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The Editor is always pleased to examine material submitted for publication, but he assumes no responsibility for it either in transit or while in his possession.

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CHRISTMAS GIFTS

"Christmas is coming!" So is our December number, a regular Christmas crammed with gift suggestions. The old problem of what to give is solved. Gifts for the house and the hostess, for the children's room, for his room and for her room, for the motorist, for the birds, gifts of dogs and gifts of birds—we have remembered all of the house and garden.

There are articles, too. Here is a page of jewelled snowflakes, photographed under a microscope; here came two pages of small clubs, a study of trees in winter, and new ideas on indoor gardening. A bachelor's country house finds a place, as does the revival of old Siene furniture. The collector will be interested in a study of lighting since man first used a conch shell for a lamp, while everyone will enjoy Rollin Lynde Hartt's "The Civilized Framing of Pictures," and Harry Kemp's Christmas poem, "The Going of His Feet." A New England garden, an article on decorating playrooms, and the Little Portfolio of Good Interiors round out the issue.

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It is the sort of house a great many people eventually want—a house in which living can be reduced to its simplest terms; a house close enough to the road to be neighborly and far enough away from folks for peace. There is something of that atmosphere in this lodge on the estate of Irving Brokaw at Mill Neck, L. I.

The architect was Harrie T. Lindeberg
The architect's clients are generally of two kinds: those who do not know what they want, except that they have ideas as to the number of rooms and a hazy preference for the Colonial or English style; the other, the people who come in with a very definite set of ideas, and enforce their arguments as to the dignity of the various items, by producing envelopes full of clippings, or scrap pasted full.

The first sort are perhaps the easiest to get along with until the job is done. Then they may find that they have had no control over what you have designed, it may not be at all the sort of house they were wanted. The second sort are the devil to get along with, but, on the other hand, when the house is done, they are satisfied, as the drawings progresses, just as much of their cherished hopes and desires have found possible application to particular and which he has had to go into discard.

Illustrations of architectural lines are the upon which an architect lives; he constantly going over them, learning them, clipping pieces from and saving which he may be useful future design, so all of us accumulate a very great or of illustrations of buildings of possible kind, which seem to some merit, as a whole, or piece of detail.

Discarding the Impossible

Nevertheless, the clipping habit is a useful one; in the first place, because it enables the architect (as was said before) to get some kind of a line on the sort of house that an owner wants, and in the second place, because people generally keep clippings for quite a while before they begin to build, and gradually come to realize that they cannot secure all the things they want in one house. A natural selective process goes on, so that by the time they are financially
ready to build, they have really made up their minds pretty well as to the things they would like if they could get them, and the things which they do not care much about.

Such a process proceeds very much more smoothly when only one of a married couple is very deeply interested in the house (and I have found in the course of my practice that there is generally one of every married couple who has the say), but in the few instances where both people are greatly interested, and where their tastes do not agree, the problem put up to the architect is not easy.

I remember the case of one of the most agreeable pairs of clients I have ever had: the man wanted a Long Island farmhouse, and the woman wanted one of "those English plaster houses." They finally compromised on a plaster house of Dutch Colonial outline, which neither of them wanted in the beginning, and yet with which they both appear to be very thoroughly pleased, though I think that both have in the back of their minds the idea that eventually they will sell this house and build the house they wanted in the beginning. Then will begin again the old controversy.

The Selection of Type

In the present state of American architecture, where we are borrowing very freely from all sorts of historic motives, and redesigning them to fit American needs, it is not unusual to have people come in with a clipping book full of houses of a half dozen different types, and ask the architect to tell them which is the best. Now there may not be any best; each may be very good or very bad of its particular kind, and when the clients seem to have no particular preference for any one of them, there is no way in which the architect can determine in advance what sort of a house that client wants. In this case there is only one real way to settle the problem, and as a matter of fact it is the way in which the selection of type should always be determined; to see what the surrounding houses are, what the landscape is, and what sort of a house will best fit in between the neighbors and on the particular site. Lots of times, however, this is not satisfactory to the client; he may want an English house on a village street between two Colonial ones, or a Colonial house on a bare, rugged hilltop where an English house can alone be made to look possible well, and usually the client's conclusions prevail over the architect's better judgment, and he does what he feels to be wrong, because he is governed by his client. He does what he can, not the best he can; but is, of course, held completely responsible for the result.

The majority of things that people greatly desire are matters of detail. The intensive housekeeper will come in with a dozen plans and photographs of model kitchens, model pantries, and the latest approved hygienic kitchen cupboards. In a case like that I do not try to interpose any suggestions at all; I just do what I am told to do, for I have learned from experience that the perhaps two hundred and fifty different solutions of how practical housekeeping should be conducted, and while I probably know more about the types of any one of them than any other man, the testimony of so many experts, I have learned that there is no sense in a man's endeavoring to advise them on such a function.

Questions of Taste

The toughest jobs I have ever had have come from people of real but aesthetic taste, and who are, because of the fact that you feel they are really formed, difficult to convict of error. For example, on page 11 there is a bulky Dutch Colonial gateways entered through a stone and iron gateway. This illustration might easily have been brought to some client with the idea that it should be used as an entrance to the Colonial house on page 13. It might very reasonably be the entrance gate of the model house on page 13, though it is like that in spirit and in scale, or if not there, at least it is nothing before we are hurtling out losing its charm. But the client who likes that gateway, and also likes a shingle house, is hard to pry away from the deep rooted belief in an intelligent architecture successfully combine the two.

The process of reasoning by which an architect arrives at the conclusion they cannot be used together is somewhat as follows: A house itself is of framework; its access should not be of more expensive and permanent than the house itself. The gateway should be of stone, and iron. If one enters the house by a monumental type of gateway such as this, one expects to find a monumental sort of house behind it, and not a pleasant, homely Colonial structure in the illustration. Therefore the gates should be of wood, or the house should be of stone, it not make much difference which, but at least the house should be of what is commonly regarded as endurance construction.

In other words when one begins with a certain type of gateway in mind, the idea is to borrow a musical term and say should be sustained throughout. Now this does not mean that a stone and iron gateway can only be used with an English house, because this particular stone and iron gateway is only used with an English house; there are many stone Colonial gateways, some of which are even many remaining on
The clipping book is therefore of greatest utility in determining, not so much the things that are to be included in the house, as the things which cannot be included. It is a sort of sorting box or a pre-digestive process of ideas; and one which saves everybody a great deal of trouble, because most people do not understand the architect's drawings as well as they do photographs (in fact, the architects themselves don't), and it is a great deal easier to show from photographs that bits of detail have been designed for different uses than to show on the drawing of a house how badly they look when placed together.

One other thing which helps the architect when a client makes such selections is the fact that they gradually become accustomed to architectural presentations, and are therefore much more capable of understanding explanations of drawings, especially when these drawings can be compared with photographs, and the similar features of both pointed out. Drawings mean astonishingly little to some people, and every single thing which enables them to comprehend drawings more fully is immensely worth while.

Ernest Newton, A.R.A., architect

An English home of the type suitable to crown a hill, its great walls and buttresses taking character from the rock-ribbed hillside
The ornate wood paneling on the dining room above can be reproduced at a minimum expense by nailing moulding to the wall and painting it. Care should be taken in the proportions of the panels.

Rich tapestry or brocades can be simulated from different Oriental per or fabrics now on market. They can be a frames of moulding by local carpenter.

Paneling of this simple design can be simulated by nailing narrow strips to the wall in panels, and staining both strips and panels oak or walnut.

Elsie de Wolfe, decorator

Tile inserts are best for the enclosed porch or breakfast room. The rich effects here can be approximated in any rough cast wall with a suitable stencil.

Carrère & Hastings
The lattice walls of this sun room are responsible for its striking character. Yet, reduced to its simplest terms, there is no part of the treatment that a local carpenter could not reproduce at a minimum expense in a small enclosed porch or breakfast room.

Approximating the Expensive Wall

Suggestions for Reproducing the Costly Types to Fit the Modest Purse

Neltje Dana

An appreciable degree the walls of a room designate its character. They are once part of the architectural structure and the background for the decoration furnishing of the room. When the architecture "comes through," as in Georgian cobweb houses, the character is plainly expressed in the paneled treatment. In instances the decoration of the walls depend on the use to which the room is put and the furniture one plans to put in it. Both are important factors.

An expensive wall is the result of explaining and labor, yet there is no reason why the same effects should not be achieved by the amateur who is willing to expend time and energy, a little money and a little brains. It simply requires the application of the principles of effect which characterize the costly wall.

