

BLAKEMAN QUINTARD MEYER

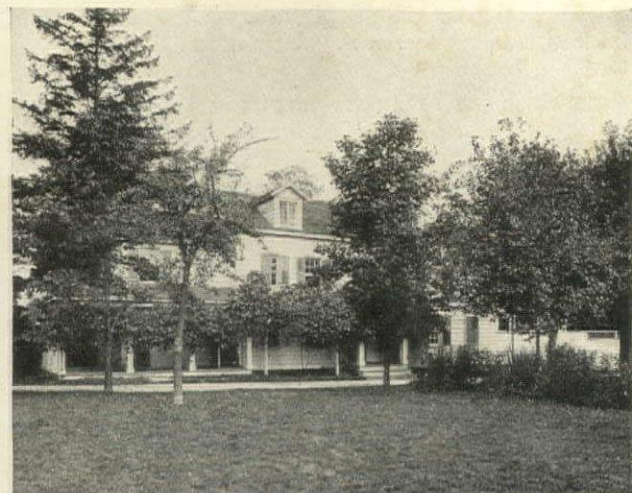
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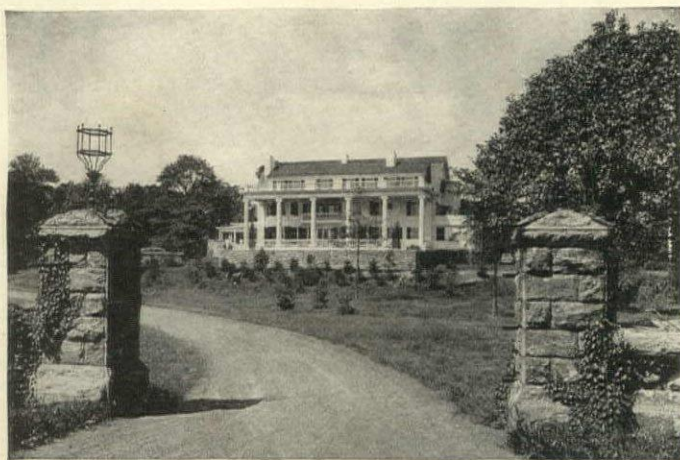


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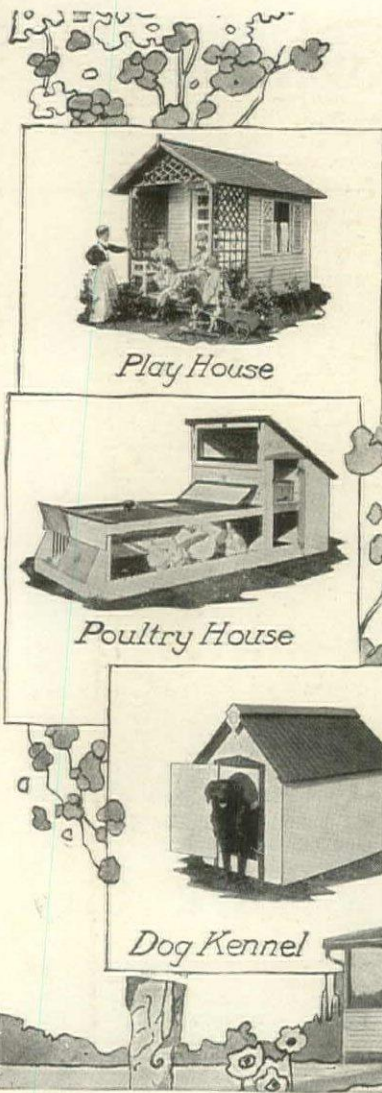
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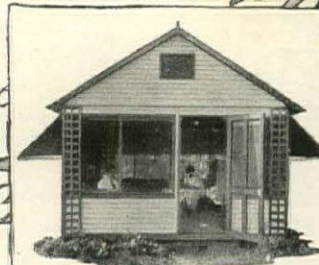
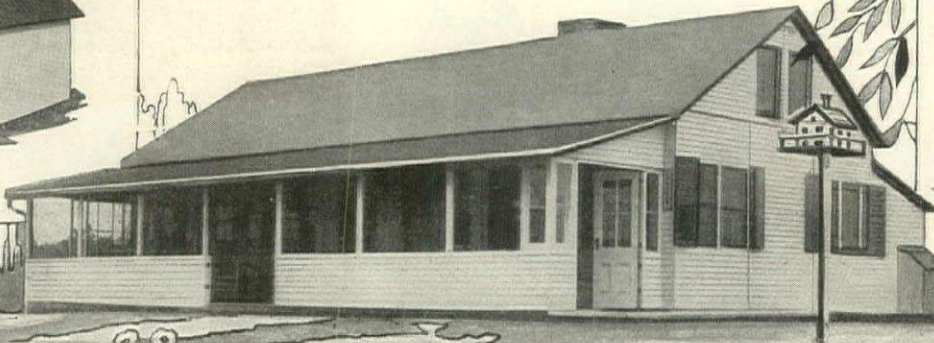
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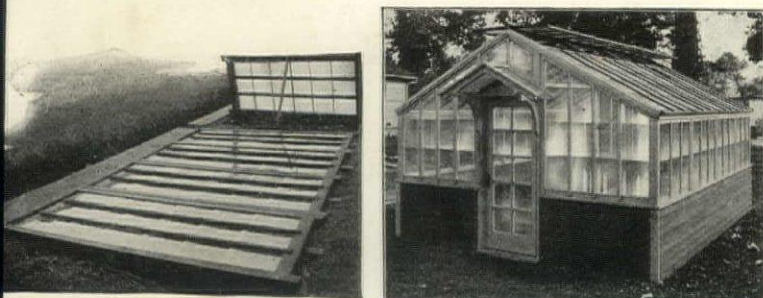


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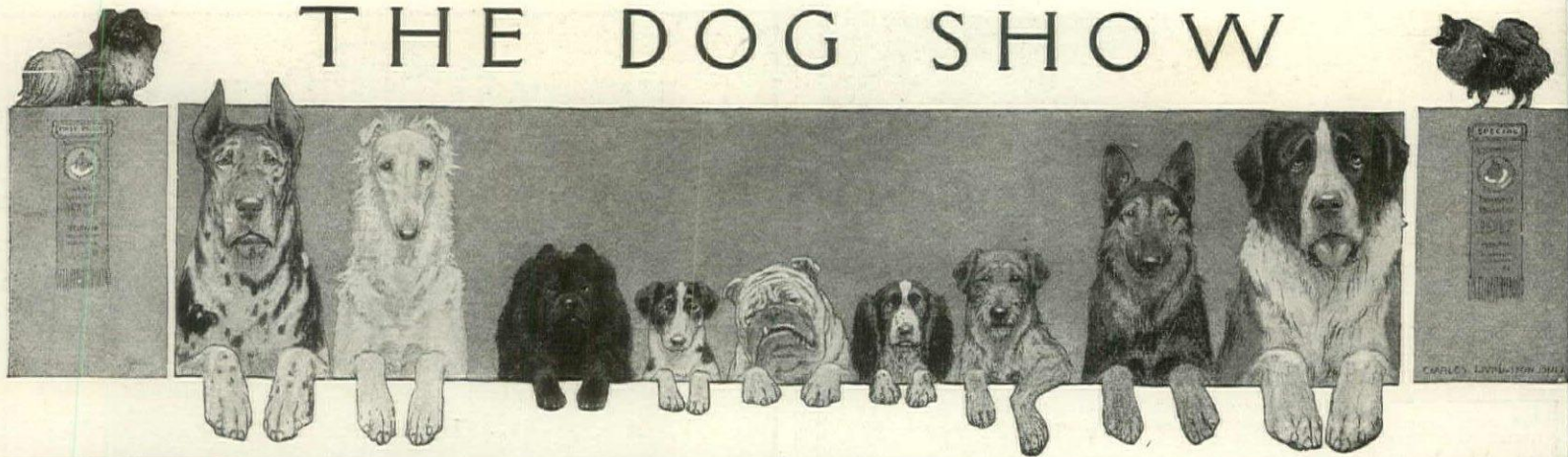
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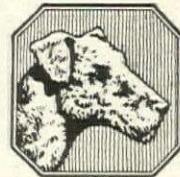
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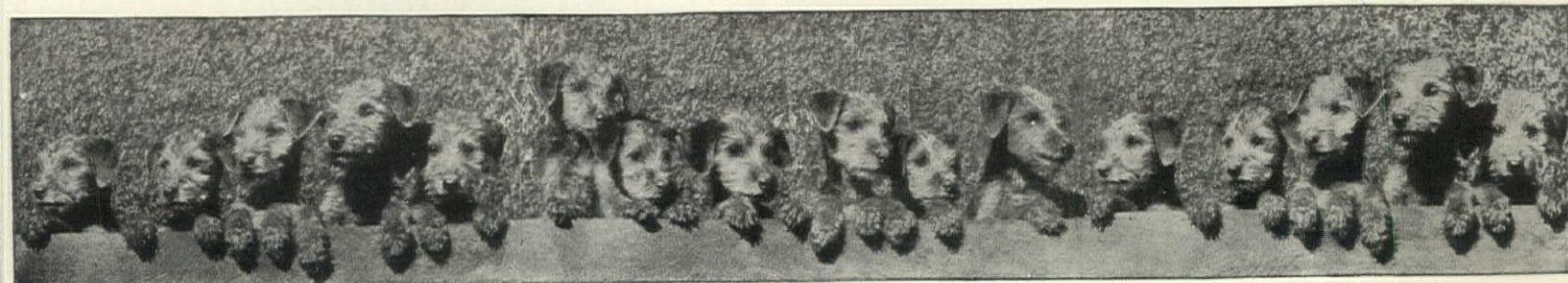
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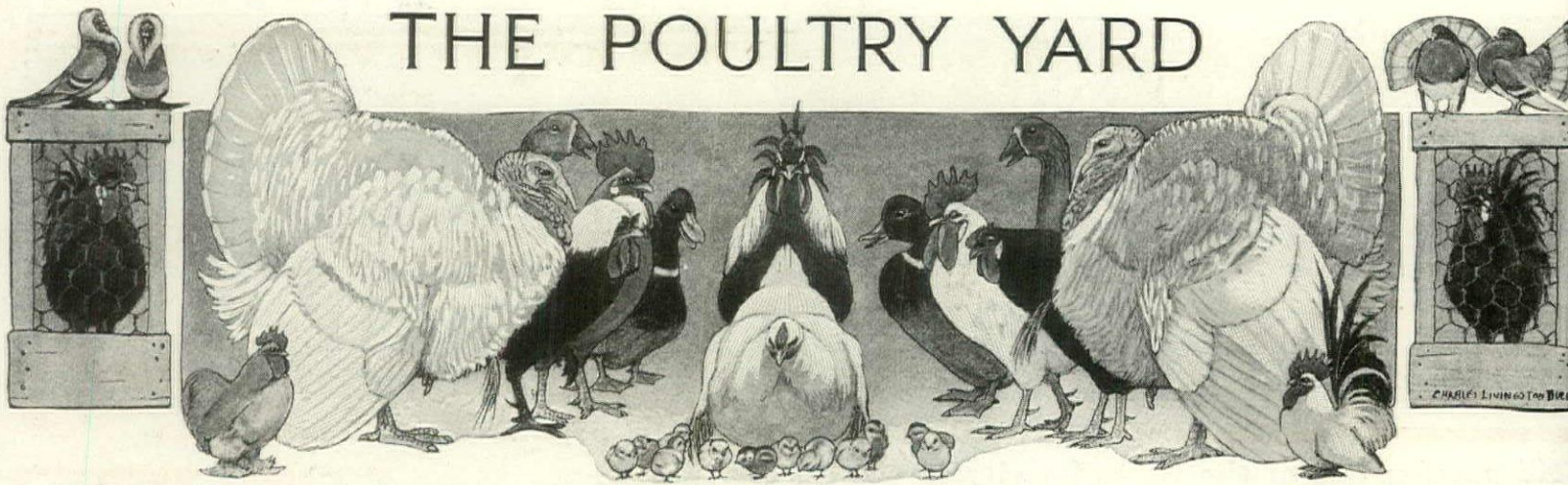
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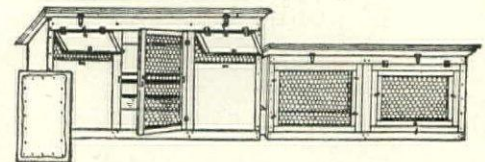
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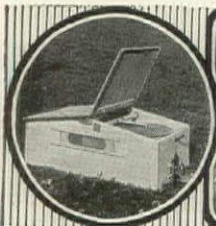
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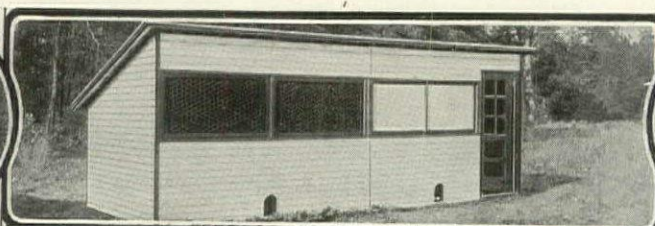
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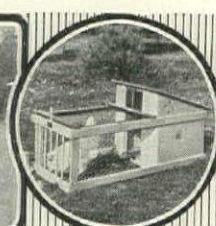
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ready missed four trains back to
probably will be court-martialed
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g about life in the big city from
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Write this circle at the beginning of / and you will have **Ed**.

By letting the circle remain open it will be a hook, and this hook stands for **A**. Thus / will be **Ad**. Add another **A** at the end thus / and you will have a girl's name, **Ada**.

From *o* eliminate the initial and final strokes and *o* will remain which is the Paragon symbol for **O**.

For the longhand *m* which is made of 7 strokes, you use this one horizontal stroke —. Therefore, — would be **Me**.

Now continue the **E** across the **M**, so as to add **D**—thus / and you will have **Med**. Now add the large circle **O** and you will have **Medo**, which is meadow, with the silent **A** and **W** omitted.

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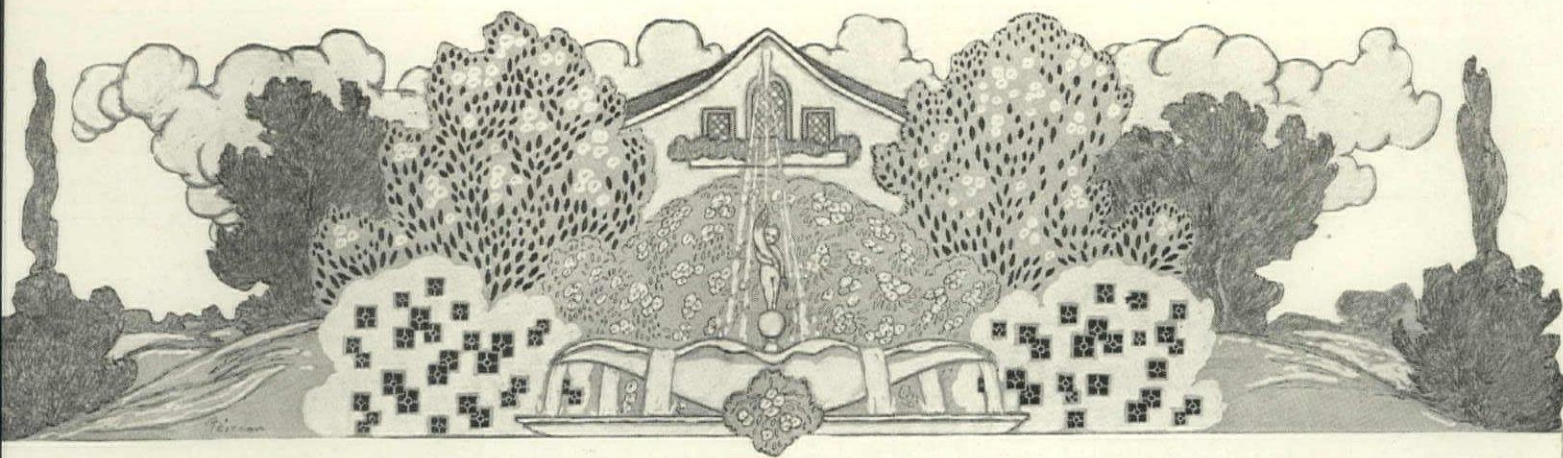
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THE ANNUAL BUILDING NUMBER

SEVENTY-FIVE to a hundred photographs of houses come into this office every month. They are sent in by architects, owners and architectural photographers all over the country. Imagine the toil, then, to select just the right ones. We think we have succeeded in this February issue.

The first house is a little Norman cottage of stucco and hand-hewn logs by Bloodgood Tuttle; the second a little house with a tower especially designed for HOUSE & GARDEN by Caretto & Forster; the third, the half-timbered home of a well known artist; the fourth a little Colonial house hid away beneath wistaria; the fifth a tiny cottage of clapboard; and the sixth a small town house of Georgian extraction. These six are not elaborate nor costly, but they are architecturally good and good to live in.

Among the building articles will be contributions on what can and cannot be put in the small house, the use of wall board, the building of closets, entrances, exterior lattice, and paint and stain finishes.

Then when the inside of the house is ready for furnishing, here are ideas that will prove



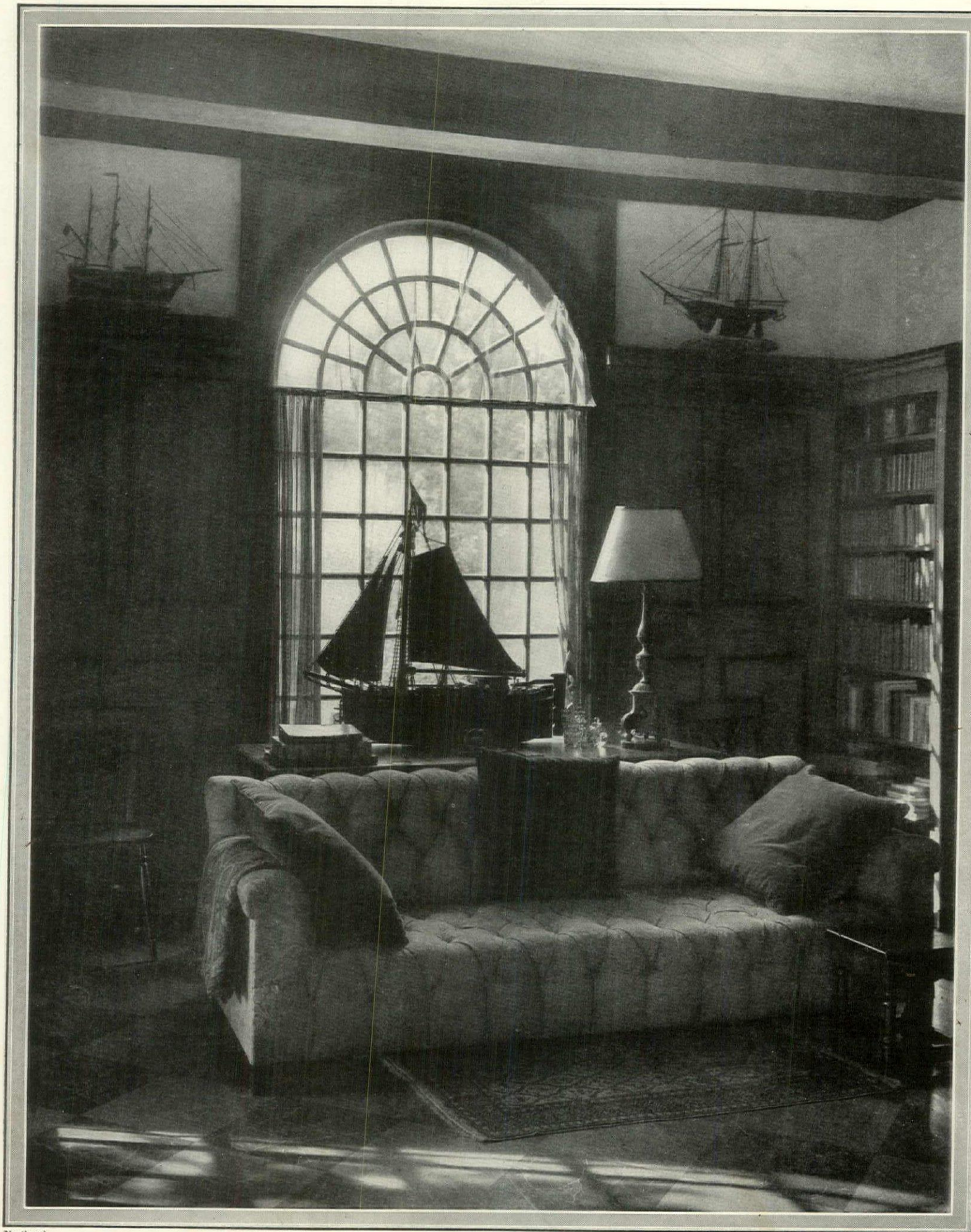
A dining room glimpse in one of the houses shown in February

invaluable—a description of the decorations put in his house by Joseph Urban, the scenic painter; the furniture that can be combined, pottery in decoration, how to buy fixtures for the fireplace, the Little Portfolio, the touchè, the curtaining of round windows, breakfast rooms, a page of new cabinets and hutches, and Spanish seating furniture.

For the gardener come three suggestions for the garden backgrounds, a garden of purple and mauve flowers, garden club war activities and starting the war garden.

We are making a special drive this year to make the garden side of the magazine more practical than ever—to lay especial emphasis on utilitarian gardens which will contribute their quota to the food supply. The February number proves that decorative flower gardening is by no means to be neglected; in these times our minds as well as our stomachs must be fed. But you will find in it a special inspiration to make your vegetable garden this year a complete success.

Here is a number nicely balanced, with increasing interest as the pages turn. It is an issue that you cannot afford to miss.



Northend

THE WINDOW IN DECORATIVE COMPOSITION

The window is one of the most important factors in any decorative composition, and much of the success of a room depends upon the draping of it. Either it is an object to be covered, or, as here, an architectural feature to be accented. This interior is from the residence of Henry G. Vaughan, Esq., Sherborn, Mass. The woodwork is stained gumwood, the floor painted black and white to simulate tiles, the upholstery is dark blue and the curtains are a sheer, dark blue net.

Little & Browne, architects

SPANISH WALL FURNITURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

HAROLD DONALDSON EBERLEIN and ABBOT McCLURE



Fig. 1. North African traditions of construction are evidenced in a low, boot-footed, 16th Century walnut cabinet

by the traditions of Moorish usage, which employed but little movable furniture, the people of Christian Spain furnished their rooms scantily—scantily even when compared with the contemporary custom in Italy and France, which nowadays most of us would deem meager. It is doubtless due, in some measure, to this fact that Spanish furniture acquired its quality of sufficiency already alluded to. The same fact also explains the paucity of the 16th and 17th Century Spanish pieces extant when



Fig. 2 is designed for use in the angle of two walls, a carved walnut table dating from the 16th Century

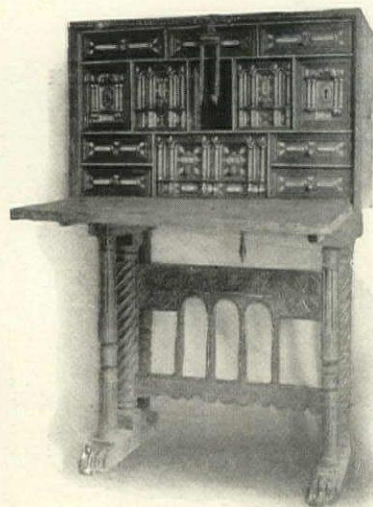


Fig. 3. The wood is carved walnut, with inlays of bone. The drop front and drawer arrangement are noteworthy

OLD Spanish furniture has four outstanding qualities—dignity, concentrated interest, vigor and intrinsic sufficiency. The last mentioned proceeds as a necessary consequence from the other three. There is enough dignity, enough interest and enough vigor combined in each individual piece to make it sufficient, in its own right, to command attention and respect. One might add that this quality of sufficiency assumes and, at times, even exacts freedom from interference by other crowding pieces of furniture, for reasons which will appear in the course of discussion. This is equally true whether a piece be of simple or of ornate design and execution. And, whether simple or ornate, it is so virile that it holds its own by harmonious contrast and so adaptable that it appears to complete advantage against either a severely austere or a richly elaborate setting. It is only when placed in a weak, namby-pamby environment that is neither austere nor consistently opulent that old Spanish furniture looks out of keeping. And, in such cases, it is the background that suffers by comparison.

Traditions and Character

Of Spanish wall furniture in the 16th and 17th Centuries, the pieces of most usual occurrence were chests of several kindred sorts, *areóns*, *vargueño* cabinets, *papeleras*, cabinets both low and high of sundry variant types, small wall tables that may not inappropriately be called consoles, long wall tables, cupboards and bedsteads.

In making a survey of early Spanish mobiliary equipment, it must be borne in mind that, influenced to a certain extent

compared with the relative abundance of Italian and French pieces dating from approximately the same time.

When we examine the several articles of old Spanish wall furniture alongside of the corresponding contemporary articles made in Italy or in France, we cannot help being struck by the fact that the *vargueño* cabinet is the most distinctively Spanish piece which the artisans of the period produced and that the mastery of manual skill and decorative facility therein exemplified epitomizes the highest achievements of Hispanic cabinet-making craft. The origin of the *vargueño* cabinet antedates the 16th Century, and it is one of the oldest articles of Spanish furniture.

Vargueño Cabinets

Thanks to the Moorish habit of sitting upon cushions, a habit they transmitted in large measure to their Christian neighbors and pupils in the arts of peace, the *vargueño* cabinet was for a long time the only important piece of Spanish wall furniture. It rested upon a stand of which the earliest form seems to have been a table with trestle legs and wrought iron braces, similar to that supporting the *papelera* in Figure 14. Slightly later in date, stands of carved walnut, like that shown in Figure 3, were especially made to hold the *vargueño*, or else the support was supplied by a cupboard base, containing drawers and doors, very like the low cabinet shown in Figure 12. In the latter case the base was often made to correspond more closely in design and decoration with the cabinet it supported than was the

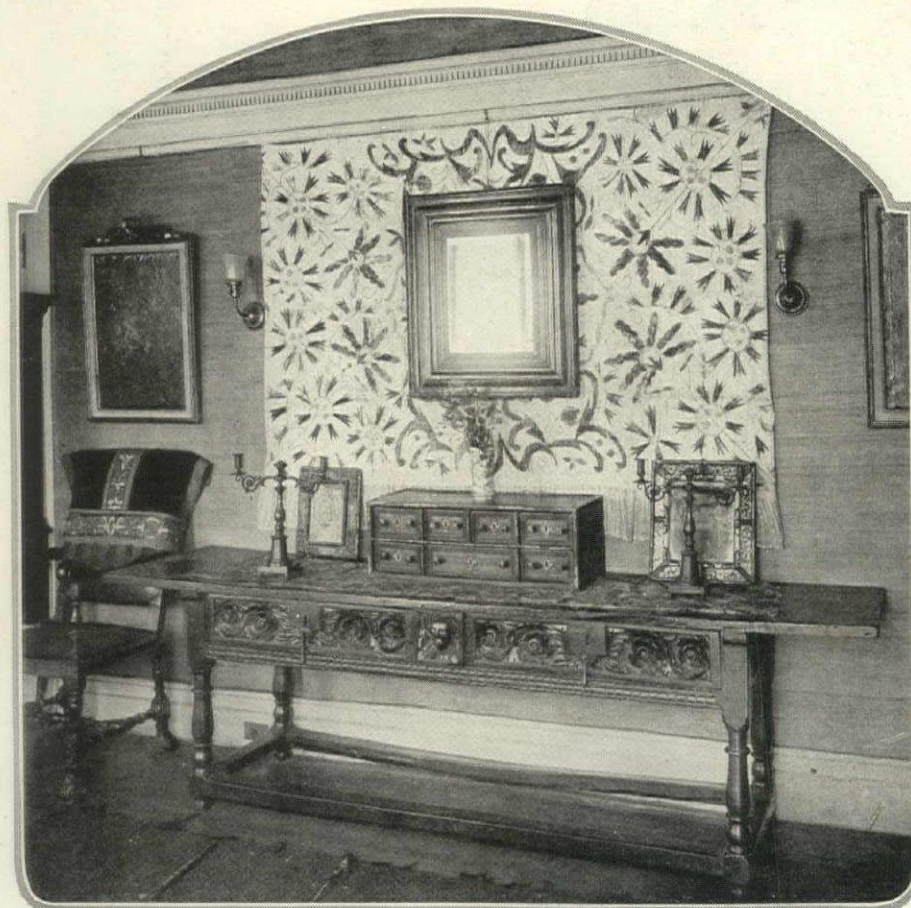


Fig. 4. The long wall table is of carved walnut, from the 16th or early 17th Century. An early 17th Century *papelera* is standing on it

case with either of the other bases. In structure the *vargueño* was a rectangular box with one side hinged at the bottom so as to let down, thus forming a falling front. Sliding supports were provided on the stand which, when pulled out, held up the drop front. Within, the whole side, or rather the whole front, was taken up with rows of small drawers and possibly a door in the center concealing still other small drawers or a pigeonhole for large papers.

Upon comparing the illustrations showing the *vargueño* cabinet both closed and open, it will be seen that the type of decoration inside was totally different from, and usually far richer than, the method of embellishment employed outside. And this difference was characteristic. While the exterior was generally of plain walnut or chestnut adorned with fretted and gilded wrought iron mounts, underlaid with pieces of red velvet, the interior was oftentimes gorgeous and fairly blazing with gold, color and bone inlay engraved in vermilion or black with arabesque, leaf or flower motifs or, sometimes, with figures of animals or birds. As the illustrations fully show the structure and man-

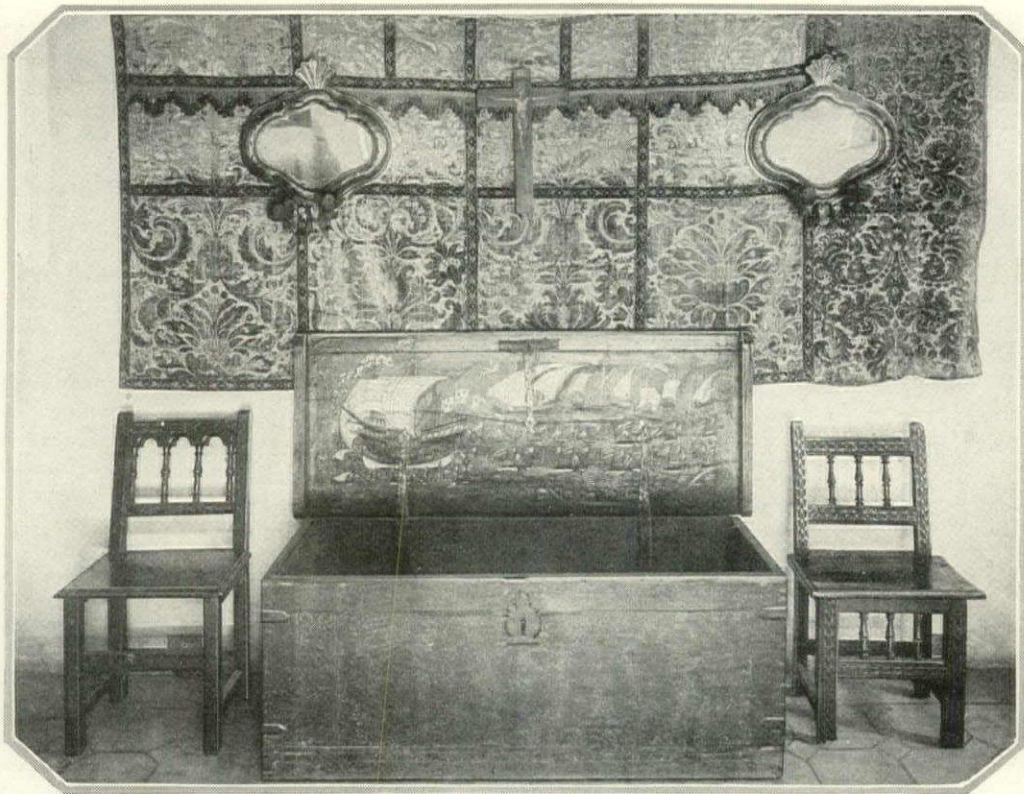


Fig. 5. Chests were important articles in Spain. The inside lid of this one is boldly painted



Fig. 6. A low walnut cupboard of the 16th or early 17th Century. The shelves upon it are of a later date

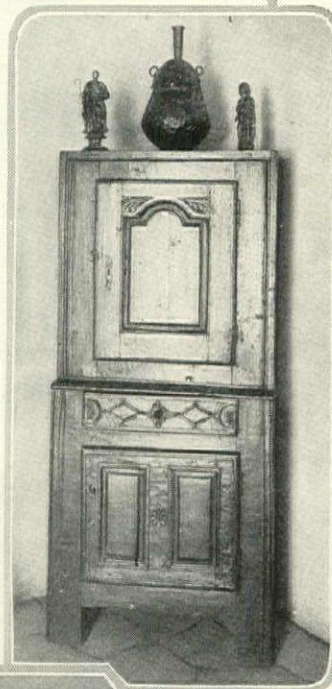


Fig. 7 hails from the Basque provinces and the 17th Century. A carved oak corner cupboard



Fig. 8. The "miller's wheel" motif shows under the cornice and on the base drawer fronts

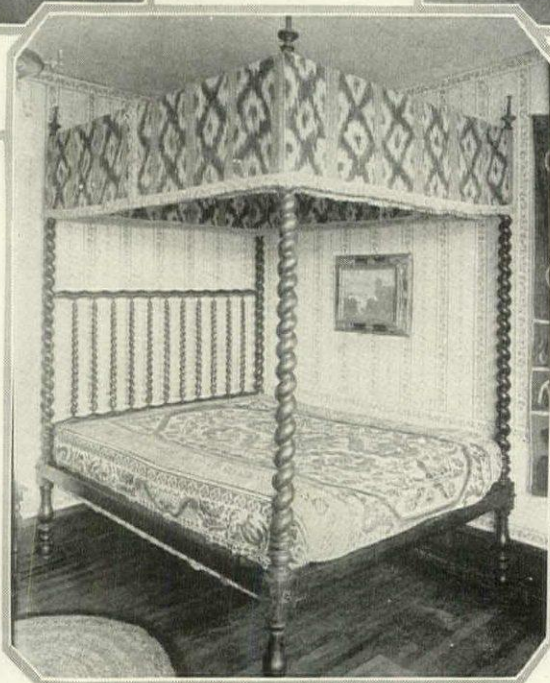


Fig. 9. The spiral twisted posts indicate Portuguese influence. 17th Century, from the island of Majorca



Fig. 10. Carved walnut press or cupboard showing a tendency to many small panels

ner of decoration, it is unnecessary to dwell further upon either. It is enough to state that both came from the Moors as the antecedent source of inspiration. When the *vargueño* cabinet was the only important piece of furniture, it is easy to understand how the efforts should have been concentrated upon it that it was bound to produce an effect of unusual enrichment. It is also easy, in view of this splendor and power, to understand how it came to have the air of sufficiency, a luxury mentioned, and why it is better that it should not be crowded with other pieces nowaday in arranging the finishing of a room.

