in place by a few boughs, or a little bog hay and a few boards. As a rule the ramblers will not need protection.

Growing Heliotrope Successfully

ONE thing I have learned—not generally known—that to be at its best heliotrope must be started from cuttings every year. I write this particularly for the benefit of gardeners on the Pacific coast, where in most cases this favorite plant remains in the ground year after year, often blooming right through the winter if given a sheltered position. But it never compares in beauty of color, in size of panicles, or most of all, in fragrance, the second year with the first. Start fresh cuttings for early spring planting and pull up the old roots. They are very easily started by trailing. In the many varieties offered—I am familiar with most of them—I find the climbers far in advance of the bush varieties. "Royal Highness" and "Pink Beauty"—one with great panicles of rich purple and the other of shaded pink mauve—are nearly perfection. Strong, vigorous climbers they are, growing easily six feet, with great spreading capacity and literally covered with blossoms borne on long, strong stems, that keep perfectly for three days as cut flowers. These, with several other fine, lately introduced varieties, are of California origin, scarcely known outside of their immediate birthplace. The improved varieties are so strong and vigorous in their habits that I believe they could be easily grown in almost any climate if planted close to the south wall of a building.

Cuttings may be taken any time when the wood grows hard—September or later. They are best rooted in sand, I find, and the little tips of branches two or three inches long do best. Trailing may be done any time when the branches are long enough to bring down to the ground.

E. S.

For Christmas Time—and After

IT has long been tacitly conceded that red is the Christmas color, and for more years than I can remember the sprig of holly has held the place of honor at Yuletide festivities.

Lately there has appeared—we will not say a rival, but perhaps a supplement to the time-honored hollyberry—the splendid poinsettia, as brilliant as the breast of the Kentucky cardinal and nearly as large as his spread wings.

Not to intimate aught against either, I have a new candidate to offer for election to favor, and as Mrs. Dana tells us, "It grows not only in the moist woods of North America but also in Mexico and Japan," it seems as if most of us should have at least a bowing acquaintance with the dainty little plant. The berry, when we find it tucked away under the fallen leaves of late October, is as red as the holly and close to the ground, terminating the long trailing leafy stem.

Be careful in pulling it, not to sever the roots, because you want them; take also some tiny ferns, some very small evergreens and a few little orchids of the

The partridge vine grows under the fallen leaves in moist woods. In taking it up be careful not to break the long trailing roots. Planted in woods earth and brought indoors with a few ferns, it will keep on growing

rattlesnake plantain, if you are fortunate enough to find them; they are distinguished by low-growing tufts of curiously white-veined leaves. Lastly, pack in a supply of woods earth in which these little beauties thrive.

The partridge vine is offered for sale upon the streets of Boston, placed in closed glass globes of different sizes. These are partly filled with water, and with nothing else to nourish it the plant will grow all winter. If kept closed very little water needs to be added, as that which is imprisoned is used over and over. I like better a large and spreading bowl as, open, the berries are seen to much better advantage.

Be sure, in planting the vine in its native soil, that every root is carefully placed just where it belongs, at the bottom and in the earth—a feat not as easy as it seems, as the stems are so long and slender. Put it out-of-doors for awhile, remembering that the partridge vine lives through the coldest weather in the open.

These vivid berries will not only make a charming centerpiece for the Christmas table, but will remain "a thing of beauty and a joy" all winter, when the faded, dejected-looking poinsettia has been sent back to the greenhouse, and the holly leaves have stiffened and, together with the withered fruit, have gradually fallen and been swept into the waste pile.

Not only will the berries keep plump and handsome but the vine will send out tender young shoots to terminate in delicate white blossoms. While the older stems still hold the brilliant berries, the new buds nestle in fragrant breath among them, the very essence and spirit of the early spring.

HELEN W. ROSS

You can have your garden all winter long, under glass. It is not necessary to build a large greenhouse or an expensive one, but you can have flowers and some vegetables all winter if you will but make up your mind to have a small greenhouse next year

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

In Planning the Dining-room

FREQUENTLY in planning a dining-room there are two opposing factors to be taken into consideration. One is the need for plenty of window space so that the dining-room may be bright and cheerful. The other is the need of wall space for sideboard, china or glass-cabinet and serving-table. In the adjoining illustration these two needs have been cleverly satisfied by raising the level of the middle sill of a group of windows so that the sideboard did not make necessary six feet of blank wall. Incidentally, the brilliant lighting makes even more attractive the silverware that furnishes this sideboard top.

The necessity for sideboard wall space and the desirability of brilliant lighting for the dining-room were successfully accomplished here

Rain Conductor Troubles

A SEMI-FLUID composition can now be procured which will most effectually stop leaks in tin-work. I have seen it used with the best success in leaks where the chimney passes through a tin roof, and in rust holes in gutters. As it is quite inexpensive its use will often save the replacement cost of [illegible].

In this connection it is well to remember that leaders and gutters are subjected to much wear, and the best material is an economy. If soldering repairs are necessary, the acid should be immediately washed off as its corrosive effect induces rust. F.

Unfinished Table Tops

A DINING-TABLE top that does not need constant care to preserve it from acquiring white marks from hot dishes is a comfort to the housewife.

Some tables are sold with unstained and unfinished tops. These remain free from all permanent marks or spots. They can be washed if necessary and need no especial care, except an oiling once a month, rubbing the wood well. I recently saw one of these tables—a reproduction in mahogany of an old Southern model, that had been in use for a year. The top is already taking a fine color, while its owner assures me that one of the worries of her life is removed. The highly finished top usually seen, needs careful treatment, and is especially difficult to insure if there are small children in the family. Yet the natural wood top is said to be rather unpopular with women buyers, a fact perhaps due to our national dislike of waiting for results.

A Serviceable Caster

IN these days of polished floors one is glad to find a caster that can be easily applied and that while invisible will make it possible to move chairs, as well as all heavy articles of furniture, over the floor silently and easily. The casters work equally well upon carpets and obviate all wear and tear upon floor coverings. They sell at 15 cents for a set of four.

Home-made Butter

EVERY family can now make its own butter. The simple churn is easily cleansed and readily put together. The glass jar with the inside rib and the porcelain dasher make it especially sanitary. It will make butter in one minute, and the churn will also whip cream in twenty seconds and mix delicious mayonnaise dressing in thirty seconds. The family size is $2.50.

A Better Light

WHEN your lamp fails to give a good, clear light and begins to burn dimly, it is a sign that the burner wants boiling; any attention to the oil or wick will make little or no improvement.

Take the lamp apart, remove the wick and then boil both burner and wick in hot water into which has been thrown some washing soda.