The paneling of the dining or living-room, for example, will often run up into several figures if the paneling is wood. If the same principles of effect are applied, the paneling can be reproduced by using moulding nailed to the wall surface. If the white or grey Colonial effect is desired, two coats of paint will finish the work. Of course, care should be taken to get the proper proportions in the panels. If the effect desired is oak or walnut, stain should be used. Make no effort to simulate graining; leave the stain flat on the wall. Such graining is necessary will be taken care of by the wood strips themselves.

Another type of panel is that in which brocade or tapestry is set. Obviously, such treatment is expensive. It can readily be approximated in the use of a piece of printed linen or even by paper. There are scores of excellent designs of fabrics in unobtrusive patterns which can be used for this purpose. The fabrics may be antiqued by exposing them to the weather for a few days. If one uses paper and wishes to produce a dark, leathery effect, apply several coats of white and orange shellac. Shellac will give the same effect to fabric. These panels can be enclosed with white or stained strips as may be preferred.

The lattice wall is merely a problem in carpentry. It lends itself best to breakfast rooms and enclosed porches. The local carpenter or the man who is handy with tools can easily saw and nail up the strips. Paint the wall the tone you want it and then paint or stain the lattice. This treatment requires care and patience but it is inexpensive and produces an interesting effect if properly carried out.
The Residence of Mrs. WM. M. McCawley
at Haverford, Penna.
D. Knickerbacker Boyd.
architect

Whitewashed stone is used for the wall construction, and, in this, there is a recurrence to the practice long identified with rural Pennsylvania. In this instance the stonework is doubly attractive through its combination with a roof of beautifully mottled slate, running almost the gamut of green, and light blue-green blinds.

The planning was governed to some extent by the probable utilization of the house for entertaining. That consideration has determined both the location and relation of the various rooms.

The paneling: an important unit in the decorative scheme of the hall. It rises to the ceiling, framed in a soft ivory, grained in velvet, hanging cretonne, flounces of old blue, gray, and red, and rugs in deep, rich colors, all add to the like and color charm.
Its walls of slap-dashed stone; its great fireplace surmounted by a splendid trophy and flanked by tall antique iron candlesticks; its floor centered by a circular pool, could the sun room be aught but the big vital feature of the entire house? Navajo rugs lend added color to the reddish-hued quarry tile floor; and orange enameled furniture and a chintz patterned in orange, white and green, provide additional cheerfulness to the scheme.
EVEN T UALLY each man must decide on which side of the door he will live. Men have been deciding this question ever since they took to living in houses, and will continue, so long as the door stands between them and the world. And it is necessary to know on which side a man was born—or, for his desires can you know him?

The kinds of people are interested in this matter of doors: those who live in their own and those who live in other people's houses. Jones has a house of his own, and he is concerned with the thing he possesses. Smith, who owns no house, is concerned with something he lacks. Jones is a hometick only when he is away from home. Smith can never be homesick in any place other than his home. Jones is an owner, a master, a liege lord of lands and all that is therein. Smith is a tenant, a payer of rent, a slave of tribute. Jones dwells on the right side of the door. Smith is eternally wishing that he did.

O W N E R S H I P, like faith, affords a sense of security—and the whole conception of home is based on a feeling of security. You can close the door and the world is shut out. You can go away from it, and it will be there when you come back.

Now the tenant, the man who lives in other people's houses, can never be sure that it will be there when he comes back. In fact, that is one of the reasons why he lives in another man's house—he doesn't want it there when he comes back. And he sets forth on an eternal quest after an elusive, visionary something whose absence makes this present dwelling a whitened sepulchre.

What am I getting at? This—

Hyper-idealists are wont to make a distinction between a house and a home. They speak of a house as though it were a mere heap of bricks, stone and mortar; and in the same breath they define a home as the intangible, indescribable atmosphere built on idealistic lines. In theory this is excellent; in practice it is very bad. Until the day comes when we can comprehend music apart from tone, form apart from contour, Divinity apart from its manifestations and a sacrament apart from its outward and visible sign, we will have to jog along with our outwardly inadequate view of a home. Plans of gay materials—roofs, windows, walls and floors. In short, it is a mighty poor home that isn't a house. And it is no home at all that is not based on the sense of ownership, of very tangible things.

So then when Smith says that the height of his desire is to have a home, he doesn't yearn for an atmosphere; he wants a house—a house with a door that he can live behind. When lovers dream of building up a home together, they dream of building up a house together—a house with a door that they may open to the sunshine of the world. The sum of most men's desires is to dwell on the right side of the door—a door that they planned for, picked out and purchased with some very real money.

R E A M S have been written on the decay of home life in America. In turn the bicycle, the narrow skirt, the motor, the movies and Georgette crepe waists have borne the brunt of the blame. In each successive generation the real issue is dodged. Home life in America is decaying because our houses are decaying. Home life is just as permanent as the house that it graces. In the age when men built homes that would last, they cultivated a life that would last as long and longer. The reverse of the rule applies to-day. Divorce is twin sister to flimsy construction. Houses built of shoddy materials, thrown together for a short ten years' use—these are the marks of our decay. The builder is not to blame, nor is the architect nor the state of the market. Lasting materials aplenty are available, good architects are readily found, nor is the honest builder a rare avis. The fault lies with the man who first dreams of the house. The fault lies with his plans for living: whether the house is to last, whether the man who built his house upon the sands. He could not have helped knowing that it could not withstand the wind and wave. In like measure we are building houses with placed disregard for the wind and wave of our complex life. We are planning them as homes to abandon, building them as homes to forget. The door hangs loose, follows the whim of every passing breeze. But plan an honest house, and you are on the high road to planning an honest life. Build an honest house, and you'll soon know on which side the door you want to live.

B UT there is still another angle to the problem. A house built, it may be a home of noble ideals, fail in an important part of its mission, every house is a part of the community, missions of every house is to enhance, contribute, the fine appearance of the community. Bad architecture, eccentric furniture, plays the same havoc in the town that bad repute or eccentricity of one person can make in a family circle. Ruskin put the matter very well once when he wrote: "All good architecture expression of life and character."

Houses are people with very definite functions of character. They must conform to the environment and the age to which they belong. An Arizona ranch house, suitable to a character to Arizona, would be an architectural crime on Commonwealth Avenue or Fifth Avenue, New York. This is where the architect enters the work. He is trained to recognize an architect in houses just as a priest is trained to recognize create character in men. The priest builds up souls; the architect builds up houses. Once men of Lowder's stamp have come, the idea of an honest house, it is for the architect to create those ideas in tangible form. Lowder makes the home, the house gives it definite form, a form that conveys with age and the environment deem suitable.

T H E S E then, are the three steps in making a home:

1. whether you want to live in your own or in other houses; deciding what sort of home you want to build; and building it on honest lines that conform to the principles architect as the age and community demand.

2. To the furthering of these principles the pages of this book are devoted. Look them over, and then sit down and try to think of a home apart from a house, or a home apart from a house of itself, or a home apart from its ownership, or a house apart from the community. It can't be

W I S H you knew my Lowder. He's the man who first dreamed of the house. His ardor for the house he is going to build.

The idea seized him when he was a young man. "Some day," he promised himself, "I'll build a house. Then he married the children came, and that meant more mouths to feed and shoes to buy and more school bills to pay. It was discouraging, but he kept the idea in the back of his head, and every time an odd moment presented itself, he worked on it. He submited to architectural and gardening papers, clipped out pictures, and there and then studied carefully in a scrap book. A man too much he changed ideas on how things should be, but whatever the style, it was going to be a good house. Good timber, good stome, good windows, good doors and floor, best of everything, as he put it.