Closely akin in general structure to the *vargueño* is the *papelera* shown on the stand in Figure 14, the chief structural difference being that the *papelera* has no drop front and could not have been used for writing purposes. It was intended merely for a cabinet and was used for the keeping of papers and other small odds and ends for the accommodation of which its numerous drawers were provided. A *papelera*, in fact, is a small cabinet-like piece containing numerous small drawers for papers and sundries. Another *papelera*, of walnut with gilt iron mounts, is shown in Figure 4.

(Continued on page 6)

WROUGHT IRON *in the* GARDEN ROOM

A Phase of the American-Italian Renaissance which Is Much in Vogue—Types of Iron Tables, Doors, Baskets and Fixtures

FREDERICK WALLICK

WROUGHT iron is *en vogue*. Even the most casual perusal of the architectural and decorative magazines published in the last two years will prove a tendency toward Italian period furniture and design that includes a generous use of ornamental wrought iron. Many of the best town and country houses around New York, Chicago, Minneapolis or Detroit, and particularly in that architectural paradise, Southern California, show the strong influence of the Italian villa.

screens, lanterns, electric wall brackets, torchères, and even furniture.

The garden room has taken rank as a necessary part of our homes, and seems to be crowding the sunroom into obscurity. The change is for the best. A sunroom, in the average American house, is really nothing more than a glorified porch where, in winter, storm sashes take the place of screens, and an inadequate heating plant tries unsuccessfully to cope with three exposures, a north wind and a tile floor with no basement underneath. The result is only too frequently drafts, loss of good temper and a consequent adjournment to the living room until spring.

Uses for Iron Furniture

The garden room is more conveniently located near the center of the house, easily accessible from the hall and with frequently only one exposure—to the south. It is more of a living room, with the charm of the conservatory attached; its furnishings tend toward easy divans, flower boxes with real or imitation foliage, plant stands *à la brazier*, standing lamps with iron bases and decorated parchment shades, aquariums, cut flowers, and—garden magazines!

Wrought iron seems preëminently fitted for such a room. It is durable, it withstands the ravages of water; it has an out-of-door feeling; it harmonizes with tile or stone or marble floors, and like the garden itself, it gains charm with years. Time rusts or bronzes it

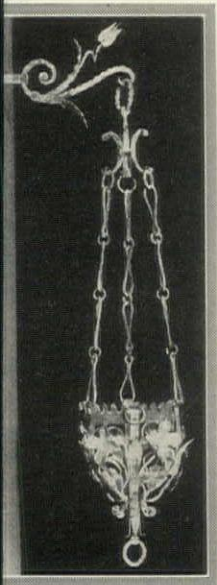
until its old age is venerable, like old wine. It has, moreover, behind it the precedent of all time. Reflecting on the prehistoric epoch of the Iron Age, one could hardly call it a fad.

The accompanying photographs illustrate some very simple examples of garden room furniture. In the flower stand, the old copper top is recessed sufficiently to allow a few inches of sand or loam in which jonquils, iris, poppies or peonies are held upright by use of Japanese lead flower holders; or the bottom can be filled with water, the outer edge of the top covered with roses or laurel leaves or some other attractive foliage, and short-stemmed blooms allowed to float in the center.

A garden room table may have many uses. It makes an excellent base for a table lamp; it can be used as a smoking or magazine stand; it is serviceable as a tea tray. It may also be placed in an entrance hall or vestibule as a card stand, or as a place to put one's hat and gloves. These are some of the more obvious uses. Others will suggest themselves.

The hall or garden room candelabrum illustrated has a stem and feet of deep rusted iron, the top foliage in antique gilt, and the leaves and roses twining around the base in dull green and red. An electric base plug connection is provided under the stem, carrying up through it to the ivory yellow

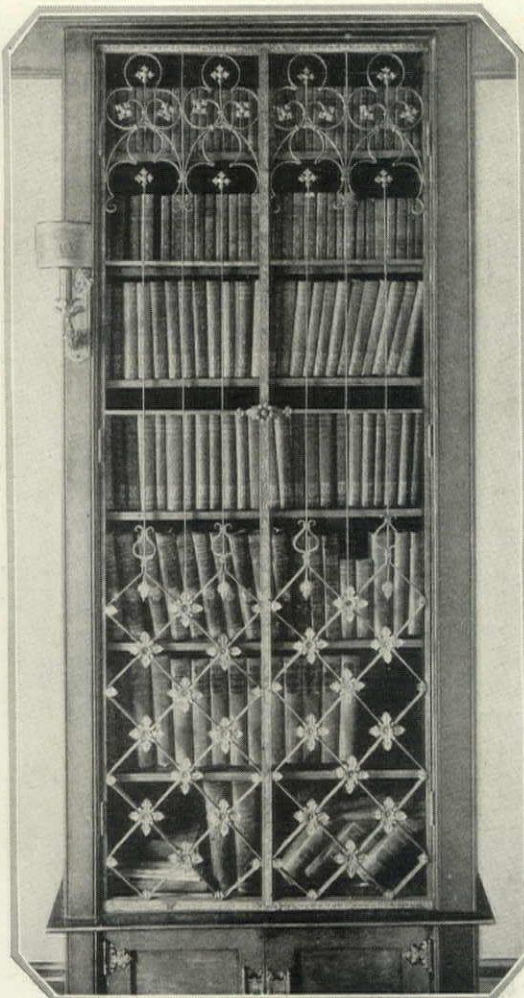
(Continued on page 66)



Florentine flower basket with a light fixture above. 30" long. \$32.50.

Certainly, we should be grateful to whatever influence gave us our present American-Italian Renaissance. It means for the city house plain plaster or simply paneled walls, stone fireplaces, uncarpeted floors, a few well chosen antique pieces of furniture; for the country house, broad expanses of plain stone or stucco exteriors, mellow tile roofs, paved terraces with the color note of an occasional terra cotta vase; and in both, the inevitable use of wrought iron doors, window grilles, fire

A novel scheme for partially screening book shelves can be worked out in wrought iron in a Florentine Gothic design. Each door 14" by 72". They come at \$60 the pair



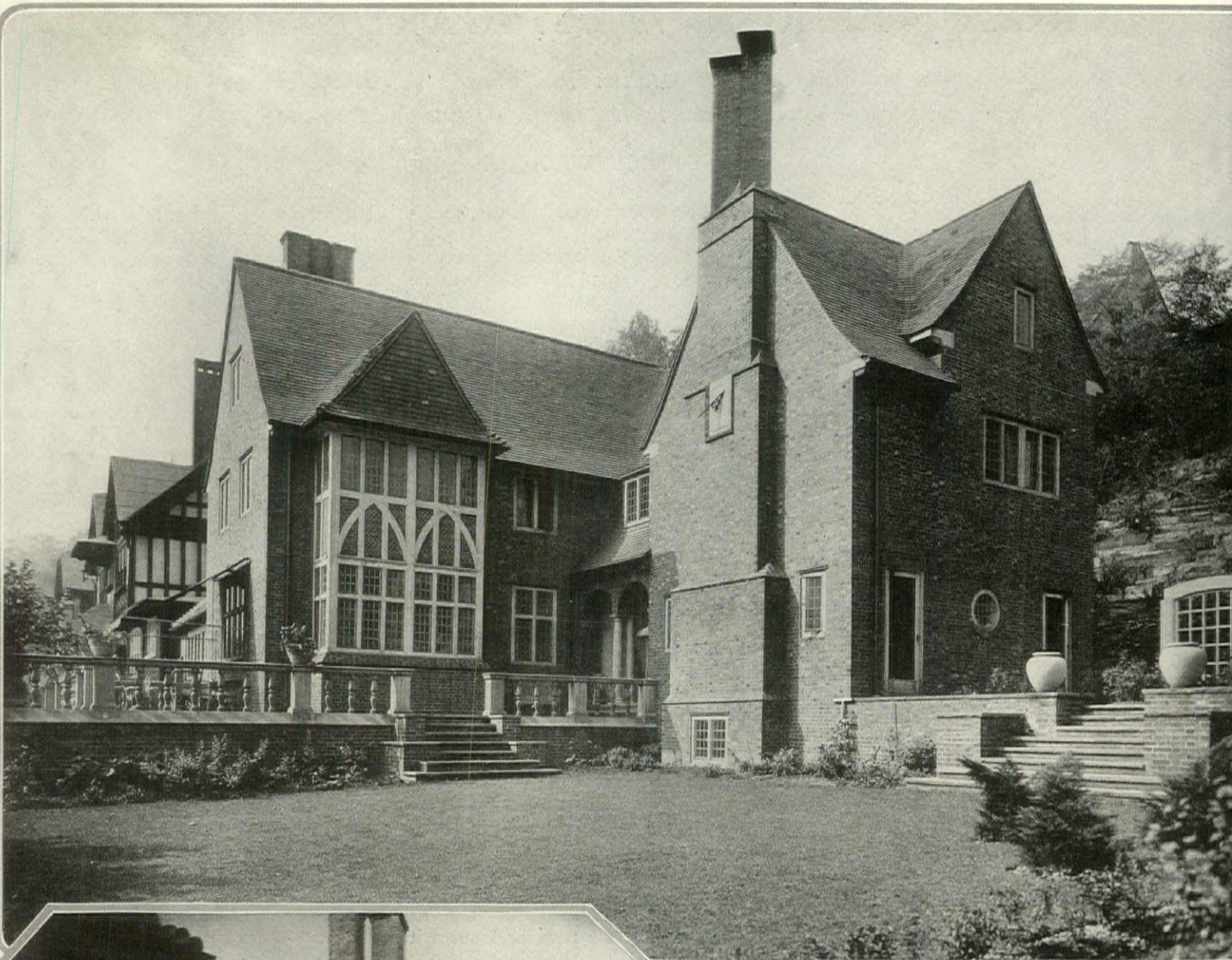
Among new candelabra for hall or garden room is this with deep rusted iron and flowers in dull red and green. 5' 6". Wired, \$35



Placed in the vestibule, or used as a garden room table, this little stand of wrought iron serves an excellent purpose. It stands 32" high and is 22" across top. \$35



A flower stand can be fashioned after a pie-crust table with a recessed top in which can be placed jonquils or iris in lead holders. 32" high, 24" across. \$30



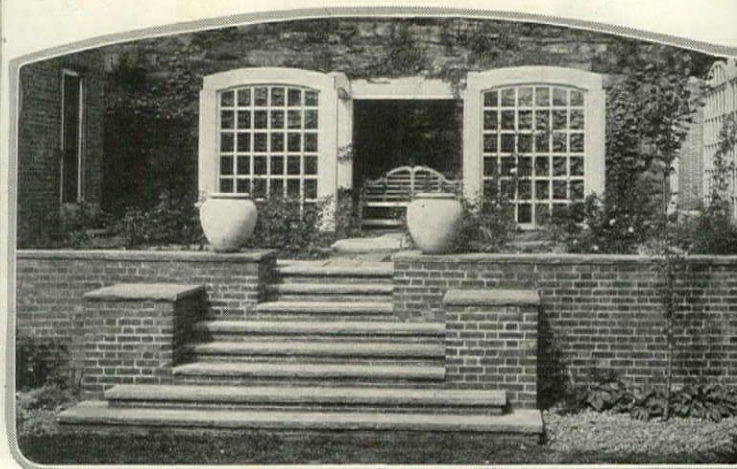
The house carries out the spirit of Tudor traditions. It is executed in brick laid in Flemish bond. The roof is of red tile with rounded and swept valleys. Exterior wood-work is heavy timber mortised together and pinned with wooden pins. English metal casements for all windows. Terraces, steps and walks are stone flagged

THE RESIDENCE of GARDNER STEEL, E PITTSBURG, PENNA.

LOUIS STEVENS, *Architect*

A view along the terrace showing the living room gable and chimney with stone sundial. The entrance is through stone columned arches to a vestibule

The arbor and seat in the garden are reached by a flight of steps from the level of the lawn. A bird bath is in the middle of this garden





In the living room
place, a feature
the house, is
ed with lime-
ne and lined
h red, rough
made tiles.
e dog grate is
old English
del. An un-
al treatment is
und in the
hes with their
sconces, and in
ceiling beam
h its support-
bracket spring-
from the key-
e of the fire-
ce. The doors
e sand-blasted
with heavy
p hinges and
led glass lights



In the dining room
the simplicity of
the wall treatment
enhances the
beauty and inter-
est of the window
and door open-
ings. These doors
let out on the ter-
race of the rose
garden. To one
side of the room
is a large stone
fireplace with an-
tique Welsh
wrought iron fix-
tures. The furni-
ture was especially
designed for the
room and the
hangings chosen to
harmonize with its
period. Katherine
Parker, decorator

THE DOOM of the DINING ROOM

"WHAT'S become of the old-fashioned dining room?" asks a correspondent in a recent letter.

To which we answer, "What's become of the old-fashioned dinner?"

For the rooms of the house which were created by custom, are in time done away by custom, and the custom of the day is to Hooverize.

Go back to the time when one spoke of "the groaning board." A virile age doubtless, an age in which eating was a great function, accompanied by ceremony and display. The table was loaded down with all manner of food, the sideboard was piled high, like an altar, with the accumulation of several generations of silver plate. Guests went into a meal as into a coronation, two by two in procession, with a nice regard for priority and seniority. There was a brilliance about this age. Men did not deny themselves petty pleasures nor did they know the devastating inhibitions of "eat and grow thin" and "drink and be sober." For the purpose then was just the opposite. Men ate to wax fat and drank to be drunken. This was a good age. It accomplished many great and noble things. But as the vigor of the age declined so the custom grew stale.

Then came a dark age, a transitional period, when actual eating was less but ceremony and vulgarity of display lingered on like bad habits. It gave us the dining room with the ostentatious china closet, it gave us the plate rail on which the otherwise careful housewife consigned her precious china to a precarious ridge, it gave us beer stein decorations and ponderous Flemish oak furniture. In this time men discovered new and strange diseases, and the center of all evil was laid in the stomach. Gradually eating and drinking became less sacramental and more commonplace. The solemn family breakfast dwindled down to a hasty meal of coffee and rolls. Ritualistic dinners ceased to be served. We no longer went into them as into a great orgy, but came in casually, as though it were an ordinary affair.

This was the period the war found us in. Today we stand on the threshold of a new order, the beginning of the second mystic thousandth year. The war has obliged us to Hooverize. We are forced to change our customs. And in that change we can read the impending doom of the dining room.

THERE are four good reasons why the dining room should be doomed: First, as is shown above, eating has ceased to be a ceremony and hence has ceased to require the setting for ceremony which a separate room furnishes.

Second, we are making our homes more efficient. We are making every part of the house contribute to the ease and comfort of living, and contribute not a small part of this time, but all the time. Set down in actual figures, the average dining room "works" not more than two hours a day. The rest of the time it is unoccupied and no one enters it save servants to clean or arrange the table. Entering a dining room between meals is like walking into a deserted theatre at nine in the morning. It has ghostly remembrances of good times and happy folk. In short the dining room is a pleasant and efficient place only when we are dining. At other times it might just as well not exist, for all the importance it holds for us.

The third reason for the passing of the dining room is the demand for the small house. This demand has increased as the distribution of wealth has been made more equal. The rise of a high waged

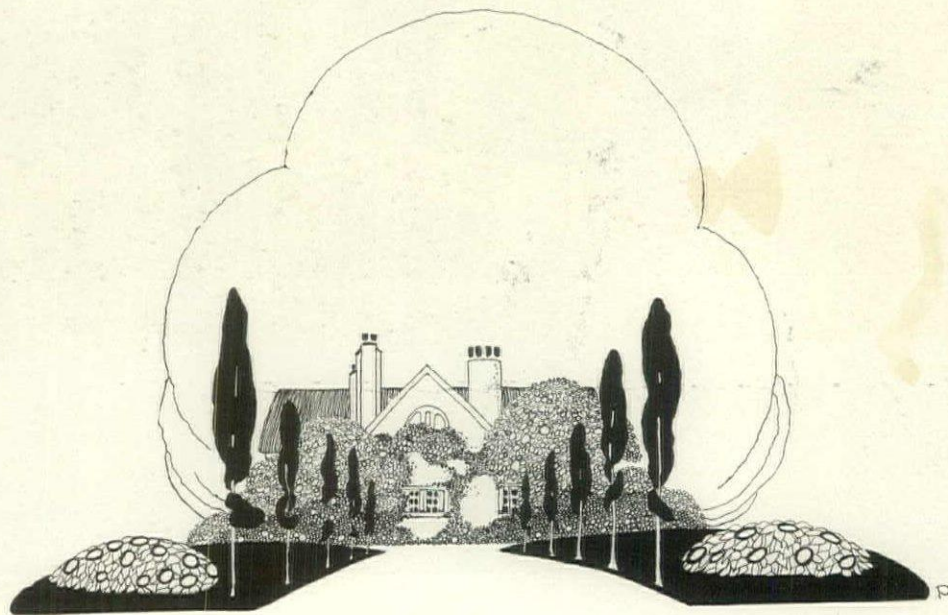
proletariat has brought about the desire to own a house. The small house satisfies this desire, for the measure of the desire is not the size of the house but the sense of ownership. Now in a small house every possible cubic inch of space must function and contribute to the well-being of the occupants. A room that is occupied only two or three hours a day is waste space; it must be eliminated. In its stead a breakfast porch or corner can serve for the first meal and at the same time add interest to the meals and increase the habit of living out of doors. The other two meals can be served at one end of the living room, that part being screened off while the table is being prepared. Instead of having a cramped living room and a cramped dining room the small house will have one large living room to serve both purposes.

THIS principle, of course, cannot be said to apply to the large house where space is unlimited, where ceremony still characterizes the manner of living, the architecture of the house is influenced accordingly, the separate dining room must remain. In the mansion one is obliged to live up to his house; in the cottage one's house adapts itself to his life. But the nature of both these houses depends upon a problem that is gradually increasing, one that in no far future time will become acute—the servant problem.

THE large house was made possible by a multitude of servants and retainers who could be hired at a low wage or no wage at all. The small house eliminates the servant altogether or reduces the number to a minimum. During the progress of the war, when women have been finding work in munition factories and taking the place of men going to the front, the available number of servants has been decreased. Immigration is practically at a standstill and will be for several years after the war. The doing of men's work by women has also taught women the value of regular working hours, of regular recreation hours, the advantage of standardized wages and the necessity for organization. Already Finnish servants have their unions and social centers, the Russians their *artels*, and the time will come when the Irish, Polish and negro will do the same. In short, the servant problem will gradually settle itself into a matter of the housewife's hiring a member of a union, paying union wages for an allotted number of hours of work and permitting the servant to do as she pleases with the remainder of her time.

Such a situation will naturally increase the number of small houses where no servant is required, and the number of apartments that can be served on a cooperative basis, and leave the larger houses to the very rich. The dining room will even more nearly vanish.

However radical this may seem to us now, it is all part and parcel of modern social evolution. As manufacturing and the growth of cities stripped the English manor houses of their hordes of dependents, by this great upheaval is being brought about a democratization that will radically affect the manner of our home life. The ceremonial dining of a past era was possible because there was an abundance of servants. As the number of servants has decreased and the custom of ceremonial eating has passed, so has passed the necessity for the formal dining room. And, in turn, so has come about the demand for the small house from which is eliminated a room that has ceased to be a necessity for living.





A STUDY IN MIXED STYLES

The exterior of the house is Cape Town Dutch; the hallway is a mixture of Colonial and Italian, the door being Colonial and the wall treatment Italian. The floor is black and gray slate tiles. The carved balusters are copied from an old house in Exeter. It is the hallway in the Vaughan residence, another interior of which is shown on the frontispiece. Little & Browne were the architects



They look valuable and they are. But for all their pretensions, these aristocratic specimens of early Venetian millefiori and mosaic work are ancestors of the flower-embedded glass paperweight that adorned grandfather's desk in post-bellum days. Near relatives, too, are the striated marbles, the glassies so much in vogue with the younger set

THE GLASS of a THOUSAND FLOWER

Fascinating Millefiori, Long Ago the Object of the Collector's Enthusiasm, Is One of the Latest Fancies of the Modern Connoisseur

GARDNER TEALL

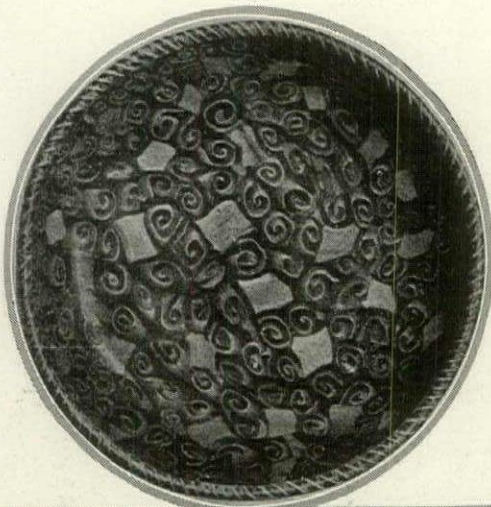
TIME has crumbled many a granite monument to the memory of monarchs of early Egyptian dynasties, but a tiny scent bottle of yellow glass, with the name Amenophis worked upon it in blue, has come down to us from the Golden Age of the Pharaohs. King Amenophis little guessed that his fragile gift at life's parting from Queen Taia would have survived the vicissitudes of the unguessed ages that have treated his granite pedestal of the Colossus of Thebes with such scant courtesy. Yet here

we may hold it in the palm of a hand, a lovely trinket whose fragility has defied the boast of bronze or the strength of stone!

As Pliny says, it is no easy matter to give novelty to old subjects, authority to new, to impart luster to rusty things, light to the obscure and mysterious. Yet he who writes of antiques and curios may find in the subject of old glass so wide a field in which to browse that its restraints seem few indeed and its interest of broad appeal.

The millefiori glass of yesterday and today offers to the collector a fascinating study. It is the "Glass of a Thousand Flowers" pretty name the Italians gave it centuries ago—*mille*, a thousand, and *fiori*, flowers.

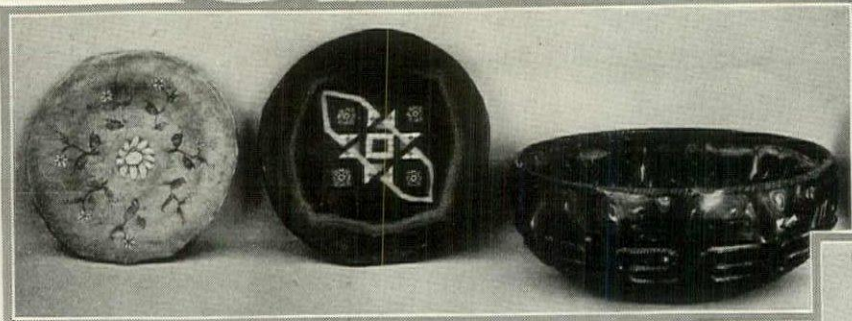
Don't you remember when you were little, the round, heavy glass paperweight into which you could look like a crystal globe and find mysteriously embedded flower-forms of colored glass? How you puzzled your grandfather's head, too, when you asked questions about it. These old millefiori paperweights—long since out of fashion, alas—were bought on faith as curiosities, and in the sophisticated age that decreed such manner unfitting the dignity of maturity relegated to hiding places now for the most part forgotten. The wonderful striated marbles, attractive "glassies" of our own Golden Age maintained with us the tradition of attention; and now we have once more begun to display the paperweights of the Thousand Flowers and antiquarians are doing such business in them that manufacturers are most encouraged to place on the market a host of these interesting objects of millefiori glass.



Excavated near the Appian Way—one of those well-known roads that lead to Rome—this bowl is a priceless example of the millefiori work of classic times. The earliest Roman mosaic and millefiori glass is, so far as our knowledge goes, from the reign of Augustus

Collectors of Glass

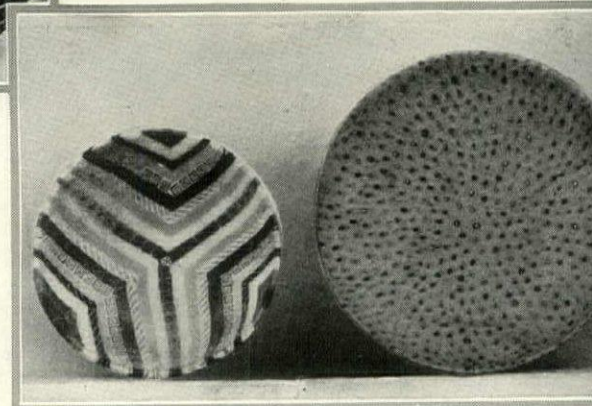
Since the time when the observing Herodotus wrote that the sacred crocodiles of Memphis wore earrings of melted stone, the collecting of glass has encouraged its finer development. The ancient glass workers were proud enough to sign fine pieces, though these are exceedingly rare. There was, for instance, "Africa," a citizen of Carthage, artist in glass." Nero was an ardent collector of fine pieces of glass, collecting them in his own peculiar manner.



Above is shown Venetian millefiori work of early date. The Venetian workers, basing their efforts on the models of the ancients, far surpassed them in achievement. Venetian glass was considered extraordinarily light, and was in particular favor and demand, on this account

It was from the careful study of delicate antique bits such as these the fine-fingered workers of Venice derived the inspiration which resulted in seven hundred years of splendid artistic achievement

It is a bad guess if you call them marbles, or sections of tissue, or the inside of a kaleidoscope. They are two beautiful shallow bowls of millefiori glass from the hand of skillful Venetian artisans





The Venetians added to the colored glass effects of the ancients the discovery of crystalline white glass, and marvelously combined the two in many a piece of veined and variegated loveliness. Some of the examples reproduced here offer convincing proof that the result well deserves its charming appellation of "The Glass of a Thousand Flowers"

may infer from such anecdotes as that wherein Petronius is chronicled as having taken a precious bowl of murrhine to atoms before his death, to prevent the possibility of its falling into the grasp of Nero. So greatly was it prized at the time that its value had been placed at a sum now equivalent to \$50,000! The very high prices paid today by museums for bits of antique glass are very much to be far less than the same objects brought in Roman times; this, of course, refers only to pieces of high artistic quality, such as would have commanded the attention of connoisseurs contemporary with its product.

"Who," says Johnson in *The Rambler*, when he saw the first sand or ashes by a casual intenseness of heat melted into a metallic form, rugged with excrescences and crowded with impurities, would have imagined that in the shapeless lump lay concealed so many conveniences of life as would in time constitute a great part of the happiness of the world? Thus was the first artificer of glass occupied, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science and conferring the highest and most lasting pleasure; he was enabling the student to contemplate nature and the beauty to behold herself."

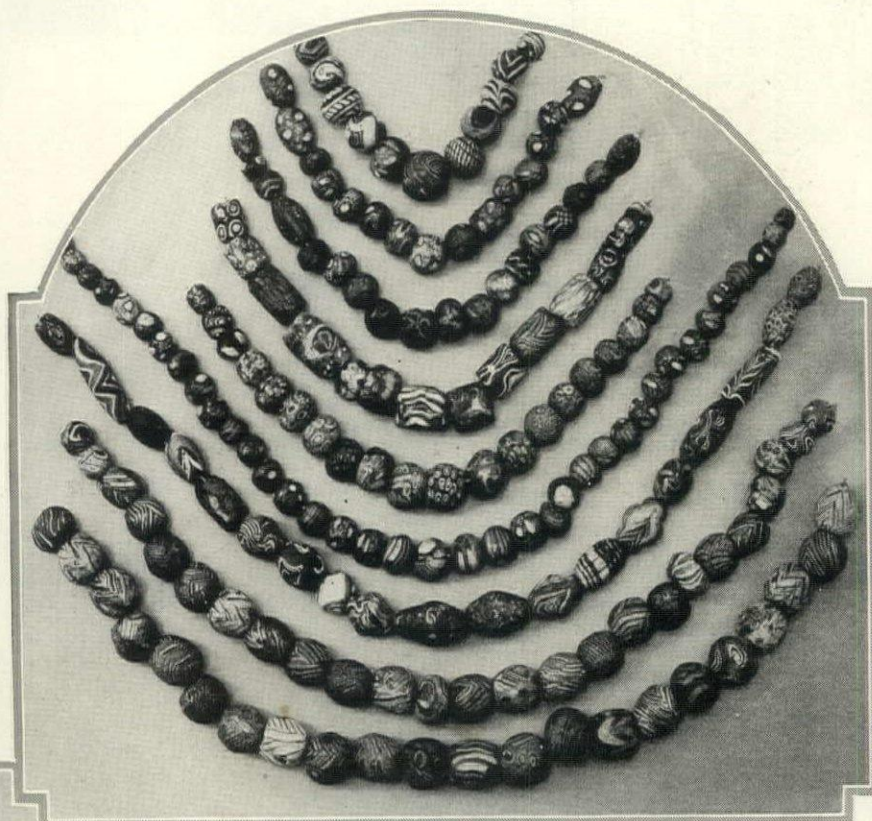
Ancient Glass and Venetian

We need not go into the early history of glass here, more than to say the ancients were highly skilled in the making of mosaic and millefiori glass, their products inspiring the millefiori glass of the Venetians and their followers in Europe and America. One cannot do better than to quote here from M. A. Wallace-Dunlop's *Glass in the Old World*, long out of print. In this work the author says: "No method of glass working has probably excited more attention than the wonderfully minute mosaics found scattered over the world both in beads and amulets. Old writers have exhausted their ingenuity in conjecturing the secret of their manufacture. Many of them are far too minute for human eyes to have executed, but like many other marvels the explanation is simple when once discovered. They

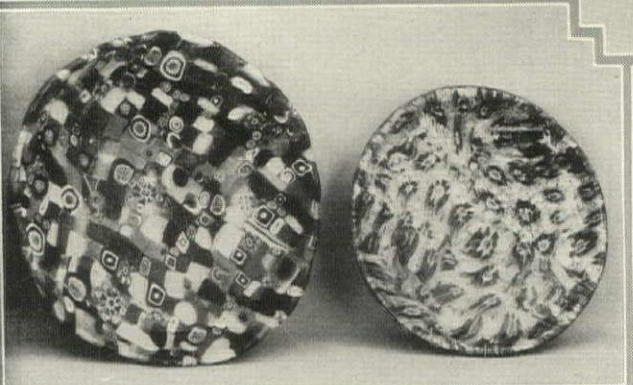
were made (and are now successfully imitated in Murano) by arranging long slender glass rods of various colors so as to form a pattern, a picture, or the letters of a name, and then fusing them together, and while still warm the rod or cane so formed could be drawn out to almost any length, the pattern becoming perhaps microscopically small, but always retaining its distinctness. A tube of glass treated in the same manner never loses a minute hole in the middle. Thin slices cut off such a rod would present on each side [face] the exact picture [just as the pattern appears when slicing a cucumber] or pattern originally arranged. When this idea had been once suggested, thousands of patterns could have been invented, and slices from these rods placed in liquid blue or other colored glass, and cast in a mould and ground into shape, gave rise to the endless combinations of Greek or Roman workers. . . . The millefiori glass of the Venetian republic was simply a revival of this

old industry. . . . Under the Ptolemies the Egyptians acquired a rare perfection in mosaic! We have, so far as I know, no Roman mosaic or millefiori glass antedating the reign of Augustus. It is in the Augustan age that we first learn the name of a mosaic glass artist, Proculus of Perinthus, to whom the Alexandrian merchants erected a statue.

The building of St. Mark's in Venice, begun in 1159, gave impetus to Italian glass manufacture. With the fall of Constantinople nearly a half century later, many Greeks, skilled artists in glass, undoubtedly made their way to Venice and brought thither the secrets of their trade. Certain it is that the early glass workers of Venice and of Murano, where later the glass industry centered, gave curious and interested study to the old mosaics of the ancients and in due course rediscovered the art of millefiori and perfected it in a manner that would have caused the Romans to open their
(Continued on page 60)



They are spotted, striated, checkered, streaked, mottled, dappled, clouded, barred—every imaginable diversification of pattern is offered by the beads grouped in the illustration above. These beads are of Roman-Egyptian origin, and date from the earliest antiquity of the art of millefiori

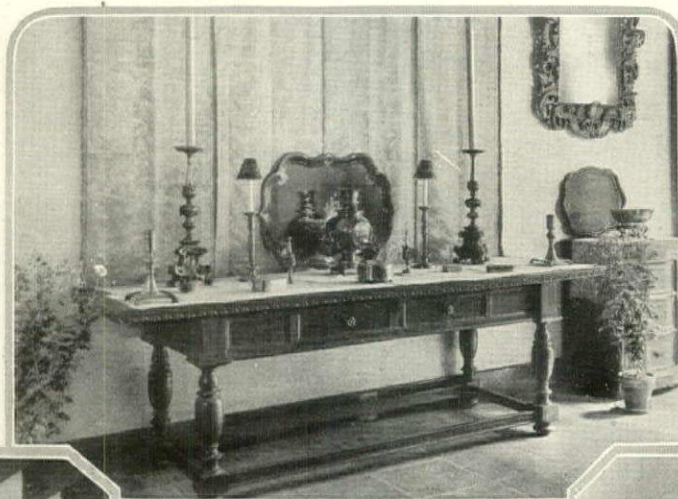


Gorgeous things are these rare pieces of early Venetian millefiori. Derived from the glass of Greek and Roman manufacture, they were in turn copied in other European countries

Fine glass was highly prized by the connoisseurs of antiquity, some pieces being signed by the "artist in glass" who made them. Nero himself was a keen collector of glass, we are told

SUBSTITUTES for SIDEBOARDS

*The Touch of Individuality
in the Dining Room*



(Left) In a large dining room a refectory table can be used for sideboard or serving table. Here it has a background of old Italian yellow brocade that sets off the tall altar candles and the silver



The substitute might be a Spanish antique table with a Venetian mirror above. The cover would be a fine piece of altar lace or a linen cover with lace edges



A console can be used for a serving table. Here it is of wrought iron rubbed with polychrome colors and with a top of Sienna marble.
McBride, decorator

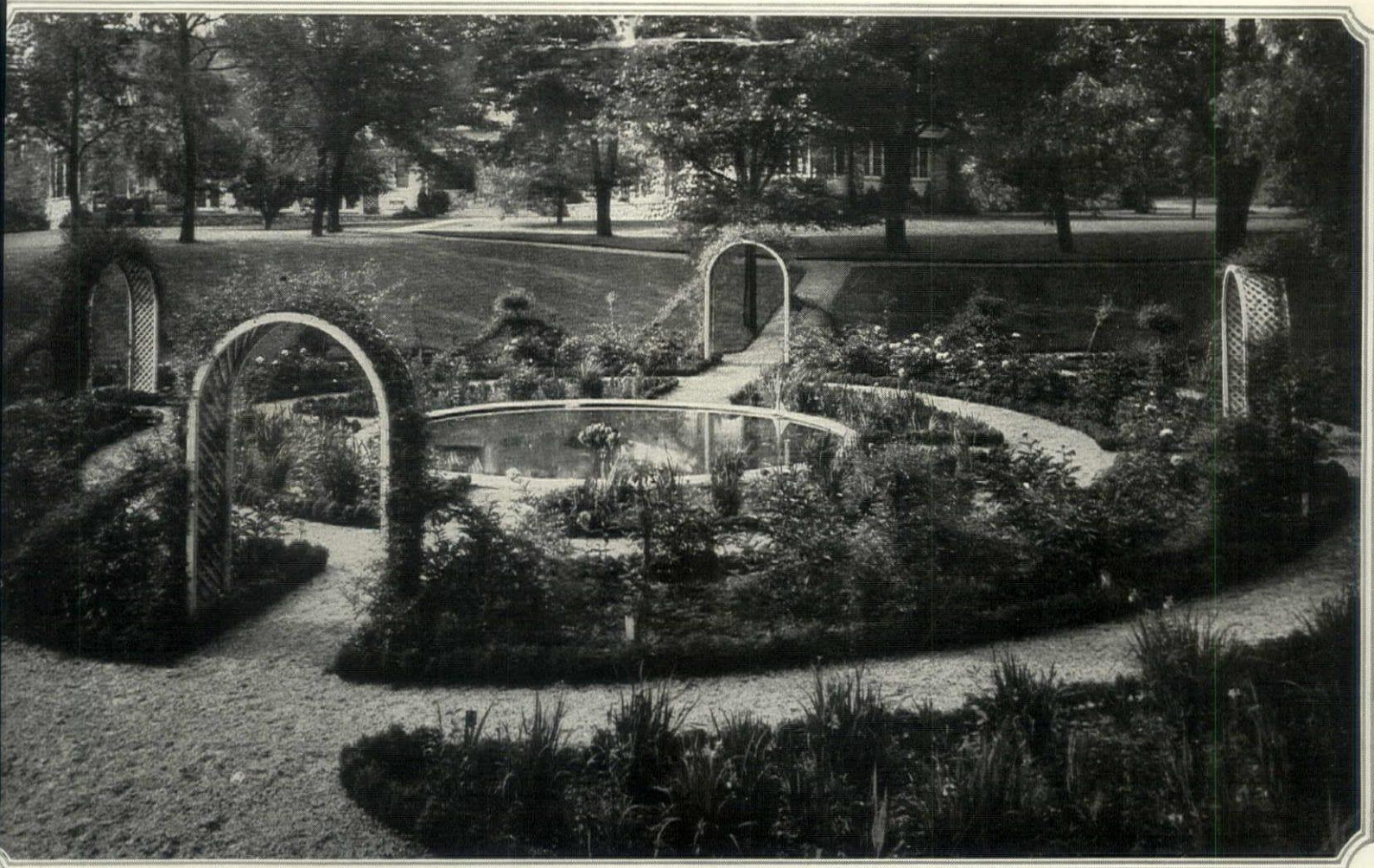


An old Colonial table, an old brocade hung for a background, a Colonial gilt mirror, old Dutch paintings on either side. This would make an excellent substitute



In the residence of Mr. Sidney Drew in New York City the entire dining room is furnished with wrought iron. The table is wrought iron, the console serving table shown above, and the large console which is used for a sideboard during meal times. Lighting fixtures are wrought iron on antique gilt brackets. Over the table hangs a Greek primitive. McBride, decorator

Photographs by Northend and Brown Bros.