When every part has been thoroughly cleaned and dried, put in the wick, trim it, fill the lamp with oil and you will find it will burn as well as ever.

Many housekeepers throw away the wick, sometimes the burner too, and buy new ones, when really all that is necessary is just to boil them out a little. J. J. O.

System in the Kitchen

THE systematic housekeeper will welcome the kitchen lid rack that holds covers of any size or shape. These racks are in general use in the kitchens of the orderly hausfrauen in Germany.

Sanitary Dust Cloths

DUSTING cloths that are chemically treated, not only dust clean and polish thoroughly, but they absorb the dust. They are sold in various sizes from 15 cents upwards. Broom covers of this dustless cloth are ideal for cleansing walls and can be had for 35 cents.

An Efficient Mop

A NEW mop that really scrubs a floor is made of heavy twisted cotton which is held together by a plate into which the handle fits tightly. This mop will easily go under heavy furniture and radiators, and is, therefore, sanitary. It can be used under the faucet, thus furnishing the clean water essential to thorough cleaning. It is also an ideal mop for cleansing and polishing hard wood floors. The ordinary family size sells at 50 cents.

In writing to advertisers please mention HOUSE AND GARDEN.

What the Period Styles Really Are

III. ENGLISH FURNITURE.

(*Continued from page* 356)

eral shelves enclosed by rails, not panels, so the air could circulate, and some of them had open shelves and a drawer for linen. They were used much as we use a serving-table, or as the kitchen dresser was used in old New England days. In them were kept food and drink for people to take to their bedrooms to keep starvation at bay until breakfast.

Drawing-tables were very popular during Jacobean times. They are described as having two ends that were drawn out and supported by sliders, while the center, previously held by them, fell into place by its own weight. Another characteristic table was the gate-legged or thousand-legged table, that was used so much in our own Colonial times. There were also round, oval and square tables that had flaps supported by legs that were drawn out. Tables were almost invariably covered with a table cloth.

Some of the chairs of the time of James I were much like those of Louis XIII, having the short back covered with leather damask or tapestry, put on with brass or silver nails and fringe around the edge of the seat. The chief characteristic of the chairs of this time was solidity, with the ornament chiefly on the upper parts, and they were molded oftener than carved, with the backs usually high. A plain leather chair called the "Cromwell chair," was imported from Holland. The solid oak back gave way at last to the half solid back, then came the open back with rails, and then the Charles II chair, with its carved or turned uprights, its high back of cane, and an ornamental stretcher like the top of the chair back, between the front legs. This is a very attractive feature, as it serves to give balance of decoration and also partly hides the plain stretcher from sight. A typical detail of Charles II furniture is the crown supported by cherubs or opposed S-curves. James II used a crown and palm leaves.

Grinling Gibbons did his wonderful work in carving at this time, using chiefly pear and lime wood. The greater part of his work was wall decoration, but he made tables, mirrors and other furniture as well.

The room at Knole House that was furnished for James I is of great interest, as it is the same to-day as when first furnished. The bed is said to have cost £8,000. As it is one of the show places of England one should not miss a chance of seeing it.

Until the time of the Restoration the furniture of England could not compare in sumptuousness with that of the Continental countries. England, beside having a simpler point of view, was in a perpetual state of unrest. The honest and hard-working English joiners and carpenters adapted in a plain and often clumsy way the styles of the different foreigners who came to the country. Through it all,

however, they kept the touch of national character that makes the furniture so interesting, and they often did work of great beauty and worth. When Charles II came to the throne he brought with him the ideas of France, where he had spent so many years, and the change became very marked. The natural Stuart extravagance also helped to form his taste, and soon we hear of much more elaborate decoration throughout the land. Many of the country towns were far behind London in the style of furniture, and this explains why some furniture that is dated 1670, for instance, seems to belong to an earlier time. The famous silver furniture of Knole House, Sevenoaks, belongs to this time. Evelyn mentions in his diary that the rooms of the Duchess of Portsmouth were full of "Japan cabinets and screens, pendule clocks, greate vases of wrought plate, tables, stands, chimney furniture, sconces, branches, baseras, etc., all of massive silver," and later he mentions again her "massy pieces of plate, whole tables and stands of incredible value."

In the reign of William and Mary the Dutch influence was naturally very pronounced. The change in the style of chair was most marked and noticeable. They were more open backed than in Charles' time and had two uprights and a spoon- or fiddle-shaped splat to support the sitter's back. The chair backs took more the curve of the human figure, and the seats were broader in front than in the back; the cabriole legs were broad at the top and ended in claw or pad feet, and there were no straining rails. The shell was a common form of ornament, and all crowns and cherubs had disappeared. Inlay came to be generously used, though there were many cabinets of beautiful Dutch marquerterie even before the time of William and Mary. They used flower designs in dyed woods, shell, mother-of-pearl and ivory.

In the short reign of Anne it became the fashion to have great displays of Chinese porcelain, and over-mantels, cupboards, shelves and tables were covered with wonderful pieces of it. The Dutch influence lasted until the first quarter of the eighteenth century when the Georgian Period began, and Chippendale and his famous contemporaries developed the beautiful styles that go by their well-known names.

The Restoration of an Ohio Farmhouse

(*Continued from page* 359)

which we have been fortunate enough to secure formerly stood in these rooms, and it seems right and fitting that they should find their way back to the old home. The crane and andirons which we found in the attic are again installed in the living-room fireplace. The old brass knocker, mended at a machine shop, is mounted on the front door.

Among our chief treasures are a book-

case with leaded glass doors, a pedestal sewing-table, a quaint mirror and a davenport, all of mahogany. In the hall we have a curly-maple card table with pedestal base, a grandfather's clock, a davenport and a mirror with wide mahogany frame. Our third old mirror hangs in the dining-room over a small, old-fashioned buffet. My pewter, every piece of which is over one hundred years old, is arranged on the dining-room mantel. Two of our bedrooms are furnished in curly maple heirlooms, the bureaus having still the original glass knobs.

On our walls hang several portraits of men and women who ocupied this home many years ago. They seem to look approvingly upon the old rooms and the new occupants.

Peony Trouble

I HAVE read with much interest the peony article in a recent issue, and am sending you, under another cover, samples of peony roots and leaves, to show my experience in peony trouble. I shall be very grateful if you can suggest anything as a cure. Out of a dozen peonies planted four years ago, only one (taken from an old garden), has grown and blossomed. The other eleven come up every year, grow about ten inches, then turn black, as if burned, like sample leaf sent.