Lowder has been planning that house now for thirty-eight years. It has been his anchor when the wind and wave hit him. He knew the sort of home life he wanted to make in that house, he kept on making it. He still speaks of the house, takes out his scrap books—and the dream is real to him, burns with zeal for it. It is his hobby, that house. The other day he mentioned, the house he is going to build; and he set forth on a living-room plan—a big chapter in college, just back from Plattsburg. He had a clear eye pair of shoulders that any man would envy. As I looked I saw what Lowder's life-long house planning had done for him. It was the way he had turned away from every tangible things while he was at work building up the life. The boy was a product of the plan—"everything of the plan". All this time he was going to build a house that would be, he had built a home that had lasted. He had always been on the right side of the door.
THE MERIT OF SIMPLICITY IN DECORATION

The simple things are always the hardest—the simple words, the simple poems, the simple music and the simple decoration. In this library corner, for example, nothing could be simpler than the window treatment, the furniture grouping, the paneling, the bookshelves and the historic prints mounting the wall. The room is in the residence of A. S. Borden, Esq., of which John Russell Pope was architect.
ANY house, whether it have three rooms or twenty, is a fascinating study. It is as full of possibilities as the owner himself, and like him its character is sometimes fully developed, sometimes not. But even an old, a stuffy house, one that has been as long "for let" as a man's conscience, may be improved! Here a window may be thrown out to admit light or to include a view, there a wing may be added and a dull dwelling transformed into one full of delightful surprises. The most fascinating house I ever knew had originally but four rooms, to which every five or six years a new wing was added, the net result being a long, rambling, bow-windowed structure, which one never left without regret, and to which friends came homing as to a dovecote.

A SURF-ENOUGH HOUSE

When we talked of building a three-room house we explained at the outset that it would be neither a bungalow, a shack, a seaside cottage nor a mountain camp. It was to be a house, smaller than some, to be sure, but built of solid plaster for the permanent occupancy of two more or less conventionalized people. Impossible? Not at all. If a three-room apartment, then a three-room house; and why not unite the convenience, the compactness, the easy housekeeping of the one, with the greater freedom and privacy of the other? It would not do for all families, of course, but for ours, variously occupied by day, it would do excellently. Shacks, impermanent houses, camps, improvised dwellings—we had seen many of these, but never in fairly urban surroundings had we seen a real house of three rooms built out of plaster and brick. Very well, then, we would essay the unknown, we would pioneer, we would build a three-room house!

Like many undertakings begun with a light heart, right at the beginning we struck a snag. For we must have two bedrooms. "Impossible!" the architect threw up his hands. "Do you demand, four-room houses?"

It is neither a bungalow, a shack, a seaside cottage nor a mountain camp, but a house built of tile and stucco and adorned with brick trim, where two more or less conventionalized people live permanently.

There is one big room—"the comfortable room"—measuring 24' x 14', one end of which is the dining corner always kept as such.

At the other end, grouped around the fireplace, is the living corner. Here the bottom of the settle pulls up and forms "by night a bed."
ember, 1916

As the one-time attic of my grand-

°r all those oddments which had

nto no other place in our menage

odging in the locker. It would re-

t a long, rainy New England spring to

m. I hope you see the inference? For

es of weather we don't often

ut here in California.

as at this stage that one of us stipu-

for a balcony outside the only

e. She did not care, she said, for a

th day she carried a vision of

ver Italian lakes. It must be a high

toys of ferns and flowers which were

tual green barrier between her

outside world. And as she is a very
dear person, caring less for this than for

other worldliness, we agreed to the

ony which is the most attractive detail

the little house. She says that at night,

she lies for long hours without sleep,

rs shine softly down between sil-

ettes of trees, and through the delicate

acies of ferns. And I am sure that if

anything shone on her at all, it would

"softly" and beneficiently.

r nights and days, being secured, there remain only the

iving-room and the kitchen to consider. If

ones of the world as of two great divi-

ions divided in opposite camps—those who

what to eat and how to serve it, and

se who know what to read and how to

it—we did not belong in the former

d liked good food, but for no

ing-room in the world would we sacri-

ice our books. And in most building op-

ations something must be sacrificed. There

always at some stage of the proceedings

moment when one falls between the Scylla

f what one wants and the Charybdis of

what one can have. Our architect from

the first had been keen for a living-room and

ing-room together. "Better one com-
	able room than two tucked up small

es!" As the comfortable room was about

4' X 14', conceive what would have been

ucketiness of the two small ones! We

reed with the man at once. But in that

iving-library-dining-room of ours two

perate and distinct points of interest

d to unfold and develop.

Around the fireplace end would go

(Continued on page 70)
HERE is an astonishing new definition—"Sculptor: One who sculps"—whereas the sculptors I used to meet (Rainford Billings, for instance) valued a studio rather less than a Kansan in New York City values a bed. From necessity, they did everything but "sculp." True to the old epigram, "What is fame? Politeness to newspaper men," Billings petted up journalists. An unwilling politician, he pulled wires—and sometimes trouser-legs—hoping against hope for a chance to sculpt. Between pow-wows with committeemen, who kept saying, "No job from us until you have won the National reputation obtainable only by getting a job from us," he passed his time watering a clay monument he had modeled years before and "waiting for the right man to die."

GOOD-BYE, PLASTER CASTS!

But times have changed. With plaster casts from the antique no longer in vogue, sculptors sculp. They have ceased "to depend upon commissions. Although they make heroic groups for expositions, parks and city squares and portraits for the mighty, just as in the old days, they also make bronze statuettes for private houses and marbles for private gardens. Business thrives. It is a struggle to get a vacation.

A unique and interesting use for a bronze bowl is to fill it with bright colored fruits that add a touch of life to the setting. The bowl is by Emilie Tierro. Reproduced by courtesy of Gorham; furniture by Mrs. A. V. R. Barnwell.

"Pursued," by A. P. Proctor, is a thrilling glimpse of Indian life, done in a fine colored bronze and suitable for a man's den or the library.

I have just been chatting with Mr. Cyrus E. Dallin, reduced replicas of whose "Appeal to the Great Spirit" are snapped up by retailers as fast as the foundry can turn them out, and I gather that the hour may yet arrive when committeemen, instead of sculptors, will be hankering around on their bended knees, and the sculptor saying, "Sorry to disappoint you, gentlemen, but the retailers keep me so busy that, honestly, I can't be bothered with designing your proposed "Welcome to Our City.""

THE UBIQUITOUS VENUS

But presently America discovered antique, and worshipped it in plaster the Milo Venus—in our house we had of her, varying in size and known as Duplicate and Tripletic—began her reign. Mutilated and therefore deprived of a too trifling realism, half-draped and bare but half "shameless," she gained popularity never enjoyed by Sister de Mars, while Hermes, gloriously nude, appeared as a mere lust. As for the lovely goddess with wings, who went clad from shoulder to divine heel, Mr. Roswell could write, truthfully enough, "Every woman has a moral purpose, a religion, and a Samothracian Victory."

Naturally, when the purhisher heard we had a case in his eye, to speak it, it blew to our native sculptors. They were unable to take Charles Lamb's view of trying situation and turn his "Hang the antiquity, I'll write for antiquity" into "Hang the antiquity, I'll sculp for antiquity." Instead, the plaster copies of the antique overran American homes, they despised of being for the retailer, ancient or modern, let George do it. George, by name Carleton, accepted the bonanza. For the sick, the good taste, and the technical skill which he fulfilled his obligations, Mr. Carleton has only the warmest praise and sympathy. But—but—!

Once the word went forth that plaster casts were "the thing," the same abortion set in as when the word went forth that etchings were the thing. Any etch, even those long, slim, wispy-washy ones...
miracle menagerie, still struts in apartment-house windows, recalling that pathetic notice at the World’s Fair, “Ladies! Do not sit on the lion’s tail. It has been broken off twice already.” And neither did the rage for plaster of Paris prevent a deluge of department-store sculpture from Italy, with Arard not yet in sight even to-day. They’re here in all their glory.

Very tempting, these department-store trifivities—the gilt Napoleons, Shakespearean and Dantean, the many peasant girls with tinted hair and eyes, the statuettes in which marble, bronze and porphyry combine to produce a soda-fountain effect so convincing that one almost asks for straws. But beware! They have certain points in their favor. Granted. Many are

Where You Can’t Go Wrong

To be sure, Miss Annette Kellermann, height, nine inches, still adorns an occasional shop-window. A nude and wingless angel still floats in air—flying-balloon style. The familiar cupid still perches on shelves, dangling his chubby legs. But the great manufacturers have ceased making casts for private houses, and now make them only for schools. With the supply checked at its source and with the furniture movers so iconoclastic, it looks dark indeed for that plaster “bust of Pallas, just above my chamber door.” Thanks to the enormous increase in wealth, people are buying marbles and bronzes—bronze especially, They are learning to buy good ones. American sculptors, instead of waiting for the “right man” to die or praying nightly, “Oh, Lord, please put it into the hearts of the natives to start an ex-

(Continued on page 23)
THE INDOOR BULB GARDEN
Growing the Old Favorites in Pots and Bowls
to Yield an Abundance of Winter Bloom

W. R. GILBERT

THERE are few more interesting phases in the cultivation of flowers than the growing of certain kinds of bulbs in pots or fancy bowls. Given suitable materials and good bulbs it is within the power of any intelligent person to bring to perfection the golden bloom of the daffodil, the more stately hyacinth or gorgeous tulip, several weeks in advance of the date when they would naturally open outdoors. These early flowers are always highly appreciated in the home, and in the spring these pots and bowls of bright and graceful blossoms are most welcome and refreshing.