The garden was never really planned—it just happened. A natural hollow south of the house called for some kind of special treatment, and the solution of the problem is seen today within the limits of this little circle with its trim box edgings, simple pool and four rose arches

A FORMAL GARDEN of UNIQUE LINES

The Development of a Natural Hollow on the Estate of Mr. and Mrs. George W. Hill at Stamford, Connecticut—An Unusual Blending of Formality and Friendliness

ROBERT STELL

YOU come upon it unexpectedly, at the head of the drive that sweeps up the hill from the valley road. On that boldly curving approach you have gained an impression of a great, rolling lawn, of trees and a big white house crowning the crest ahead, of wide outlooks and unhampered spaciousness everywhere. And then at the end, when the car with its final purr tops the shoulder of the hill and glides toward the entrance, it appears suddenly close beside you, the most intimate, charming and wholly perfect little formal garden imaginable.

The garden was never really planned—it just happened. When the remodeling of the old house was finished, when the garage and greenhouses and landscaping were under way, there still remained undeveloped that natural hollow to the south of the house where the little garden is today. It could be filled, of course, carrying the level out to the drive and the garage beyond; but that would have necessitated the creation of a new focal point for the view from the house entrance. The conception of a sunken garden was a logical enough alternative—the peculiar merit of the idea lies largely in the way in which it was carried out. Though formal, the garden has marked intimacy; though sunken, it blends

in harmoniously with the surroundings.

As it stands after several years of development the garden is some 60' in diameter. About the pool, with its simple ornament of irregular concrete in the center, the box edged beds and gravel paths are geometrically arranged, with the four white latticed arches serving at once as accent points and places of physical and visual entrance and exit. Iris, peonies, narcissi and other perennials fill the beds with a succession of bloom and foliage, but perhaps the greatest floral beauty of all is in the pink Dorothy Perkins roses which climb the arches and form festoons between them. The latter effect is quite simply achieved by training the longest shoots from either side of each arch, draping them, as it were, to low stakes along the circumference of the outer circle of beds.

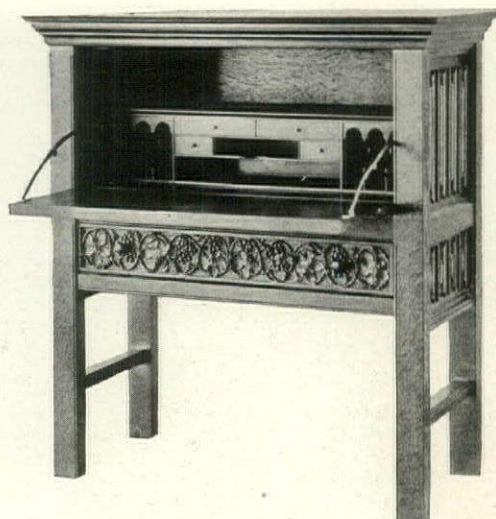
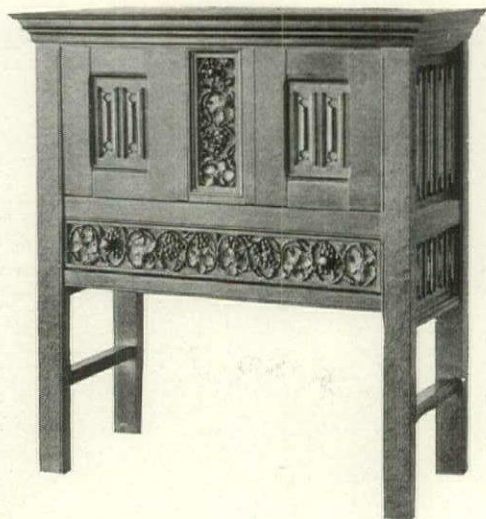
As the photograph shows, the garden is more than just a true circle punctuated by the arches. Four additional crescent shaped beds, similar in character to the others, round out the scheme and serve to prevent any impression of too great regularity.

As seen from the house, the immediate background of the garden is formed by a line of massive willows on the right as you look at the picture, a massing of rhododendrons as you

approach the point from which the photograph was taken, and adjoining these a rough stone abutment which acts as a retaining wall for the drive and includes a recessed niche and stone seat opposite the nearest arch. To avoid any suggestion of bareness this wall is crowned by a wide border of perennials between it and the driveway proper. Since the stone abutment faces north and consequently receives little sun, no attempt has been made to convert it into a wall garden. A few shade loving rock plants may be used in the crevices, but it is open to question whether they would add greatly to the present effectiveness of the dry laid stones, which have their own rugged beauty.

The formal garden which is not the result of some carefully conceived and formulated plan is seldom successfully carried out. Yet here in this little Connecticut hollow is found the exception which proves the rule. In a setting essentially that of a large estate it presents a note of contrast which is strikingly appropriate. One glimpse of its intimate pathways, of the enticing pool with its reflections of the surrounding trees and flowers, and the whole place slips easily into scale. There has been added the final touch which completes the landscaping picture.

The ancestor of this little desk was a certain beautiful antique—a Gothic cabinet of authentic linenfold paneling and carved grapevine motifs. Closed, it appears a cabinet. \$100



The front of the Gothic desk on the left side down and forms a commodious shelf for writing. The interior compartments have been treated with Chinese blue enamel.



DESKS AND CHAIRS

Addresses of dealers may be had of the HOUSE & GARDEN Information Service, 19 West 44th Street, New York

Of walnut with antique polychrome decorations, this chair is designed to accompany the desk in the center. \$25



This chair could be used with most desks of Georgian design, since its period is not insistently emphasized. \$18



A sturdy Italian chair with rush seat will harmonize with any desk whose inspiration is from antique cabinets. \$27

A chair that represents no period has the advantage of according with almost any type of desk. The price is \$20

Charming in design and exquisitely executed is a Hepplewhite secretary of mahogany with a mellow antique finish \$135

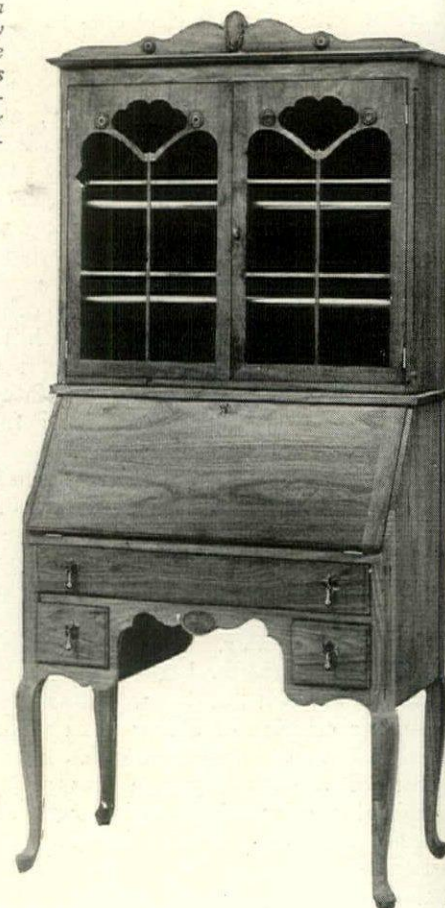
Below appears one of the many attractive reproductions of the diverse secretaries in vogue in Queen Anne's day \$135



The walnut desk in the center is decorated in polychrome and embodies in its design characteristics of the Italian and of the Spanish Renaissance. \$60



A stool often adds a note of individuality to a desk of antique inspiration. This one would be particularly suitable for the desk shown below. \$18.50



Very much of a man's possession is this splendid Renaissance piece in walnut. Like the desk at the top, it appears a cabinet when closed. In oak, \$256. In walnut, \$317

THE WINTER PORCH

*A Seasonal Phase of an All-year Room—
Color Schemes and Furniture Suggestions*

MARY WORTHINGTON

The component parts of a breakfast room are here: lattice wall background, tile floors, flowers, large windows and sunlight in abundance. The room is in the residence of Earle P. Charlton, Esq., Westport Harbor, R. I. F. C. Farley and P. M. Hooper, architects

A FEW years ago the porch was deserted all the winter through, a barren place for the dried leaves to rustle about in. Today it has come into its own. We eat, sleep, play and almost live entirely in our porches. I say "in" instead of "on," because they are enclosed by glass doors and windows and serve as an extra room.

One particularly good use for the enclosed porch, one to which it much more frequently could be turned, is for a breakfast room. What an antidote to the morning grouch it is to breakfast in a sunny, gay porch with bright chintz shades and soft painted furniture and with a tiny wood blaze on the hearth to take away that frosty feeling in the air. Only a little porch is required to accommodate breakfast room furniture. If the size or shape does not permit of the regulation table and chairs, then use an oblong table and benches for the long sides and two comfortable windsor chairs at either end, so that the pater and mater familias will not heap upon us the accusation of being either fresh air fiends or over-artistic at the price of comfort.

If we are an adept at growing plants, then have the carpenter build up simple lattices around the windows. A handy man can buy
(Continued on page 72)

Wicker, reed, willow, painted furniture and wrought iron are the best choices for the winter porch living room. Here reed has been used. Casement cloth curtains filter the strong sunlight. Plants add interest. From the home of Gardner Steel, Esq., Pittsburgh, Pa. Louis Stevens, architect



THE IMPORTANCE of GOOD UPHOLSTER

It Is Again Not the Cost but the Upkeep that Matters, and Cheap Furniture Proves Unprofitable in the Long Run

E. F. LEWIS

CHEAP upholstered furniture is never a good bargain. A piece of upholstery that is thoroughly comfortable and will remain so for years requires the best of materials and quite a space of time for making. Unfortunately the apparent difference between the real and the imitation is very slight in the eyes of the purchaser of an over-stuffed chair, while the difference in price remains considerable. It is a valuable aid to know all about the construction of a chair that is being purchased as a first class piece of upholstery.

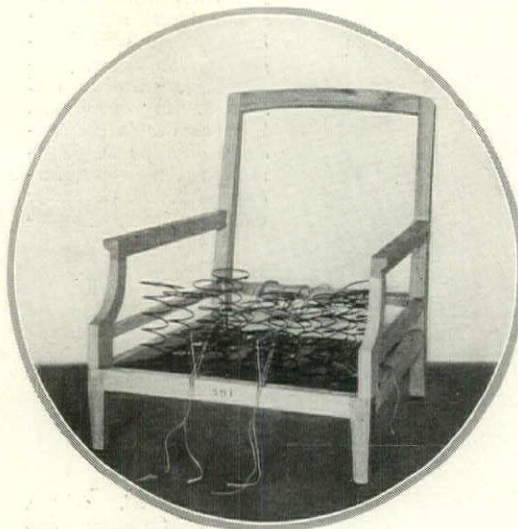
Good and Bad Springs

A strong wooden frame cut along straight lines is the foundation, and to this is fastened the closely interwoven webbing which forms the bottom of the chair. To this webbing are sewn the best of spiral springs which are then fastened to each other by heavy twine and intricate interlacing, so there can be no slipping, and at the same time they are forced down to the desired height. The cords are firmly tacked to the frame with galvanized tacks so there can be no rusting. Burlap is sewn to the top of the springs and over it a layer of hair, and the finishing muslin cover is stretched over all.

Many of the cheaper chairs use instead of webbing slats to which the springs are nailed. There is seldom anything to hold them in place or at even height, and the result is seen in sagging chairs with one corner up and the other corner down. Some are even made with neither webbing nor slats, but springs of the patented type that rest only on the frame, and can sag down to the floor in the center with only the cambric or sateen finishing to hold them up.

The process of making the back of a chair is very similar to that of the seat, except that the spiral springs are finer so as to respond more readily to pressure. The burlap holds them all in place. Some cheap chairs have no springs in the back but a thin pad of hair is put over a curved back cut from wood which allows no flexibility aside from that in the hair or moss filling.

The curved edges of the chair take the greatest amount of work. Here they use what is called a "stitched edge," which is made of burlap stuffed with hair and then stitched back and forth by hand until the desired roundness is acquired. In this way the edges are pliable, but firm enough to hold their shape perfectly and there is no possibility of a hard wooden edge. The edge of the arm is made the same way and the arm itself is built up to the required height and circumference by various layers of hair over which is stretched the



The first requisite is a well-made frame. On this are placed the springs fastened in with webbing



The second stage includes the back springs and the layers of burlap stuffed with hair and sewn in place



The third process finds the arms covered with a layer of down sewn in a stitched edge and the back completed



The finished upholstered chair with loose cushion. The life of the chair does not depend upon the cover which one sees, but upon the quality of workmanship and materials beneath the covering fabric

muslin cover underlying the outer fabric.

The arms and the nicely rounded edges required in the good chair by arduous stitching are usually the good out of wood in the case of a cheap chair and covered with a thin layer of moss—not hair—which is very cheap and makes a great saving of material and labor.

Down the Distinction

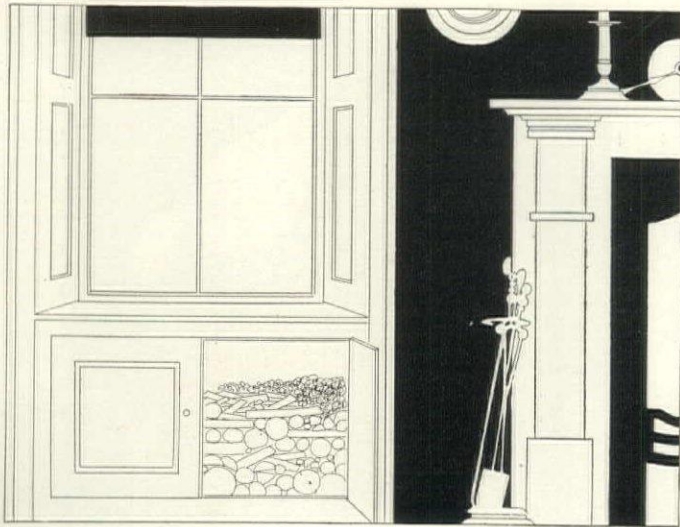
The last great distinction between the good and the bad is in the down cushions. There may be ways of gaining the other effects of a well-made chair, but there is no substitute for good down. There are two cushions, one for the back and one for the seat. The down is put in a cushion with compartments so that it cannot slip about too much, for down is decidedly elusive. The back cushion is fastened on the burlap muslin-covered back, and the entire thing upholstered, although the line between the main part of the chair and the down cushion is shown in the finished product. The down seat cushions are usually upholstered separately so that they can be removed and matted they may seem. Down

cushions are never used in a cheap chair, the usual method being a seat rounded up in the center and made of moss or poor hair. When there is a separate cushion it sometimes sags, the same as used in cheap sofa pillows. This soon lumps up and grows thin and flat with continued use.

The Test of Wear

The cheap chair may look all right when you buy it, but at the end of a year some of the springs sag beneath the frame or the seat tips forward or back or to one side, forcing you to sit in certain position in order to be comfortable. The back grows hard and the arms harder and the edge of the seat cuts in. The really good chair with down back and seat will outwear numerous coverings and will always give the same amount of comfort; and when you want to pull it to pieces you will find the inner materials still good. If you are going to buy upholstered furniture buy only the best! And if you have any doubt about your ability to select good upholstery, then take along a decorator or insist on a complete explanation at the shop. Perhaps the best advice, after all, is to purchase only from those shops that have established reputations. The best goods are usually found in the best shops. The extra price will justify itself in the end.

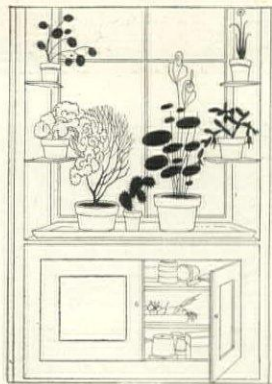
The space below deep windows of this type can be used for a diversity of purposes, the purpose, of course, depending on the room and the position of the window. To the right is a wood box built in proximity to a fireplace. This can be made with doors to open out, as shown here, or with a lid in the seat that lifts up. The seat can be cushioned



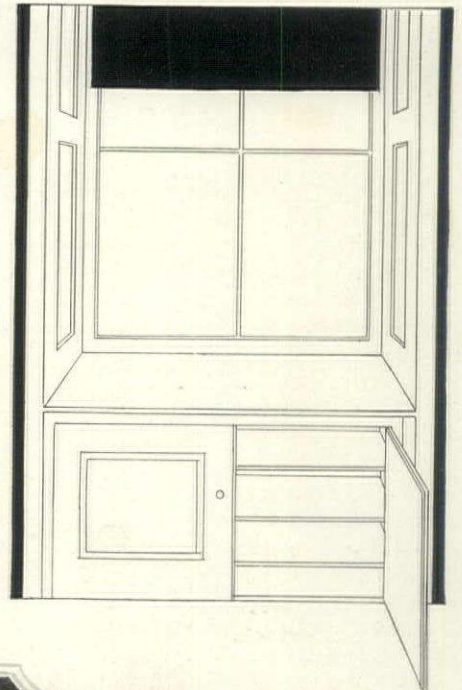
The treatment below is suggested for a bedroom, and the little closet can be used for boots and shoes. The shelves should be made adjustable so that the closet can serve other purposes, such as for linen for that room or extra blankets that guests can find themselves. This method of using up the unoccupied corners is at once convenient and orderly



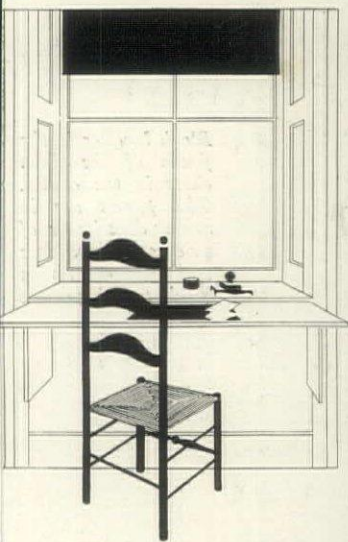
MAKING THE MOST OF DEEP WINDOWS



Shelves on the sides for plants, a tin tray for working, and shelves below for tools. Indoor gardening is easy with these



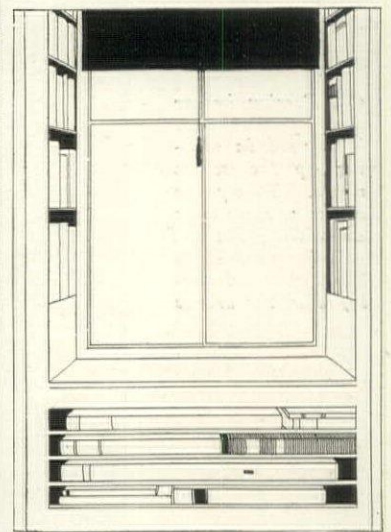
The usual method of using up this space is to box in the radiator, leaving a grill for the escape of heat, and cushioning the lid. A window seat is created and an unsightly radiator covered



Under the sill have an extra sill that will pull out and be supported on braces below, much in the manner of the old-fashioned desk. A pleasant writing corner is created



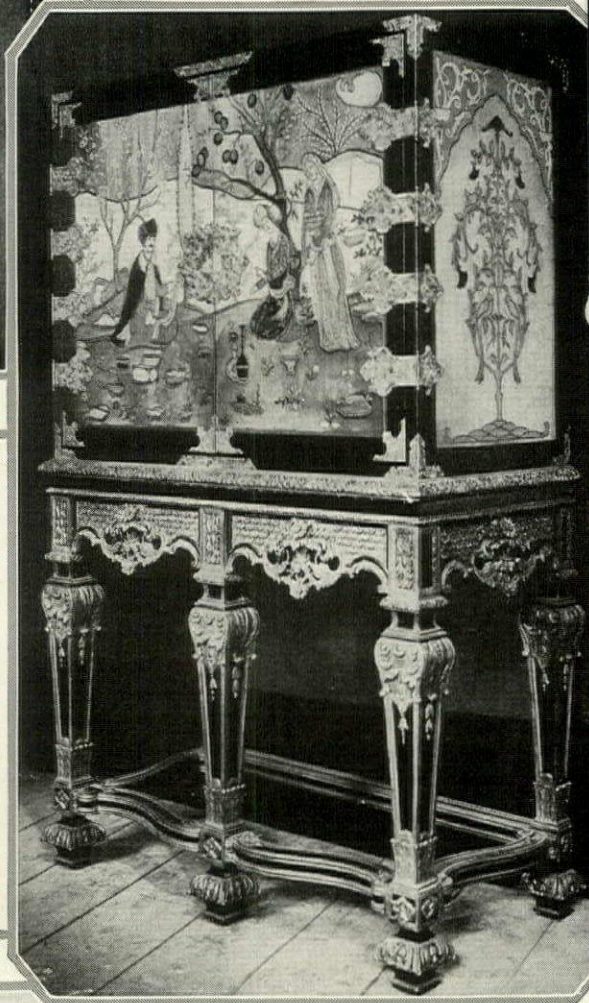
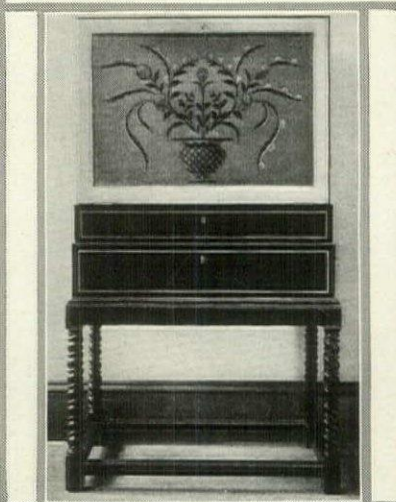
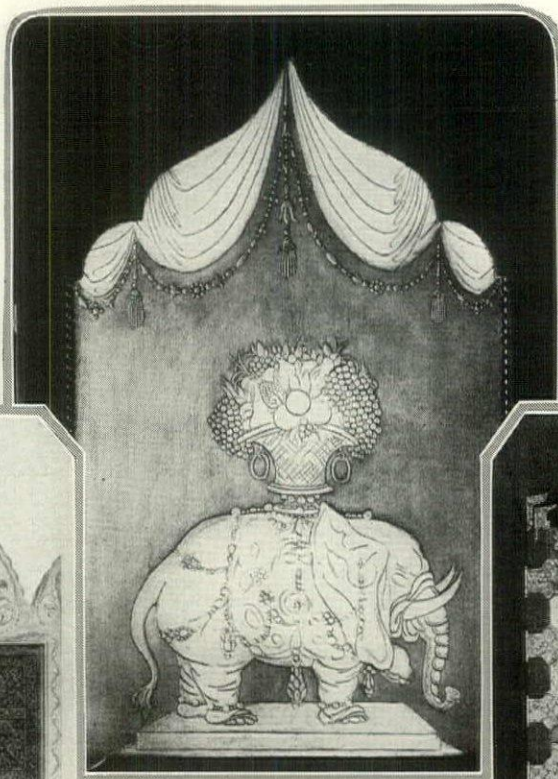
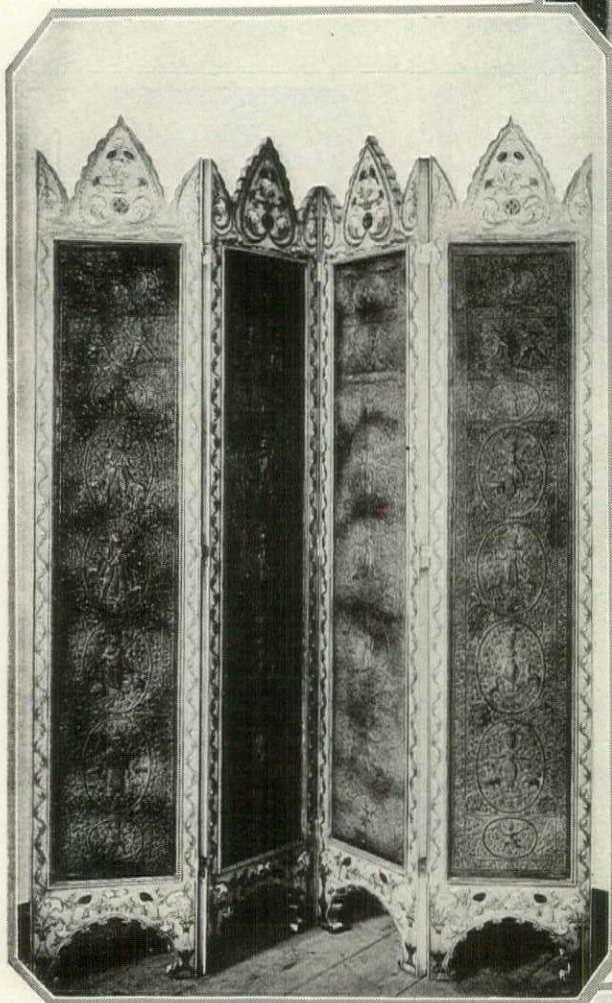
When the windows are in a group, as the casement to the left, they should be treated as one. The shelf covers over all with radiator grills beneath. Louis Stevens, architect



In the library the panels of the deep window can be replaced by shelves and the space beneath used for large folios that should be laid flat. The books will not obstruct the light

Ivory colored designs raised from a background of deep gold decorate the writing desk door at the right. The complete desk is shown in the lower corner of the opposite page

Reproductions of Persian work can now be had in this country. The music cabinet below shows a garden scene in antiqued blues, yellows and reds, on a finely crackled surface



Old Persian bronze door panels have been used in making up the screen above. They are set in a frame done in raised green and gold lacquer, which harmonizes admirably with the bronze

Black lacquer is the finish of the linen chest in the center. The panels are in raised designs of greens, lavenders and whites on a gold background



The examples at the left are representative of the curious mingling of Egyptian, Assyrian and Grecian influences which characterizes Persian art

PERSIAN MOTIFS in FURNITURE

A Recent Achievement in Decorative Art whereby We Have Brought to America a Touch of the Symbolism of the Ancient East

G. W. HARTING

WE of the Twentieth Century are the greatest art-borrowers of history. For not only do we conscript and adapt from primitive peoples, and from ancient civilizations that have brought their art to a high degree of complexity; we even take advantage of the Ali Baba wealth of previous free-lancers whose art was eclectic in the days when Europe was a barbaric fringe around the Ægean, waiting for Alexander to be born. In other words, we have just achieved Persian furniture—or rather we have taken some of the charming designs of Persian art and made use of them as decorative panels for our American furniture in our quite cosmopolitan homes.

The Persians never had an art of their own, just as we have no art of our own. But, as they would have told us themselves, they didn't need it. From the days when Cyrus and his bands swarmed out of the north and took effete Babylon from its Hanging Gardens to its two-leaved gates, for two hundred and fifty luxurious years, the Medo-Persian Empire ruled much as the Romans ruled when history had moved westward. A military

Persian designs are by no means always ornate. The two conventionalized trees below represent one of the simpler motifs

Above, an imitation of a one-piece tile, suitable for over-mantel hanging. Its colors adapt it to use with many different backgrounds

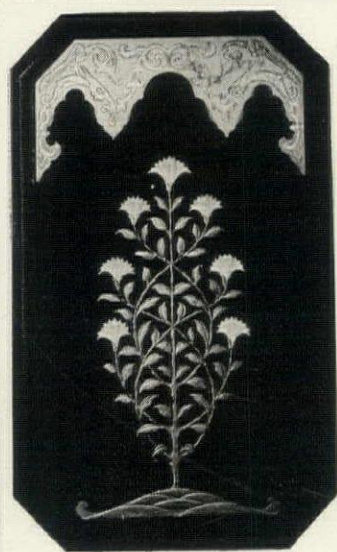


caste, they had only to command, and lo! all the artists and artisans of all the conquered races trickled in over mountains and across deserts to make Persepolis and Susa (the Shushan of Queen Esther) the pillared, painted wonders of the ancient world.

Those endless rows of processional figures, inherited from Assyria—winged bulls, swart warriors bearing spears and bows—changed gradually into slaves bearing vases for perfumes, slaves carrying musical instruments, slaves with cakes and wines.

Cambyzes, restless in his purple palace, reached out and conquered Egypt. The marvels of Sais, Memphis, Thebes—the vast columned halls of the old Pharaohs, stirred him to go home to Persia carrying Egyptian architects who would build greater halls and loftier pillars. To vary the external face of his huge walls, "he built them of different qualities of brick, and in the most carefully wrought parts of his palace he applied enamel, ivory, metal, costly woods tinted exotically." His ceilings were painted; his floors were like those vast pavements of Esther's description, "alabaster and
(Continued on page 66)

An overmantel panel in imitation tile shows soft-toned figures and design against a background of black ground and sky
The desk below, whose upper panel is shown in detail on the opposite page, is finished in lacquer of a deep purple color



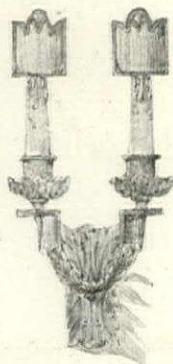
A close view of the door panel shown opposite. Designs of this sort are especially suited to placing against plain, flat surfaces



HOW TO BUY LIGHTING FIXTURE

Some Notes on the Values to Look for and the Purposes and Places of Good Lighting—New Designs and Their Application to Modern Rooms

E. H. GOODNOUGH



This antique sconce of iron and gold has ivory drip candles and parchment or mica shields

THE practical aspect of lighting fixtures is well worth consideration. In planning the lighting of a new home, the arrangement should be carefully thought out and a lighting specialist consulted, who will locate the various outlets throughout the building.

To insure the best illuminating results, the matter should be viewed from all angles, and the height of the ceiling as well as the color treatment of the various rooms should be taken into consideration before the final decision. The extent of light diffusion is influenced to a great extent by the reflecting power of the surroundings. One must consider balance and proportion that the rooms in question may retain their proper scale; in other words, each piece that may later be placed on the lighting outlets should become an integral part of the room.

When selecting lighting fixtures, let your first thought be of practical value; without this quality all others will be void. In brief, avoid glaring effects, if you would enjoy your home. Subdued results may be secured by using lamps of high wattage, softening their brilliancy by the use of shades or shields of blended parchment silk or other materials. Don't place side outlets too near doors or window moldings. Do not place them on broad wall spaces, unless in stiles of paneled rooms. The use of suspended central fixtures in very low ceilings is not recommended; if light is desired here, use close groupings at ceiling. Place switches for convenient control not behind doors or in awkward positions. Sufficient thought now will yield its full reward later on.

Decorative Value

Period lighting represents an attempt to reproduce completely a certain style of decoration. Definite period rooms are still attempted, but unless treated in a free spirit, they are frequently both uninteresting and unlivable. The decorative value of a lighting instrument lies in its complete ability to blend with its surroundings; it must be practical, it must be well designed, possess individuality of true merit.

A lighting fixture must have decorative value if only because of the prominent position which it holds. Unconsciously the eye rests upon an object from which emanates light; if it be well designed, artistically perfect, harmonious with its surroundings, it produces an impression of lasting charm. If

it be incorrect, a discordant note amid real beauty, the entire room is destroyed by its lack of harmony and intrinsic ugliness.

We can perform better service in well

lighted offices, with labor saving devices. Any family is happier and better for a congenial environment. Good lighting is the final touch, the added element that makes for real joy in living. Create a home, ever so beautiful, which omits this important feature, and your best efforts have been quite in vain.

Your hall will reflect the dignity of your household, radiating the welcome and good cheer within, if you use a pendant lantern filled with a glass cylinder, an inner candle group simulating real candles by the use of glowing electric bulbs. You may

create restful effects in your living room by the use of screened wall sconces for general illumination and the always satisfying floor lamp for intimate work.

The library should be



Full of character is this hall lantern in black and gold with cylinder of crystal



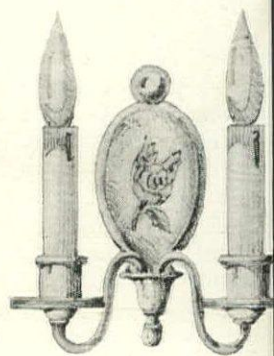
An electrolier delicately fashioned and well proportioned is splendidly adapted for the country dining room, being made in combination colors to accord with decorations

your castle where peace and cathedral silence reign; a place where the family may revel in books or indulge in dreams, as may suit their moods. The adjustable standing lamp now comes into its own, shedding its warm glow throughout the room; giving all needful light, yet creating at the same time a delightful atmosphere.