At the roots of some I find quantities of ants, angle-worms and small slim worms like the angle-worm. Can that be the ant worm? The peonies are planted around a large bed of delphiniums. The bed is covered in the early winter with manure. As these peonies are rare varieties, the result has been most disappointing. I am making a bed of new peonies and would like to guard against a repetition of the trouble.

Mrs. D. W. T.

The peony root is evidently infested with some sort of a borer. The insect, however, was not in the root sent, so that we cannot say definitely what it is. Probably it is the common borer in the roots of the iris which is the larva of a large moth. This moth deposits its eggs on the leaves of the iris near the ground in the fall of the year, and it probably follows the same habit in the case of the peony. If this is the case we would advise that all parts of the peony above the ground be cut off and burned in order to destroy any eggs that may be on the stalks. This will probably avoid the trouble next year.

It would be well to dig in around the surface of the peony some well rotted manure before the ground freezes so as to give it a good start next spring.

The peony ordinarily is remarkably free from any disease. It might be well to move the roots from their present location as the soil may be at fault, but perhaps it is just as well to try the burning process first and see how the plants come up next year.

Strawberry-Patch Mulch

THE quality, quantity and proper application of manure is of the utmost importance in all garden operations. Few have any conception of the immense quantity necessary to produce heavy crops. I am almost tempted to say that one could not use too much.

It is quite possible, however, to mulch too early. I made that mistake last year. After a heavy mulch of night-soil and leaves put on my strawberry-patch in the middle of November, I found the plants blooming in December. I counted sixty blossoms in the space of a few yards. Such experience shows that December 15th is early enough.

Cover the patch well with leaves of every kind that falls about the grounds, then lay a liberal amount of manure over the leaves. I find it a good plan to change the fertilizer often. This year I have used cow-manure.

Each year I add two rows of a new variety of plants at one end of the patch and spade two rows under at the other end, planting with something else. I find this a most satisfactory proceeding. It keeps the patch new and gives a variety of berries.

Mulch acts as a winter protection to the plants. Without it they are easily subject to frost-bite, and sometimes are even crowded out of the ground showing a total loss of labor and expense.

Nature Through a City Backyard

By DANIEL H. OVERTON

SPEAKING on outdoor life and recreation at a parents' meeting at one of our public-school kindergartens a short time ago, I noticed on their program a striking little cut, which I learned later was done by an artist friend of mine. It was the cut of a window opening out of a library, and above it was this legend: "In good sooth, my masters, this is no door; yet it is a little window that looketh upon a great world."

Now, that is just what my backyard is to me. It is not a door, but just a little window looking out upon the great world of country life, and of growing things. My study desk is by a window that looks out through the backyard, into the great world. I have been studying Nature through that little window for nearly thirteen years, and have been in touch with her for ten months of every year. Even in the winter when the snows lie deep this vista is not without interest, but during all of the growing months of the year it is full of plants and flowers. When I leave it for a time to go out into the real country I find it nearer and dearer to me because I have been studying it through my little window.

That backyard of mine is full of perennial plants and flowers. We like those best because they come in the early springtime, and because they come very largely of themselves.

First of all there is the pussy-willow. One had been in the front yard when we came to the house about thirteen years ago. Some one had cut it down, and had attempted to dig it out in order to get rid of it. But it would not die and in eight years it grew into a great tree into which our boys used to climb; and then when it began to decay at the trunk, we slipped some of the branches for the backyard, and cut it down. It came up from the roots again, and is now a splendid tree nearly five years old, the delight of hundreds who pass the house in the early springtime. The five-year-old in the backyard is also a beautiful tree. Through these trees I watch the coming of the spring, for the pussies on the branches, formed the fall before, begin to swell out and show their white heads in February, and are out of their little houses in March, and in full bloom in April when the snows and the frosts are still upon them.

After the pussy-willows come the daffodils. Up with the first warmer days of March, they are in bloom in April almost as early as the pussies. Then in the last days of March, or the first of April, the bleeding-heart, the fungus-lily, the lily-of-the valley, the spirea, and the crowfoot come up, and the iris, and the ribbon-grass begin to show green. The lilac, the syringa, the deutzia, the rose, the honeysuckle break forth into leaf, while the hepatica, and the fern come up in the shady corner despite the chill, and the April snows. When May comes there is all the joy of watching these various plants spring into bloom and fill the yard with color, and in June the roses, spirea and syringa add still more of brilliant beauty.

Besides these perennials there are plants from tubers like the maderia vine, and from the seed like the morning glory. We train these vines over the fences. We also have a pansy bed blooming through the whole summer and even into the frosts of autumn. All these add to the life and beauty of the window until it is just full of the life and beauty of the great world.

Now and again the birds come and alight in my garden. Once in a great while the visitor is a robin. In the fall of 1906 a pair of brown-thrashers gave me a call, and in 1907 they were here from September 19th to October 3d. One day in May, 1907, I heard a sound that took me back to the hedgerows and the woods. It was, "Chewink, chewink," and there, sure enough, was a pair of those pretty birds in my pussy-willow tree. On the same day in May a pair of cat-birds gave me a call. On October 5th, 1907, a flicker visited us for half an hour and dug worms in the backyard.

One morning during the same month I heard a bluejay call, but he flew before I could locate him. Twice a year, for about a week during the early spring and the late fall the starlings call to us from the top of the church steeple next door. But the strangest visitor of all was a

(*Continued on page* 378.)

(*Continued from page* 376)

humming-bird which sipped honey from the morning glories, and the salvias. All these welcome visitors are brought by my garden—sometimes it even induces the butterflies to call.

Perhaps the greatest mission of this garden is as a playground for our children. A child is unfortunate indeed if he must grow up apart from natural beauties, and even as small a space as a backyard can give the recreation found among growing things.

Ruskin has said: "It is at your own will that you see in that despised stream, the ugly gutter, in the heart of the foul city, either the refuse of the city, or the image of the sky—so is it with almost all other things that we unkindly despise." So, too, it depends on us whether we shall see in the despised city backyard, a wilderness of weeds, and an urn of ugliness, or an image of the great world of life and love and beauty.