Until comparatively recent years bulbs for dwelling houses were grown almost entirely in the ordinary flower pots filled with a suitable mixture of earth, but of late their cultivation in bowls of glazed ware, filled with coconut fiber refuse, has been very widely favored. Each method has something in its favor, and as the treatment of each is different in a few respects, it will be most convenient to deal with them separately. We will consider pots first, as they are perhaps the most popular.

The most convenient sized flower pot for general purposes is one measuring 5" or 6" in diameter at the top. This will accommodate three to five daffodil bulbs, according to the variety; three Roman hyacinths, one large Dutch hyacinth or five tulips. Other larger sizes may, of course, be used if desired; and large Dutch hyacinths look very well indeed grown in deep earthen unglazed pans, 1' or more in diameter, from nine to twelve bulbs of one variety being grown in each pan. The kind of soil does not matter very much, so long as it is sweet and contains a fair percentage of humus. Good, well decayed loam two parts coarse sand and leaf soil half a part makes an excellent mixture. Some growers mix with it a little thoroughly rotten manure, such as that from an old mulch bed, and if this is obtainable it will be beneficial. But anything approaching fresh manure will do more harm than good. Drainage of the pots must be good, but not excessive. In potting the bulbs, press them down firmly and then pack more soil around them, so that "noses" just show through the surface after all the soil has been made moderately firm. Remember to sink the pots at least ¾" of space between the soil and the top of the pot, so as to allow for watering. If the soil is not nicely moist as it should be when potting was done, water will not be needed for some time. Each bulb must then be stood, set in the cellar, covered with an inverted pot of the same size to conserve moisture.

(Continued on page...)

It looks Japanese, and yet it is perfectly practical and occidental. All you do is cut a hole through a large cork for the roots, set in the bulb, and sprinkle fancy grass seed around it.
The soft wind fans their hearts to flame;  
The autumn folds them in her swoon;  
Amid the fruitage of the earth,  
Beneath the ardor of the moon.

BLISS CARMAN

THE EARTH CHILDREN

The singing of the twilight stream  
Is music for their pastoral.  
That echoes through the aisles of dusk  
Where mysteries of Eden fall.

They catch the sorcery of light  
That trembles from the evening star,  
And fearlessly they tread a world  
Where beauty and enchantment are.

WHAT A HOTBED WILL DO

It Is Virtually a Necessity if You Belong to the Have-Your-Own-Garden Cult

MARY RANKIN CRANSTON

R the family that gives personal attention to the garden, a hotbed is virtually necessity, its size depending upon the number of the family and what it is expected to do. A small one will grow only seedlings for transplanting, but one of large size will grow all the seedlings required in the garden, on a 3 x 6', covered with a single sash, or in its scope. A 6' x 6' hotbed, with sashes, will also have room for limes, cucumbers and melons.

The seed may be set either in berry boxes, or four to a box, or in inverted pieces of pines, and placed in the hotbed. When danger of frost is over, come on its scope. A 6' x 6' hotbed, with sashes, will also have room for limes, cucumbers and melons.

placed in each hill, care being taken not to disturb the roots of the growing plants. These vegetables may thus appear on the table long before those grown from seed planted in the open ground. Lettuce and radishes can be grown to maturity nearly all the year round with a hotbed's help.

For Real Production

A still larger hotbed, measuring 48' long, and covered with sixteen sashes, for instance, will give peas, beans, Swiss chard and strawberries far ahead of the season. Dwarf peas, beans and chard may be planted 1' apart, the peas in 12' rows, the beans 4', and the chard in 2' rows. This will give five rows, or 60', of peas; five rows, or 20', of beans; five rows, or 10', of chard. The remaining 29', with strawberries 1' apart each way, will contain 145 plants. If given hill culture and plenty of manure, these plants will produce very large, fine berries sufficiently in advance of the season for them to be delicacies, thoroughly appreciated by those who are fortunate enough to partake of them. Part of this hotbed could always contain strawberries, and the vegetable section could supply the table with extra late as well as extra early vegetables of the choicest sorts.

Pin-money can be earned raising both vegetable and flower seedlings, for such plants as asters, pansies, coleus, heliotrope and geraniums are always as salable as vegetables, the amount realized being limited only by the size of the hotbed. Sweet violets and little one-year rose plants do very well under glass. August is the time to root the rose cuttings, which bloom in the spring, if forced. Potted and sold in bloom they are quite profitable. Everybody wants geraniums and pansies in the spring, especially red and pink geraniums and the ever-popular rose geranium. These are easy to grow from cuttings and bring good prices when properly handled.

A permanent hotbed of English violets is an excellent investment, for these plants bloom profusely twice a year, in spring and fall. As the plants multiply rapidly, the violet grower beginning with a one-sash (Continued on page 58)
The dining-room is consistently furnished in the American Empire mode which the work of Duncan Phyfe made famous. Note the mahogany panel moulding also characteristic of this time.

An excellent Tudor doorway elaborates the entrance and continues the Tudor spirit of the house. The stair window is of a slightly earlier design.

The garden stretches down to the water's edge, where a pergola terminates the path.

Thatched shingles on the architect's spirit established in a way and stair window.

THE RESIDENCE of E. L. HOPKINS, Esq. at LARCHMONT, NEW YORK
FREDERICK SQUIRES, architect
English Windows and Ours

A Few Words on the Feasibility of Adapting Modern English Designs to the American Country House

H. D. Bankard

THE LOOK is a matter of great moment. So are appearances. It is the first of the world, with things both animate and inanimate. The windows of our house, therefore, which provide outlook, the placing of those windows, which concern their appearance, count in our architectural reckoning. In practice, there is no one feature of the house that more nearly affects both its aspect and comfort than the windows.

The English window is for use, all of it, and not a small portion only. In many of their planning they either have large windows or else group them together so that abundance of light comes in where it is desired. Of course, sufficient curtains are used for all practical or artistic ends, but the openings are not blocked up with upholstery that defeats the purpose for which they were made. We, on the contrary, are very prone to load our windows with a superabundance of shades and hangings or inside shutters, obscuring a great percentage of their lighting capacity and thus denying the needed light, insist on having more openings. To be sure, some allowance is to be made in this matter for the difference in the intensity of light in our own bright, sunny climate, and the usually more subdued skies of England; but the same, we sometimes seem to forget that our shades can be pulled up and our curtains and hangings drawn aside.

THE UTILITARIAN SIDE

It is quite proper and just to consult first principles, to emphasize the utilitarian side of the question, of honesty of purpose, the fulfillment of utilitarian purpose. Other practical consideration, of less weight, it is true, but nevertheless well taken into account, is the placing of windows with reference to lighting the rooms they light. It is extremely difficult to furnish a room acceptably, with or without the necessary and most satisfying manifestations of light, architectural and otherwise, dependent upon or in some way connected with the fulfillment of utilitarian purpose. The placing of windows, for the sake of light and comfort on the purely practical side, or for form and disposition, is at all regarded considerations. The derivation of the word "look"—windows were formerly "wind eyes" for ventilation and light—in their primary purpose of admitting air and light. Trusting, therefore, to the soundness of principles as a safe guide to our actions, we are led to see to it, to begin with, that our windows be of such size and so placed as to ensure good ventilation and abundance of light throughout the day.

ENGLISH CHARACTERISTICS

In a great deal of the English work there is noticeable a strong predisposition in the architectural aspect of our houses? Just this: Several distinct types of windows are to be found in the facade of this English country house. The overdoor window and the two-story bow windows are especially interesting

As stated before, there is nothing more potent to make or mar the appearance of a building than the fenestration. The fine effect of a free, unbroken wall space is not to be despised and the dignity that even a small house acquires by such treatment cannot fail to impress a careful observer. Quite apart from the desirable result imparted by the spacing alone, a good expanse of wall admits of a great deal of variety and interest in the matter of texture, which can then show to advantage, whereas its effect in a small space is apt to be impaired or totally lost. The question of wall textures is another thing, but we do not always sufficiently consider, nor do we as a rule begin to avail ourselves of all the possibilities within our reach in this respect. Both in the spacing of windows and in securing exceptionally well good wall textures many of the modern English architects have achieved results that merit our close study. A number of our own architects have done work very whit as good in both particulars, and quite as fully imbued with a spirit of sane, well-ordered originality. But in very many instances, as we all must be well aware if we keep our eyes open, the average architect and client have not paid enough heed to these extremely important points.