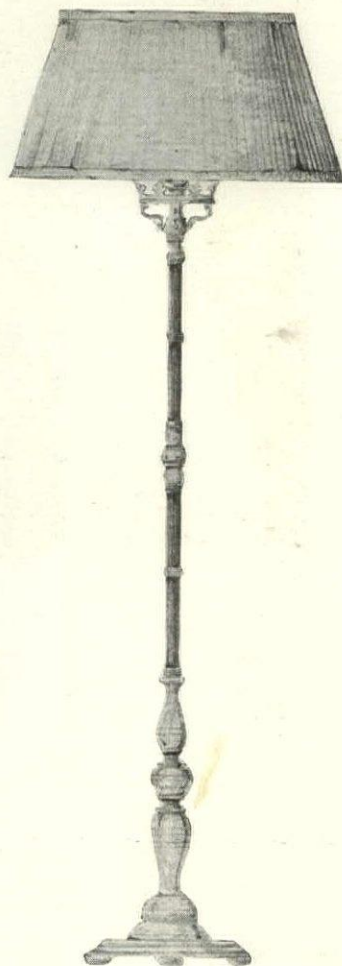
In the dining room the light of electric candles from wall sconces or pendant fixtures, radiantly glowing under the soft influence of mellowed silken coverings, suggests contentment. For reception room and bedroom, dainty color schemes are now developed in enamel. Colors to harmonize with each room produce a most charming effect in wall sconces, the room's most dominant note being adopted for a relief line and added color being frequently given by introducing hand painted flowers or other appropriate motives. A strong revival of the Italian spirit has produced lighting fixtures of crude wrought iron in color effects of natural iron rusted, or combined with rusty gold.

The Cost Estimate

If it is necessary to consider expenditure, the amount should be definitely decided on before making selections of lighting fixtures. These may be included in the original building estimate, but do not be guided by your contractor at this stage. It is better to increase your appropriation here and reduce it elsewhere. Eliminate from your purchases all useless bric-a-brac; reduce the number of pieces of furniture, if need be, for these may be added at a later date, but do not economize on your lighting effects, for they are seldom replaced in the average household. A badly designed, ill-proportioned, poorly finished lighting fixture is an abomination to every esthetic temperament and should find no place in any home. Better suspended simple inoffensive cords from your ceilings (if your rooms be planned for this type of lighting) with quiet shades of glass or paper, than the usual commercial lighting monstrosities.



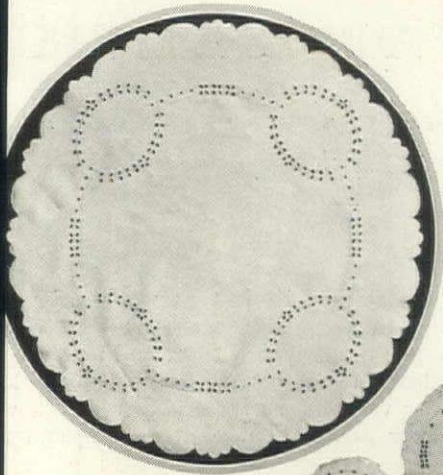
Simple in outline, yet correct in form, this wall sconce for bed chambers is finished in many colors of enamel, gold and silver



A floor lamp of distinctive design, suitable for the living room.

JANUARY VARIATIONS on the THEME of FINE LINEN

May be purchased through HOUSE & GARDEN
Shopping Service, 19 W. 44th St., New York



Madeira hand embroidered: 25" centerpiece, six 10" doilies, six 6". \$6.25



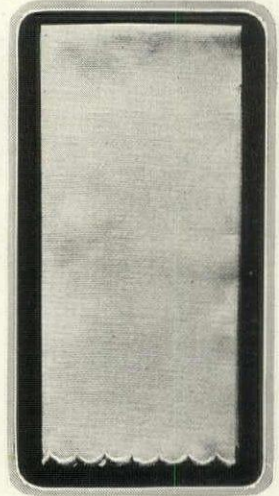
Luncheon set of filet: 28" centerpiece, twelve 10½" doilies, twelve 6½". \$42.50

To left below, an all linen heavy damask table cloth; 68" x 72", \$4.50. 68" x 90", \$5.75. Napkins, 22" x 22", \$5 doz. 24" x 24", \$5.75

Lunch cloth and napkins of hand hemstitched linen, designs of hand mosaic openwork. Cloth, 36", \$7.50. 14" napkins, \$10 doz.

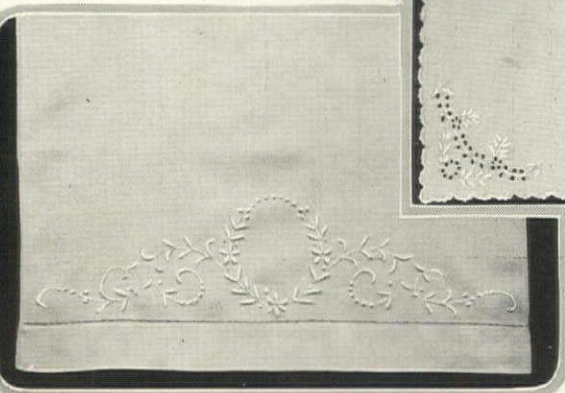


Bath towels embroidered in one initial, any wash color, \$6.50 per dozen. In multiples of six only



Above is shown a guest towel of linen huck, with hand scalloped edge. \$11 per dozen

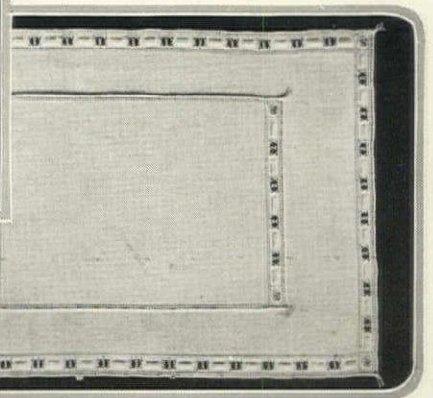
Above appears an exquisite pillow cover of fine handkerchief linen with cutwork and embroidery, and lavish inserts of real Venetian filet. 18" x 14", \$12



Hand embroidered and hemstitched linen pillow cases, measuring 22½" x 36", come for only \$4 the pair

Linen napkins match the luncheon set in the upper right corner. 13", \$6.75 dozen

A corner of a white patent satin bedspread 72" x 100", \$3.75. 90" x 100", \$4.75



Oblong Italian linen centerpiece, hand embroidered. 16" x 24", \$8. Oblong plate doilies, 10" x 15", \$2.50 each

DRAFTING *the* GARDEN for WAR SERVICE

What Sort of Garden You Will Need This Year, and How You Can Arrange to Have It—Eliminating Waste and Increasing the Yield

F. F. ROCKWELL

YOUR garden this year is something more than a mere matter of personal pleasure. If you can have a garden you should help to grow all you can—there is no question about that. Actual world famine is something more than a possibility if the world war continues. Every pound of food you can produce this year will help, will be a concrete contribution to civilization.

On the other hand, the seed waster will be as much of a social traitor as the food waster. Thousands of dollars' worth—but, let us hope, fewer thousands—will be wasted this year. It is the duty of every intelligent gardener to cut this waste down to the minimum.

How can the average home gardener help conserve the short seed supply? Not by curtailing his gardening, but by carefully planning his own garden to fit the conditions he has to face, so that everything he buys in the way of seed may be made to count to the utmost.

The first step in this direction is to be absolutely frank with yourself in determining just what you ex-

pect to do with your garden this year. Generally speaking, your garden will be for one of three purposes—pleasure, quality vegetables for your table, or profit. Of course, there is no clear line of distinction between these three; two or all three of them may be combined in the same garden, but usually one predominates. What matters in the present instance is that it does make a difference whether you have a definite idea of just what you expect to have a garden for this year, and how much of a garden you are prepared to take really good care

of. There may be just as much enjoyment and good exercise in a garden so large that cannot be properly cared for, and that will be abandoned to its own devices during a long summer vacation, as there is in a small, well-cared for garden planned for spring and fall use. But the person who would plant the former type of garden when he should have the latter would be foolish any year, and this year would be next to criminal.

Consideration must be given both to the type of garden you would like to have and to the conditions which exist in your particular case. You may desire a complete garden that shall include about everything in the way of vegetables that grows; but if your garden space is limited, or if this is your first season at gardening, you will do much better to be content with a shorter list of things. Soil and climate are other limiting factors which must be taken into consideration; it is a wasteful use of seed and time to try to grow on rough, newly-prepared ground vegetables which require a finely pulverized, fertile soil. Ev-



In this and succeeding pictures is told the story of keeping all the ground at work by succession planting

After the earth between rows is forked up it is made smooth and fine by a thorough raking

Vegetable	When To Plant	Number of Plantings for Full Supply	Space Required		Seed or Plants for 100' of Row	No. Ft. of Row for Five Persons—One Planting
			Rows Apart	In Rows		
Beans, bush.....	May to August.....	3-5	18"-24"	3-4"	1 quart	50
Beans, dwarf lima.....	May to June.....	2	24"-30"	6-8"	1 pint	50
Beans, pole.....	May and June.....	1	4'	3'	½ pint	25
Beets.....	March to July.....	3-4	12"-18"	3"	2 ounces	50
Brussels sprouts.....	April to June.....	2	30"	2'	¼ ounce	25
Cabbage, early.....	March.....	2	2'-3'	2'	50-60 plants	50
Cabbage, late.....	July.....	1	3'	2'	50 plants	100
Carrots.....	April to June.....	3-4	12"-18"	1'	1 ounce	50
Cauliflower.....	April to May.....	2	30"	2'	50 plants	50
Celery, early.....	April.....	1	2'-3½'	6"	200 plants	50
Celery, late.....	July.....	1	2'-3½'	6"	200 plants	50
Corn, sweet.....	April 15 to July 15.....	3-5	3'	1'	¼ pint	500
Cucumbers.....	May to July.....	2	4'	4'	½ ounce	50
Egg-plant.....	May.....	1	3'	2'	50 plants	40
Endive.....	June to July.....	1	15"-18"	1'	100 plants	20
Kohlrabi.....	April to July.....	3	15"-18"	3"-4"	¼ ounce	20
Lettuce.....	March to September.....	3-6	12"-15"	6"-8"	½ ounce	50
Muskmelon.....	May and June.....	1	6'	4'-6'	½ ounce	100
Okra.....	May and June.....	1	3'	1'	2 ounces	25
Onion seed.....	April and May.....	1	1'	3"	1 ounce	100
Onion sets.....	March to June.....	1	1'	2"	3 pints	100
Parsley.....	April and May.....	1	18"	4"	¼ ounce	10
Parsnip.....	April and May.....	1	2'	6"	½ ounce	100
Peas.....	March to June.....	3-4	2'	1'	1 quart	300
Pepper.....	May and June.....	1	3'	2'	50 plants	50
Pumpkin.....	May and June.....	1	8'	6'-8'	½ ounce	50
Radish.....	March to September.....	5-8	12"-15"	2"	1 ounce	20
Salsify.....	April to May.....	1	18"	4"	1 ounce	150
Spinach.....	March to September.....	2-3	12"-18"	4"	1 ounce	50
Squash, summer.....	May and June.....	1	4'	4'	½ ounce	25
Squash, winter.....	May and June.....	1	6'-8'	6'-8'	½ ounce	50
Tomato.....	May and June.....	2	3'-4'	2'-3'	33-50 plants	75
Turnip.....	July and August.....	3-5	12"-18"	4"	½ ounce	40
Watermelon.....	May and June.....	1	8'	6'-8'	1 ounce	40

ugh by dint of hard labor one gets some results, they are not nearly so good as would have been attained with vegetables suited to such a garden. In the same way, it is not economical to grow long season varieties where the growing season is so short that they will fail, or mature only a small part of their normal yield. In the accompanying lists of vegetables under special conditions I have mentioned both those which are particular about soil preparation and fertility, and those requiring a long season of growth.

Different Types of Gardens

There are several types of garden you may wish to have. To make definite distinctions, I may mention the pleasure garden, the efficiency garden, the little garden, the convenience garden and the part-time garden. The pleasure garden is, as the name suggests, primarily for the fun of the thing—and it is a perfectly legitimate reason for having a garden, even in these times. It is much less expensive than golf or tennis, just as good exercise, and, to many, just as much fun. But mainly there is more pleasure to be had in a garden that is successful than in one that is a failure, so that even if the utility side of your garden is of secondary importance, nevertheless you are interested in planning and planting a garden that will succeed. And success cannot be attained without preliminary thought. For the pleasure garden, however, you will not be restricted in making your choice of vegetables by considerations of economy and value. You feel free to attempt "honey-melon," melons, or okra, or pe-tsai, or fennel, regardless of the fact that cabbage, turnips and rutabagas could be grown with much less trouble and would produce many times as much for the table. But it is easy to attempt too much in a garden of this kind, and they often very wasteful gardens: I have frequently seen horse loads of surplus vegetables that had "gone by," carried away from such gardens to the dump. Carelessness in planning for your actual needs, and the wasteful employment of labor for work of this kind, will be inexcusable this year.



The third step is to make a drill or shallow trench for the new seed, guided by a marking line



Next comes the planting. - The onion rows are far enough apart to give the new seed a chance to grow

The efficiency garden is, of course, to be planned for the fullest possible returns. But even so it cannot be a standardized garden. Circumstances alter cases. The vegetables which are, as a general thing, the most profitable to grow are mentioned in the efficiency garden list. Potatoes are not included; for small gardens, usually, they are not profitable, as they are difficult to grow successfully and require a long season and a good deal of room in comparison with a number of other things. If you can obtain enough land to have a potato patch in addition to your regular garden, that is another thing; if you are sure you will have time to attend to them properly, it will pay to try them, but don't plunge too heavily the first time. More people fail with potatoes than with almost any other garden vegetable.

If you have more time for gardening, in proportion, than you have ground, the efficiency garden should be planned and worked as intensively as possible; that means rows as close together as possible, interplanting, companion crops, tomatoes and peas staked up, etc. If, however, your time is more limited than your garden space, plan your garden so that it can be easily taken care of, either with wheel hoe or horse—rows uniform distances apart, little or no interplanting, dwarf peas that do not require brushing, etc.

Above all, for the efficiency garden, plan to grow a good supply of root crops for fall and winter, such as rutabagas, turnips, beets and carrots, all of which can be planted to follow the earlier spring crops. They are easy to grow, free from insects and diseases, and produce very heavily—a bushel or more to a 50' row in good soil.

The Little Garden

The little garden is always somewhat of a problem so far as planning is concerned. Even in a garden as small as 20' by 40' you can have some of practically all of the vegetables there are to be grown; but as a general thing it will be much more satisfactory to limit the number of things in a small garden so as to have a supply of each that will be worth while.

(Continued on page 70)



Cover the seed in the drill with the back of a rake, pulling the soil over it from both sides

VEGETABLES for SPECIAL PURPOSES

- FOR THE SMALL GARDEN**
 - Beans
 - Pole beans
 - Beets
 - Carrots
 - Lettuce
 - Celery
 - Kohlrabi
 - Onion, sets
 - Onion, seeds (?)
 - Parsley
 - Parsnips
 - Peas (?)
 - Radish
 - Spinach
 - Swiss chard
 - Summer squash
 - Tomatoes
 - Turnips
- FOR THE EFFICIENCY GARDEN**
 - Beans
 - Pole beans
 - Beets
 - Cabbage (?)
 - Carrots
 - Kohlrabi
 - Lettuce
 - Onions
 - Swiss chard
 - Turnips
 - Tomatoes
 - Parsnips (?)
- FOR THE SALAD GARDEN**
 - Chives
 - Corn salad
 - Cress
 - Celery
 - Cucumbers
 - Cos lettuce
 - Chicory (Whitloof)
 - Endive
 - Lettuce
 - Onion sets
 - Mustard
 - Leek
 - Pe-tsai
 - Radishes
 - Tomatoes
- VEGETABLES THAT WILL DO WELL ON NEW SOIL**
 - Beans
 - Beets
 - Cabbage
 - Carrots (?)
 - Corn
 - Cucumbers
 - Peas
 - Pumpkin
 - Radish
 - Spinach
 - Squash
 - Tomatoes
 - Turnips
- VEGETABLES THAT REQUIRE ESPECIALLY WELL PREPARED AND FERTILE SOIL**
 - Lima beans
 - Carrots
 - Celery
 - Egg-plants
 - Endive
 - Lettuce
 - Onions
 - Parsnips
 - Peppers
 - Potatoes
 - Salsify
- VEGETABLES FOR THE "EARLY-AND-LATE" VEGETABLE GARDEN**
 - BEFORE EARLY JULY**
 - Beans
 - *Beets
 - *Cabbage (earliest)
 - Carrots
 - *Corn (earliest)
 - *Lettuce
 - Onion sets
 - Peas
 - Radish
 - Spinach
 - Carrots
 - Celery
 - Sweet corn
 - *Cucumbers
 - Endive
 - *Melons
 - *Onions
 - *Parsnips
 - *Peppers
 - *Radish
 - *Salsify
 - *Swiss chard
 - *Squash
 - *Tomatoes
 - Turnips
 - AFTER MID-AUGUST**
 - *Pole beans
 - *Lima beans
 - Brussels sprouts
 - Cabbage
 - Beets
- VEGETABLES REQUIRING A LONG GROWING SEASON**
 - Lima beans, pole
 - Late sweet corn (second planting)
 - Egg-plant
 - Melons (except earliest varieties)
 - Peppers (late varieties)



Finally, firm the soil. The rows of onions will be out of the way before the vegetables between mature

A PAGE of COLOR SCHEMES

*Suggestions for Many Rooms that Have Been Sent
to House & Garden Readers*

TO the decorator and the woman who would furnish her home in good taste, color schemes are as necessary as recipes are to a good cook. For the color scheme of a room plays the major part in establishing its atmosphere of livableness. It is what makes the bedroom restful, the hall hospitable, the living room livable, the den inviting. It brings the great outdoors into the enclosed porch, establishes good cheer in the breakfast room and makes the nursery a land of wonder.

Recognizing the importance of the color scheme, hundreds of HOUSE & GARDEN readers write in each month, asking for suggestions. Sometimes there is only one room to be redecorated, sometimes an entire house. The decorator in charge of these problems has planned out in one day an apartment, an officers' recreation room, a dentist's office and a country house. This service, which is given free of charge, is fast becoming one of the most important of the magazine's activities. That the readers appreciate its value can be judged by their numerous letters.

To show the scope of this service and the detailed instructions given are appended a few of the letters taken at random from the files. Perhaps your problem is here. If none of these color schemes fits your rooms, why not write The Information Service about them?

THE first letter is from a reader in New Jersey who had an all-year country home. She enclosed a rough floor plan of the house showing how the rooms are arranged and what the exposure is, and asked for some brief suggestions. To her these suggestions were made:

"In your dining room I should use draperies of Japanese silk, matching the wall paper in tone. Upholster the furniture in a striped material of harmonious shade, and use an Axminster rug.

"Briefly, I should do the other rooms as follows: The hall in a warm gray; in the living room, a brown rug, cretonne curtains of tan, rose and a little blue, rose-colored lamp-shades; in your bedroom, blue walls and rug, with chintz hangings of blue and yellow, yellow shades for the lights; in the boy's room, tan walls, a green rug, hangings of striped tan and green; in the guest room, gray walls, rose hangings and deep rose carpet."

ANOTHER reader, in Texas, wants her trellised breakfast room decorated. So she received the following:

"Your idea of using painted furniture is excellent, and I agree with you that it would be better to utilize some other color than white for this furniture. One reason for this is that the small breakfast room with trellis and plants really needs a good deal of color in the same way that a solarium does.

"I was talking to a prominent New York decorator the other day and he described to me the color scheme to be used for a small sun room, which I think would be exceptionally attractive in your breakfast room. The fundamental colors were green—a soft, grayed, apple green—and lavender. The furniture was painted in the former color, a great favorite just now, and most attractive in effect. In the use of lavender lay the novelty of the room. This was introduced in small silken shades for the lights, and in the hangings which were of linen with a striking flowered design in lavender and green. I think that you would find the working out of this idea would produce a very cheerful and restful room to begin the day in."

A THIRD reader, this time from Pennsylvania, wants to know what paper and rugs to use in her

dining-room which contains walnut and oak furniture and many built-in cupboards, and how to paper a bedroom which has twin brass beds and walnut dresser:

"In the first place, I advise your using a gray two-tone striped paper in the dining room. The up and down lines of the stripes will to some extent neutralize the horizontal lines of the cupboards, and make a good background for them. For floor covering I suggest a rug made of strips of mulberry-colored carpeting sewn together. This idea of sewing carpet to form a rug is economical and very successful as well.

"In the bedrooms use: (1) A small flowered paper with a cream background, or (2) a tan striped paper. Both of these are restful and unobtrusive, thoroughly suited to a bedroom."

FROM Virginia a reader writes for color schemes for four bedrooms. These suggestions were made:

"I submit a few ideas for the bedrooms. In each case, accessories may be taken to mean the little incidental furnishings which can do so much to lend color and character to a room, and whose value is so often neglected—a lamp, a bowl, painted light-fixtures, and so on.

"(1) Mulberry or plum-colored rug; sage green taffeta hangings and bed covers; Colonial striped paper; accessories of lemon yellow.

"(2) Yellow wall paper; green rug; hangings and bed cover of figured material, green, yellow and blue; accessories of vermilion.

"(3) Tan cartridge or blend paper; brown rug; hangings of large design on a tan background; accessories of peacock blue.

"(4) Pale mulberry striped paper; lavender rug; old rose hangings; window curtains and bed cover of white taffeta piped with lavender."

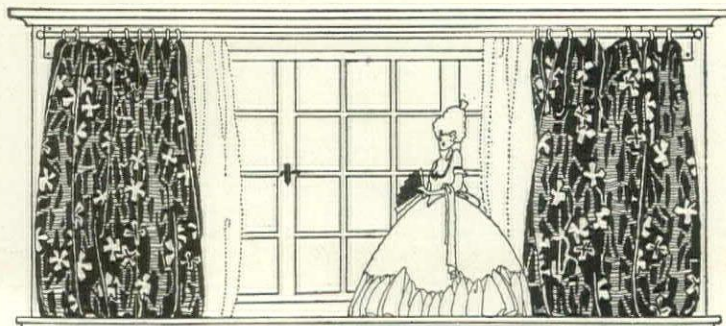
THE next problem comes from North Carolina. It is an old house surrounded with fir trees, and the rooms had to be made cheery. These are the suggestions:

"In the first place I advise your the wood-work of the dining room finished in white or ivory flat finish paint. You will find the flat finish more satisfactory than the shiny enamel. For the walls I suggest a Colonial striped paper in pale yellow—avoid lemon yellow, of course—and Delft blue tiles are permissible for the fireplace. I should have undercurtains of very thin cream net, and overdraperies of blue and yellow striped taffeta, or if you prefer, of linen in which blue and yellow predominate.

"An attractive and appropriate sort of pictures to use in this room would be English prints in narrow black frames.

"In the sitting room use a cartridge paper of warm tone, and over-curtains of thin yellow silk. You will need this coloring to warm and brighten the room since it has a northern exposure. If you want to add a touch of distinction to the curtains, I would pipe them with a band of blue silk on the edge. The fireplace might be finished in cream-colored brick."

HERE is a New York apartment in which the problems were mostly mechanical. You can judge from the answers what the questions were:



"1. For unlined curtains in the dining room could use an orange sunfast which could be made to fall below the sill, and with a valance at top a silvery green gauze to be carried to the floor.

"2. Taut wires and pulleys for draw curtains to be had at any department store, together with necessary rods and rings.

"3. It would be perfectly feasible to arrange lined curtains so that they will draw.

"4. I would suggest that your net sill curtains be hemmed instead of edged with lace.

"5. These curtains should be hung on a rod with the curtain poles go.

"6. In the living room for full length hangings you might use either striped silk of fairly heavy quality or a cotton rep with blue and browns mixed. You want a lined curtain I would use a lining of 7. Sateen is a very good material for lining.

"8. Figured linens should always be lined, cause the texture is such that they lose design color when the light comes through them. Linen preserves the silk, but it is not necessary.

"9. There is no reason why portières and window hangings should be the same; in fact the portières should be made inconspicuous both as to color and design.

"10. Poles for full length window hangings should be either dull brass rods or wooden rods covered with cretonne of the same material as the curtains. This last is an excellent treatment now being used by the best decorators."

FROM the Louisiana State University comes the problem of furnishing a modern apartment to use in demonstrations for a class. The professor sent in sketches of the room and in return these suggestions were made:

"In the dining room I should use a Seminole weave rug—to be had for \$3 the square yard—light green with a darker green border. With the green painted furniture with a mulberry stripe will be very charming. I suggest your getting a table four side chairs, two arm chairs and a buffet. The walls should be in soft tan with burlap one to the deeper, while at the windows you might have undercurtains of soft beige scrim with overdrapes of English chintz in green, mulberry and tan.

"Over the mantel in this room I should have print in soft greens and other colors, framed in plain brown. For the bedroom I should suggest your getting a three-foot bed of the day bed type, painted soft blue and upholstered in striped floral cretonne which should also be used for your overdrapes with undercurtains of white scrim. Other necessary articles of furniture will be a chiffonier (preferably with a mirror), a dressing table with single or triplicate mirror, a straight chair with rush seat, a dressing table stool, a wicker easy chair with cretonne cushioning and a small night stand with a lamp. This furniture should all be painted to match the bed. A plain rug will be best for the floor."

IN an Illinois home were two bedrooms that proved hard to decorate. The reader found these ideas of value:

"The difficulty you have in giving these bedrooms a cosy appearance is probably caused by the fact that the color of the wall paint is too cold for a northern exposure. Your task is to make the rooms cheerful and bright in spite of the cold, gray blue of the walls. For this reason I should advise your using the undercurtains with overdrapes rather than the ruffled curtains you suggest. The undercurtains I should make of quite a deep, shade of cream scrim.

"In the room with maple furniture should have overdrapes of a French cretonne in rose and blue with a ruffled valance across the top. I would make the bed cover of this same material. The rug might be of a very deep old rose, and the fireplace chair upholstered in old rose. For the lamp I should use a plain parchment shade with a blue border.

"In the other bedroom I should have mulberry rug. At the windows you might have a cretonne of mulberry and yellow or if you prefer, you may dispense with over-curtains here and use cream colored casement cloth bound with mulberry silk



Gillies

A LITTLE PORTFOLIO *of* GOOD INTERIORS

Rare artistry is required to assemble a collection of varied antiques as successfully as in the studio of the late Dunbar Wright in New York City. Against a background of antique Jacobean wall paneling, beams and flooring have been used a 16th Century Ispahan rug, curtains and upholstery of 16th Century red velvet, old tapestries, an old chandelier, leaded windows with inserts of fine early stained glass, and lampshades of old gold silk. The decorator was Charles of London.



Where the entrance hall is sufficiently large it can be decorated as a living room, made an addition to that room. In this residence, the home of Herbert H. Lehman, Esq., Purchase, N. Y., it has been treated as a music room off the terrace. The walls are grayish tan sand finished plaster, woodwork cream, and the color of carpets and hangings neutral shades of tan and mauve. H. A. Jacobs, architect.



Gillies

There is a richness to Jacobean formality, especially when fully developed in a hall. The wood here is oak paneling finished in dark brown and carved. F. C. Farley and P. M. Hooper, architects

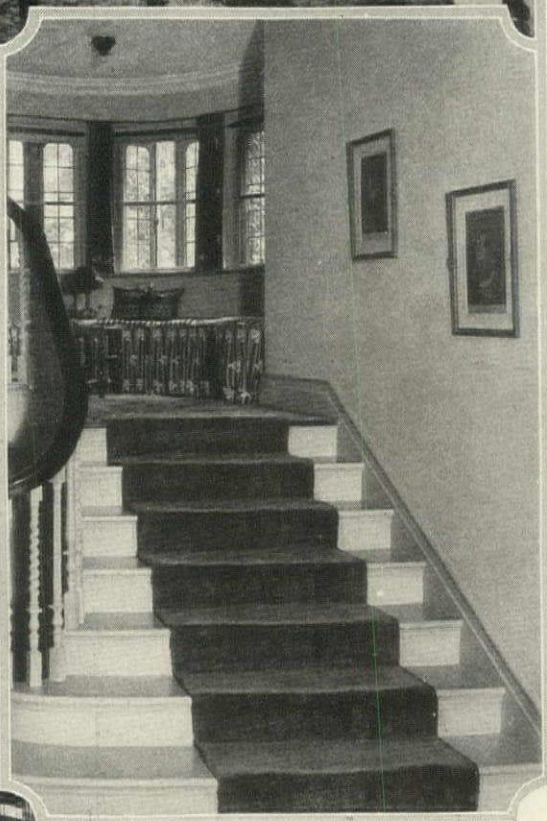


The color scheme of this dining-room includes wainscot painted putty gray, grass paper above, Italian furniture in gray oak, upholstered in red figured velvet; terra cotta vases. H. F. Huber, decorator

Maugans



The wall background of this living room is gray oak. The furniture is walnut upholstered in plum figured velvet. Curtains are dark blue. Chinese vases serve as lamp bowls; the shades are embroidered. It is a room of large, open spaces, a room abundantly lighted. It is in the residence of E. P. Charlton, Esq., at Westport Harbor, R. I. F. C. Farley and P. M. Hooper, architects



Gibbes

A stairs landing offers an interesting opportunity for a decorative touch. Here a circular landing has been built up with a seat and the casements curtained individually. H. A. Jacobs, architect



Maugans

A city living room with concessions to existing conditions has grass-cloth walls, Flemish oak woodwork, green Spanish tile fireplace, and green damask draperies. H. F. Huber, decorator

PLANNING A GARDEN of TRUE BLUE

General Principles of Color Variations, Contrasts and Harmonies Applied to a Definite Planting Scheme—The Best Sorts and Where to Place Them

ELIZABETH LEONARD STRANG

TO be effective the flowers for a blue garden must be of a true blue color, entirely free from tones verging on lavender and violet. Inasmuch as blue is a receding color more of it must be used than is necessary in the case of strong, advancing colors like scarlet and yellow, and the effect will be weak unless employed in masses sufficiently large to overcome this tendency.

Because a garden of one color is always uninteresting, there should be added to the blue at each season a little deep, royal purple of a shade that reveals no hint of red or magenta, and whose velvety richness almost equals the contrast value of black. Such a purple combined with pure sky blue achieves dazzling results. To intensify the blue in the foregoing contrast, introduce some pale yellow and creamy white. The deeper the blue, the more intense the yellow—in fact even orange can be used if judgment is exercised in the quantity employed, because a small patch of deep color strikes the eye with a force equivalent to that conveyed by a much larger patch of a somewhat paler tint.

Accordingly, the pale blue of anchusa or flax looks best with the straw color of *Iris flavescens*, and the deep cobalt of Veronica with the intense orange of the California poppy. It is necessary to bear in mind, however, that these contrasting tones must at all times be kept strictly subordinate to the blue.

In making the plan it is impossible to forecast the result to a nicety; but if the contrast proves too strong when the garden is in bloom it is easy to reduce the tone by sufficient blossoms to secure the proper effect.

Tracing the evolution of the foregoing principles throughout the season; noting which flowers appear best, those which lag, those which keep pace with and those which defeat the plan, is deeply interesting and profitable. A successful working out of the scheme calls for a study of flowers which will stand you in good stead.

At each season there must be a dominance of blue secured by the selection of the best species

in that color due at that particular time; corresponding accents of contrasting color.

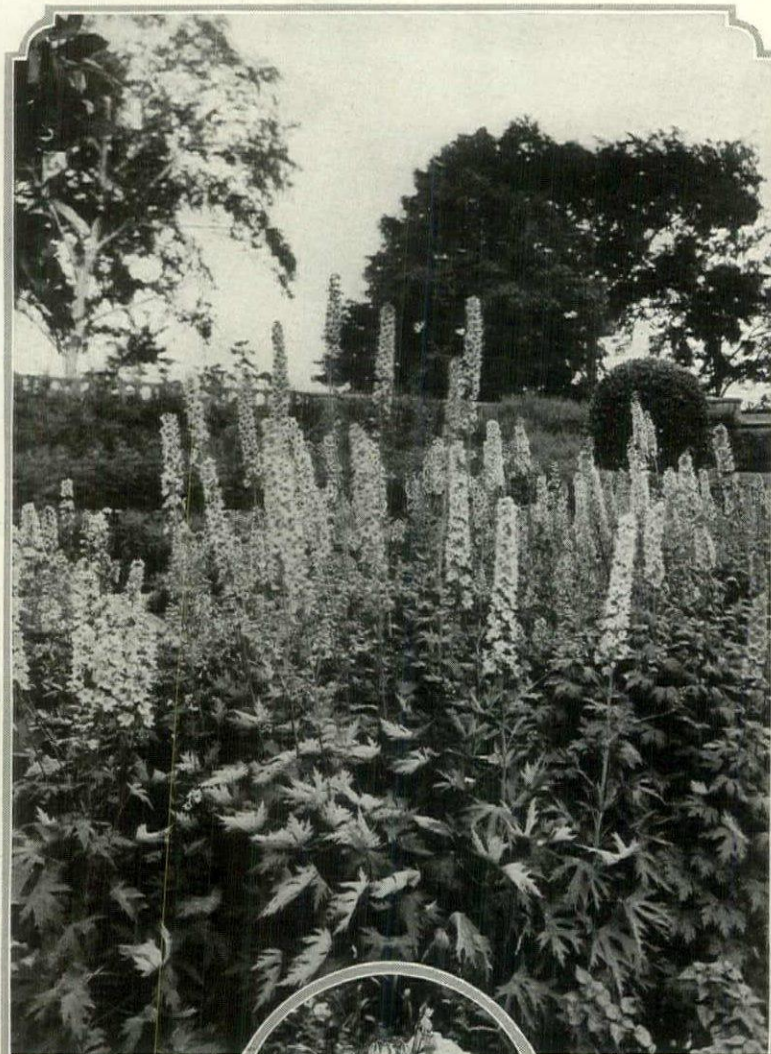
The placing of these flowers must be fully considered with relation to the design of the garden as a whole. No part of the garden should be bare or lacking in bloom at any particular turning point during the season; therefore, a careful distribution of the flowers for each period, early and late in one season, becomes absolutely necessary. The accents

of course, placed at the garden's focal points. For instance: yellows and purples show themselves best around the pool, are only a little less striking on either side of the entrance steps, are subordinated on the center walk and appear only in a minor way in the scheme at the less important points.

Aside from the arrangement related to design, it is well to keep in mind the heights of the flowers as affecting their positions in the beds. In general, low plants should be placed toward the front and tall ones form a frame or background; but in order to escape from the effect of stiffness a certain amount of artless deviation is allowed.