Why You Should Have a Workshop and How

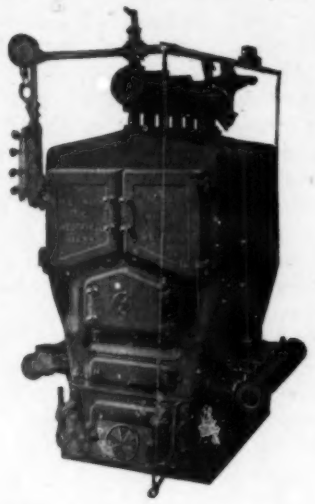
(*Continued from page* 353)

Ratchet brace, 8 in. sweep	$1.40
Auger bits, 4-16, 6-16, 7-16, 8-16, 10-16, 12-16 in. diam	1.90
Expansive auger bit, 2 cutters, ⅞ to 3 in. diam	1.30
Gimlet bits, 2-32, 4-32, 5-32, 6-32 in. diam	.35
Handled and sharpened firmer chisels, ⅛, ⅜, ⅝ and 1 in	1.00
Handled and sharpened firmer gouges, ⅜, ¾ in	.70
Winged divider, 6 in	.20
Spiral ratchet screwdriver, 3 blades, 14 in	.85
Sloyd knife, No. 6	.35
Iron spokeshave, 11 in., 2 in. cutter	.30
Cabinet steel scraper, 3x6 in	.10
Handled brad awl, 1⅜ in	.05
Flat-nose pliers, 5⅛ in	.40
Round-nose pliers, 5½ in	.40
Knife-handle monkey wrench, 8 in	.50
Pipe wrench	.70
Tinner's snips, 11 in	.85
Set of bit stock drills for brace or for spiral screwdriver	.50
Handled warding bastard file, 4 in	.40
Handled half-round bastard file, 6 in.	.45
Adjustable level, 22 in	.90
Adjustable iron mitre box	3.60
Glass cutter	.10
Oil stone	.35
Rose countersink	.25
Nail set	.10
Bench duster	.25
Total	$26.60

In addition to the tools you will need a good bench with a wood vise attached. An iron clamp vise with, say, 1¾ in. jaws,

(*Continued on page* 380)

MILLS WATER TUBE BOILERS



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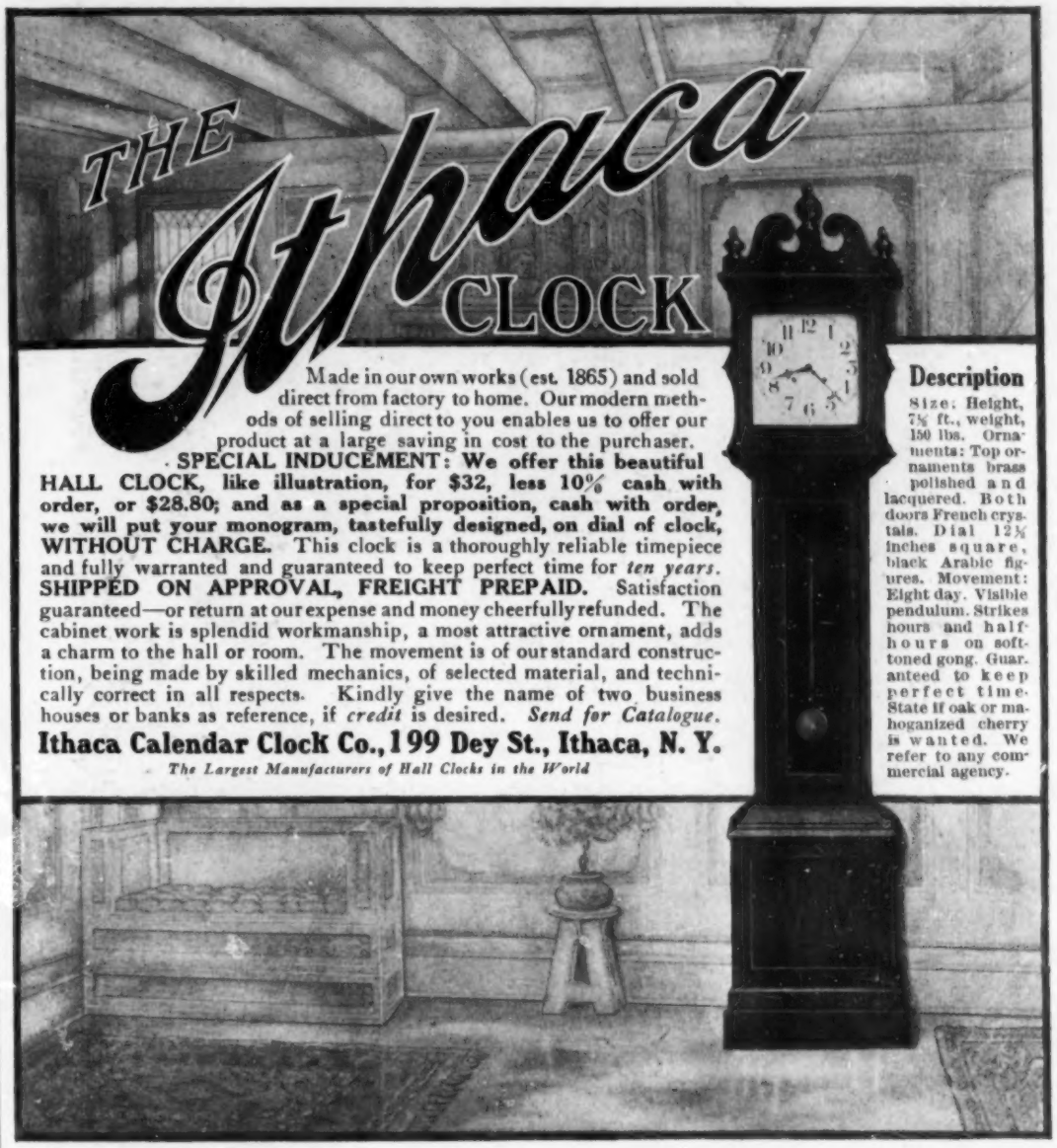

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SPECIAL INDUCEMENT: We offer this beautiful HALL CLOCK, like illustration, for $32, less 10% cash with order, or $28.80; and as a special proposition, cash with order, we will put your monogram, tastefully designed, on dial of clock, WITHOUT CHARGE. This clock is a thoroughly reliable timepiece and fully warranted and guaranteed to keep perfect time for *ten years.* **SHIPPED ON APPROVAL, FREIGHT PREPAID.** Satisfaction guaranteed—or return at our expense and money cheerfully refunded. The cabinet work is splendid workmanship, a most attractive ornament, adds a charm to the hall or room. The movement is of our standard construction, being made by skilled mechanics, of selected material, and technically correct in all respects. Kindly give the name of two business houses or banks as reference, if *credit* is desired. *Send for Catalogue.*

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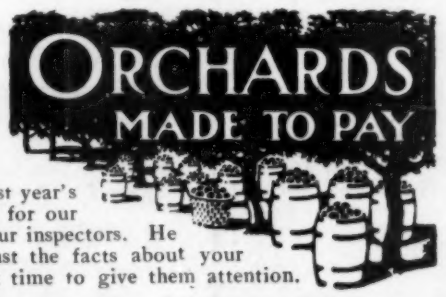
Our Expert Orchard Men Can Inspect Your Trees at Once

GET away from that deep-rooted impression that because apple trees are old they are on their last legs, and no use bothering about them. There's every use

Ten chances to one, we can with our systematic methods of pruning, spraying, repairing and feeding, turn your trees into nice little dividend-payers.