A Winter Home, architect

Several distinct types of windows are to be found in the facade of this English country house. The overdoor window and the two-story bow windows are especially interesting.
The grianan, as the Irish know it, nestles close to the ground. A path of millstones winds up to the front porch before the door. And you can climb inside, if you wish, or clamber up the three little steps and rest on the side porch in the eave of the thatched roof.

A LITTLE BIT O' IRELAND

Set Down as a Sleeping Pavilion on the Estate of Chauncey Olcott at Saratoga, New York

Enough sunlight splashes inside for one to live there the summer through. The furniture, scant and simple, is characteristic of the Irish peasant's home. One has only to imagine the tang of smoldering peat from the hearth to feel oneself close to Shannon water.
closely imitating the architectural lines of the original grianan. The architect—who was Mrs. Pratt herself—has been able to incorporate the stones and relics in their proper positions. From the birds have a thatched house, as they do in Erin.

The straw thatch hangs over the front thatch, or pavement, sheltering the door and close about it—including St. Andrew, the switch, the rushes, the witch's broom, the Holy Well, and the watering pot, the very generous watering pot.
THE great extent to which stucco is being used in domestic architecture renders it of interest not only to the architect, but to the prospective home builder as well. And since the stucco is very generally applied over metal lath, this material also draws its share of attention.

Two types of metal lath are at present in general use: expanded metal and woven wire lath. In the former, which is made by cutting and pulling apart a sheet of steel by the use of special machinery, the strands run diagonally, forming a diamond-shaped mesh; in the latter, which is composed of wires welded together at their intersections, the mesh is usually square, and the strands run horizontally and vertically. There are also several special types of metal lath, but slightly different in principle from the above, whose makers claim for them many advantages in actual utility.

APPLYING THE LATH

The lath is ordinarily applied as shown in one of the illustrations, being nailed directly to the studding and plastered on both sides, the total thickness of the stucco being not less than 2", so that the lath is thoroughly imbedded in cement and so preserved from rust. For this reason also the galvanized lath is preferable, although somewhat more expensive than the painted, since cement stucco is not completely waterproof nor can cracks in the material be entirely eliminated by any satisfactory method.

A better method, so far as waterproofing is concerned, is that illustrated in HOUSE & GARDEN for July, 1916. Here sheathing and paper are nailed to the studs, and the lath applied over furring strips which hold it away from the sheathing and allow the stucco to pass through it and obtain a firm hold. With this method, of course, the back of the lath cannot be plastered, but the use of sheathing paper adds greatly to the impermeability of the wall at a slight additional cost over the usual.

Another improvement is the use of metal lath containing ribs, spaced more or less that hold it away from the studding. In this form of metal lath in which the material contains ribs, spaced more or less that hold it away from the studding, where it cannot penetrate the meshes of the lath, is weaker than elsewhere, and it will have a tendency to crack along these lines.

This question of cracks is, in fact, a great stumbling block in all work exterior stucco is used. With a good rich in cement, the contraction of the weather causes extensive cracks; while a less rich, which avoids this difficulty, is not sorbent as to be almost worthless as a protection from the weather. The use of hydrated lime (one part to five of cement) works some improvement, but the safeguard is the experience of the contractor in the mixing of the material and the selection requiring such care that only work trained. Cheap labor has no place here.

FINISHING THE STUCCO

The finish of the stucco may also be considered in this connection. With a smooth finish, every crack will show up prominently, but if the surface is rough or stippled, the effect of its irregularities will be to mask cracks and greatly improve the appearance of the work. Moreover, there is no reason why a rough finish, particularly in a house with little or no ornament, cannot be more pleasing in effect.

The possible variety of finish is considerable. It may be floated or stippled, sponged, dashed, wire-brushed to bring out the grain in the mixture, or pebble-dashed. Color may be incorporated in the stucco, or it may be painted over with a solid coat. (Continued on page 62)
WHAT OF YOUR TREES' HEALTH?

If All Is Not as It Should Be, Here Are Remedies for Each Case—Planting and Caring for Young Trees

F. F. ROCKWELL

Trees on the average small place are the most commonly neglected of its soil features. This is due partly to carelessness, but it is undoubtedly chargeable in measure to ignorance. If we set out at amid conditions too uncongenial, in a few or two it is dead, and so we learn our lesson. But it frequently takes several years for a tree to succumb finally, and by the time the end is reached we have forgotten that may have been the original trouble. It is also true that the common large trees are not adequately appreciated by the many people in our eastern States, at least. In Japan, on the other hand, where the art of gardening has reached a high development than anywhere else in the world, they almost worship their trees. The truth, "East is East and West is West," even horticulturally.

Many people have the decidedly mistaken idea that the only trees worth buying and digging out are the more or less expensive pines or evergreens which are not native to sections of the country. The idea of laying out good money for a pine or a maple seems to go against the grain. As a matter of fact there are many places where such trees are to be had for a trifling sum. And yet for many purposes pines and maples are as good trees as can be had, and there is nothing listed in the catalogs more beautiful and graceful than a well cared for group of white birches.

THE CARE OF YOUNG TREES

Trees may be set out in either early spring or late fall—the locality, the variety and the season all go to determine which is better—but in either case care should be taken not to expose the roots to sun and wind. If they are from the nursery, do not remove the packing about the roots until the holes are ready to receive them; and if you are digging them up yourself, wrap the roots in wet bagging as soon as they are taken from the soil. Another general mistake is to have the holes too small: not only should they be large enough to receive the roots without bending and crowding, but the subsoil and adjoining earth should be loosened up with a pick (or a small charge of dynamite, if it is clayey and packed hard). Any bruised or broken roots should be cut off clean just below the wound; if large roots have to be cut, smear a little coal-tar over the ends to prevent decay. If the roots have to be pruned back to any extent, the top also should be headed in to a corresponding degree to preserve proportion.

The roots should be set as deep as or a trifle deeper than they have been growing, and fine loose soil put in first and worked about the rootlets as firmly as possible. A few handfuls of ground bone mixed through the soil, if it is not naturally in pretty good condition, will help in getting a strong start, but manure should not be used. If any sods have been taken up, as in planting on the lawn, do not save them to be put back in their original position, but break them up and mix in with the soil while filling in, and leave a circle of fine loose soil on the surface about the tree. The soil below this should be tamped in as firmly as possible. Throw in a shovelful or two, and with the foot or the shovel handle firm it down hard before putting in the next layer. If the soil is dry pour in a half pailful or more of water when the hole is about two-thirds filled, let it soak down until none stands on the surface, and then proceed with the filling. If very hot, dry weather follows the planting, mulch the soil about the trunk with old manure or litter, being very careful not to bring anything up against the bark which might cause decay.

Only very slight pruning will be required for most specimens. As a general thing it will be best done in early fall when the trees are becoming dormant and the leaves have ripened but not yet fallen. All dead or broken wood, and branches that have grown (Continued on page 60).
THE KITCHEN AS A PLEASANT PLACE

Make It Sanitary and Efficient—But Also Make It Interesting

J. A. RAWSON

A CERTAIN statistician has figured that the average length of employment of a cook does not exceed three weeks. The same authority has also found that only one in twenty housewives can honestly say that she enjoys working in the kitchen.

Why, then, do cooks leave home? Why, then, does the housewife want to come out of the kitchen?

Obviously, the work or the kitchen must be at fault. A great deal of the pleasantness or unpleasantness of work in a kitchen depends upon the kitchen itself. The thoughtful householder, therefore, who would keep her cook or make kitchenwork pleasant, must start with making the kitchen a pleasant place. This can be accomplished by making it efficient and sanitary, and by making it interesting.

HEALTH AND EFFICIENCY

To a large degree the kitchen is the health department of the house. From it comes the daily strength and sustenance of the household, and, if anything goes wrong in the kitchen, the entire household soon knows it and suffers from it.

Hence the kitchen should not only radiate cheer and contentment for its own occupants, but should also be qualified at all times and at a moment's notice to disseminate those same attributes throughout the home. Do not, therefore, attempt to decorate or adorn it at the expense of its working efficiency, or insist upon ornamental features that are not useful, or permit any form of decoration or equipment that is not sanitary first and ornamental second.