Then the forms of the plants themselves suggest certain groupings. For example: spike flowers, gladioli beside soft masses of gypsophila; larkspur in lines and round masses in the center of the beds where they may dominate during their period of bloom; asters around the borders where they may grow conspicuously in the foreground in the mid parts of the season, to space.

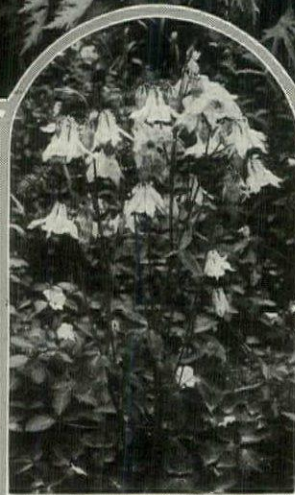
(Continued on page 58)



The larkspurs, in a wide variety of blues, supply a dominating note during June, and well on into July



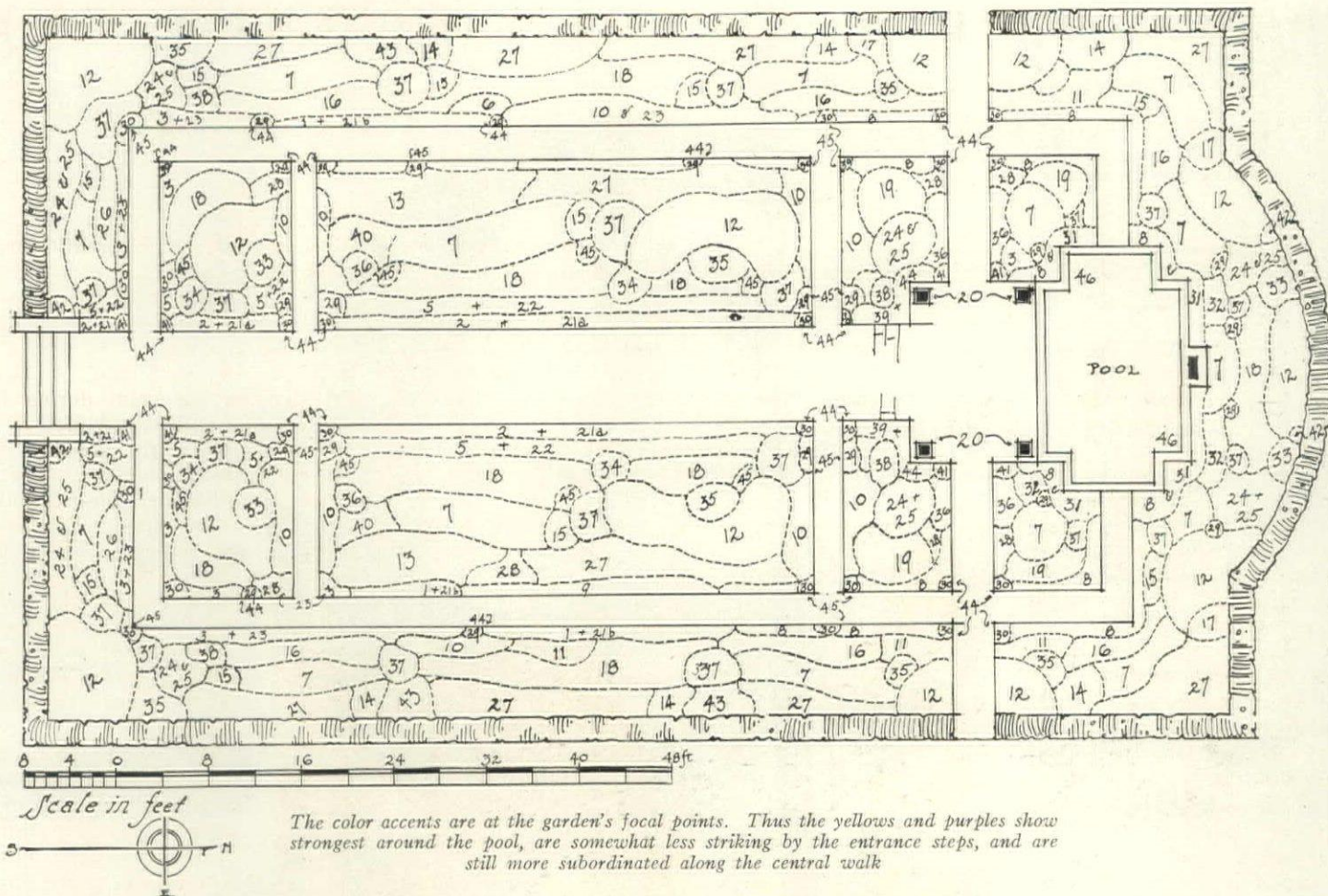
From early July until October the showy, light blue bells of the platycodons are one of the garden's real sights



Because of their variability, it is difficult to get aquilegias of a uniform blue. But they are good for secondary positions



The mertensia, or Virginia cowslip, blooms in late April and May. It is light blue, with luxuriant gray-green foliage



The color accents are at the garden's focal points. Thus the yellows and purples show strongest around the pool, are somewhat less striking by the entrance steps, and are still more subordinated along the central walk

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BULBS

SPRING—Blue

- Chionodoxa Lucilia*: Glory-of-the-snow, 3'-6", mid-March to early May. Light blue, shading to white at center.
- Scilla Sibirica*: Siberian squill, 2'-6", March and April. China blue of a greener cast than the *chionodoxa*.
- Muscari botryoides*, var. *Heavenly Blue*: Grape hyacinth, 6"-9", April and May. Deep blue flowers in clusters.
- Puschkinia Libanotica*: Striped squill, 4"-12", late April to early May. Bluish violet.

PERENNIALS

- Mertensia Virginica*: Virginia cowslip, 1'-2', late April to late May. Flowers pendant, tubular, light blue with pink buds. The luxuriant gray-green foliage dies down later in the summer.
- Anchusa Italica*, var. *Opal*: Italian alkanet, 3', May and June. Light blue, masses well, very effective.
- Myosotis dissitiflora*: Early forget-me-not, 6"-12", late April to July.
Myosotis palustris, var. *semperflorens*: Ever-blooming forget-me-not, 6"-12". May to September. Both are light blue, the former growing tall and branching as the season advances.
- Polemonium reptans*: Greek valerian, 6"-8", late April to early June. Creeping border plants of light blue, slightly lavender.
- Linum perenne*: Blue flax, 18", mid-May to August. Light blue, small flower on delicate stems.
- Aquilegia carulea*: Rocky Mountain blue columbine, 1'-2', May and June. Some of the selected hybrids are also good blues.

SUMMER—Blue

- Delphinium hybrids*: Larkspur, 2'-5', June and July. Many tones of dark and light blue, combining well. The variety *Belladonna* is a clear light blue.
- Veronica maritima*: Speedwell, 2', July to September; large spikes.
- Salvia uliginosa*: Sage, 4', June until frost. Light blue flowers with gray foliage. Looks best in background, as it is somewhat coarse.
- Veronica longifolia* var. *subsessilis*: Speedwell, 3', mid-July, lasts a month. Deep cobalt blue spikes.
- Eupatorium caelestinum*: Mist-flower, 1'-2', August to November. Dull blue, flat-topped clusters resembling *ageratum*.
- Aconitum autumnale*: Monkshood, 4', August and September. Dull blue, shading to white.

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- Platycodon grandiflorum*: Japanese bellflower, 1'-3', early July to October. Very large, showy, wide-open bells of light blue, pinker in tone than the larkspur. The same color as the *Campanula persicifolia*, which has been omitted from the June list as not quite harmonizing with the larkspur, though excellent alone.
- Salvia azurea*: Pitcher's sage, 3'-4', August and September. Slender spikes of pale blue in great abundance, gray foliage.
- Agapanthus umbellatus*: African lily (bulb), August. Large umbels of deep blue flowers on tall stalks. Should be grown in pots or tubs; not hardy.
- Ageratum (annual)*: Heads of blue flowers, frost-resisting.
 - Little Blue Star, 5", light blue.
 - Dwarf Blue, 9", deep blue.
- Annual larkspur*: Light blue. 2', satisfactory in color and form.
- Nemesia (annual)*: Light blue, 1'. Covered with masses of small light blue flowers. Other good light blue annuals are *nemophila* with light blue cup-shaped flowers, and *nigella* or *love-in-a-mist*.

AUTUMN—Blue

- Aconitum Fischeri*: Monkshood, 2', September and October. Dwarf, with very large pale blue flowers.
- Aconitum Wilsoni*: Monkshood, 5'-6', September and October. A taller variety with the same large light blue flowers.
- Aster Novae-Belgiae* var. *John Wood*: 3', September. Clear blue flowers in large clusters.
- Aster*, *Climax*: 5', September and October. Very large light blue flowers with yellow centers.
- Gentiana scabra*: Japanese gentian, 2'; very late. Intense blue.

BULBS

SPRING—Yellow

- Tulipa Kaufmanniana*: A very early tulip appearing in March or April. Flowers somewhat spreading, of creamy white with primrose yellow center, the outside striped and tinged rosy red.
- Narcissus* in pale yellow varieties.
 - Barri type: short cup, pale yellow perianth, orange eye.
 - Poetaz hybrids: short cup, in clusters on stem, pale yellow, fragrant.
 - Leedsii type: short or chalice cup, very pale creamy yellow or white.
- Tulip*, *Moonlight*: A May-flowering variety, having globe-shaped flowers of pale luminous yellow on tall stems.

PERENNIALS

- Iris Germanica*, var. *flavescens*: Flower-de-luce, 2'-3', blooms in May. Very pale straw color.

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SUMMER—Yellow

- Rose, *Harrison's Yellow*: 3'-5', June. Small semi-double flowers completely covering the bush.
- Thalictrum flavum*: Meadow rue, 2'-4', July and August. Tassels of greenish yellow.
- Clematis recta*: Herbaceous *Virgin's Bower*, 2'-4', early June to mid-July. Creamy white mass, needs to be tied up.
- Anthemis tinctoria*, var. *Kelwayi alba*: Yellow marguerite, 2'-3', June to October, but at its best in July. This variety is very pale yellow.
- Gypsophila paniculata*: Baby's breath, 2'-3', July and August. Mass of very small white flowers. Double form is also good.

AUTUMN—Yellow

- Hardy chrysanthemum: Small golden button, 2'-3', October and November.

BULBS

SPRING—Purple

- Crocus purpureus grandiflorus*: Large, deep purple crocus, 3'-6", March and April.

PERENNIALS

- Iris Germanica*, var. *Purple King*: Flower-de-luce, 2'-3', May. Of a very deep purple, one of the earliest of the family to flower.
- Viola cornuta*, var. *Purple Queen*: Tufted pansy, 6"-8", May and June, and more or less all summer. A very deep purple.

SUMMER—Purple

- Clematis Jackmanni*: Deep purple clematis, June and July. With the larkspur. A vine which should be trained on a trellis.
- Phlox paniculata* var. *The Blue Hill*: 3'-4', August and September. Intense blackish purple.
- Purple petunias (annual): Only use a certain variety which is of deep, dark purple; none of the reddish ones.
- Purple gladioli (annual bulbs) var. *Baron Hulot*: Later summer, time of bloom depending on how late it is planted.

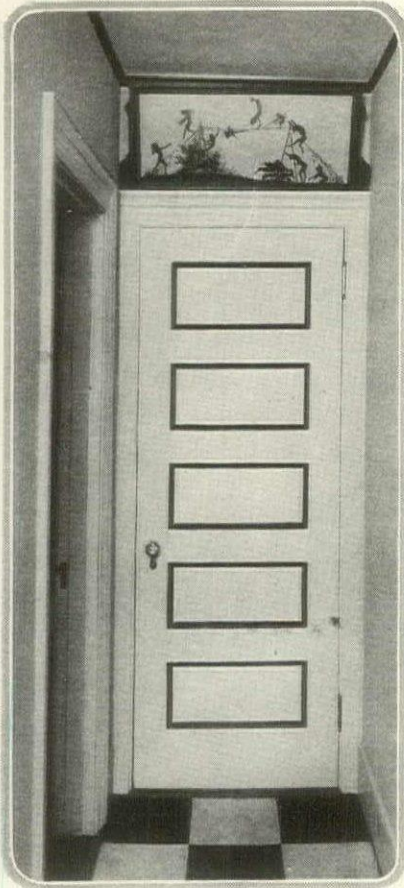
AUTUMN—Purple

- Some bloom from violas and petunias; and gladioli if planted in early July will bloom in October and November.

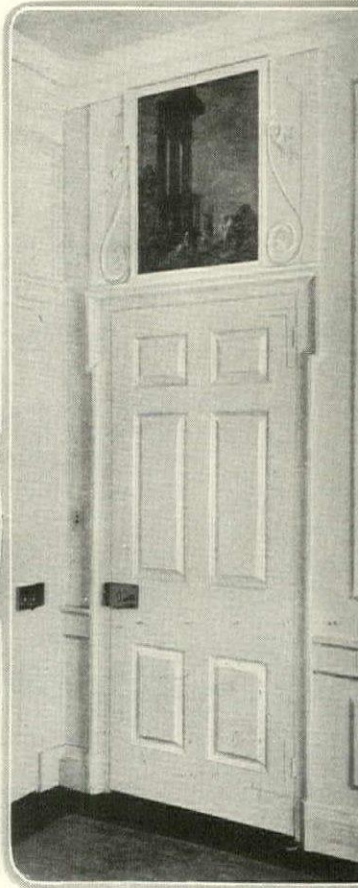
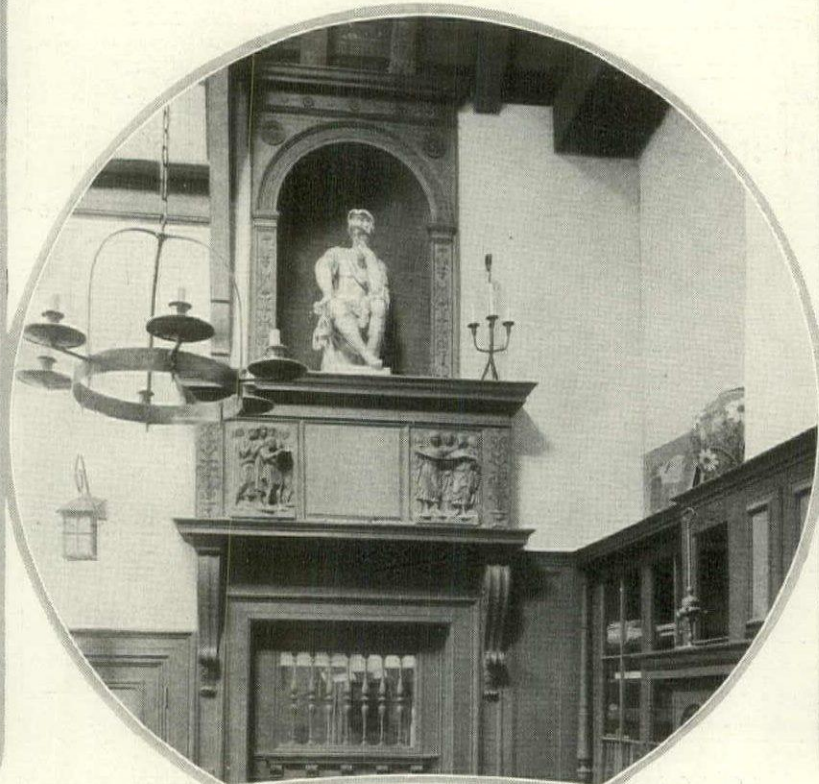
* Plants marked thus used for dominant effect.

OVERDOOR DECORATIONS

Photographs by Northend and Eberlein



Black and white checked carpet, a black and white door with a silhouette panel above. The treatment would give interest to a dull apartment hall



The painted panel is the most popular form of overdoor decoration, especially adapted to a formal room where the woodwork is of good period design



An unusual effect of formality is found in this double door by the decorative statues of the woodwork and the glassed panel below

In a room of large proportions and heavy fittings the niche can be used. This is from the office of Mellor & Meigs, architects



A carved panel is often used in the arch of a Colonial doorway



A heavily carved overdoor from the State House in Philadelphia



A carved entrance overdoor decoration with a lamp inserted

GARDEN ADVICE *from* AN AMATEUR *to* AMATEURS

Learning the Game from the Early Years when Enthusiasm Was Great but Knowledge Small—A Plain Narrative of Actual Facts

KATE ELLIS TRUSLOW

NO my mind the usual gardening advice to amateurs has always seemed too expert and technical. So, in a high spirit of altruism, I determined to write this article for beginners, that they be not overwhelmed by sundry learned references to subsoil, drainage, nitrates, potash, fungi and aphides.

The spring catalogs are already beginning to come, with pictures of flowers and fruit that never grew on land or sea! They always give me a bad attack of spring fever. To assuage my first violence, I always put on "goloshes and a tippet," and armed with garden shears went out to the garden, wading through the knee-deep snow. I gather a great armful of the dry branches of syringa, forsythia, plum, flowering currant, damson, cherry, apple and lilac. These I put in water in an old blue stone jar in a sunny window. My garden notes of last year at the date of this annual performance as February 6th. Within less than ten days all of the lilacs were in full bloom. Try it, my fellow amateurs—it's real refreshment to the winter-worn soul!

We bought an old Colonial house in 1908. I was celebrating its hundredth birthday that year and the fine old garden that went with it has been worked and enriched for at least seventy-five years steadily. The feel of the soil is a delight to any gardener—rich, friable, black as chocolate and moist.

The vegetable garden covers about one-third of an acre, with a gentle slope to the west. The drainage is perfect. It has a windbreak on all four sides, with a fine sweep of sun all day. With the flower garden added, we have about one-half acre under cultivation. This gives us all the fresh vegetables we can use on the table, and I can a great quantity, too. I also have plenty to give to friends and the hospital. We do not try to raise more than eight or nine bushels of potatoes, for their cultivation takes too much time, and time is money, truly, when one employs a man two days a week at \$2.25 for an eight-hour day.

This little garden, which I have learned to love so dearly, is situated in the western part of New York, and we occasionally have very severe winters, as well as days of terrific heat in summer. However, neither cold snaps nor dogdays ever linger long. The south wind usually brings us relief after two or three days.

The First Years

My husband, though a real garden lover, had to turn over the supervision of the place to me, as he is immersed in business all day. In 1908, I was long on enthusiasm, but extremely short on knowledge! In fact, I knew absolutely nothing about vegetables or flowers. I could not tell a potato top from a beet top; and as for the difference between annual and perennial flowers, biennials and bedding-out plants, I gave it up in despair. However, I set to work. I talked to the garden, I read garden, I thought of the garden. I was a pest to all my long-suffering garden friends—but I

succeeded! I am now a member of that mystic fellowship which exists between all diggers and delvers of the soil.

The first year we made an asparagus bed, the old one having died out. Of course, for the first three years we got very little results. Picking the asparagus tips is not good for the new bed. In the fall it should be covered thick with well-rotted manure, which in spring is spaded in. Several times during the spring and summer the bed must be covered with coarse salt to kill the weeds and also to benefit the plants themselves.

I am not going to describe the making of an asparagus bed—it is too technical, and all the good seed houses give most explicit directions. Remember as a general recommendation that the deeper the bed is dug, and the richer it is made, the better. I should never advise buying asparagus seeds; always buy plants. Palmetto is an excellent variety.

One of the traditions of our garden for fifty years has been "new potatoes for dinner on the Fourth of July." I really think my small sons associate new potatoes just as much as fire crackers with that great day. This tradition we have kept up. Many a gay potato-bug and his young love have died a kerosene death at my cruel hands, and many a pound of Paris green have I sprinkled in order that this record be not broken.

After experimenting with various kinds of seed potatoes I have decided that the Irish Cobbler is the best. It is very early; a bushel is enough for all our wants. Our man, Jim, has taught me how to cut the potatoes for planting. (No, gentle reader, you do not need to peel them! But you must always leave two or three eyes to each piece.)

New Garden Worlds to Conquer

After making such a fine record with early potatoes, we yearned for new worlds to conquer. We found it in beating all our neighbors with early peas. "We will beat their records, and then magnanimously ask them to dine," we said. Our peas are planted about April 28th. By May 10th they ought to be well up, by May 30th in bloom, and on June 17th ready for the table. I cannot lay too much em-

phasis on the fact that after many experiments we find the Gradus pea the best—bar none. It is nearly as big as a Telephone, is a wonderful bright green when cooked, stays tender on the vines for days, and is valuable both for early and late planting. It is a joy forever, and I advise all beginners to pin their faith to it. When the plants are about 6" high, work some dry sheep manure into the rows. You will be surprised at the wonderful peas that result.

In beets I prefer Crosby's Egyptian and Crimson Globe as all-around sorts.

Pole Beans and Corn

For real downright satisfaction, after the potatoes and peas, comes our pole variety of green beans. I can never sufficiently thank the New England friends who first told me about them. They are called the Kentucky Wonder or Old Homestead. When growing, they give a fascinating irregularity to the prim rows. They look like a series of green tents, and how my small boys do love to play hide-and-seek in them! A center pole is set up; then around it and about 3' away pegs are driven into the ground in a circle. From these pegs, wool twine is stretched to the center pole. At each peg about six beans are planted in a hill, and trained to climb on the strings. You can imagine how fairy-like the effect is when the vines clamber up to the top.

Because of the labor of setting these poles, I always raise bush limas. Two sets of poles and pegs would try even the patience of my angelic gardener. I always raise the same variety—any good bush lima will do. Be sure to plant by June 1st, or the frost will nip the vines before the pods have matured. Plant six to a hill with a handful of sheep manure.

Golden Bantam is the corn *par excellence*, and like the Gradus pea is good for both early and late planting. After trying Evergreen and Country Gentleman and several others, I now concentrate on Golden Bantam.

We always plant five cents' worth of pumpkin seed in the pumpkin patch, so that our boys can have plenty of Jack-O'-Lanterns for Hallowe'en. You see, this garden is run more for pleasure than for profit!

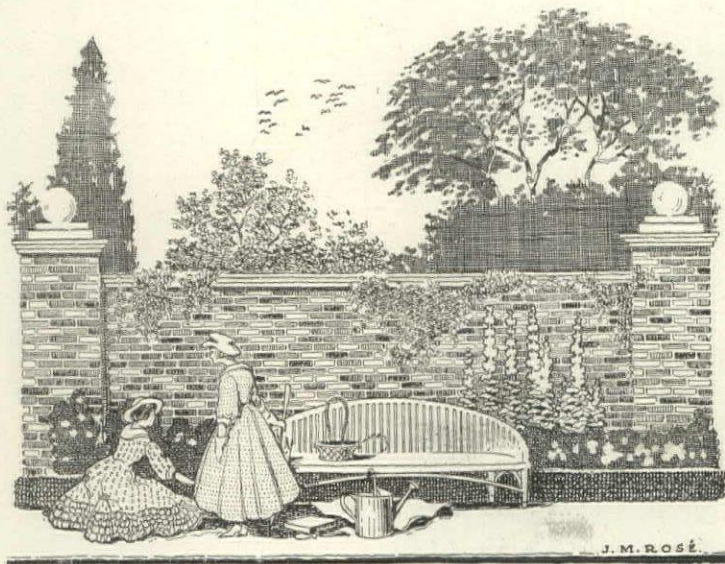
In lettuce, Henderson's New York, Big Boston, Mignonette, Hanson's Improved, Black Seeded Simpson and Tennis Ball are all good, the New York being my favorite.

Swiss chard Giant Lucullus is good. We are not very fond of chard, but the boys like it to feed to the "banties" and "bunnies."

The Danvers half-long carrot is very successful, and when picked very young is delicious. Early White Spine and Long Green are two satisfactory varieties of cucumber. Pick the little gherkins every day, and place in brine for pickles.

In spinach, New Zealand is by far the best. It is very prolific and stands the burning sun of August very well.

We always raise a little okra and have had great success with White
(Continued on page 56)



J. M. ROSÉ

SEEN IN THE SHOPS

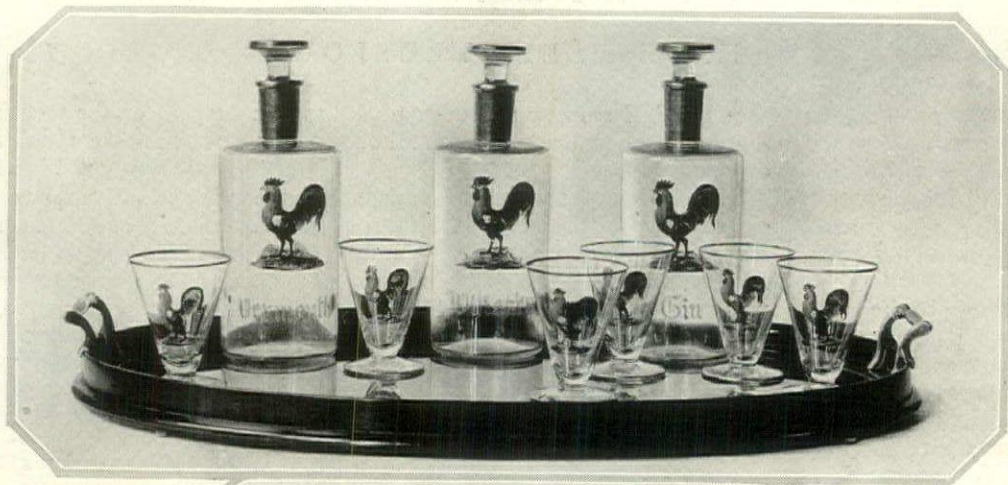
Any of these good New Year's resolutions may be purchased through the Shopping Service of HOUSE & GARDEN, 19 W. 44th St., New York City



Punch holds open the refractory door. He is made of solid brass, measures 11" in height, and costs \$7.50



A mate to Punch, who appears opposite, is Judy. Her utility, material, dimensions and price duplicate his



Self-announced is the purpose of this cocktail set, adorned with an appropriate emblem of colored enamel. Six crystal glasses, three crystal bottles and an oval mahogany tray—\$30 complete

A useful small duster for glass and silverware has a morocco covered handle, and a morocco covered holder, with gilt ring for hanging. 28" over all. Holder, 11"x6 3/8" \$5

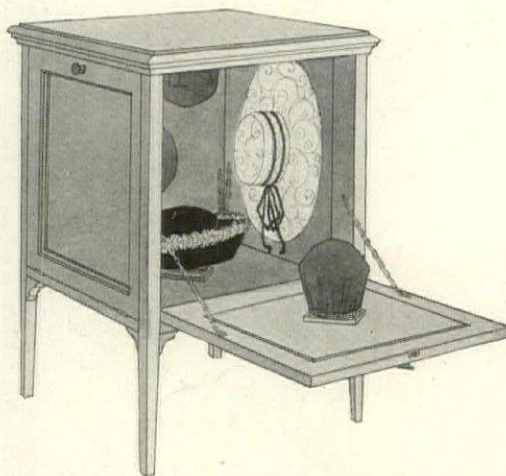


The beauty of this Adam silverware is scarcely indicated by its low price. In chest of imported leatherette, lined with blue velvet. 50-piece set, hollow handles, \$53. Solid handles, \$48

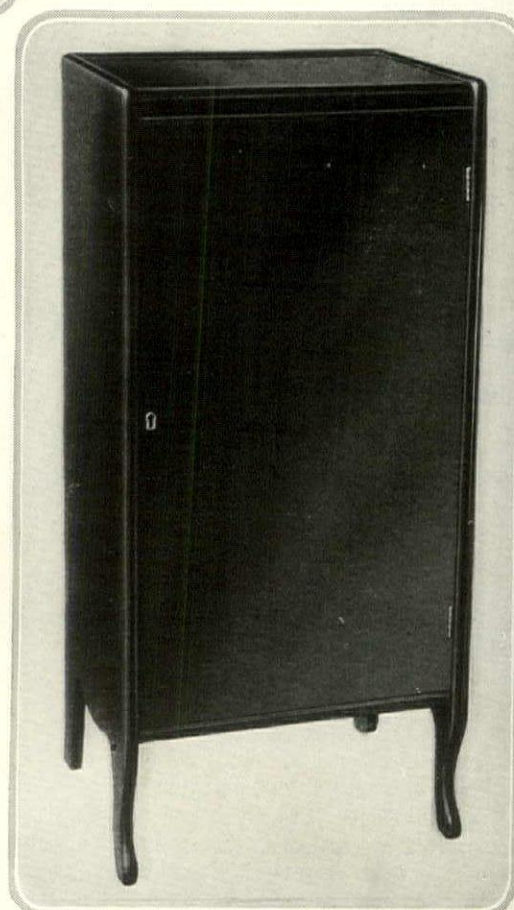
An attractive representative of the vogue for hand-wrought iron is the toasting fork shown to the right. It has its practical side, too, before the blazing fire. 29" long. \$1



To the number of six, her hats will fit into this beautifully finished mahogany cabinet which forms a delightful adjunct for dressing room or boudoir. Each side lets down, and measures 22" square. \$25



To left and right appear open and closed views of a mahogany finished cellarette. Closed, it is a handsome cabinet of simple lines, admirably suited to a library, study or man's room; open, it reveals the glassware for fulfilling its natural destiny. 18" long, 38" high. Complete, with glassware, \$15



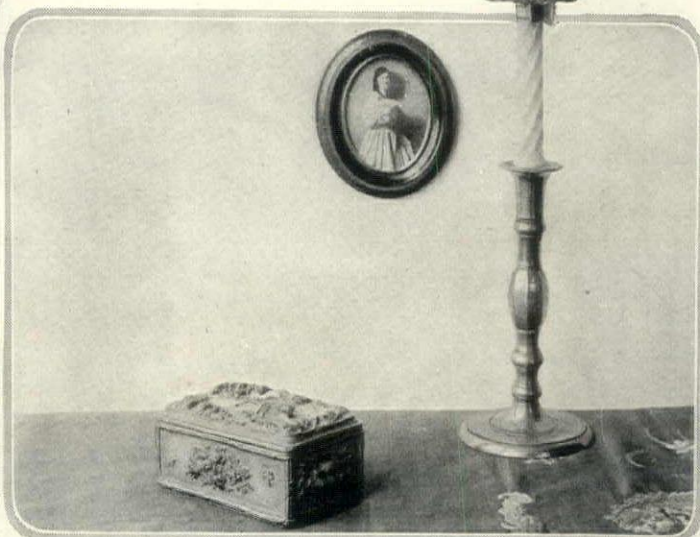
An unusual brass candlestick is copied from an old English tavern model with bell. 11" high, base 5" diameter, \$6 pair. Brown lacquer sweetmeat cabinet, 4" square, 7" high, three compartments, \$1.50



Very heavy eagle door knocker of solid brass. 9" x 4 1/2". \$5.50

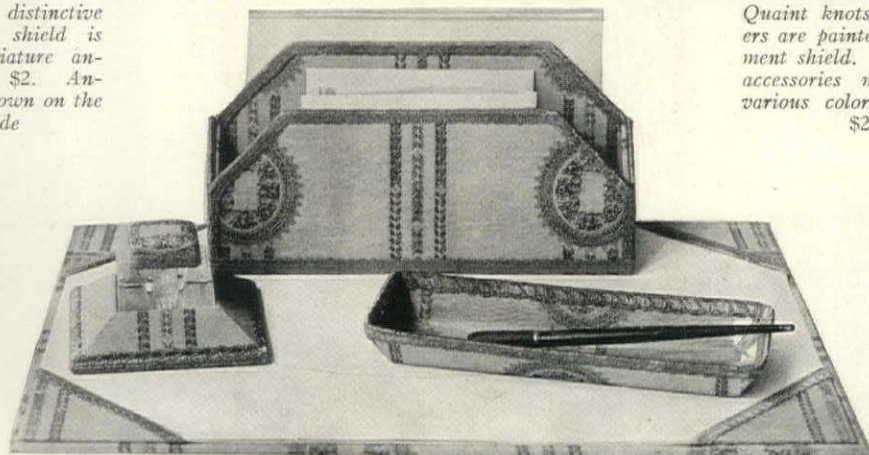
Desk set of silk rep, rose and blue stripe, bound with gold galloon. \$3.95

Photograph frame, dull wooden finish, gold relief. 3 1/2" x 5", \$4.50. Wooden box, reproduction of terracotta, 3 1/2" x 5 1/2", \$6.50. Candlestick, wired for electricity, 9", \$3.50 pair. Parchment shade, 4 1/2" x 5", \$2



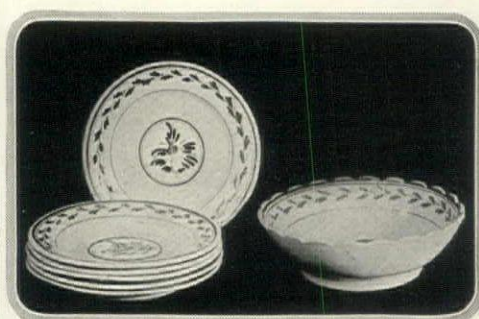
The charm of this distinctive parchment candle shield is found in its miniature antique decorations. \$2. Another example is shown on the opposite side

Quaint knots of bright flowers are painted on this parchment shield. These delightful accessories may be had in various colors and designs—\$2 each



Mayonnaise bowl and plate of engraved crystal; the former, 6 3/4" diameter, the latter 8 3/4". The spoon has sterling silver ferrule and pearl handle. \$3.50 complete

A lovely example of Italian peasant ware is this Capri salad set of bowl and six plates. The conventional decorations are in green. Bowl, 10" diameter. \$8



An ingenious nut bowl of walnut is devised so that the lever cracks the shell and not the kernel of the nut. A child can operate it. \$3.75

Below is shown a card catalog of Fannie Merritt Farmer's recipes for good dinners for every day in the year. Wooden cabinet, 6" x 5 1/2" x 4 1/2". \$2



Mahogany tip top table, top 17" diameter, 22" high, \$8.50. Cigarette box 3 1/2" square; gray enamel brass trimmings; for 25 cigarettes, \$5. Smoker's set, 4" diameter, gray enamel and brass; match box holder and four ash trays, \$3.50

CORNERS in the DECORATION of a ROOM

The Safety Zones of Comfort and Convenience

FREDERICK WALLACE

Photographs by Northend



The writing corner is a necessary feature in any library. This grouping is especially good and equipped with modern conveniences



The reading corner should contain a large, comfortable chair, a small smoking table and books within easy reach. It should be well lighted both day and night



The three-cornered table, our grandmothers served on, make a quaint serving center in a Colonial dining room such as this

CORNERS are the safety zones of rooms. In a crowded living room, a corner is a retreat from the furniture that naturally groups itself around the hearth; where one feels free from the litter of magazines on the center table; where, without putting disordered pillows aright, or rearranging chairs or collecting the multiple sections of one Sunday paper, one can sit down for a moment, near an inviting window or a friendly book-shelf, and have a look at one's garden, or read the last chapter of a new novel before one has read the first) or doze with outstretched legs and a handkerchief over one's eyes like Sir Jeremy Tunbridge in the tea room scene of an English problem play. Corners were invented for nerves, naps and newspapers.