Time and again the increased yield on the first year's crop has more than paid for our work. Send for one of our inspectors. He will tell you frankly just the facts about your trees. Now is the best time to give them attention.



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Send for our Booklet. It tells about Trees---The Care they Should Have. It states plainly and pointedly just the kind of superior care we are equipped to give them.

Munson-Whitaker Company Commercial and Landscape Foresters

BOSTON 623 Tremont Building
CHICAGO 303 Monadnock Building
NEW YORK 823 Fourth Ave. Building

(*Continued from page* 378.)

will be a necessity also, at a dollar, in order to keep your wood vise in good condition.

Racks and hooks for the tools will be needed, not only for your own convenience in being able to lay your hand upon a given tool at a glance, but also for their psychological effect upon would-be borrowers.

An excellent combination bench and tool rack, four feet long, with two wood vises attached and with drawers and cupboard in the front, built substantially of hard maple, may be had for $15. Do not make the common mistake of buying a good set of tools and then attempting to save money by thinking that any sort of a home-made bench will serve. A good bench is as much an essential as a good saw.

So there is your complete outfit, minus nails, screws and wood, all at a cost of, say, $42. It will enable you to do good work—work that you will take pride in, and, take my word for it, it will bring you an avocation that will teach you a new joy in living.

How One Man Solved the Lighting Problem

(*Continued from page* 351.)

shapes and bolder in design, and it is often desirable to throw the light in considerable quantity in one direction, especially if the lamp is to be used for reading or writing.

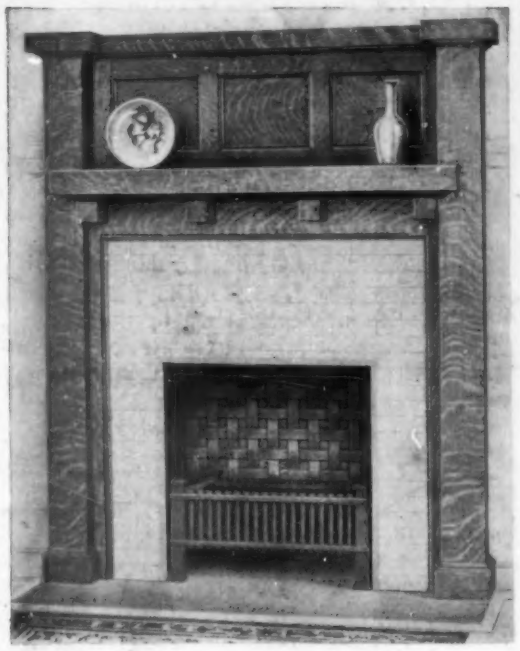
An interesting form is the cylinder, for spaces where the spreading form is not desirable, and where the light must be more evenly controlled and diffused. Even where the light is to be thrown on a special object, as in the illustration where the peacock is so cleverly lighted, the cylinder can be made to direct the light up or down according to the number and disposition of open spaces in the design.

The flat screen, both for candles and for use on electroliers, is an extremely useful form, since it conceals the naked flame or the bulb from the eye, and at the same time admits of the full force of the light being thrown on some object. The screen is also an interesting problem for the designer, as it may take almost any form, and therefore be made a consistent part of the scheme of decoration. One illustration shows an oblong screen of this type hung on an electrolier, which is placed in front of a beautiful old Japanese screen, and brings into bold relief its spots of dull rich gold.

Japanese papers may sometimes be used for backing the shades, but is on the whole less satisfactory than silk. When the shade is ready for mounting, it should be put carefully over the frame and secured with a few stitches of stout linen thread, and is then ready for the final process—the sewing on of the galloon. The edges

(*Continued on page* 382.)

Christmas and the open fire have been sung by poets in all age.



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the most appropriate frame for the fireplace, are made to harmonize with every style of architecture and in all the popular hard woods, and at prices to suit all pocket books. No room is complete without a mantel

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H. T. Bennett, Secretary

Room 1225, State Life Bldg, INDIANAPOLIS, IND.

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Send us to-day for full particulars regarding these up-to-date **double pump** cleaners and how to get one. **Do not buy a vacuum cleaner until you learn about the Regina twin pumps and how they save time and labor.** For sale by dealers almost everywhere. Very reasonable in cost. You cannot afford to be without one.

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THE STEPHEN HOYT'S SONS COMPANY

Established 1848 Incorporated 1903

NEW CANAAN CONN.

(*Continued from page* 380)

and any joinings that have been made are usually covered with galloon of gold or silver, which may be bought at any shop where upholsterer's materials are sold. The galloon serves two purposes, that of a finish for the edge to define and emphasize the form as a whole, and a covering for the close sewing of the whole shade to its wire frame, giving the necessary firmness and stability. The shade is sometimes enriched by using a gold or silver lace on the edge. Candle shades or even the smaller lamp shades do not always require this finish, since they keep their shape without being sewn to the frames. Various modifications of material and finish will doubtless suggest themselves to the inventive craftsman, and color and design will depend upon how much decorative value is required in the general scheme of the room. The making of the light-shades an integral part of the construction and decoration of the room will result in a combination of charm of detail with restfulness of general effect, and that beauty which lies in the subordination of each part to the whole.

Putty-Color

ONE of the newest shades for wall covering is known as "Putty-color." The name, to be sure, does not attract one, but the color is soft and pleasing in tone. A putty-colored paper is undoubtedly more effective on the wall than when seen in the piece, although the opposite is too frequently true of wall papers. Putty-colored paper is particularly useful where it is desirable to paper the first floor rooms alike throughout. In small houses this method of treatment tends to add to the apparent size of the home and to bring the rooms into harmony with one another. Putty-color, being nondescript, harmonizes with almost every conceivable color scheme, and although light in tone, its dull effect does not throw into too strong contrast poorly designed architectural lines, nor does it make furniture and well worn possessions appear unnecessarily shabby. The fact is being more and more appreciated that the walls of a room should but serve as a background and as such should be inconspicuous and a suitable setting for pictures and photographs.