Make health and efficiency the first considerations always, and determine upon the decorative scheme to conform thereto. That you can do without limiting your range of choice in the decorating, since practically without exception the sanitary furnishings are ornamental if chosen with good taste and, conversely, the ornamental things have to be sanitary nowadays.

WHAT SORT OF FLOOR

Quite naturally, the kitchen floor presents the first and greatest problem in sanitation. For its preservation and decoration, if it is of wood, it must be closely laid; and there is an infinite assortment of paints, varnishes and finishes which keep it in good repair. If it is to be painted, the question of the color scheme for the entire room arises then and there. The bare wood floor with rug or mat here and there was the primitive form of treatment which no means obsolete yet. But if something more modern and ornamental is wanted there is first of all linoleum as a removable covering; and then as permanent surface there are tile, rubber and cork, each with an endless variety of designs.

Linoleum's advantage is that it is easily laid, without assistance from carpenter or mason, on old or new floors, and its washable quality is well known, as is the assortment of patterns is large and adaptable to any decorative theory. For bare floors the more expensive grades are the best. Their designs run continuously through the entire thickness of the material, hence they can wear down to the last thread before the outlines of the design are lost.

Linoleum, however, has its limits; it will wear out and require replacing from time to time, and, while it prevents moisture and dirt from being absorbed into the board floor, it nevertheless covers a great deal of dust and that may find their way between the widths of the seams where it may do much harm.

Rubber and cork, as flooring materials, have undoubted merits. The cost of rubber under ordinary circumstances is $1 a square foot. Rubber tiling has every decorative possibilities, is waterproof, an easy and quiet walking surface, and can be laid by an ordinary mechanic. The preparation required for the underlayment that it should be built of good material, made smooth and level on the surface.

Either wood or concrete is suitable for

Irving J. Gill, architect

Besides being sanitary the kitchen should be fireproof. Here the walls and floors are the furniture enameled wood and the fixture enameled iron.
Efficiency applied to the kitchen requires that everything should have a place and be kept in that place, and that the various corners for work should be in close proximity to save steps. Here the rules have been well applied.

The liquid cement used in setting the floor flushes the joints and makes the joint covering absolutely waterproof. Cork tiling, much the same claims as for rubber. It is laid under the same conditions, by a similar method, with identical results in securing a surface impermeable to dirt or moisture. As decorative effects, its possibilities are limited to what can be done with shades of light oak to dark walnut, but the soft, velvety feeling is restful to the eye, as well as to the touch. For those not familiar with the material, it should be said that the cork flooring is made from finely granulated cork closely combined by hydraulic pressure and then heated to a high temperature which liquefies the natural gum of the cork and provides a binder which unites the fine pulp into a dense but somewhat elastic mass that is effectively non-absorbent and proof against warping and cracking.

Tile is one of the oldest of flooring materials. Of its cleanly, non-absorbent qualities and decorative possibilities there is no doubt; in the matter of cost it is, of course, more expensive than wood or removable coverings, but less so than cork or rubber. In fact, it is cheaper than is commonly supposed; fifty cents a square foot is a fair estimate. It has to be laid on a good cement foundation about 3" thick, costing about seven cents a square foot. Like rubber and cork, it requires no painting, oiling or other treatment, and can be cleansed with less labor than wood or linoleum.

A common merit of cork and rubber flooring is that each can be laid with the sanitary cove base, which forms a perfect union between the flooring and the mop board with curved outer surfaces, readily reached by either broom or mop.

Decorating the Walls

When the housewife approaches the problem of decorating the kitchen wall she confronts a set of conditions differing from those presented by the floor only in degree and not in kind. First, as before, there is the prime consideration of cleanliness. Many will say that for cleanliness and decoration alike there is nothing better on the kitchen walls than good, old-fashioned paint for the walls themselves as well as for the wood trim and the wood wainscoting, if there is any. Surely nobody wants paper on the kitchen walls or any other covering that would be bound to loosen or catch and hold the dust, the grease and vapors which will arise in the best regulated of kitchens.

For those not familiar with the material, it should be said that the cork flooring and will make a sanitary wall and will make a sanitary wall covering. Oilcloth, which, its makers assert, will always stay where it is put, will stay clean with a minimum of the maid's attention, and will add greatly to the attractiveness of the room. Scores of patterns for body and borders are to be had, including plain solid colors, or glazed tile, dull-finish printed, and burlap effects, all in non-fading colors.

The arguments for paint on the kitchen walls are well enough known to require no recital here. There are many brands of paint and each has its special claims, but all agree that paint is inexpensive, easily applied, readily cleaned, and limitless in its decorative treatments. Cold water paint is recommended by some, but always with the reservation that in a place like a kitchen it must be surely reinforced with a final coat of varnish or something else that will bear washing with soap and water. Oil paints are complete in themselves, and in the matter of the whole paint family it is doubt.
THE late Georgian period or the epoch of Adam influence saw such a radical change in the spirit of architectural and mobiliary design that it forms one of the natural divisions of our subject and invites an inspection of the foundations on which it rested if we would understand how best to treat the creations of the date. A grasp of the principles is especially timely just now in view of the increasing popularity of Adam forms for both domestic and public architecture.

The Adam period may be characterized as the period of the dominance of straight lines in both furniture and architecture. Although curved lines appeared in structural work, both in furniture and architecture, they were very rarely supporting structural lines, but were ordinarily of a purely decorative nature. There were many round-headed doors and windows, but the arch as thus used was not an essentially structure-bearing feature. The real stress of weight was taken up somewhere else. There was the much favored oval, but, in architecture, its use was confined to surface embellishment or, in the case of oval-shaped rooms, the oval occurred in a horizontal and not a vertical plane, and therefore affected only contour and structural conditions; in furniture its only structural employment was in the backs of some chairs which, from the structural point of view, can scarcely be regarded as altogether satisfactory. Again the ellipse, when employed for fan lights or in the vaulting of ceilings, did not bear weight; such popularity in the days of Queen Anne, the Early Georgian period and reign of distinctively Chippendale passed quite out of fashion as did swellings or bombé fronts of some finer cabinet work and French furniture with sinuous Louis Quinze curves.

Besides being a period of dominant straight structural lines—and most architecture and furniture of the day claimed its structural composition—

It will often be found that the mere repetition of decorative details and patterns on both architectural features and pieces of furniture will create a certain bond of unity and key the whole together even when there is wide dissimilarity in other respects. In these parallel pictures, the architectural features are above and the furniture below.
While architecturally Adam, the room is furnished consistently but not strictly: dom mirror, Hepplewhite chair and desk, tables of Dutch marqueterie; clock and small mantel ornaments are French.

Empire furniture in a room with Classic Revival physical characteristics: mantel of blue mottled marble; built-in bookcase of Empire lines painted deep cream; cream colored Empire chairs.

Another view of the Adam room opposite. Empire type chair is painted black with gold decoration; the chest of drawers is a Dutch piece of burr walnut veneer. The door trim plaque is of blue Wedgwood.

Another view of the Adam room opposite. Empire type chair is painted black with gold decoration; the chest of drawers is a Dutch piece of burr walnut veneer. The door trim plaque is of blue Wedgwood.

Empire furniture in a room with Classic Revival physical characteristics: mantel of blue mottled marble; built-in bookcase of Empire lines painted deep cream; cream colored Empire chairs.

Moller & Meigs, architects

This is the opposite end of the room shown directly above. The falling front mahogany secretary at right is an excellent Empire piece. The Sheraton writing cabinet in front of the bookcase is the only piece of furniture not of Empire type.

which they were equipped. It will also be remembered that the furniture designed by the great mobiliary masters of the period during which the Adam influence was paramount — Hepplewhite, Sheraton and Sheraton with a few lesser contemporaries—reflected all the characteristics to which attention has been called in the architecture and furniture whose design is to be directly attributed to the personal agency of the Adelphi, modified and adapted, to be sure, according to individual bias and the promptings of fertile invention, but unmistakable as to the source of its original inspiration under the craftsman’s hand.