Here are five corners; halls, living room, library and dining room. There are no kitchen or cellar corners shown because corners in such rooms are failures. The ideal kitchen or pantry or bathroom, or indeed any service room of the house where cleanliness is before Godliness, should have no corners; instead, the angles should be curved to the sweep of the broom and mop.

A Living Room Corner

The living room corner has a comfortable chair, flanked by a window, a bookstand and a smoking table. It sends its welcome to you the moment you enter. Even though the furniture is not exactly in keeping, one can't help feeling that this corner has saved the room, which architecturally is good, but which, from the viewpoint of comfort and cosiness, may appear lacking. It is the kind of room that needs rugs and a great center table and soft-shadowed lamps and wall brackets, and a big wing chair near



Open stairs, a large window of leaded casements and a grouping of unusual furniture serve to give this hall corner an air of individuality

the fireplace and—more corners. It's a room that sets one's sense of the psychology of furniture to working and makes one think.

The angle of the stairs shown is nicely softened by the grandfather's clock in the corner. Primarily a hall is a wise place for a clock since it is the main passageway to the breakfast table, the suburban train, the theatre and church on Sunday morning. Why do we put clocks in living rooms? Where is the hospitality in asking your neighbors to sit about your fireside, gazing full upon a mantelpiece clock that ticks formality into the conversation and sends them home "on time"? I hate living room clocks just as I hate alarm clocks; they represent all the

things in life that one does not want to do and doesn't want to do; they get you up in the morning and make you go to school and remind you that you're sitting up too late. They are the *bêtes noires* of human existence.

A Corner of a Hall

A fourth shows an interesting treatment of the corner of an entrance hall. The feeling of the room is one of extreme informality; one can judge by the hanging ceiling, the triple window out of center, and the stairway, placed quite geometrically at one corner. How much pleasanter there should be an open passage between the stairs and the room, instead of a solid plastered wall. You realize how interesting the play of light must be between the oak posts, it gives you a feeling that there is an upstairs to

house that the owner is not ashamed of, that there for your enjoyment and entertainment, if you care to use it? Too little thought is given to the corner stairways, particularly in summer houses; they are successful, too, in the year round house, and allowance for additional heat radiation is made.

In the library corner, we imagine the business of the house is transacted. It is not too obviously obtrusive, and yet it fills its purpose as satisfactorily as that strange room, called by all that is unbecomingly the *den*. This latter quarter, in the average house, boasts all sorts of impractical uses. It is supposed to be a card room and a smoking room and "fat room" (a terrible place of inquisition where someone moralized on cigarette smoking and daughters cautioned against another failure to make the advance "do") and it is none of them. Check up on your friends' "dens." Eighty per cent of them

(Continued on page 70)

THE MAKING of EASY STAIRS

Privacy and Stair Position—The Simple Mathematics of Risers and Treads—Lighting Rules

ERNEST IRVING FREESE



Since the stairs are a private convenience, they should be placed in the rear of the hall near the back entrance, as in this residence. Parker & Unwin, architects

LET us, forthwith, agree upon two points: first, the essential and primal purpose of a stairway is to afford an easy means of transition from one floor to another; and second, a stairway in a private dwelling is a thoroughfare essentially private.

With these two basic but continually ignored facts, we are prepared to strike a death-blow at an ancient tradition of the home.

You are already beginning to squirm. You are beginning to squirm precisely as others have begun to squirm upon being inveigled into a plot to lay Tradition low. "Traditions," you murmur plattitudinously, "are sacred things."

Well, so be it. I ask you, then, a question. What is a reception-room? And, in answer, you are bound to admit that it is the barrier between the innermost privacy of the house and the outermost publicity of the street. It is the one room into which chance callers and unwelcome visitors are admitted upon ringing your door-bell. In short, a reception-room is essentially a room for the reception or detention of the public. It is the one public room of the private house today.

Again, you are forced to concede that sleeping rooms, bathrooms and boudoirs are rooms essentially private, to be approached only by way of an essentially private thoroughfare. And you have agreed that a stairway, in a private dwelling, is an essen-

tially private thoroughfare, and that it should afford an easy means of transition from one floor to another. Now why should this easy means of transition, this private thoroughfare to the second-floor sleeping apartments start boldly and invitingly upward from the reception room? Why should it cry out to the chance caller, the unwelcome visitor, to ascend to the regions of innermost privacy? Why should it be a thoroughfare blatantly evident upon the opening of the front door?

In the dwellings of Colonial times, privacy from the chance caller was obtained by an intervening vestibule, or entry, between the front door and the stair hall. In this vestibule the visitor was detained; here he met the appraising eye of the butler and, only upon passing this acid test, was he welcomed by the mistress of the house and thereupon admitted to the privacy of its inner rooms.

Vestibule and Stair Seclusion

The old-time vestibule, however, is becoming obsolete. It has expanded into the present day reception-hall, and its significance is forgotten. Wherefore, we calmly go about placing the stairway, admittedly the most private thoroughfare of the house, in this reception-hall, admittedly the most public room of the house. And not only do we place the stairway there, but we seem to be possessed of an uncontrollable desire to have it start as close to the front door as possible. In all truth, it appears that our stairways are so placed for no other purpose than to invite every chance caller who crosses our threshold immediately to ascend to milady's boudoir. Ridiculous. Is it not? Then why cling so tenaciously to the old-time stair-hall of our forefathers when the conditions that once rendered it logical no longer exist?

The keynote of the stairway should be seclusion. There is no reason under the sun why it should be at once revealed upon the opening of the front door. It should be reticent and secluded, rather than forward and bold. The ideal arrangement is to place it in a side hallway, either entirely hiding it from casual view or else allowing the first few steps and the newel post to project into the reception hall as a modest suggestion of its location. If the exigencies of the plan require it to be placed in the reception hall, the proper subordination can be secured by starting it

from the end of the hall farthest from the front doorway and making it ascend toward the front. Here, too, its location can be modestly marked by projecting a few steps forward and at right angles from a low landing.

Certain it is that my conclusions concerning the location of the stairway will not be accepted unanimously. I cherish the firm conviction that in this conclusion lies the ultimate and logical solution of the "problem" of the stairway.

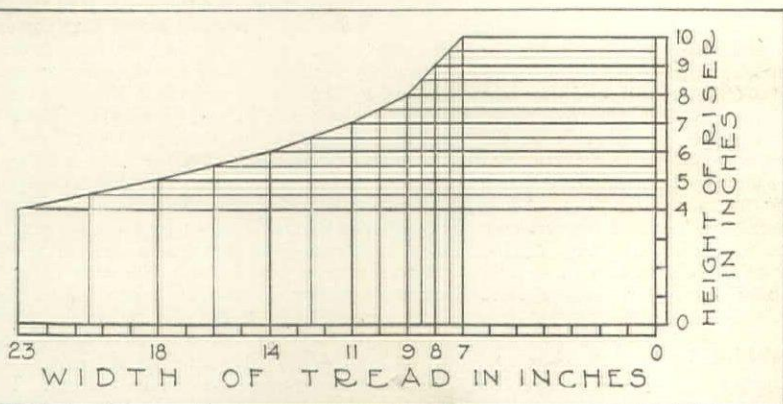
Measuring Risers and Treads

Now that I have rid my mind of this burden, let us discuss a few practical matters concerning stairs and stairways in general. To begin with, a stairway should most assuredly be easy of ascent. It should be comfortable to climb and safe to descend.

The vertical face of a step is called the *riser*; the flat part, where the foot rests, is the *tread*. The height of a riser is the vertical distance between one tread and the next; the width of a tread is the horizontal distance between one riser and the next. And in the correct proportioning of the width of tread to the height of riser lies the secret of a comfortable stairway.

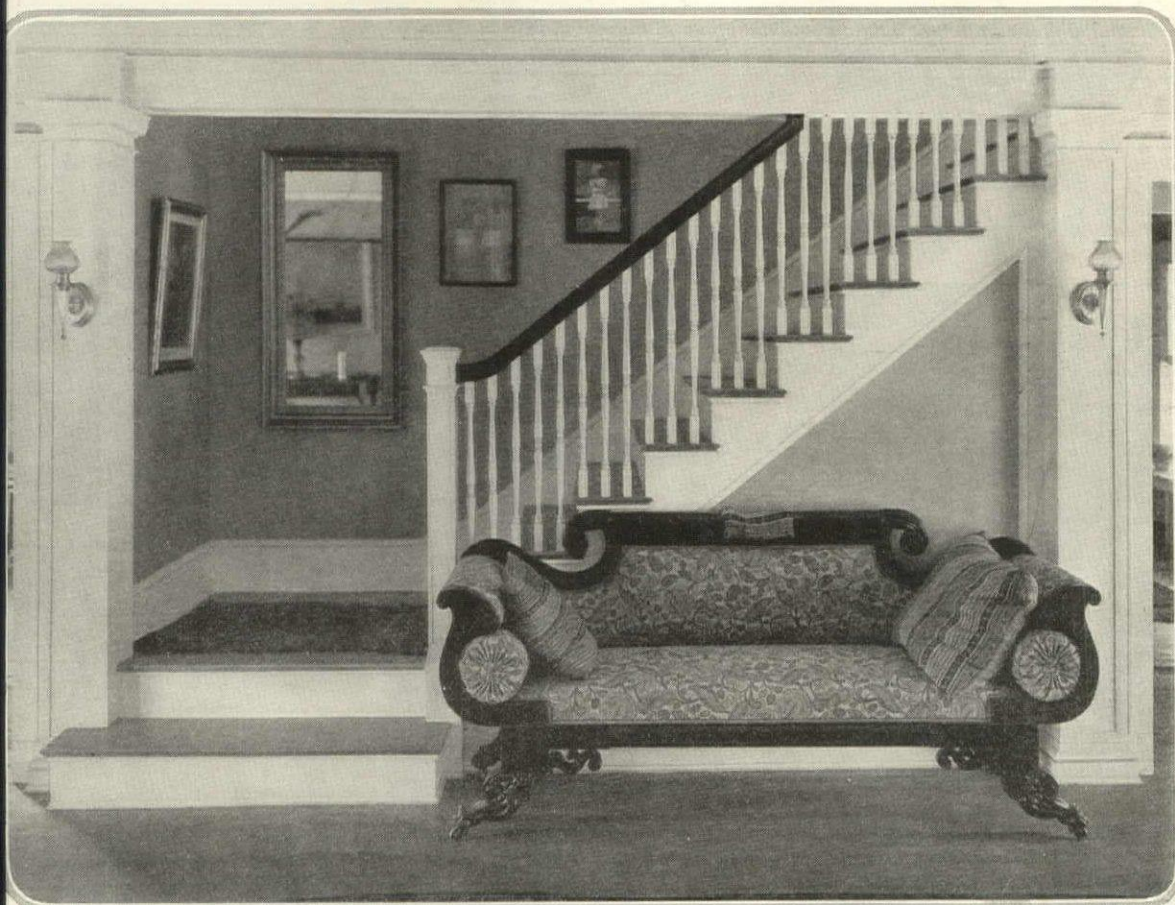
To determine these correct proportions, I have for some years made use of a diagram that is based upon the results of a valuable series of experiments once made by Mr. Frederic Law Olmsted. This diagram reduces the correct proportioning of comfortable steps to a definite law. There is no guess-work about it. By its use, the

(Continued on page 60)



By using this chart the exact measurements of risers and treads can be determined

The landing makes this an easy and safe stairs to ascend. The treads are quite wide



THE WAR GARDEN DEPARTMENT

With the opening of the new year comes the certainty that it will be the patriotic duty of each of us who can to raise his or her bit of the purely utilitarian garden crops. The war garden zeal of last season must be repeated in 1918, with that increased effectiveness which comes of greater experience on the part of the gardeners. Each month we will devote this page, as well as many others in the magazine, to attaining greater productiveness in the home garden. The practical side of raising vegetables and other food crops will be strongly emphasized. Should you wish additional information or suggestions touching your own particular war garden, we shall be more than glad to assist you. Simply state your problem clearly and in detail, enclose a self-addressed, stamped envelope for reply, and mail it to The Information Service, House & Garden, 19 West 44th Street, New York.—EDITOR.

D. R. EDSON

ALWAYS the first thing we think about growing in the garden, after the holidays, is a new crop of resolutions. A few good resolutions are all right. But too big a crop of them, like flowers and vegetables that have been planted too thickly, become weeds and merely interfere with each other's growth, so that the net results are worse than if there had been none at all. So the first New Year's resolution that you make for your garden should be not to plan too many things; and the second should be to carry out those which you do plan.

That the first step in the year's gardening is to make a plan is one of the self-evident truths that every gardener is prepared to admit. The trouble in too many instances is that when this admission has been made nothing further is done about the matter until it is nearly time to plant. It is important to make definite plans for your year's work, and to make them soon, for they should serve as the basis for everything that you order and for every hour's time that you have to utilize in your different gardens. Trying to get along without some definite plan of this kind is like attempting to build wooden ships without keels—nothing to tie to, nothing to co-ordinate your efforts.

To begin with, send now for a generous number of catalogs. They contain much raw material which you will find useful in working out your plan, besides more garden information and inspiration than you can get in any other way for the same amount of money. The average reader has no conception of the really careful study and thought which are put into the best catalogs.

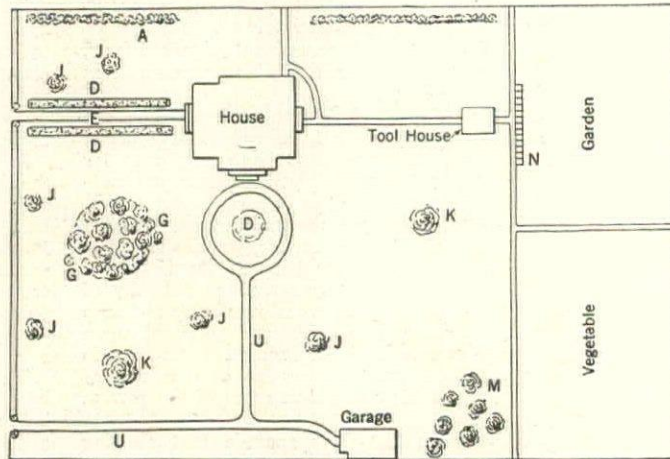
A big supply of catalogs and all the books and magazines you can read will not, however, in themselves get you anywhere in your planning. Much so-called garden planning is merely the compilation of lists which a gardener may fancy he or she would like.

The selection of varieties should be the last thing done in the making of the year's plans.

A Plan of the Place

The basis of all the planning during the next few weeks should be a plan of your place, no matter how large or how small that place may be, prepared in sufficient detail to show the location of the house and other buildings, the boundary lines and all permanent features such as stone walls, large trees, evergreen hedges or drives. The advantages of such a plan are numerous. It will enable you to keep track of all the different things you would like to accomplish without forgetting about some while you are attending to others, as you might if you simply did the work "on the ground." From this plan you can see how much space can be used for one particular thing or another, how much fertilizer you will need for the different flower beds or plantings you may have in mind and, in general, it will help you to keep an active perspective of the things you are trying to do to make the place better each year. It is as important to your garden campaign as a war map is to the chief of staff of an invading army.

By making your little plan to scale, allowing $\frac{1}{8}$ " or $\frac{1}{4}$ " to the foot, you will get a plan that will be big enough to show you the things you ought to know. Make it on fairly stiff paper, or better still linen backed paper, so that it can be folded and put out of harm's way when not in use. The boundary lines and other permanent features mentioned above may be drawn in ink, and other items which you may want to change from time to time, such as the location of flower beds, shrubs that have been put out where they do not belong, a walk or drive that does not just suit you, may be drawn in pencil. An hour's work with tape measure and pencil, the first sunny afternoon after New Year's, will give



A problem in remodeling. (A) Hedge; (D) flower border and garden; (E) walk; (G) shrubs (move to L in lower plan); (J) shrub or low tree; (K) shade tree; (M) tall shrubs (move to M'); (N) cold-frames; (U) drive (change to U')

you the measurements and other data necessary for making up such a plan.

Once you have the plan you will find frequent enough use for it. All the improvements may be set down on it in dotted lines, to be filled in as the work is done. The amount of seed, fertilizer, etc., used in different flower plots or gardens can be jotted down and totaled up at the end of the year. Above all, you will have a general scheme of improvement to which all new ideas for individual things can be co-ordinated, and used or rejected as they fit in with other improvements which are under way or have been determined upon.

Vegetables First

This year it is again going to be up to everybody who can grow vegetables to do everything possible in that direction. No one can tell how serious a food situation we may have to face by another winter. You cannot have a garden of maximum efficiency unless you plan it in advance. Include a larger percentage than usual of the root crops—they produce much more food value to the square foot than do such things as corn, peas and the vine crops. Plan to use all the ground you can for vegetables, and keep that ground busy producing all the season. Elsewhere in this issue you will find more detailed information on just how to figure out the number of

feet of rows of the different vegetables will need to maintain a supply, and to lay out your garden to the best possible advantage.

One of the first things to determine, before going further with the year's work, whether replanting of the things already on the place is needed more than the addition of new things. Frequently a new start makes it almost impossible to have the place a really attractive appearance, in spite of all your efforts in that direction. The trouble is not that the new work is not well considered, but that what has been done before makes it impossible to accomplish what is now desired.

As an illustration of what may be done toward the replanting of a place without going to any great expense, compare two plans of the same place which illustrate this article. The first shows a rather poor arrangement, but one which is worse than many to be found in any suburban section. The second shows the results of applying a few of the first principles of home landscaping—keeping an open center for the main lawn, so arranging the walks and drives that the effect

distance is secured by the use of curves and ends backed by shrubbery, and the screening of unsightly objects by the use of trees and shrubs so arranged that they look like natural groupings. Make a plan of your own place to correspond with the first of these two plans, and then see how much you can improve it by rearranging the objectionable features.

While these paragraphs give some idea of the general method of making your plan for the year's work, they do not go into any details concerning when to plant, distances apart, etc. All such data for a vegetable garden will be found elsewhere in this issue. If you are planning to put out any shrubs this spring allow 3' to 5' for the smallest sorts, and 5' to 7' for the largest. They should be set out just as early in the spring as the ground can be worked. You should send in your order for some as soon as you get a catalog, with instructions to have them shipped on notification or as soon as ready.

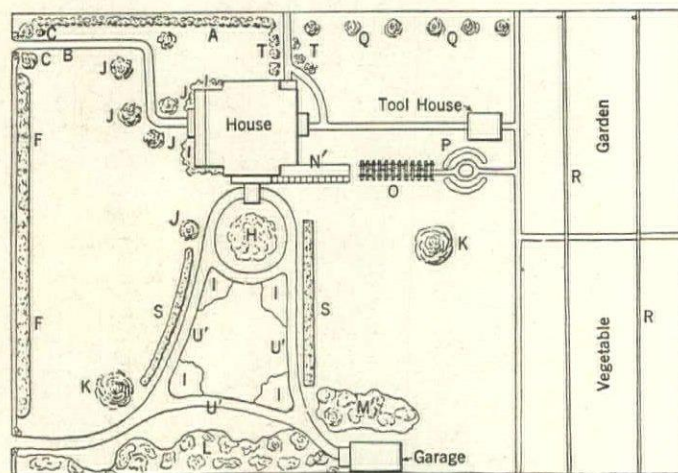
Planning Details

Roses—which should also be planted just as soon as possible if dormant roots are used, and immediately after danger of hard freezing is past, if growing plants—require about 15" each way for the smallest garden sorts such as the hybrid teas and teas, and 24" for the hardy hybrid perpetuals.

When it comes to the small fruits, there is so much latitude, particularly if they are to be planted in single rows such as along a fence or used partly as a hedge. The regular distance for the cane fruits such as raspberries is 3' by 6'. Blackberries need almost twice as much space as this. Currants require 5' to 6' each way, and gooseberries 5' to 7'. Grapes should be planted about 6' or 8' apart. Strawberries depend upon the system of planting used. Planted in single rows go 2' apart; if in beds of three or four rows, 1' apart, with 2' between the beds.

Dwarf fruit trees and plums, pears and peaches require 100 to 400 square feet each. Standard apple trees, when fully grown need a space 30' to 35' in diameter. Dwarf apples on Doucin stock require about 100 square feet and on Paradise stock, which is still dwarf when growing, only 8' to 10'. If you have no room to have fruit any other way, you should get the dwarf stocks and train them against a wall or building. The dwarf fruit trees offer a great opportunity for the planting of the small place, but comparatively few people take advantage of it. Many home gardeners seem to think that the dwarf is merely a hobby for the professional gardener on some estate.

(Continued on page 62)



(A) Hedge; (B) new walk; (C) hydrangeas; (F) new flower border; (H) low shrubs; (G) low shrubs and evergreens for winter; (J) shrub or low tree; (K) shade tree; (L) shrub border; (M) tall shrubs; (N) greenhouse and new frames; (O) pergola; (P) sundial and rose garden; (Q) apple tree; (R) overhead irrigation; (S) hardy border; (U') drive

PAINTED FURNITURE

Some Notes on Its Possibilities and Proper Use

H. A. MARQUIS

USED with discrimination nothing can so give life to an interior as painted furniture. But that discrimination presupposes many things. It presupposes a recognition of color combinations, an understanding of what backgrounds are necessary, a feeling for the types of furniture, or the decorative value of painted furniture lies in the fact that it adapts itself to any color scheme and can be re-painted when the scheme is changed. If, for example, we want a bedroom in mauve and lemon yellow, or example, the carpet, or foundation of the walls would be purple or mulberry. The walls would be a neutral tan, the curtains mauve silk piped with yellow, which will vitalize the mauve. Then the furniture would carry the same value mauve as the curtains and be striped with lemon yellow. Or if we choose for the hangings a figured cretonne, the primary colors are red, brown, and green. The furniture could be painted in one of the dominant colors and decorated in one of the secondary colors. This is the secret of success with painted furniture. Having decided on the hangings, get a sample of the fabric to the furniture shop and let the painter used harmonizes correctly.

The Choice of Backgrounds

One must be careful in the choice of backgrounds when painted furniture is used. The background should be unobtrusive and neutral, permitting the furniture to give its full color value. If the walls "clash," the room is immediately chaotic. If the color and design of the wall are more prominent than the furniture, then the furniture is by comparison. Therefore, it is always a safe plan in using painted furniture to let the color be found in the furniture and the hangings and keep the wall, as it should be, a background.

An understanding of the types of painted furniture is necessary before we can properly use it. The lack of this knowledge has caused much misuse of it. There are three general types—the crude peasant or farmhouse variety that fits well on the porch, breakfast room or country cottage, where strong natural colors is possible; the simply painted kinds that are used in bedrooms; and the more formal types of period furniture.

When the painted period furniture is used, of course, according to the general rules of its period. One chooses the color, but the contour of the furniture decides its historical background. The simply painted furniture that one finds so popular in bedroom decoration has been described above. Finally, the cruder work that fits in so admirably with the fresco rooms of the house.

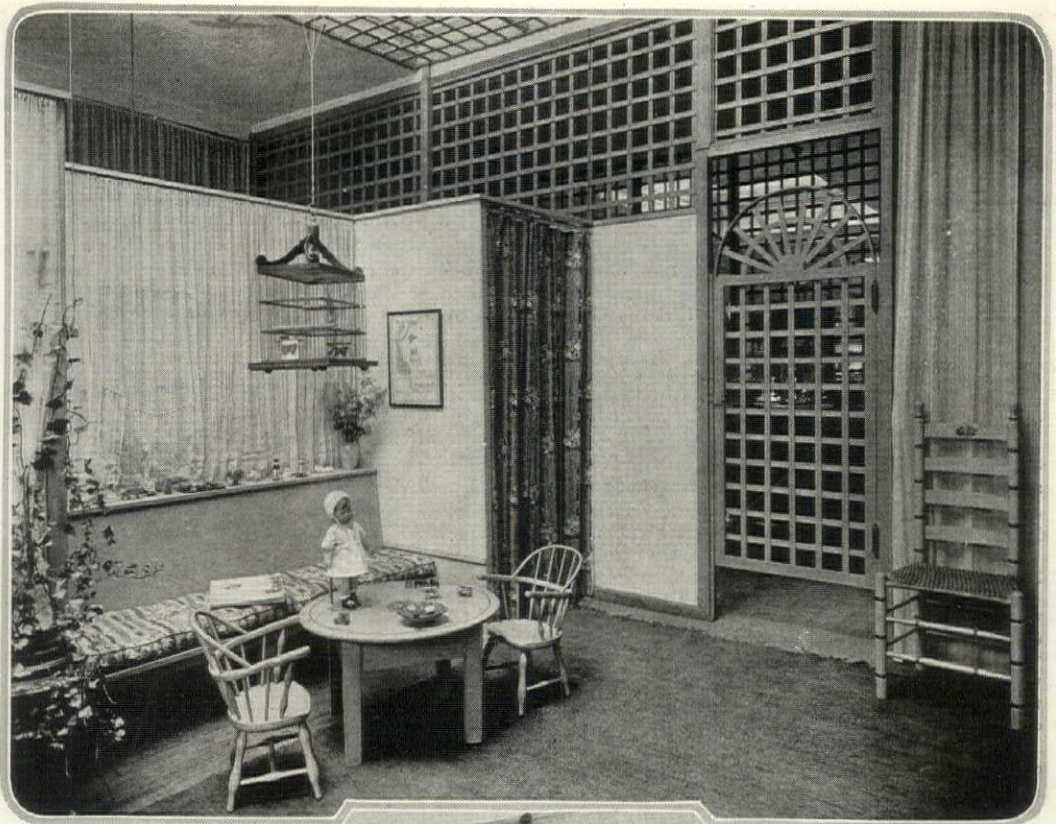
In Nursery and Porch

Nothing is better for a nursery than painted furniture. See that the color is quiet and restful to the child's eye. The decorations can be taken from the hangings or represent some Mother Goose figure. Numerous sets of this kind can be found on the market at reasonable prices. If one wishes, the decorations can be laid on by decalcomanias and afterward shellacked.

Placed on the porch, painted furniture partakes somewhat of the atmosphere of outdoors, and it can therefore be painted in strong colors—bright reds, blues, pinks and greens, such as Nature herself uses. Here again a definite color scheme should be followed. But most of all does painted furniture appeal to the country cottage, where old nondescript furniture can be gathered together and painted to any scheme one pleases. Here the color effects made possible by paints are especially appropriate, or simplicity peculiarly desirable.

The furniture shown in the photographs on page 51 is part of the fittings of a drawing room which was constructed almost entirely from pieces of furniture that had been discarded by the owner, as too old and too much out of date to be used any longer. The owner's house had been rented furnished, and in moving into a cottage which she had built, she "borrowed" from her tenants such pieces as could be best used without notice. A chair was taken from this room, a desk from that, a table from the dining room, a music-rack from the drawing room; and when they were assembled they presented a sorry sight, but a solution of the difficulty was found.

(Continued on page 68)



Hewitt

In the nursery simple painted furniture adds the interest of color and quaint decorations and creates a pleasant atmosphere for the children



Maugans

Another type is that in which polychrome decorations enrich carved wood. Here the chest is used in a formal living room. H. F. Huber & Co., decorators

The more formal patterns require a corresponding background, as in this dining room. From the residence of Samuel McRoberts, Esq., Mt. Kisco, N. Y. Foster & Gade, architects



WATCH THE THERMOMETER!

This article was prepared specially for HOUSE & GARDEN by the United States Fuel Administration. It shows that proper temperatures in our houses not only make for better health but aid in the vital war activity of fuel conservation. Its advice should be acted upon by every good American.—EDITOR

SAVING coal is nearing the goal. If you would speak like Walt Mason, and at the same time keep in mind that all goals are now one—winning the war.

It is said by light-minded people that the Government keeps a good inventor sitting in a swivel chair inventing ways for folks to save coal. The public is being asked to rescue unburned lumps of coal from the ashes, to turn out electric lights when not in use, and to use furnace and cook stove with frugality.

The Fuel Administration is advocating the placing of a thermometer in every home. A thermometer is a clock for heat. It has no alarm bell, but the way Americans let a thermometer's aspirations rise and perspiration develop simultaneously is alarm enough.

Quite platonically, a maximum of health is preserved by a minimum of temperature of not more than 68 degrees, and in rooms where people are actively employed several degrees less. Do you know the reason all good English mimics tweak their noses when impersonating a Yankee? The doctors say that it is because we grow up catarrhal, are inclined toward asthma and are subject to the energetic germs of pneumonia.

Few people have thought of the relation of the coal problem to a disease that is definitely fixed in statistics as being a wider road to death than the white plague. What average person of your acquaintance knows that one man in eight dies of pneumonia? The Fuel Administration in its Coal

Conservation campaign is calling the attention of the American people to the fact that doctors have verified—that our susceptibility as a nation to pneumonia lies in our overheated houses. We do not care a rap about a thermometer except to hang on the porch on a cold day to see how cold it is on the shady side of the house, and then discuss it with our next door neighbor.

Getting the Habit

Developing the habit of the thermometer is quite possible. And seeing that the stern little figure mounts to only 65 or 68 would mean better health for the grownups and for the children playing about the grate or the steaming radiator.

"Even a baby is warm enough in a temperature of 68 degrees," according to the Chief of the Bureau of Hygiene in New York City, Dr. Josephine Baker. "Keep the baby out of any possible draft and it will thrive in this temperature."

Someone has said that man is a marine animal, meaning, as afterwards explained when some curious person thought the remark applied to aquatic performances, that he was seven-eighths water. This authority added that man needed cool air and moisture about him.

A majority of our doctors say that even Americans who can almost achieve the impossible cannot exist

healthfully in a temperature of more than 68 degrees. Fresh, cool, moist air is the foe of pneumonia.

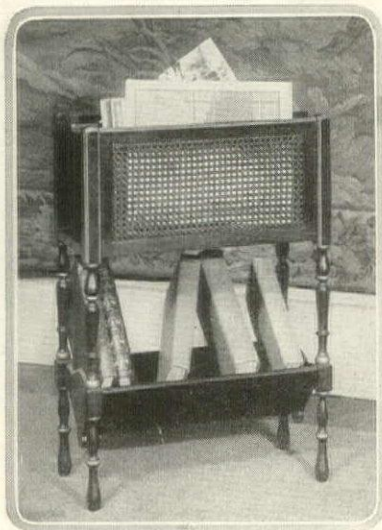
But whether you fear pneumonia or not, it does take legal advice to realize that a thermometer is a good thing. Rules for using a thermometer in school-teachery, but now the thermometer has new significance. Its use is a war measure.

Getting the thermometer habit at home will be one of the most precious things in the United States just now—coal. Getting the habit in your factory office will save yourself money and will give you a chance to help your country. Getting the habit in your home just that much help in winning the war in America. For it will remind the person who requires the thermometer habit that heat must be earned, and that a uniformity of temperature is a help toward healthful living. Dr. Eugene Lyman Fisk, Medical Director of the Life Extension Institute, maintains that "The American public is not educated to the fact that air is a stimulant to the body and promotes normal evaporation and heat loss. Experiments made throughout the country have proven that 68 degrees provides the most healthful temperature, and that in a room heated to 70 or 75 degrees the body temperature rises to an unhealthy point."