Birthday Trees

Few of us indeed cannot remember with a thrill of pleasure some old tree which formed the background of many a childish adventure. It is, perhaps, not as stately and handsome as some now in our own grounds, still it is the best beloved of all. And why? Because of its associations.

Why not create pleasant associations around some tree by connecting with it the lives of our children? Why not plant birthday trees? Think of the pleasure a child will have in watching the growth of a healthy tree planted on his birthday.

(*Continued on page* 384)

(*Continued from page 382*)

Such an interest cannot fail to have a beneficial effect upon an imaginative child. As the tree outstrips him in growth until it finally is of size to offer shelter, an affection must grow for it. The child will feel that something permanent connects him to his home—something of Nature that is his close relative.

The practical difficulties suggested by this idea, such as unfavorableness of season or place, are easily remedied. If the birthday occurs during the summer and a deciduous tree is chosen, you should proceed as follows: Early in the spring when nursery stock is dormant obtain your tree. Select one about a foot taller than the child you desire to honor so that when planted it may be cut back some twelve inches. This feature, unimportant in itself, adds some interest to the tree in the child's mind. He can, in later years, refer to the time when "we both were of the same height." Plant the tree in a large pot, or a small box, but large enough to contain the roots without cramping them. The pot, tapering upwards, allows the ball of earth to be taken out with a minimum danger of disturbing the roots.

Choose the permanent situation. Find out the ultimate height and width the species you have selected will attain at maturity. Give it room. Starting with a sound and thrifty tree and giving it room all around is sure to give you a symmetrical, handsome tree. Make a good hole for it. Much depends upon the nature of the natural soil and the species to be planted. Hard maples like a loamy clay soil, and a small maple planted in such soil requires a comparatively small hole—say three feet in diameter and two feet deep. When the roots get beyond this limit they are vigorous enough to penetrate the virgin soil.

Let the child dig at least the first spadeful and afterwards hold the tree while it is being planted, or in other words, let him imagine he is an important factor in the planting. A photograph of those interested in the planting forms a very good record of the occasion. On the anniversary of the event another picture might be taken and if done annually a very interesting family album would result.

For winter planting select your tree in the fall and plant in a box or crate. Do not use a pot as the frost may crack it. If the birthday occurs early in the winter, before zero weather is expected, let it stand out doors, not sunken into the ground; but if zero weather is expected, stand it in a shed, barn or cool cellar, or outdoors with some strong manure thrown over the box. In the meantime, before frost occurs, make the hole and pile over it a small wagon load of manure, making the pile convex shape. This will keep the frost away from the center of the hole so that the tree may be planted at any time. When planted place some manure around the roots, and wrap the trunk with straw.

W. C. EGAN

Making Gift Plants Bloom Again

(*Continued from page* 343)

The cyclamen is another lovely flower that often perishes with the first season. While flowering it should be kept in a room as near fifty-five or sixty degrees as possible, with moderate air and water. Soon after the flowering period, the leaves will begin to turn yellow. Now remove to a cooler place, and gradually withhold water. Do not, however, let the soil dry out entirely, as the "bulb" must be kept plump. In a comparatively short time the new leaves will start out again, and at this time the plant should be repotted in fresh soil in a smaller, thoroughly drained pot about four or five inches in size. Water now when necessary, and repot again whenever the roots become crowded. In May plunge outside in a sheltered place, and shade with cheese-cloth, syringing on hot days. When the flower pot is filled with roots, give liquid manure or plant food, and as cold weather comes on take into the house again. Keep a sharp watch for the green aphis, and apply tobacco dust as a preventative.

The begonias are most satisfactory, all-year-round flowering plants for the house. They may be had in a variety of beautiful colors, and can be easily managed. The chief secret of success is to let them grow outside as much as possible. They are gross feeders, and like liquid manure and plenty of water. Be sure to bring them in early enough in the fall to escape the first cold weather, but give them open windows on all mild days.

No matter what house plant you may be taking care of, remember that the "ounce of prevention" is not only the best but the easiest way out of trouble. Watch diligently for all insect enemies, and apply one of the several well known and efficient remedies. In plunging pots out-of-doors in the summer, as described above, leave an inch of the rim above the soil, and once in every two weeks or so turn the pots to prevent the roots from striking through, and to keep the plants shapely.

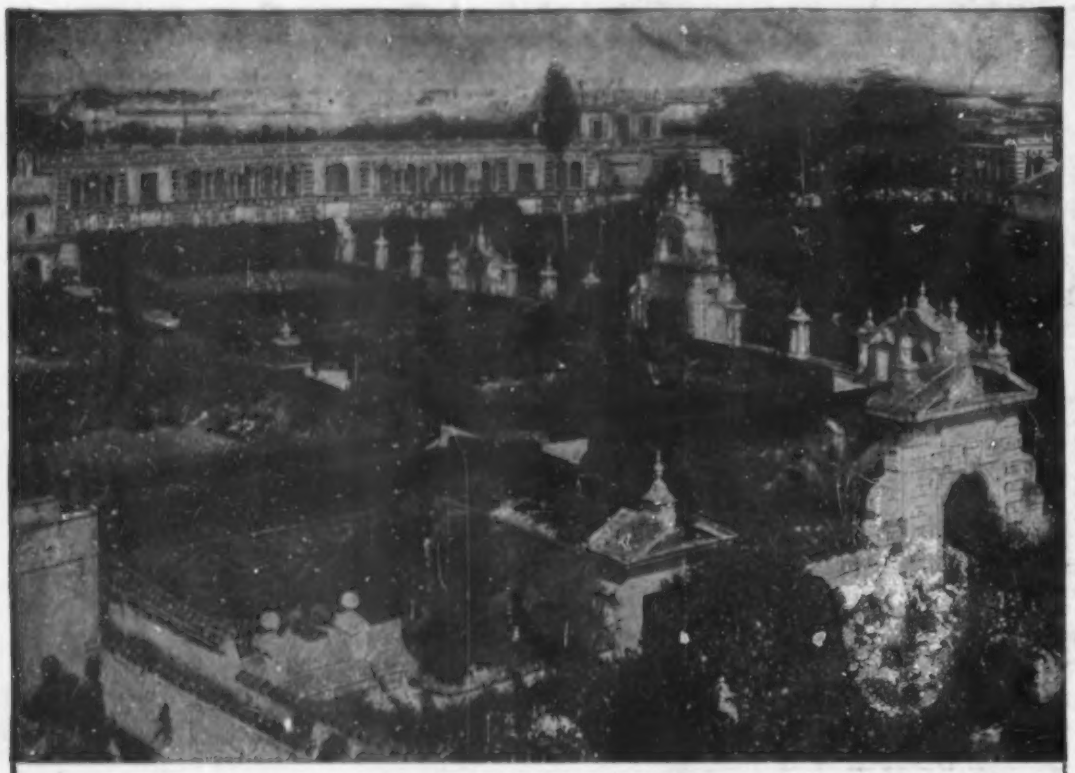
Don't throw away your Christmas plants this year. Keep them, and you will be well repaid for any time they may require. Bulbs that have been "forced" in the winter may, after being dryed off, be saved and planted out of doors and left to bloom there.