It will not be necessary, therefore, to point out the appropriateness of using furniture of Adam, Hepplewhite, Sheraton or Sheraton design against an architectural background of Adam provenance or against a background whose designer has been inspired by Adam principles, for it would be nothing but furnishing a period room in a straight period style. And it is an easy enough matter to do that correctly; it is merely an achievement of mobiliary archaeology and the task makes no special demands upon discriminating judgment or originality. But a knowledge of principles (Continued on page 54)
THE GROWING COUNTRY HOUSE

A Scheme for the Enlargement of the Usual Colonial Style

HOWARD R. WELD

If our needs demand more room and our tastes have outgrown the old house on the country place, we usually call in the carpenter jobber to whom we tell our troubles, believing that with little lumber and a few days' work he can give us the needed alterations and tell us how it should be done. This is like having the druggist prescribe for us, because he sells medicine, when really the doctor should be consulted.

It takes planning and good designing to change a simple peaked roof house into a picturesque building which blends with its surroundings and appears to have a part in the general landscape.

The house in the accompanying sketches is typical of just the conditions many of us face. The old house usually has many virtues of which we are hardly aware. The timbers and siding are often of a far superior lumber than we can buy to-day at any price. The workmanship, too, is reminiscent of a time when men cared for their work and built for all time instead of throwing the material together so that it will stay just long enough for them to collect their money and get away.

REMODELING THE COLONIAL

The house under consideration is of a simple Colonial type, but appears rather stiff and uncompromising in its setting of trees and shrubbery. We wish to transform it into the rambling modern country house of to-day which seems rather to sit comfortably on the ground and affords more room.

The landscape about this house is of a gently rolling character so that we may not go to either extreme in our plans. As the house is definitely upright in appearance, we must soften that element by long, horizontal lines which are obtained by bringing the roof line down on the addition and tying the old and the new parts together by carrying the porch roof part way across the end of the old structure, forming a pleasing hood over the first floor windows. This we have repeated in intent over the second story windows, thus bringing some of the new detail into the old structure and blending the two. The terrace and wall help this horizontal effect; the wall by its long line and the terrace by its artificial flooring of flag stones, which seems to prepare the eye for the sudden raising of the house out of the ground, thus modifying the quick transition from ground to house wall.

In recognition of the necessity for softening elements we find the need of modifying our entrance, which in itself very possibly was well designed. In this instance we may use a pergola scheme, with dignified white columns and simple trellis overhead, upon which the soft green of climbing vines and flash of brilliant blossoms makes a charming spot of interest against the otherwise plain façade. It is safe to say that such a scheme should only be used in a suburban or country house.

Our next thought might be to secure deep shadows of large area near the base of the structure to show coolness and depth, which are very inviting in warm, summer days, and in this case may be shut in by glass in winter, giving us a pleasant sunny place to sit. The long sweep of the new roof is a pleasing contrast to the short, sharp pitch of the original building, and when broken up by the dormer, secures that most simple though effective decorative element, the contrast of small intricate detail against a large plain surface. The wide overhanging eaves lend their part to the beauty of the whole by giving the definite though lesser shadows under the roof, which forebodes the feeling of substantiality, and wise defines the shape of the house against the background of skyline.

SILHOUETTING AND SOFTENING

It is well also to plan the addition possible, so that it silhouettes again dark mass of foliage. This gives a tinge of coolness and lovely restfulness in winter, and a feeling of massiveness in summer, when the house is seen against a wonderful delicate tracery of the branches of the trees.

The chimney also may have a part to play in the scheme. We may falsify large it so that its mass and color surmount the whole structure will give pleasant to the eye from every angle.

Architecture is never more beautiful when partly hidden or softened by foliage. Shrubbery should be placed so that it breaks the monotony of the long hard lines we so often find in even well designed houses of all types.

The arrangement of walks and driveways plays an important part in these changes, and should be given careful thought so as to utilize the existing natural beauties of the building lot.

We find upon summing up our work we have a house nearly doubled in size which has been given that indefinable something which has changed it from a raw bleak, stiff structure, into a place one likes to look upon and feels the desire to explore to find new wonders on every side.

And this is what makes for success.
A LITTLE PORTFOLIO OF GOOD INTERIORS

A somber room is always a problem, for rarely can one get too much sunlight. Often the desired sunlight is even not available. Color then must be found in the hangings and upholstery, as has been done in some of the rooms shown here. For solution of your decoration problems, write House & Garden, 440 Fourth Avenue, New York City.

The room to the right is in an apartment where the problem faced was to get the most value out of limited space. The oblique position of the refectory table was one of the solutions. The walls are golden, suitable for this type of furniture, giving warmth and light to the room.

Peabody, Wilson & Brown, architects

Of the many suggestive points about the living-room above none is more interesting than the curtains. The valance over the four windows above the seat is pleasingly different and successful. The fireplace grouping of couch and table is also interesting.
This unusual view of a stairs hall in the residence of Charles K. Seymour, Esq., at Chatham, N. Y., shows an excellent adaptation of Stuart architectural woodwork to modern use. The Japanese walls screen adds a diverting color note.

The living-room corner to the right, in a city apartment, required the subtle blending of colors in a subdued light. The gay linen upholstery makes striking color spots against the somber background.
Building a room around the furniture can only be successful where the furniture justifies the endeavor. Here it is successful, for the old English furniture gave the keynote for the dining-room and breakfast alcove. Simplicity and dignity have been preserved in the architectural background.

W. O'Connor, architect

The foyer or small hallway is always a problem. Since it is a place to pass through, the furniture should not obstruct the passing, yet it should be so arranged as to bespeak the hospitality of the house. Above the antique oak coffer hangs a toolled leather panel. The carved oak console is surmounted by a marble slab and a Florentine bust.

H. F. Huber & Co., decorators

A balanced living-room grouping of great dignity and charm has been set against fawn-colored paneled walls. The davenport is upholstered in velvet with black tapestry pillows. The end tables are of oak. The lamps are in gold antiqued with shades of fawn-colored silk corresponding with the walls.

H. F. Huber & Co., decorators
Before the age of machine-made things and of attire much more conventional than in many of the earlier periods there was, of course, great need of skilled needlewomen, not only professionally, but at home as well, for it was in the home that most of the "finery" of our forefathers originated. Stubbes' "Anatomy of Abuses" (this appeared in 1583) tells of the raiment of the men of his time who were "decked out in the fineries even to their shirts, which are wrought with needlework of silks," etc. The good Stubbes also complains that it was difficult to tell who were gentle folk because all men of that time affected silks, velvets, "taffeties" and the like regardless of station. Thus we may see how important it was that the little misses of the days of long ago should be taught stitchery at the early age of nine or ten years.

Why Samplers Happened

Old samplers are almost the most intimate of collectable old things. How patiently the little fingers toiled over these records of their wonderful (even if enforced) application! Truly, they are the needle-craft primer of yesterday. We have only to recall an old English play, "Gammer Gurton's Needle," probably the very first of the earlier English folk comedies, to understand the great importance attached to the needle. This play, written about 1660 (and attributed to John Still, Bishop of Wells, and formerly Master of Christ's College, Cambridge, where it was first produced) shows how, during the period of its conception, a steel needle was treasured as few family treasures are to-day, and so when Gammer Gurton lost hers—

"A diligent Scholar is an Ornament to a School." We hope that "smiling peace" did bless Lydia's "revolving years."
In the 17th century, the sampler was a type of embroidered piece of cloth, often worked by young girls as a means of acquiring skills in needlework. The sampler was not only a practical tool for learning stitches and techniques but also a form of self-expression, often containing poems, rhymes, and sayings. The sampler was a way for young girls to practice their needlework skills, develop their creativity, and gain recognition for their abilities.

**DIFFICULTIES OF THE STITCHES**


These are good and these are everywhere everywhere in practice now."

In the infintude of stitches it is not necessary here to be concerned, although the enthusiast in sampler collecting will find many of stitches helpful just as the enthusiast in sampler collecting has found it highly necessary. As there is confusion in the nomenclature there will be many stumbling blocks, but the pursuit will be worth while. The earliest 17th Century samplers of lace-like appearance were worked in cut-and-drawn embroidery, with various additional lace stitches. Then there was the eyelet-stitch, damask-stitch, the back-stitch (these were three for alphabets), darning-stitches, tent-stitches and tapestry-stitch (unusual) and so on.

**FOUNDATION MATERIALS**

The foundation of early samplers was the hand-woven linen, either unbleached or bleached. Sometimes this was almost as coarse as canvas and again of closely woven texture. Linen thread or silk (somewhat loosely twisted) was employed for the stitchery. The harsh, yellow linen of early 18th Century samplers came into vogue the end of its first quarter, but was soon discarded. Unfortunately tannery cloth was much in vogue the end of the 18th Century. This unattractive material seemed especially devised to satiate the appetites of moths! Most of the tannery cloth samplers are of this one of the gentlest arts.