Let the thermometer take its place with the shovel as a household weapon for fighting this war. Not only will it help you to keep down the coal consumption; it will stimulate the seeking out of heat loss such as leaky windows and poor radia-



The advantages of a book wagon are obvious. Brown mahogany, 9" x 26", \$23



Black enameled wood, gold stripe, cane inserts. Measures 9" x 19". \$21

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The names of shops where these pieces can be purchased will be sent upon inquiry to The Information Service, 19 West 44th Street, New York



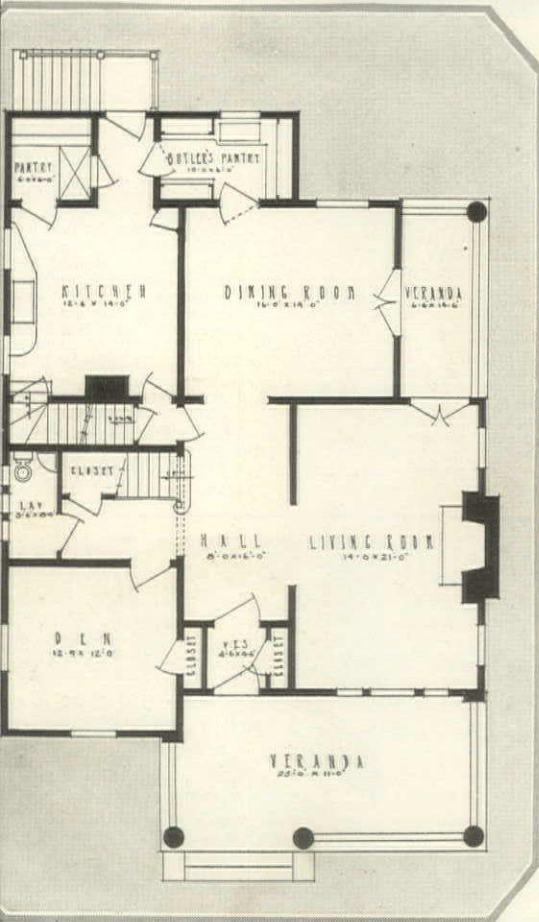
Chair has down stuffed reversible seat cushion, \$39.50. Mahogany finish table, 10" x 26", \$12.50. Dull bronze lamp, 47", green finish; 10" shade to match, \$30. Cigarette box of cloisonné enamel, \$10



A book rack of antique mahogany measures 19" x 10 1/2" x 31 1/2" high, \$22



Mahogany, 24" x 15" x 23 1/2", \$30. 4" bronze trays with matchbox holder, \$2.50



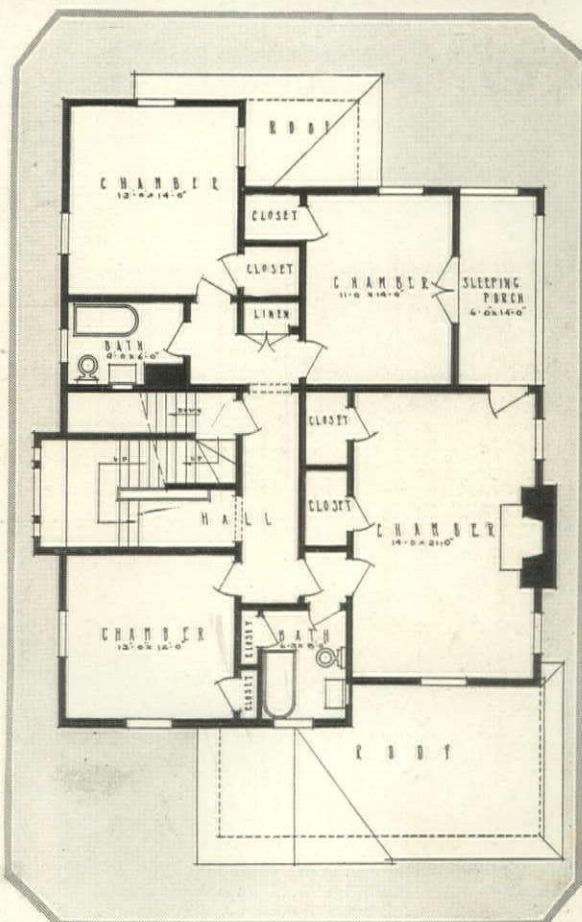
Architecturally the house follows no distinctive type, save that it is American and has adapted the useful points of many styles. The structure is wide clapboard painted white, with green shutters and a green shingled roof

A SMALL CLAPBOARD SUBURBAN HOUSE

WILLIAM T. MARCHANT
Architect

The plan is informal, providing space for a hall with living room on one side and dining room beyond; den, stairs and kitchen on the other side. The veranda off the living room gives a touch of privacy not found on the front porch

On the second floor there are one large chamber with a fireplace, three smaller ones, two baths and a sleeping porch. Large closet space is evident, as is the opportunity for light and ventilation. It is a compact arrangement for a small family, convenient, comfortable and unostentatious





With a wooden rake keep the damp, heavy snow from breaking down the evergreens



Bean poles may well be cut and brought in now. Cedar poles are best



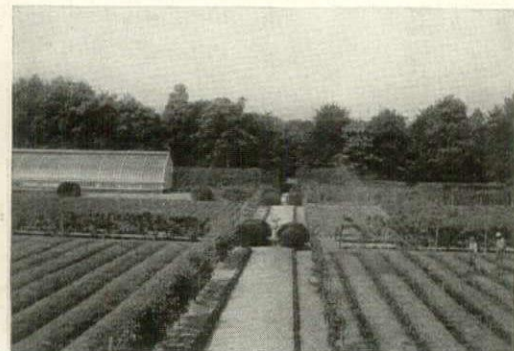
Good sized trees can be moved this month if taken up with a large ball of earth



A machete, the jungle knife of Latin America, is ideal for cutting pea brush



Don't forget the watering, especially of young plants, now that the greenhouse is heated



A well planned garden is especially necessary this year, when crops are so important



The hotbed, well managed, means earlier vegetables

Both hotbeds and cold-frames should be built this winter



SUNDAY	<p>He is so small, he does not know The summer sun, the winter snow; The spring that ebbs and comes again, All this is far beyond his ken.</p> <p>A little world he feels and sees: His mother's arms, his mother's knees; He hides his face against her breast, And does not care to learn the rest.</p>	<p>6. Go over your tools and repair any that require it. A new handle for the scuffle hoe, new bolts for the hedge shears—there are many little things that can best be attended to now.</p>	<p>13. Why not devote a good portion of your greenhouse to your vegetables? This is far more patriotic than closing it up. An oil stove will supply enough heat for the cooler vegetables like spinach, carrots, etc.</p>	<p>20. Better order spraying material now—the bugs will be around later. Remember that it is poison for the bugs that eat, suffocation for those that puncture, and fungicides for the various diseases.</p>	<p>27. Every one of those innocent looking little bags on the twigs of the trees contains myriads of injurious eggs which should never be allowed to hatch. Burn them and all caterpillar nests.</p>
MONDAY	<p>1. New Year's Day. Sun rises, 7:14 A. M.; Sun sets, 4:22 P. M. Start gardening planning now. Lay out the garden to scale, plan systematically and decide now just what you will grow.</p>	<p>7. A top dressing of about 1/2" pure sand on your grass tennis court will promote a growth of fine grass next spring. Lawns can be top dressed with manure, or a covering of about 1" of rich earth.</p>	<p>14. Garden furniture, stakes for the tall flowers, maybe a sundial, fences for the vegetable garden, a trellis for lima beans, a rose arbor, cane fruits or dwarf trees—all may be ordered now.</p>	<p>21. Have you overhauled your lawn mower, or are you going to wait until the first warm Saturday next spring? Better see that it is in good shape now, with plenty of oil to prevent rust.</p>	<p>28. Large trees of all kinds can be moved with impunity now. Cut good sized earth balls and allow them to freeze solid. Trees handled in this manner need not be heavily pruned.</p>
TUESDAY	<p>2. Do you realize that the food situation is going to be more serious this year, and that you owe it to the country to do your bit? Have as large a garden as you are physically able to care for.</p>	<p>8. House plants should be top dressed; half soil and half sheep manure makes a good mixture. The foliage should be sponged with tepid water, one spoonful of kerosene emulsion to a pail.</p>	<p>15. All the early bulbs should be forced now, whether in the dwelling or the greenhouse. Paper white narcissus, French grown daffodils, early Roman hyacinths should be fed with liquid manure.</p>	<p>22. All kinds of soft winter mulches such as leaf mulches, litter, etc. get matted down and lose their protective value if neglected. A little loosening up with a fork will give them new life.</p>	<p>29. If you are fortunate enough to have a greenhouse, you should start seed now of onions, leek, celery and French globe artichoke. The last will mature heads in one season from seed sown now.</p>
WEDNESDAY	<p>3. Make out your seed order early, so that you will get a better selection. Study the varieties carefully; don't suppose that all are the same. Good seed catalogs give the quantities of seed required.</p>	<p>9. Did you envy your neighbor's irrigated garden during the dry spell last summer? Then why not plan some sort of irrigation for yours? There are different types to suit any purse.</p>	<p>16. Old perennial borders that are to be changed should be studied and planned now. New perennial plantings should be considered and the plants ordered. Early preparation saves blunders.</p>	<p>23. This is the proper season to overhaul all greenhouse plants and report palms and other decorative plants. Ferns should be repotted and young runners taken off. Bougainvillea, etc., should be pruned.</p>	<p>30. All kinds of really hardy trees and shrubs can be pruned now. Don't cut the spring flowering shrubs at the top. You can remove old wood at the base, but top cutting reduces the cuttings.</p>
THURSDAY	<p>4. How about ordering some fruit trees now? If you haven't room for large trees, plant some dwarfs. Remove all loose bark on old fruit trees, as it harbors the pupae of insect enemies.</p>	<p>10. Have you started the early grape or peach house? Frequent spraying of the wood is essential to assure an even "break." Removing about 2" of top soil and replacing it with rich earth is advisable.</p>	<p>17. The ordinary turnip forced in the dark either in the cellar or greenhouse makes a growth which is palatable and delicious. In fact, it is as good as sea kale, which is highly prized in England.</p>	<p>24. The shoots of Japan quince, pussy-willows, golden bells—in fact, any shrub or tree that flowers before the foliage appears—can be forced into flower by plunging them in water in a warm room.</p>	<p>31. Sun rises, 6:59 A. M.; Sun sets, 4:56 P. M. The manure supply will be inadequate this year, so order yours now. It improves with age, and a turning or two. Do not waste it.</p>
FRIDAY	<p>5. Wet, heavy snow is destruction to soft evergreens such as retinosporas, junipers, biotas, etc. Remove it with a wooden rake and shake the branches gently, as they are easily broken.</p>	<p>11. The moss that accumulates on the trunks and branches of trees such as elms, maples, etc., is unsightly and injurious. A stiff brush will remove it, especially during a spell of wet weather.</p>	<p>18. Whether in the dwelling or greenhouse, flower pots should be scrubbed occasionally to remove the moss and slime that collects on them. No plant can be expected to do well under such conditions.</p>	<p>25. Why not build a hotbed or coldframe for your garden? You can get a couple of sash and build it now. It will give you a garden two or three weeks earlier than would be possible without it.</p>	<p>This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>
SATURDAY	<p>19. Dark forcing of all kinds is in order. Chicory, asparagus and rhubarb force well from old roots. They can be grown in the cellar or under the greenhouse benches.</p>	<p>12. You should always keep a barrel of liquid manure in the greenhouse to feed all kinds of pot plants. Cow manure, sheep manure, guano, nitrate of soda, etc., are good. Give the plants variety.</p>	<p>26. All benches in the greenhouse should be top dressed with a mixture composed of equal parts of sheep manure and soil. Tomatoes, cucumbers, lettuce, roses—in fact, all plants—respond to it.</p>		



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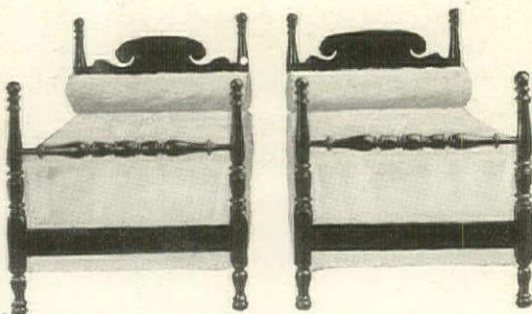


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Garden Advice from an Amateur to Amateurs

(Continued from page 45)

Velvet. Okra is queer. The shoots fairly push the blossoms off. Be sure to pick it young and every day. It is delicious in combination with tomato and onion for winter soups.

Emerald parsley I find best for this latitude. By covering thick with leaves in fall I can always gather a little all through the winter. Brussels sprouts are very easy to raise and they bear until Christmas. I have gone out in the deep snow and gathered them for dinner in December. Long Island Dwarf is good.

We raise several varieties of squash—Golden Crook-neck, Hubbard, Extra Early White Bush Scallop and Vegetable Marrow. This last named is good dipped in egg and bread crumbs and fried in deep fat.

I like onions and have forced my family to share my enthusiasm in self-defense. We always raise rows and rows of Silver-skin seed. Watermelon and muskmelon take up too much space in a small garden, so we do not raise them. I always buy the plants of tomato, pepper and eggplant. We do not try to raise cabbage, cauliflower, salsify, turnips or parsnips. They are so uninteresting, with the possible exception of cauliflower.

I have had great difficulty in making my man plant only a little at a time and plant often. It maddens me to see six rows of wax beans, each row 25' long, all ready to eat at once. My family rises up ready to slay me, when I force beans down their throats at each meal for a week.

Garden Records

It is a funny thing that even the best of gardeners dote on planting tons of seed all in one day. When every inch of space is filled, they wear such a pleased smirk. But the smirk comes off when they see my wrath! In the days of my innocence I used to buy all the seeds needed, put them in a basket and trustingly hand them to the man on planting days. No so now! I think I must resemble Mrs. Pipp, as I sit in my little kindergarten chair in the middle of the garden path, doling out the seed for one row of beans, half a row of radishes, and so on. (Once in the early days we had eight rows of radishes, each 25' long, all ready at once!)

I keep a garden record, of course, and as Jim plants I put down the date, variety and quantity. Later on I add the date when "up," when gathered and the amount of the crop. With a willing cook dashing out to get something nice for "Mister's" dinner, this last item is only approximately correct.

In the fall, after the cruel frost has done its black and dastardly work, all refuse is burned and every inch of the soil is hand dug and ridged up for winter. No plow has ever desecrated this garden plot—another tradition religiously kept. The asparagus and rhubarb beds are covered thick with manure and everything made shipshape for the dread despot, Winter.

About March 15th or April 1st I always have lettuce, New York, and early radishes, Scarlet Globe, sown in the cold-frame. From that time on until fall the cold-frame is in constant use for flower seeds. The lettuce is transplanted into the open garden as soon as the weather permits—a back-breaking job which I usually inveigle my small sons into doing for me. You may be sure that they have literally followed in my footsteps and know as much about gardening now as I do. At the age of six they could transplant lettuce and tamp down the soil with the thumb as well as any old man.

I will give a list of seeds and the quantities needed to plant a plot of ground

the size of ours—about one-third of an acre:

One ounce beet seed, Crosby's Egyptian.

One ounce beet seed, Crimson Globe.

Two ounces carrot seed, Danvers half-long.

One quart Golden Bantam corn.

One bushel Irish Cobbler seed potato.

One ounce young onion seed, Silver skin.

One ounce parsley, Emerald.

One pint Kentucky Wonder pole beans.

One pint bush limas.

One quart peas, Gradus.

One-half ounce Swiss chard, Giant Lucullus.

One-half ounce okra, White Velvet.

One ounce Henderson's New York lettuce.

One package Tennis Ball lettuce.

One package black seeded Simpson lettuce.

One package mignonette lettuce.

One package big Boston lettuce.

One package Hanson's Improved lettuce.

One ounce radish, Crimson Globe.

One pint wax beans.

One ounce Brussels sprouts, Long Island Dwarf.

One ounce spinach, New Zealand.

One package crook-neck squash.

One package Vegetable Marrow squash.

One package Hubbard squash.

One package white bush scallop squash.

One package cucumber, White Spine.

One package cucumber, Long Green.

One package pumpkin seeds.

Two dozen Stone tomato plants.

Two dozen Ponderosa tomato plants.

One dozen red cherry preserving tomatoes.

One dozen yellow cherry preserving tomatoes.

One dozen bull-nose peppers.

One dozen Black Beauty egg-plants.

We have several varieties of grapes.

The vines are always clipped in March before the sap rises; it is the first joyous sign to me that "spring is on the wing."

We gather about two hundred pounds of grapes every fall.

We cannot raise fruit trees, much to my disappointment, for they are always attacked by San José scale.

We have a field about 75' x 100' lying fallow. It used to be a quince orchard until attacked by scale, and we are thinking of setting it out to English walnut trees. I am told they grow well in this latitude, and bear in about three years.

My old-fashioned cousin, the former owner of this house, used to have an herb garden, and we still have sage, castor-oil bean, catnip, mint, summer savory and sweet marjoram. I am going to start some lavender, Sweet Basil and rue, tansy and thyme—the very names are a delight!

We always plant marigolds down each side of the vegetable garden paths. It gives a touch of regal pomp while the garden is a-dying.

Fertilizers and Insecticides

The question of fertilizers is an important one. Many people like bonemeal, but I have been told that it attracts those cruel, sneaky cutworms. Beware of too much bonemeal—it will burn the roots. Of course, well-rotted manure is indispensable; but I also strongly recommend the use of sheep manure. We buy about seventy-five pounds every spring for both vegetable and flowers. Just before a rainstorm I run out and sprinkle it on dry around the roots of the various plants. I have it worked into the corn, bean and cucum-

(Continued on page 58)



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Garden Advice from an Amateur to Amateur

(Continued from page 56)

ber hills and dug in around the tomatoes and egg-plants. We also make a liquid solution of it, one-third manure and two-thirds water, and pour on the roots, taking care not to burn the foliage.

Paris green is absolutely necessary for potato bugs, and for the deadly aphids I use a kerosene emulsion as follows: Dissolve half a pound of whale oil or ivory soap in one gallon of hot water. Add two gallons of kerosene and pump or churn till a thick cream results. Dilute this with ten or fifteen quarts of water to one of emulsion.

This summer I am going to experiment with nitrate of soda as a fertilizer. Let us hope that something I have written may help some adventurous amateur just starting in with a garden—although with plenty of enthusiasm but no experience! I only hope that gardeners will prove to them the joy it has for them. It is a real adventure to run a garden—there are so many pests lurking about the corner. Remember, don't claim that your vegetables will be cheaper, but I do claim that your soil will be enriched a thousand fold.

Planning a Garden of True Blue

(Continued from page 38)

into prominence in the fall and overhang the shorter plants in front.

An early flowering plant should have a correspondingly late one in front of it, which will hide the vacant space created when the former dies. But if it is of the type whose foliage dies completely after blooming, like, for instance, *mertensia* or tulips, annuals may be planted to take its place.

It is helpful in visualizing these theories and testing the distribution of bloom for each season, to lay pieces of tracing paper over the plan, one piece for each season, and trace in color the masses that should be in bloom at that particular time. Of course, they may not materialize exactly according to the plan, for seasons vary and spring flowers shade into those of summer, and the latter into autumn; but if it is impossible to divide the seasons by sharp lines, it is both practical and possible to have one dominant effect succeed another from early spring until frost.

Succession of Dominant Effects

For instance: In March and April the center walk is banded on each side with scillas. They are planted close together so that when in bloom they form wide, blue ribbons which terminate in daring masses of purple crocus. At the corners and around the pool are small groups of *Tulipa Kaufmanniana*, the early tulip whose general tone of creamy white is rendered still more attractive by its center of pale primrose yellow and the veins of reddish-pink bloom on the outside of its petals.

With this arrangement on the main path, the walks on the sides may be bordered with large masses of *chionodoxa*, forming an irregular balance of bloom at the corners nearest the steps. They are segregated thus because their petals, sky blue shading to white at the center, give the scillas a greenish tinge if placed too near to them. A very few of the early tulips echo this effect down the center walk.

In May, following closely upon the heels of these early bulbs, *mertensia* blooms in two long lines just behind the scillas, its nodding blue bells, pinkish buds and gray-green foliage proving very effective in combination with a few violas of rich purple. At salient points are placed pale yellow narcissus.

Approaching the pool the *mertensia* gives place to the tall, branching forget-me-not, through which, a trifle later, spring the stalks of pale yellow May-flowering tulip, Moonlight. Behind the forget-me-not, in order to focus the yellow effectively, are four balanced clumps of straw-colored iris.

On the side paths grape hyacinths at the near corners gradually give way to the forget-me-nots as we approach the pool, the only yellow here being a little narcissus. A few bulbs of *Puschkinia* or striped squills and a little of creeping *polemonium* give variety to the sides, and both are good blues.

While the bulbs of early spring are confined to the border of the beds, the effects of May are noted all over the garden. Aside from the groups described in the preceding paragraphs, the centers of the beds are filled with masses of light blue *anchusa*, accented down the center by four well balanced clumps of iris Purple King. *anchusa* is distributed all over the garden as well, and may be called the dominant flower of the month. In minor quantity and of smaller stature, but contributing their quota nevertheless, are masses of linum or flax grass at all the cross walks. Flax has some of the most beautiful blues among flowers, and although the individual plants are too delicate to dominate sufficiently large quantity they are exquisite. Blue columbine is also employed in minor groups down the walks. While the individual flowers are of a beautiful blue, it is difficult to get a uniform color with aquilegia because of the variable tendency of the seed, so they are likewise relegated to the side lines.

The Summer's Bloom

In June comes the larkspur which gives the most magnificent effect of the year. With its large spikes of intense blue, its robust growth and impressive height, it fills a large place in each bed. It should be planted in large, rounded clumps rather than in long lines, a device that conveys a mass effect, a pleasant contrast to the scattered, scattered appearance so frequently observed.

Because of their delicate creamy white tone, *Clematis recta* and the pale golden tassels of meadow rue are used in somewhat larger quantities than the yellow of early spring. One deep note of yellow must not, however, be omitted. It is contributed by four carefully placed bushes of Harrison's Yellow rose, with showers of pale sulphur-colored blooms which blend exquisitely with the larkspur. In this stage of the season the purple is carried by four plants of the *Clematis Jackmanni*, which is trained to peak at the ends of the garden.

Now comes July, a period in the progress of the garden which is likely to be the least interesting of the year. The larkspur lasts well into the month, but the majority of things in bloom are any striking beauty which would detract from the space taken by the larkspur or the *anchusa*. However, there is quite a large range of plants which may be used so that blue is not lacking in the garden, though it will not have the splendor of June. The lovely colors of May. *Veronica longifolia subsessilis* has such a deep intense cobalt blue that the four well placed clumps will make up in effect what they lack in size, and they last about a month. Still more space in the central beds is given to the paler *Veronica maritima*, because this variety lasts from July to September.

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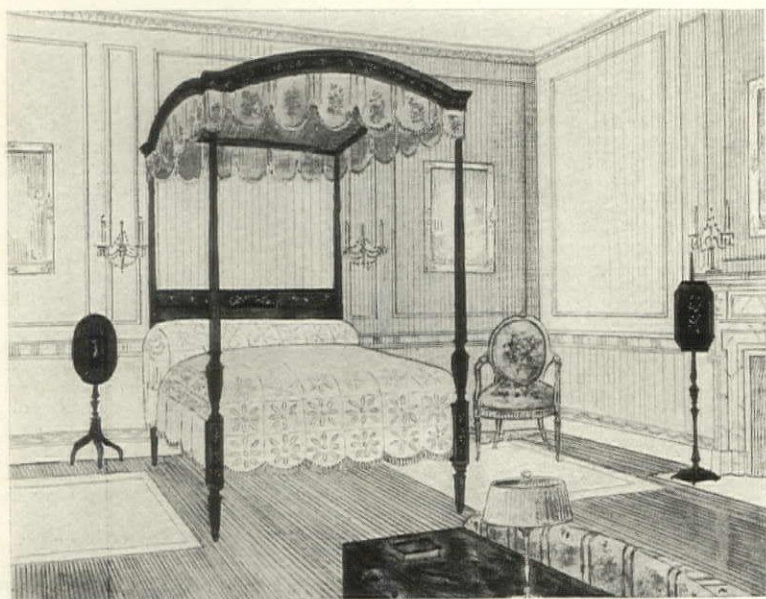


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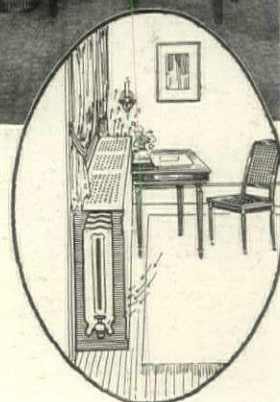
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(Continued from page 49)

correct width of tread for any given riser can readily be found.

Suppose, for instance, that you desire to know the proper width of tread for a riser of 7". In the diagram which is shown on page 49 find the figure 7 in the right-hand column denoting the "height of riser in inches." From this figure follow the horizontal line to where it intersects the curve, and thence downward to the figure 11 in the lower margin denoting the "width of tread in inches." Thus, it is seen that a riser of 7" demands a tread of 11". Likewise, it is seen that a riser of 6" calls for a tread of 14" and that a riser of 8" requires a 9" tread, and so on. Values between those shown can be determined by interpolation. Thus, a riser of 6½" is evidently halfway between 6 and 7. Hence, the corresponding tread would be halfway between 11" and 14" which is 12½". In the same manner it is found that the correct tread for a riser of 7½" is 10". On the other hand, if the desired width of tread is first decided upon, then the correct height of its corresponding riser can be found by a reversal of the above procedure. It requires an infinitely longer time to explain this diagram than it does to use it!

The projection of the tread beyond the face of the riser is termed the *nosing*. But, remember, the width of tread is always measured from the face of one riser to the face of the next; the projection of the nosing should never be taken into account. Actually, of course, the tread is widened by an amount equal to the projection of the nosing. But this extra width is of no real advantage as footroom. It simply has the effect of moving the steps slightly forward.

A steep stairway, provided the steps are correctly proportioned, is not necessarily an uncomfortable one. But a steep stairway is dangerous. On the other hand a stairway with a very gentle slope is neither uncomfortable nor dangerous. It is, however, exceedingly

extravagant of floor space. Evidently the "happy medium" is somewhere between—somewhere between the steep and the very gentle. Now, the height of the risers of the ordinary way can be placed definitely between 6½" as a minimum and 7½" as a maximum, inclusive. This fixes the corresponding minimum width of tread at 10", and the maximum at 12½". Therefore, the dividing plane between the steep and the narrow is a stairway with risers of 7" and treads of 11". This is the "happy medium," neither dangerously steep nor extravagantly sloping.

Stand on your toes, against the wall, one arm hanging loosely at your side. Bend your hand outward at the wrist, palm downward. Make a mark on the wall at the height of your outstretched palm. This is the correct height of the handrail of your stairway. It must be admitted that there is a persistent fault with stairways—a lack of sufficient headroom. This is unpardonable. Lack of headroom merely indicates a lack of judgment on the part of the designer or builder. Again, appearances are deceitful. A stairway may really have enough headroom to insure the protection of the head—and the ceiling—yet at the same time it may appear to be insufficient so that you have an uncomfortable feeling of impending disaster upon ascending or descending the stairway, involuntarily "duck your head" to avoid a collision with the overhead beam that frames the wellhole. Or, again, where one flight of stairs comes directly over another, that is to say, where there is no wellhole, barely sufficient headroom is equally bad.

In the latter case, where one flight is built directly over another, the vertical distance between the two should at no point be less than 7½". In the former case, where the stairway ascends through an open well, the headroom ought never to be less than 7½".

The Glass of a Thousand Flowers

(Continued from page 21)

eyes with astonishment. We must not forget that with the ancients a crystalline glass was of great rarity, though colored glass was common enough. Thus the crystalline products of the Venetians were an achievement reserved for later centuries, and this white glass, in combination with the colored glasses was so skillfully employed by the workmen and artists of the Murano glass factories that nothing has surpassed these Venetian products in millefiori for sheer ingenuity and beauty.

Often, of course, millefiori work was carried to the extreme of becoming less a thing of beauty than a *tour de force*. However, the collector will find interest in all pieces of the sort, and their range was enormous. The glass of Venice was famous for its extraordinary lightness and this added to its vogue. The Chaplain of Louis XIV, René François, amusingly warned the world that Murano was filling Europe with its fantasies of glass; but rare enough are the early specimens of Venetian manufacture, more precious now than their weight in gold. Yet collectors will not give up.

After all, there must always remain the zest of the chase in the spirit of the true collector without which wonderful finds would never have been made, though we need not go to the extent of the Countess of Fiesque, a lady of Louis XIV's court. This lady died at Fontainebleau in great poverty at an advanced age. Historians of the gossip of the day have laid her indigent cir-

cumstances at the door of the rascals of man of business, but I fancy her passion for mirrors had something to do with it. When almost in need of bread she astonished her friends by purchasing an enormously expensive mirror. "I had a piece of land," said she in extenuation, "which brought me in nothing but corn. I sold it, and the money procured this mirror. Have I not managed wonderfully to possess the beautiful glass instead of dull corn? Doubtless the Countess did manage wonderfully; contentment is a great thing!

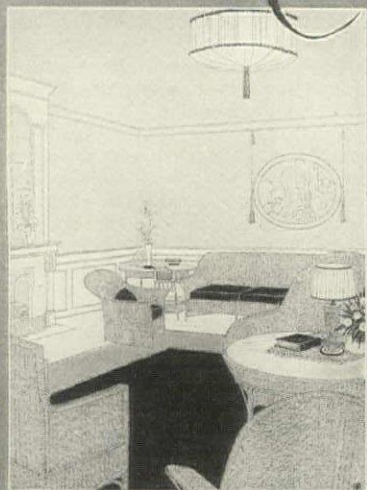
Seven hundred years of glass making in Venice produced an experience which was useful to the rest of Europe and finally to America. Much millefiori glass has been manufactured in this country. The Pennsylvania Museum in Philadelphia is especially rich in examples of it. There are also many private collectors of millefiori glass in this country, some collecting specimens in general, others confining themselves to examples of American manufacture while still others specialize in millefiori paperweights already referred to. Dr. Edwin Atlee Barber, a noted authority on American glass, gives the following information concerning the process of its making in the Pennsylvania Museum Bulletin:

"The glass rods used in the preparation of modern millefiori glass are usually made in metal moulds of comparatively large size. The . . .

(Continued on page 62)

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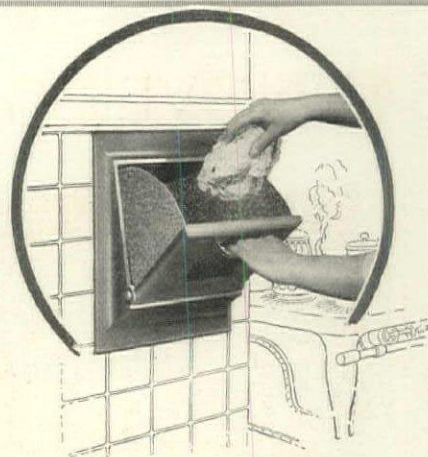
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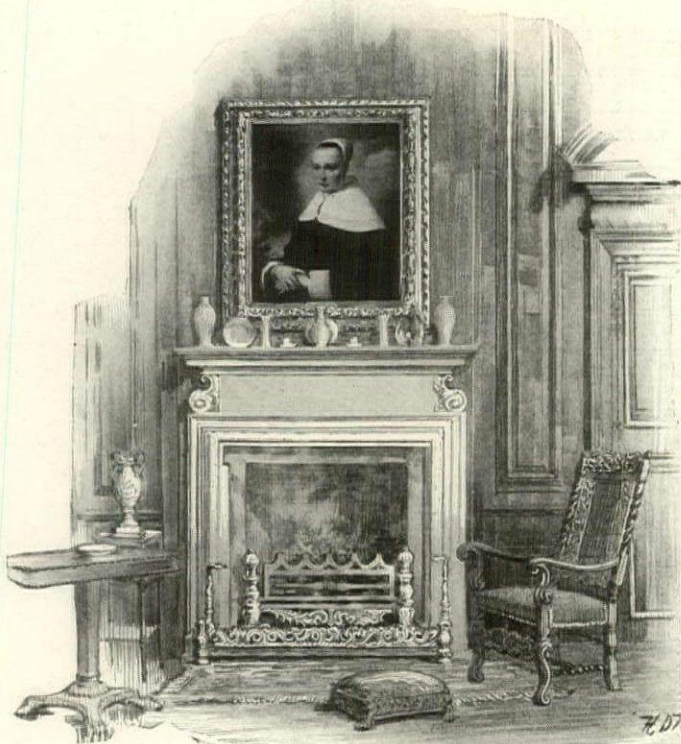
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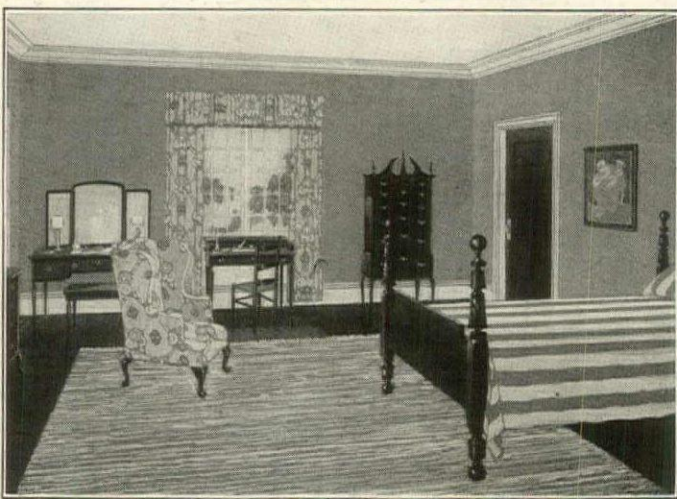
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The Glass of a Thousand Flowers

(Continued from page 60)

may be circular or scalloped. Into one of these moulds ropes of colored glass are arranged in the pattern desired, to which, when taken out, two workmen attach iron rods, one at each end of the mass, and draw it out until it is of the requisite slenderness. The design retains its exact proportions through the entire length and is as perfect in a rod of an eighth of an inch diameter as in the original thick cylinder. If an animal is to be represented the mould is cut into the exact shape and when the glass is released and drawn out each detail of legs, tail, ears and other parts is uniformly reproduced in solid color so that even in the tiniest representation of the figure every part appears to be perfectly formed. Sometimes a cane will be composed of many threads of various colors and designs, each of which has been formed in this manner, arranged around a central rod and welded together. When the rods are finished they are broken into small pieces, or cut into uniform lengths or into thin slices, according to the sort of paperweights or other objects to be made. Into an iron ring the size of a paperweight a cushion of molten glass is dropped and while soft the sections of rods are laid on the surface or stuck in it side by side in a regular pattern, the tops of the rods being pressed into a rounded or convex form. Over all more of the melted glass is poured and the surface rounded to a hemispherical shape by means of a cave spatula of moistened wood. The last process consists in polishing the surface of the curved top and the base after the ball has been heated."

Dr. Barber further informs us that the millefiori paperweights found their way into America from St. Louis, Alsace-Lorraine (first to produce paperweights of the sort, circa 1840), from Baccarat in France. To the factories of the latter town were sent for the finest of the European millefiori paperweights. At first the filigree cut or uncut, were imported; but American glass workers turned their attention to the complete production and we may mark the period of their activity as that of the heyday of American-made millefiori glass. It must not be thought that the American millefiori glass has been up or picked over; there is much still remaining to reward vigilant collectors and the collector will find it very worth going after. Out-of-the-way villages in the East and South America secrete many such pieces, and so the householder of the Middle West while one finds Pacific-ward examples of the old Thousand Flower glass that had so widespread a popularity before the Centennial turned their country to fresh ingenuities.

The War Garden Department

(Continued from page 50)

can grow them successfully within the confines of your yard.

Every year you should overhaul your garden tools and get them into perfect condition before the spring. In looking over them, do not be content merely to collect them into one place where they can be found later on. Give them a thorough overhauling. Soak in kerosene for several days all the parts that are rusty, to help clean them up. Remove all bolts, nuts or screws from the adjustable parts and attachments and soak and oil them well, so that if any change is wanted when the time to use the implements comes it may be made quickly and easily.

Sharpness and Cleanness

And get all your tools sharp! If you have ever attempted to shave with a dull razor—or if you have heard your husband attempting to shave with one—you will have some idea of the efficiency and pleasure in trying to work with a dull hoe or other garden tool. Get every one of them sharp now on a grindstone or emery wheel, or with a file.

One tool especially that should never be out of order in the spring is the sprayer. If material has been left in it, the metal parts will be rusted or corroded; and if it has been left empty the leather washers are pretty sure to have dried up so that they will not work properly. Sometimes all that is necessary, after giving all the parts a thorough cleaning, is to soak the plunger in oil for a couple of hours until it comes back to life. If this won't do, you can get a piece of leather of suitable thickness and cut a couple of washers out of it.

While you are at the matter of overhauling tools, do not neglect to use a little paint. This is not for looks alone. Wood that the weather can get into soon rots. Tools that are kept looking new by an occasional coat of paint command more respect from the workman who uses them or the neighbor who borrows them. They are much more likely to be

cleaned up when they are put back in your tool shed than if they look old and battered to begin with. Good tools may not make a good gardener, but they will be a long step in the right direction.

Seed Testing

If you have any seeds on hand and do not know whether you have any or a liability until you have tested them. Seeds that are fairly fresh to begin with will keep about the following length of time: Beans, 3 years; beets, 6 years; borage, 5; carrots, 4; cauliflower, 5; eggplant, 8; cucumbers, 10; eggplant, 5; endive, 10; gourd, 6; kohlrabi, 5; lettuce, 5; sweet corn, 2; muskmelon, 5; onion, 2; oyster plant, 2; parsley, 2; parsnip, 2; peppers, 4; pumpkin, 5; radish, 5; spinach, 5; squash, 6; turnip, 4; turnip, 5.