The Country Home of a Composer

(*Continued from page* 341)

pictures, soft old reds and subdued blues being introduced in the rugs and in the furniture coverings. One wall is lined with built-in bookcases, having as their centre a deep-set window, under which is a wide seat, equipped with numerous drawers — of good dimensions for prints and portfolios—all painted a cool French gray, relieved with brushed-brass hard-

(*Continued on page* 388)



The Gardens of the Alcázar in Seville, showing the Gallery of Pedro the Cruel and the Labyrinth and Pavilion of Charles V

(*Continued from page* 386)

ware, the standing woodwork of the library corresponding in color with the bookcases.

In the entrance hall, its walls ivory-tinted, French gray is again used for all the woodwork, excepting the handrail of the staircase, which, to accord with the antique furniture, is of mahogany.

The color scheme of the dining-room is equally effective, the wall covering being of robin's-egg blue and the woodwork ivory-white—a happy selection for the sun-lit room and a desirable setting for the mahogany furniture. The dining-room fireplace is likewise very simple in character, and its intimate relation to the bow-window is especially commendable, as in many houses one would infer that the architect had entirely failed to realize that his clients might desire to read and still enjoy the warmth and cheer of an open fire. During the winter months, too, the bow-window provides an attractive flower-nook, its exposure being ideal for this purpose.

The service portion of the first floor, very complete in its equipment, is sufficiently isolated to avoid any of the domestic machinery encroaching upon the family living-room, yet being at the same time conveniently accessible—a large pantry affording the sole means of communication between the two departments of the house.

On the second floor, connected by a long gallery, are two suites, each consisting of two bedrooms and a bathroom—the owner's room, generous in its proportions, occupying the southwestern end of the house. It has a large fireplace as a central point of interest and the additional attraction of windows on three sides, from which may be had the charming vistas of the park land in the valley and, to the northwest, an outlook over the garden.

On the third floor, opening from a long hall, are a bathroom and two large bedrooms, the latter hung with dimity papers—a type chosen for all the chambers in varying tints. The entire woodwork of the two upper floors is ivory-white, with an egg-shell finish.

The three bathrooms, tile-floored, are very complete in their appointments, one having the added merit of a shower-bath equipment, while the house has been planned to include also a liberal allotment of clothes-closets.

A Washline Pulley

FOR those who find it so hard to work the pulley wash lines, there is a new pulley on the market that not only obviates the jerking of the line and the consequent strain upon the back and arms, but it will make it possible to work a wet or icy line with ease. The simple turning of a crank works the line readily in either direction without using strength or reaching far out the window for clothes. This pulley sells at 39 cents.

Book Reviews

[The Publishers of House and Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

Sweet Peas. By Horace J. Wright. Paper boards, 8vo, 113 pp. and index. 8 colored plates. New York: Frederick A. Stokes Company. 65c. net.

Pansies, Violas and Violets. By William Cuthbertson. Paper boards, 8vo, 114 pp. and index. 8 colored plates. New York: Frederick A. Stokes Company, 66c. net.

Here are two little volumes in a series under the title "Garden Flowers in Color," edited by R. Hooper Pearson, Managing Editor of The Gardners' Chronicle. Each of the books takes up the history, cultivation, diseases and principle varieties of its particular subject, with the last word on cultural methods. The illustrations in full color are usually good, being made directly from the flowers themselves. As in the case of most of these books by English authors, the American reader has to make allowances for differences of season and climate.

The Lure of the Antique. By Walter A. Dyer. Cloth, 8vo, 488 pp. and index. Illustrated. New York, 1910: The Century Company. $2.40 net.

A very practical as well as interesting work that covers most of the objects sought after by collectors of the antique—furniture, clocks, lamps and candlesticks, china and pottery, glassware, silverware, pewter, Sheffield plate, brass and copper utensils and fireplace fixtures. Mr. Dyer has aimed—and successfully—to convey just the information that the amateur collector needs. Unlike many of the books on antiques this one does more than copy old bills of exchange and like records of our forefathers. The author tells just what there is to be found, under each subdivision, how to tell whether it is genuine and what it will probably cost. The illustrations are many and good.

A White Paper Garden. By Sara Andrew Shafer. Illustrated with color plates and half-tones. Cloth, gilt top, large 16mo, 292 pp. Chicago: A. C. McClurg & Co. $2.50 net.

A lover of gardens, shut up in the city, has here fashioned a garden on paper—a garden of the spirit in which every lover of blossom and green may wander any month of the year in any weather and find that spiritual rest, those sentiments and memories, that the garden ever has and ever will stand for and awaken. The book is divided into twelve essays, one on each month of the year, and reflecting in the first place the sentiments of an absent garden lover for her kingdom, it will be read with joy by possessors and exiles alike.

A SUPERB BUILDING NUMBER NEXT

IF you are getting ready to build or ever intend to build, or are just interested in a country or suburban home, you want the great Annual Building Number of HOUSE & GARDEN. *This issue is considered by many of our friends the most important magazine of the year. Of course, every issue of* HOUSE & GARDEN *is designed for the home planner, home builder and garden maker, but in the Annual Building Number we take up particularly the subject of actual building and remodeling and the problems which they involve. This year we are making a number especially rich in suggestion and information which none interested, however remotely, in home-making can afford to miss.*

Perhaps your building problems are already solved, but you want to increase the beauty and comfort of your home and its surroundings. HOUSE & GARDEN *is filled with descriptions and pictures of beautiful homes where owner or architect has created individuality and charm at small expenditure. It will help you, too, with hints and suggestions.*

We cannot give the complete contents of the Building Number yet, but here are a few of the good things which you shall have:

THE FIREPROOF HOUSE.—The steadily increasing cost of wood construction together with the many improvements in materials and methods for fireproof construction is bringing about a new era of building. The article tells all about the methods of building fireproof walls, floors and roofs with some interesting information as to the architectural treatment of these materials.

WHAT THE PERIOD STYLES REALLY ARE, IV.—The fourth installment of this splendid series of articles—taking up this time the marvelous work of Chippendale, Sheraton, Hepplewhite and the other famous English cabinet makers.