But as in most cases there is no way of telling how old the seed was when you got it, particularly if it is some seed bought last year when seeds were so plentiful, the only sure way is to test it for germination. While this can be done by placing the seeds between two layers of moist blotting paper in a fairly warm temperature, a much more satisfactory test can be made by using an ordinary flat and soil such as are suitable for sprouting seeds. By marking off the flat in 2" or so apart, you can easily start a dozen or more kinds in a single row, using about fifty to one hundred seeds of each. Label each variety carefully as you plant it; keep the flat well watered and in a warm place, and the seeds as they germinate. Eighty per cent, the latter figure is none too much in most cases, since germination if the seed is good enough to use in your garden this year. If it is much better to throw it away, does not pay to take any chances with a poor seed when the few cents you save on it are weighed against the possibility of losing all the fertilizer, and trouble put in to start even the simplest vegetable garden as it should be started. The testing should never be omitted, and this is the best time to

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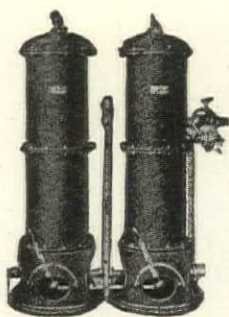
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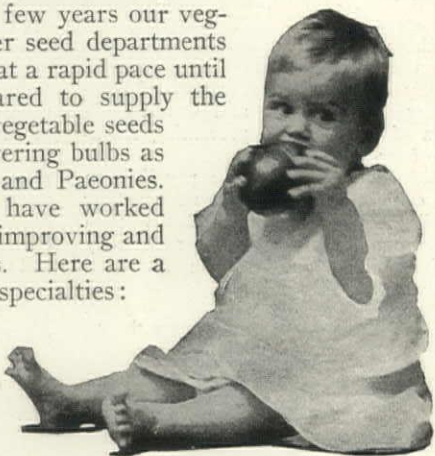
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Spanish Wall Furniture of the 16th and Centuries

(Continued from page 14)

Just as in Italy, long tables, such as that in Figure 4, were often used against the wall, where the rich carving of their drawer fronts and underframing materially contributed to the decoration of the room. Although these long tables, by virtue of their frequent employment in the manner noted, are to be reckoned among the items of wall furniture, they were just as often used elsewhere than against the wall; but, be it observed, the 16th and 17th Century Spaniards and Italians have not yet become infected with the center table obsession. Both Spaniards and Italians seem to have felt the need and propriety of corner furniture, and part of this need they met by the use of three-cornered tables made to be set in the angle of two walls. Such a wall, angle or corner piece is the small table shown in Figure 2.

Cabinets and Cupboards

Cabinets and cupboards showed the widest variation in size and fashion. One especially interesting type is the low cupboard or hutch with boot feet, shown in Figure 1. While the design of the feet, the fact that painted decoration is applied upon the walnut ground, and the contour and dimensions are all matters deserving of close attention, the most significant structural feature is the lattice work of the tops of the doors. This peculiarity—it has its analogue in the old English dole cupboard with perforated front for ventilation—shows direct descent from a Moorish prototype, the lattice being a favorite device of the Moorish joiners. This lattice work taken in conjunction with the numerous small inserted panels in the doors and sides of the richly carved tall cabinet, shown in Figure 10, imparts a characteristically Spanish stamp and points to a tradition learned by the Spanish craftsmen from their Moorish tutors who, in turn, had learned from the Saracens what the Coptic joiners of northern Egypt had taught them—that the use of lattices and small panels, loosely set, was the only way of combating the shrinking and warping effects of the sun and preventing cracking of the wood.

Although the decorative paneling on the cabinet in Figure 12 is formed by small pieces applied on a flat wooden background, the design was apparently derived from an erstwhile necessity. Cabinets of this sort, though showing a quadruple decorative division, in reality often had two drawers above and

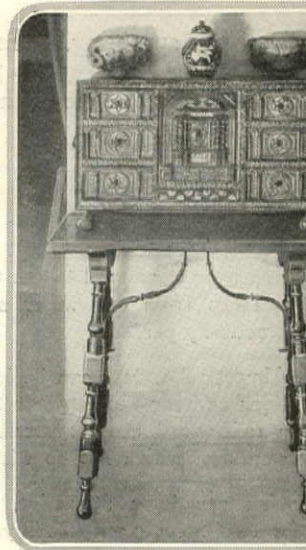


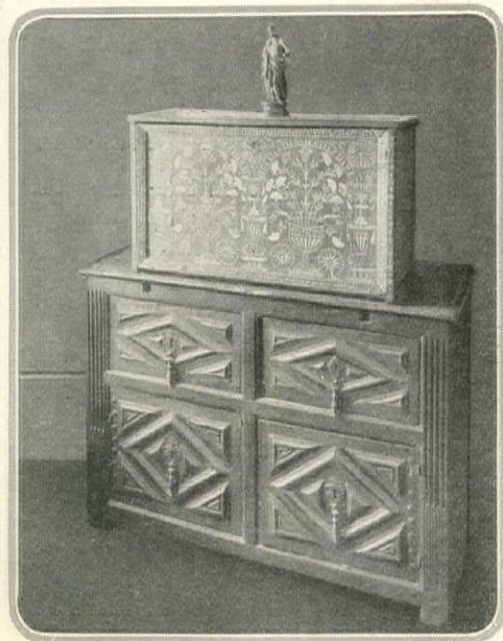
Fig. 14 An early *vargueño* stand—treble legs and wrought iron braces

two doors, disguised as drawers below. The small *vargueño* decorated with bone inlay, on the lower cabinet, represents Saracen influence.

The *credenza* relationship is in Figure 6, although it is much more than its Italian relative. Enough, there is unmistakable evidence that this piece was once open on the lower part and that doors and paneling were added at a somewhat early date.

Of the tall cabinets, cupboards, presses, shown by Figures 7, 8, Figure 7 is a typical piece from the Basque provinces and is made of oak. Figure 10 has already been discussed and only requires, in addition to what has already been said, attention be directed to the wealth of strongly cut detail, thoroughly characteristic of medieval early Spanish carving. Figure 11 is of oak, is a good specimen, larger and more imposing cupboards. But far more interesting than its contour as a representative type of cabinet work is the carved decoration running across the rail above the small doors and just below the cornice, and also repeated in two short panels of the base. This device is known as the "water

motif" and supplies an important link in the evidence that shows direct indebtedness to Syriac and Coptic art. As a matter of fact, much of the Renaissance force was directly derived from the influence of Coptic Syriac monks and their commercial relations with Egypt and Asia.



The photograph illustrating this article is shown by courtesy of Travers Co., Frederick Harer, and Niels Martin.

Fig. 12. A decorative board serving as a base for a bone inlay *vargueño* cabinet



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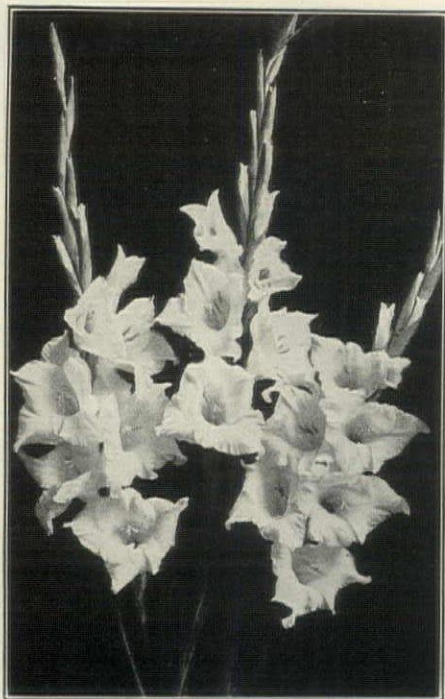
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Persian Motifs in Furniture

(Continued from page 29)

white marble, and pearl and black marble," with hangings, "white stuff, fine linen and blue, being held fast with cords of fine linen and purple upon rods of silver and pillars of white marble."

The Persian Empire reached out still farther. It touched the Indus, and adapted the elephant to its decorative designs. It ransacked the cities of Asiatic Greece and, Pliny tells us, brought Telephanes back to be chief sculptor to Xerxes, most magnificent of all the Persians, with his Hall of a Hundred Columns, and his Harem of a Thousand Eyes.

We wonder as we look at the fragments of this incredible art—"the caprice of an almighty dilettante gifted with a grand taste"—this official art, this art built of priceless stones and priceless

woods and priceless genius—each equally and soullessly bent to the conqueror's whim—we wonder what the artists thought, those ironic exiles from Thebes who left us the portrait of stern old Cyrus in the tall headdress of an Egyptian bas-relief, those bitter Greeks who sunk Ionic temple-bronzes in the tyrant's sun-baked walls.

Persian art reached its gorgeous and unnatural zenith toward the end of the sixth century before Christ. It wasn't an art that could grow, for it had no soul. So it just solidified. The temple, the palace, the tomb, had one cornice, one entablature, one column, one capital. Tyre did an immense trade with Persepolis in—can you believe it?—in faked antiques! Persepolis was rich and Tyre—well, Tyre was progressive.

Wrought Iron in the Garden Room

(Continued from page 15)

candlesticks. Plain silk or painted parchment shades are provided to soften the light from the five lamps.

There is also a very smart one light wall bracket. The shade should be of the "sconce" type—attached to the candlestick with a spring clamp. The fixture itself is left either in antique iron, or is touched up in color to match the furniture and hangings.

A rococo wall fixture has two flower cups, fitted with candlesticks and shades as described above. The metal is either made "flame copper," which in



A rococo wall fixture with two flower cup sockets comes in flame copper or is painted in full color. 11" high, 15" wide, \$35



The sconce can be made unusually attractive when worked out in wrought iron. This simple design is 12" high, including candle, and has a projection of 11". \$8

similar foliage between the iron leaf work in the bowl and then placing a stiff central group of asters, zinnia or other sturdy bloom in the center. Ivy could also be trained up the three linked chains. It will be noticed that the bracket supporting the fixture is the same motif as is used in the single wall light illustrated.

A novel scheme for partially screening book shelves is also illustrated. The frame for the door is made of delicately modeled iron, with a simple Florentine Gothic screen covering the open space. The idea helps to solve a vexed question regarding open bookshelves. Without having the disadvantages of glass doors, such a treatment gives a pleasant sense of security for one's favorite editions and at the same time "ties in" with the decorative effect of a room in which ornamental iron is a feature.

time oxidizes to bronze greens and browns, or is painted in full color.

The very interesting Florentine hanging flower basket should obviously be placed in a room of considerable height. Most charming decorative effects can be obtained by weaving English ivy or

The Garden Possibilities of a City Back Yard

(Continued from page 43)

of the lawn than walks, and for this reason, as well as for their picturesqueness, are preferable. Evergreens are a better choice for mass planting about the foundation of the house than deciduous plants or shrubs, as they afford more protection in winter. They may also be used to mass against the rear of the tea house.

In the plan on page 42, the lawn is left unbroken except for the stepping stones through the center. The planting recedes at the center of the sides to make room for two garden seats overhung by trellises covered with vines.

In the rear a little tea room or arbor is placed, and on each side two crescent shaped lily pools for lotus and water lilies are built. If preferred these beds may be planted with low growing plants, and tall shrubs or flowering trees are massed in the rear and corners of the lot. Dogwood, *Cercis canadensis*, flowering crabs and plums, and laburnums are all excellent selections for this position, while lower growths such as hydrangeas, especially *H. arborescens*, deutzias, weigelas, spireas and the like may be massed along the side walls with lilies, gladioli and tritomas.

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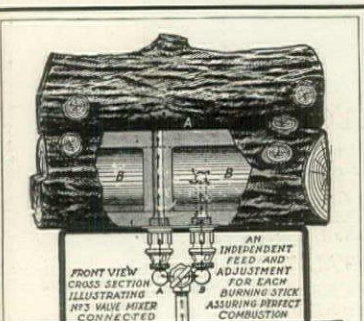
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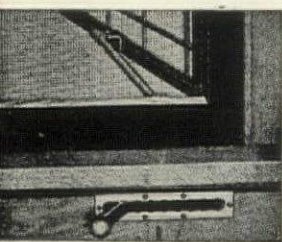
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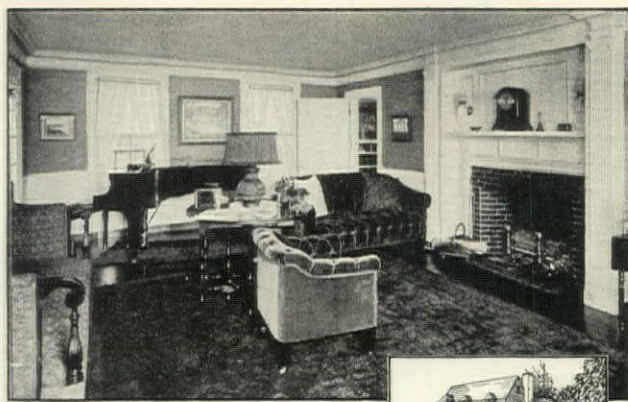
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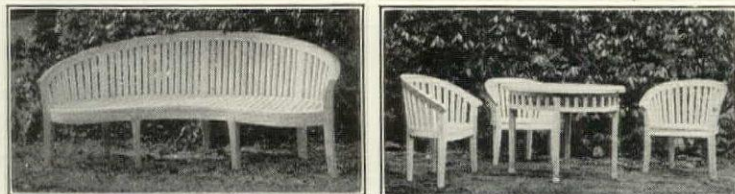


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Screen painted
in black lac-
quer with yellow
panels for a country
house by Norman
Jacobsen

Painted Furniture

(Continued from page 51)

There was an inferior bit of mahogany—a secretary and book-case which would not have brought fifteen dollars at even the most enthusiastic country auction. But the lines were good. There was a revolving book-case of light oak; four Washington chairs of cherry upholstered in horse hair; a dreadful gilded music cabinet and a black walnut whatnot, and two light oak arm chairs.

The constructing of the new drawing-room was left to an artist. He declared for a thoroughly modern effect, with plain walls of gray, and a set of painted furniture. The result was astounding. The first thing done was the removal of this ugly assorted lot, a uniform coat of yellow paint;—a soft bright yellow. Then followed decorations; black medallions with gish vermilion and green, the general design being used throughout though varied slightly. The seats of chairs were then recovered in green to match the walls, the floor black as was the woodwork, and windows hung with natural crash fringed in black.

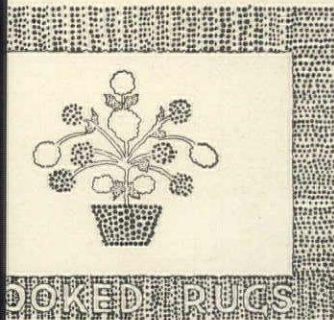


Pale cream panels with black trees and pink birds form this screen

The nit soft pur yell with bla gre me lion

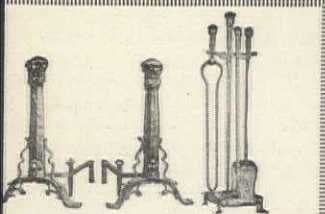


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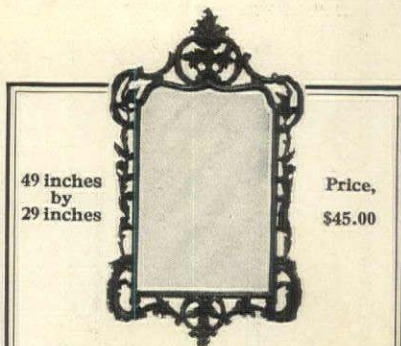
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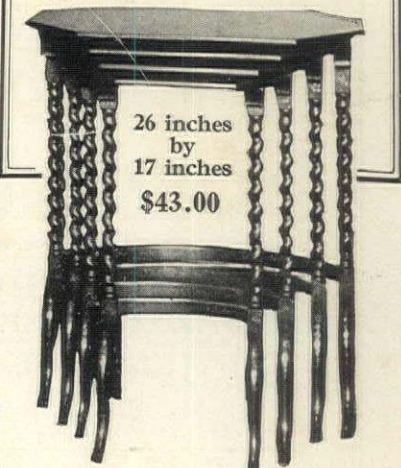
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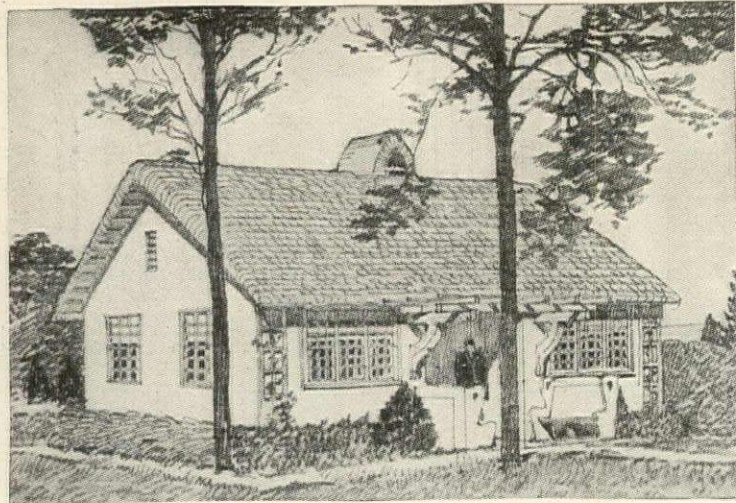
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Corners in the Decoration of a Room

(Continued from page 48)



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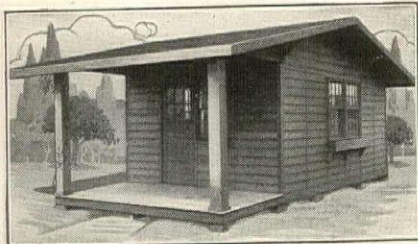
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There is no better place for a grandfather clock than in a corner of the hall

full of umbrellas, raincoats, a broken chair waiting for the repair shop, and the inevitable children's overshoes. Where does father come in? Father doesn't come in at all. He goes right to the library where there is a bright fire burning and the prospect, on Saturday night, of bridge or poker and maybe a "good song ringing clear" even if it does wake the children. The pater isn't going to transact any business in a den; he is, after his wife has studied the problem for three years, going to write out his monthly checks at just such a desk as this, where he can, quite in the gentle atmosphere of books and portraits, discuss the extravagant charges of the butcher and the candlestick maker. Here is every appointment he requires; a comfortable chair and desk, a telephone (both external and internal—if you will note the push buttons on the wall box connecting the principal rooms and the garage), a clock, ledgers for accounts, a place for his grandfather's portrait and

above all the model that reminds him throughout winter of the of boating.

Libraries are essentially book rooms but they are much more than where they are conversation rooms, card rooms, rooms with desk old portraits in corners, where the center of the house rule without much pomp ceremony.

The dining room corner has a set table as the feature. Buffets have given—thank Heaven—and given way to modest sideboard or consoles for family silver, w square tables placed near the entry door for holding the tea things, coffee set and

toaster. The table in all these things.

Study your corners. Don't follow fixed rule. Try them. If the corner in the living room is always use; if the serving of your dinner more smoothly because of a well placed corner table; then you have solved question of corners.

Drafting the Garden for War Service

(Continued from page 32)

The vegetables which may be most profitably grown in a small garden are listed in the table.

Often the most satisfactory use to make of the very small garden is to make it a garden of specialties, without any attempt to have a complete list. Even a limited space, devoted to salad plants of various kinds, will keep the table well supplied with this delicious and important class of vegetables which are always hard to get in best quality in the retail market. A continuous supply of beans of the various desirable kinds may be produced in abundance in a very small area.

A Garden of Completeness

To make it worth while to attempt a complete garden in which a full list of all the common vegetables is to be grown, at least 2,000 square feet (a garden 40' by 50', or its equivalent) should be available, with part of it at least in good shape from previous cultivation. Even with a plot this size, it will hardly be advisable to grow such space consuming things as winter squash, watermelons, pumpkins, potatoes and the large, late varieties of sweet corn.

In general terms, it may be said that an able-bodied man or woman with two hours a day, regularly, can care for a moderate sized garden—say 50' x 50' to 50' x 100'. But a good deal of emphasis should be laid upon the word "regularly." If you are going to be away week-ends, or to take an occasional vacation, or allow other interruptions, the garden may be more or less of a failure. Garden work is of such a character that it cannot be put off until tomorrow without fatal results; for the job of transplanting or weeding that could be done in half an hour today will take two or three days if delayed until after a rain or a couple of hot days.

If you expect to be away for a regular summer's vacation, the garden should be planned especially with that fact in view. Numbers of gardens are planned each spring which come to full bearing about the time the family is leaving and are nothing but wrecks of weeds and passé vegetables by the time they get back. By planning carefully for the stuff, with a break during the vacation period, to be followed by late vegetable—which may be planted just before vacation—a good early-and-late vegetable garden may be arranged for.

In working out the details of the plan of your garden, you will want to keep in addition to the general principles, amount of each vegetable it will be necessary to plant to supply the number of mouths you have to feed; how many plantings of each should be made; much room the different vegetables require, etc.

First, put down the vegetables which you expect to grow.

Second, figure out the number of lineal feet of each you will need.

Third, make a plan of your garden showing the size, and fit in the things you have to grow, keeping in mind the first plantings of beans, beets, chard, lettuce, onion sets, early peas, and turnips will be removed from the ground and out of the way between the middle of June and the middle of July, in time to make succession plantings of these same things, such as of cabbage, Brussels sprouts, end celery, cauliflower and rutabaga for winter use. If these early maturing things are grouped together, it will facilitate the late plantings.

Fourth, figure out the amount of seed you will need and order accordingly. It will be wise to order early this year's seed crops of all kinds are exceptional short.

Architect, W. C. Zimmermann, Chicago, Ill.

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on this beautiful Downey residence in Chicago is of the pattern known as the Imperial Spanish. (See detail more clearly shown in border of advt.) By its use the architect has skillfully added to the beauty and character of the building. A Tile Roof is absolutely leak-proof—takes up no moisture on the under side to cause decay and lasts forever. It's the only roof which is absolutely fire-proof.

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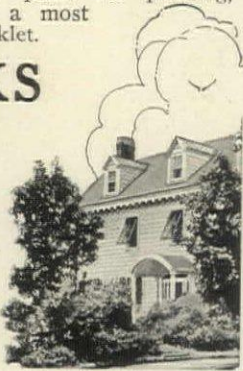
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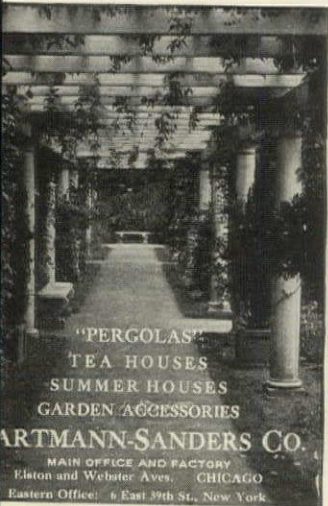
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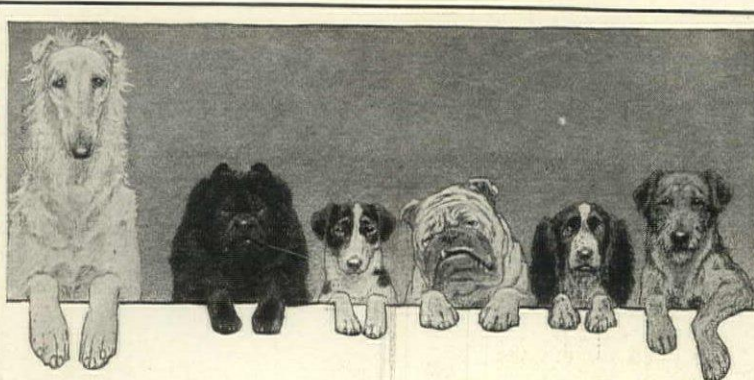
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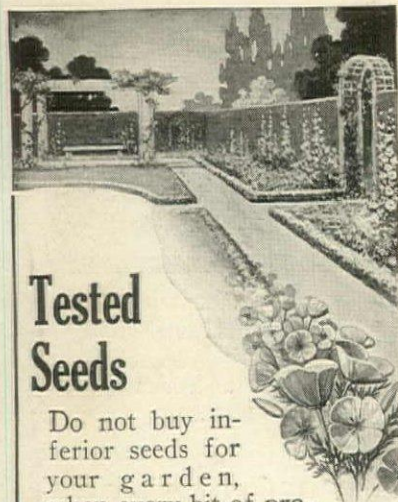
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The Winter Porch

(Continued from page 25)



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the laths and nail them up into a lattice. All they need then is a coat of paint. At the window-sill plant ivies in boxes and train the ivy up the lattice. If we are not altogether successful at plant coaxing, an excellent imitation ivy comes in painted tin.

For curtains we can use either striped yellow and white glazed chintz shades, which are at once inexpensive and charming, or we can use two pairs of sash curtains at each window, in either sunfast or gauze. These might be edged at the bottom with a puffy little three colored worsted fringe. The window curtains should be so arranged as to shut out the strong top light either by the use of a shade which can be drawn or by a set of sash curtains which may be pulled across the top and left open at the bottom.

On the floor use a rush rug, or else paint the floor to simulate tiles. If the floor has been laid with open boarding, then, to insure its not being drafty, lay linoleum. Block it off in diamonds—and oversee the painter while he paints it to imitate a black and green tile floor. This is a rich foundation for furniture in oak or walnut, in Italian, English or Spanish style. Of course, the floor may simply be outlined with grayish white or black lines or, if a reddish linoleum has been selected, a tile pattern will add considerably to the appearance of the room.

A Painted Furniture Scheme

With painted furniture an attractive color scheme would be to paint the table and chairs blue—a rather neutral grayish blue—and stripe on bands of yellow with a tiny line of purple on each side of it. The background of the room—walls, lattice, etc.—had best be a neutral warm gray. The curtains should be of gauze of the clear yellow used on the furniture, edged with a worsted fringe of blue, yellow and lavender, all in soft clear tones. A bowl of deep purple pottery would be a center table decoration, supplying the deep note required to give character to the room.

This scheme could also be used for a living porch with the addition of some wicker furniture and perhaps a torchère or side lighting fixture of wrought iron. I should advise using a plain toned or striped fabric on the wicker furniture, rather than a cretonne of figured design. This would bring out variation of color in the furniture and hangings and, since lattice is used and lattice itself is rather "cut up," a figured cretonne would prove too distracting.

A porch which in summer is open from the top to the floor but which has posts at intervals, should be enclosed for the winter with a lower wooden sash instead of glass all the way up. Glass attracts and transmits cold; therefore a wooden base not only looks but is warmer. This base may be made in panels of double thickness bolted into the posts and floor for the winter and removed in summer. In order to insure further against cold these panels may be covered with canvas and painted.

Converting the Porch

If a summer porch is to be converted into and used primarily as a winter living room, summery furniture should not predominate. The winter porch living room must neither partake too much of



Northend

A fireplace at one end, a fountain at the other. These two give the winter porch an all-year air. This fountain grouping is from the studio of Amos S. Lawrence, Esq., Boston, Mass.

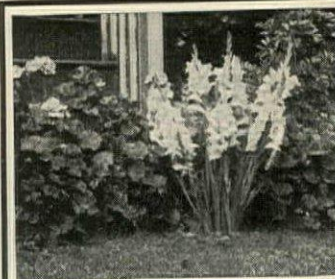
the dining room nor too much of the porch. There are now on the market some wonderful pieces of furniture that seem admirably suited to the purely winter use of the porch. There are comfortable chairs, semi-formal tables and accessories galore. One expects something new in a porch room.

Many people have a distinct prejudice against painted furniture, and we must be prepared to furnish the winter porch without it. Also there are those who prefer painted furniture for summer, but not for winter. In either case we must fall back upon the natural wood finishes and get our warm notes in the upholstery, the curtains or the walls themselves. It seems to me that the latter have not been sufficiently developed. For instance, why cannot the walls have a very warm, neutral orange tint, a color so wonderfully reminiscent of Tuscany? Or, we might use its color complement, blue green. Over this background the walls could be decorated with flat, simply stenciled patterns in the same feeling as the color of the walls. Or, the walls can be divided into panels and in the top of each could be painted arabesques in blues, black, yellows and Pompeian red. Art students could be found whose training was sufficient for them to execute water tint designs of this character. Again, a frieze in simply striking design might be applied. The one requisite is that the design have the characteristics that are to be carried out in the furnishing.

Spanish Furniture on the Porch

For furniture there comes a set of interesting Spanish pieces. The design is very simple. The wood is walnut stained very dark, and the chair splats and all the turnings have a half inch band of antiqued gold. The seats are rush. The arm chair is very comfortable, as is the double seat—a long bench with side arms, but not back, designed to stand in front of the fireplace. This set also includes a 36" square table which can serve for tea and coffee. Wicker seems too coarse and too summery to use with such a set, yet there comes a very closely, evenly woven wicker which, when upholstered in a fairly formal material such as a broad

(Continued on page 74)



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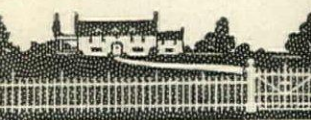
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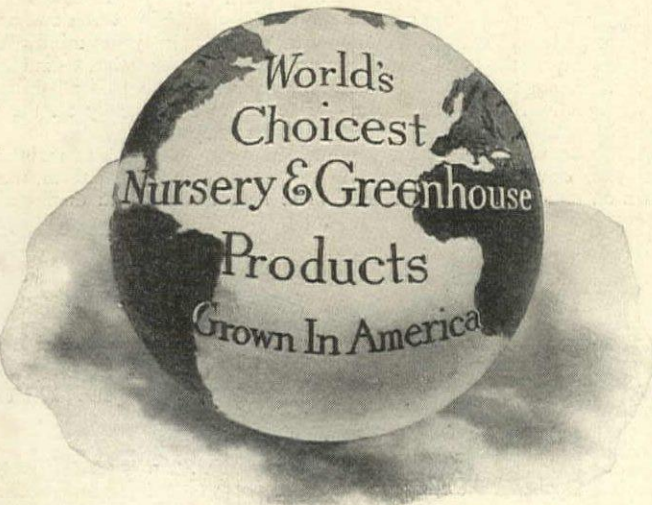
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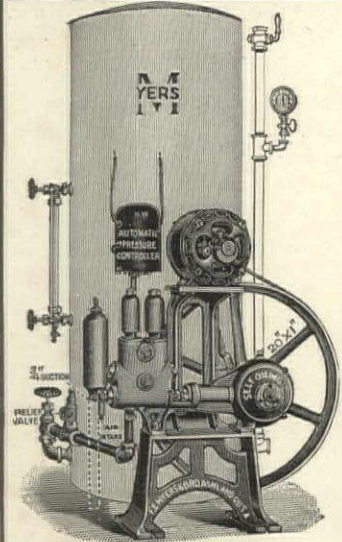


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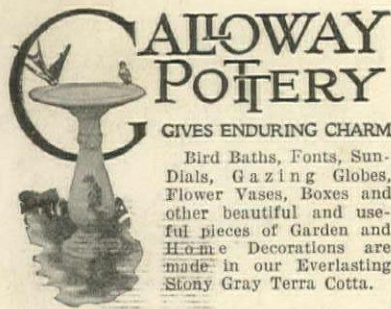
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LEPAGE'S GLUE HANDY TUBES A HOUSEHOLD NECESSITY

The Winter Porch

(Continued from page 72)

mercerized silk stripe or a linen moire, would be excellent. The curtains, made up simply, might be of the same material.

Then, to key up the room, use wrought iron antiqued with gold and touched up with a suggestion of the color found in the drapery. There could be a console table of wrought iron in excellent workmanship, with a top of black glass 1 1/2" thick. A mirror with a wrought iron frame, a gem, comes with a panel of black glass on either side of the mirror.

A plant stand, 5' high, is also of wrought iron touched with gold. Around this could be grouped plants in Spanish or Italian pottery gardeners. There would be several low tables and benches.

And there, in your mind's eye, is created a comfortable, distinguished living porch from which all upholstered furniture and practically all the wicker has been excluded.

Remember this: To maintain its popularity as an all-year room, the porch must be furnished with distinction.

New York's January Art Exhibits

Art Salon Universal, 416 Madison Avenue. The Caruso Blakelocks; Early American portraits by Durand, Inman, Jouett and others. *During January.*

Jacques Seligman & Co., 705 Fifth Avenue. Sculpture by Andrew O'Connor. Shown by Mrs. H. P. Whitney's Studio for the benefit of Edith Wharton's War Charities. *Until January 15th.*

William Macbeth, 450 Fifth Avenue. Complete retrospective collection of the paintings, drawings, etchings and bronzes of Arthur B. Davies. *Jan. 2-31, incl.*

Warwick House, Ltd., 45 East 57th Street. English and French 18th Century Color Prints. *Opens Jan. 5.*

Gothic Gallery, 707 Fifth Avenue. Gothic and Renaissance Sculpture, from the 11th to the 17th Century. *During January.*

Richard Dudensing & Son, 45 West 44th Street. Works of Inness, Blakelock, Cazin, Keith and William Rotschell; and water colors by G. Signorini. *During January.*

Anderson Galleries, Park Avenue and 59th Street. First Editions of English poets and novelists of the 19th Century (from Dec. 22; sale, Jan. 3). Historical Library of the late William H. Samson (from Dec. 22; sale, Jan. 3). Chinese Antiques, including bronzes, pottery, porcelains, paintings, etc. (from Dec. 26; sale, Jan. 4). Chinese collection of Mr. Frederick Moore (from Dec. 26; sale, Jan. 4). Rare Chinese rugs and reproductions (from Dec. 26; sale, Jan. 5). Part X of the Frederick R. Halsey Print Collection (from Jan. 2; sale, Jan. 7-8). Part III of the Americana Library of the late J. B. Learmont (from Dec. 22; sale, Jan. 7-8). Part IV of the Library of the late J. B. Learmont, consisting of Autographic Material of Colonial and pre-Revolutionary times (from Dec. 22; sale, Jan. 9, 10, 11).

Persian Antique Gallery, 539 Madison Avenue. Persian Antiquities, 8th to 17th Century. *Until Jan. 12.*

George H. Ainslie, 615 Fifth Avenue. Retrospective Exhibition of paintings by George Inness. *Jan. 15 to April 15.*

E. E. Babcock Art Galleries, 19 East 49th Street. Portraits by Ferd. Maesch, Jan. 1-15; Western pictures by William R. Leigh, Jan. 24-31.

Braus, Inc., 21-23 Broadway. Western paintings by Warren E. Rollins. *Jan. 5-19.*

John Levy, 14 East 46th Street. Foreign and American paintings. *During January.*

Ehrlich Galleries, 707 Fifth Avenue. Italian, Flemish and German Primitives. *Jan. 5-31.*

E. Gimpel & Wildenstein, 647 Fifth Avenue. Recent portraits and decorations by Henry Caro Delvaile; portrait medals by Theodore Spicer Simson. *During January.*

Satinover Galleries, 3 West 56th Street. Flemish, Dutch and Italian Primitives. *Jan. 2-15.*

The Gorham Company, Fifth Avenue. Sculpture by men who have answered their country's call. *During January.*

Durand-Ruel, 12 East 57th Street. Paintings by Degas. *During January.*

Arden Studios, 599 Fifth Avenue. Flowers and Still Life. *Jan. 7-8.*

Arlington Art Galleries, 274 Madison Avenue. Landscapes and Figure Paintings by Rosman Coney; Street and Harbor Scenes of New York, by Alice Hirsh, Jan. 2-15. Landscapes by Henry W. Tomlinson, Jan. 18-30.

Art Alliance of America, 10 East 47th Street. Hand Decorated Textiles. *Jan. 22-31.*

Modern Gallery, 500 Fifth Avenue. Paintings by Maurice de Vlaminck, Jan. 7-19. African Negro sculpture, Jan. 21-Feb. 9.

C. W. Kraushaar Art Galleries, 260 Fifth Avenue. Paintings by George Luks. *Jan. 14-31.*

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