THE POSSIBILITIES IN DISTINCTIVE HARDWARE.—How to avoid the commonplace in choosing door locks, casement openers, window lifts and the many other bits of finish hardware that can make or mar a home.

LIGHTING FIXTURES OF CHARACTER.—The wonderful improvement that has been made in recent years in this branch of interior decoration. Suggestions for fixtures that will harmonize with any style, and new forms that have many advantages.

SUGGESTIONS FROM GERMAN AND ENGLISH COUNTRY HOUSES.—What the progressive and at times radical German architects and the more sedate English architects can teach us about home building.

HOW TO READ ARCHITECTURAL DRAWINGS.—The shorthand of plans and elevations. How to understand clearly just what your house is going to be in advance.

LAYING OUT THE SUBURBAN PLACE.—A piece of sound advice by Mr. E. P. Powell, the well-known authority on country living.

THE FOUR BEST EVERGREENS.—Mr. Arthur Herrington, landscape architect, tells which of the many available species are best suited to our own climate and what effects may be secured through their judicious use.

THE PROBLEM OF THE BATHROOM.—Everyone wants plenty of bathrooms in a new house, but they are expensive. The article tells how separate fixtures such as the shower, for instance, may be put in bedrooms, and just what it means in alterations and cost to put new plumbing in an old house.

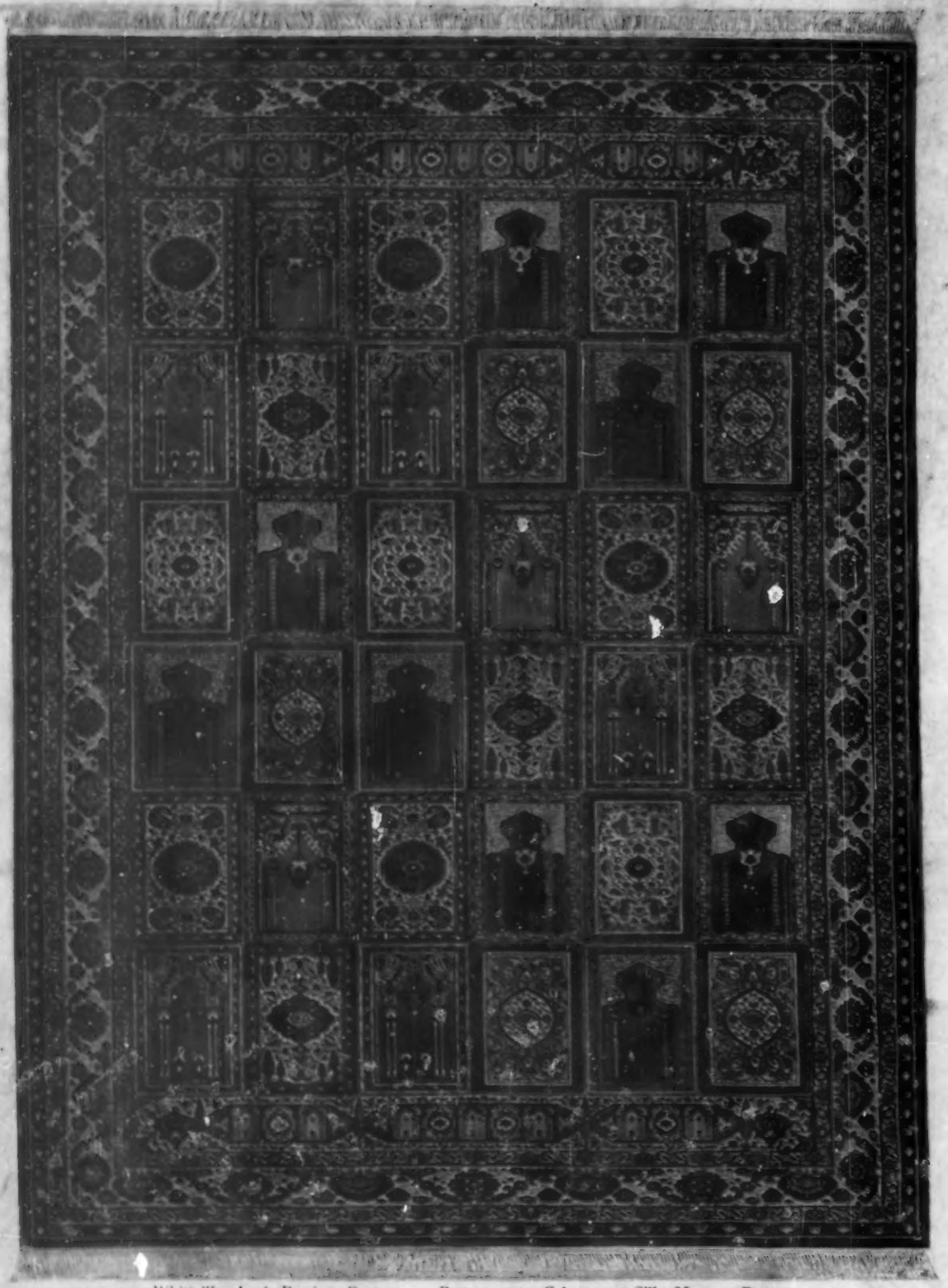
THE REAL MEANING AND USE OF ARCHITECTURAL DETAIL.—The first of a series by Mr. Louis Boynton, architect, telling what detail is properly used with Colonial architecture, both outside and in, and why.

THE BEST USE OF BRICKWORK.—There are far more ways of laying brickwork than most people think. How you can secure individuality in a brick wall or in smaller bits of brick construction, such as a fireplace facing.

A page of pictures showing in detail some twentieth century kitchens.
Photographs and plans of two moderate size homes of distinction.
The usual Departments of Inside the House, Garden Suggestions and Queries and Ingenious Devices.

Every number of HOUSE & GARDEN is superbly illustrated, but we think the pictures which will fill the Building Number are the most beautiful and the most intensely suggestive we have ever secured. From the superb front cover in full color to the last word in the magazine it will be a number long to be remembered. The Building Number will be on all news-stands about December 23rd, but will be promptly sold out just as it was last year. If you are not already among the goodly company of HOUSE & GARDEN subscribers why not send us $3, in a check or bills, and let us send you HOUSE & GARDEN for an entire year? Its cost is a mere trifle and besides helping you wonderfully with inspiration and suggestion it may save you 100 times its cost in preventing some costly mistake. But whether you subscribe or not be sure to read the Annual Building Number—HOUSE & GARDEN for January, 1911.

McBRIDE, WINSTON & COMPANY, PUBLISHERS, 449 FOURTH AVENUE, NEW YORK



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