The early American samplers had, of course, their ancestry and inspiration in English samplers, with which I think they will be somewhat less commonly found than English samplers and American collectors naturally give them preference. Surely there could be no more delightful wall decoration for a Colonial house than one of the early American samplers. These are a treasure to be cherished by collectors and American collectors naturally give them preference.

How the little misses of olden times managed at such tender ages to produce such handiwork seems almost amazing. In his book "Byss" shows a "Goldfinch" sampler that seems a truly marvelous piece of work by a child of seven, and another wee miss, aged six, stitched the information that—

"When i was young
And in my Prime
Here you may see
How i spent my time."

Poor little thing!

**THE MUSE OF THE MISSES**

Poetry and samplers seem to have been good friends. In the second scene of the third act of "Midsummer Night's Dream," in the four scene of the second act of "Titus Andronicus," Shakespeare alludes to samplers. So does Milton in "Comus" and Sir Philip Sidney in "Arcadia." If those best bards could but scan the verse of some of the sampler-makers! Here is one which, in its way, is a gem of typical of task and talent:

*Sarah Bonney is*

My Name, England is
My Nation; See How Good
My Parents is to Give
Me Education.

There is rhyming for you! And may we not imagine that beneath those sentiments lurked a fine humor?

*To be good is to be happy,* stitches this anonymous Miss, among the birds and animals. Lucky child to have learned such ripe wisdom at such a tender age.

**The framed sampler has become a favorite decoration. In Colonial houses it is especially suitable as a cherished mark of old-time diligence and aspiring childhood**

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*"To be good is to be happy," stitches this anonymous Miss, among the birds and animals. Lucky child to have learned such ripe wisdom at such a tender age.*
THE LATEST AND SMARTEST DOG OF FASHION

Is the Self-Assured and Independent Sealyham, the New Sporting Terrier.

A STRANGE dog, an odd looking dog, rather suggestive of a wire-haired fox terrier, sawed off and hammered down, yet with a distinct type that is all his own, has been about lately. Very likely you have seen him and have been puzzled to place him among your dog acquaintances. He is certainly not a fox terrier. His quiet assurance and air of independence are quite different from the alert cock-sureness of that saucy little rascal. However, even if you first saw him trotting down a back alley—which would be just the last place you would be apt to meet him—you could never mistake him for "just dog." He is indubitably a thoroughbred. Though you might not know that he was a scion of the honorable family of Sealyham, you would be very sure that he was a young dog of parts and fine breeding. If you meet such a dog, mark him well. He is a Sealyham terrier, the very latest and smartest dog of fashionable popularity.

To know the real Sealyham, however, it is very necessary to know something of his worthy and romantic history, for, as a good friend of his who knew him in his ancestral home before he was a popular dog, once said, "His points are not exactly show points; it is rather in his pluck and his romantic background that attraction lies."

THE CONDITIONS WHICH DEVELOPED HIM

The rugged mountain fastnesses of Wales are safe homes for foxes and badgers, and their impetuous trout streams, up which each spring the salmon swim to spawn, are marked with otter dens. Conditions very like those in the Highlands that called the stocky, short-haired, superlatively plucky Scottish terrier into existence, made the Sealyham from Pembroke-shire a dog of similar traits.

There is but little certainty about the Sealyham's origin. We know that he is the embodiment of the ideals of a Welsh gentleman, but we know little or nothing of the materials that he employed in creating this ideal terrier. The dog is indeed the Sealyham terrier, of the strain bred on the Sealyham estate, the terrier of the home on the Sealy River, for this is what his name signifies, and his friends are glad that such a gay little sporting terrier should be so closely identified with a family that has for centuries borne so prominent a part in the annals of his native country. The men of Sealyham, soldiers most of them and good sportsmen all, are descended from Howell Oda, King and Lawgiver of Wales, 900 A. D.

One can be quite confident, however, that Captain Edwardes selected the stocky, big-jawed, little earth dogs that came to Wales with the Norman and Welsh invaders. While there is little doubt that Captain Edwardes selected the proudest and handiest terriers of his family, there is no evidence to show what kind of dogs these were, and it is known positively that he sought freely to outside sources for this ideal terrier. The Sealyham is so good a dog and his authentic history is so romantic as not to call for any embellishments, at all events.

THE LATEST AND SMARTEST DOG OF FASHION

An Indubitable Thom's

Distinction and Character

fulfil their obligations. One of Edwardes' father and his father before him had maintained packs of fox and hounds, and there had been the usual collection of terriers in the Sealyham keeping. They did not, however, come to the captain's ideal.

Undoubtedly the home of the present day Sealyham terrier is the direct descendant of the stocky, big-jawed, little earth dogs that came to Wales with the Norman and Welsh invaders. While there is little doubt that Captain Edwardes selected the proudest and handiest terriers of his family, there is no evidence to show what kind of dogs these were, and it is known positively that he resorted freely to outside sources for this ideal terrier. The Sealyham is so good a dog and his authentic history is so romantic as not to call for any embellishments, at all events.

HIS ORIGINAL PURPOSE

One can be quite confident, however, that the creator of the Sealyham breed employed in creating this ideal terrier. The bull terrier, also we are sure, was used. The old Welsh cur-dog (a stocky, short-legged dog very popular a century ago as a cattle driver) and the English working terrier (the same that helped make the Dandie Dinmont in the experience) were both utilized. The Sealyham terrier is thus the result of a mixture of these and other dogs.

Being a practical sportsman, Captain Edwardes knew very well that while the Sealyham terrier was the foundation upon which his dog was built, and the veins of romanticism and fine sense of fair play in the Welsh friends of the terrier had tempered them, it was the present day Sealyham terrier that was the final product and that the present day Sealyham terrier is the direct descendant of the stocky, big-jawed, little earth dogs that came to Wales with the Norman and Welsh invaders.

The Sealyham is a dog of useful qualities. He is a dog that will help the farmer and sportsman. He is a dog that is so useful in all its parts. He is a dog that is so good a dog that he will accept his place in the family, and be a good companion and guardian of the household.
CR the dairy plans were given up and turned our attention to a general crop of corn, the way other people cultivate them. Four methods seem to be best. These we tabulated, with their dangers, and general results, and the orchardists of experience. Then we decided to try one after the other of these methods until we found the right one for our conditions.

The authorities' opinions

H. W. in "The Principles of Fruit Growing" says: "Any land which is fit for growing fruit will maintain a fruit plantation but its existence without the addition of manure, and enable the trees to bear at the same time a normal quantity of fruit. But the profit in fruit dressing lies in securing the extra normal quantity and quality, and this demands fertilization of the land by other good care."

The Pennsylvania State College Bulletin No. 113. "The Apple Tree" says: "The best cultural method is to be both near and far away. You can almost well will tell; but another man's way. What that way is, only experience will tell; and what is the right or against it, are often of value.

How it worked out

With all this matter well in mind we decided to experiment on our own small plots, and find out what was the best under our conditions. A gently sloping hillside plot of twenty acres was kept for open cultivation. To hold the soil during the winter, and also to provide humus, a cover-crop was to be sown in August. Northern Spy and Baldwin trees for permanent bearers, with Wagner and Wealthy trees for fillers, were set in April; then, as soon as the land was dry enough, cultivation began. A dust mulch was kept over the ground until the middle of August, when a cover-crop of rye and vetch was sown. The rye and vetch were planted three parts rye to one of vetch. The seed cost $38, and sowing it cost $23.43, being an outlay of $103.43, making an extra cost per acre of $5.43.

Effects of erosion

Winter brought the test. Parts of the hillside had already been washed severely by heavy summer showers. On these spots the cover-crop was slow to catch, and much of the fine soil had been removed. While the cover-crop was tall and vigorous most of the ground by the time the cold weather came, on the hillside where it was needed most the growth was feeble. The January thaws made huge gullies in the land between the little trees. When the spring break-up came it completed the devastation. Many gullies 2' deep could be traced down the hillside which was washed to a bed of stone. Each of the gullies was filled with stone picked from the bare ground, and these stone ditches were left to accumulate earth as the time filtered on. Eventually they will be covered again, but, in our climate of freshets and thunder storms, the trouble is liable to recur at any time with open cultivation prevailing.

Mr. Davis, Scientist in Laboratory Investigation, Bureau of Soils, in the Yearbook of 1913 of the Washington Department of Agriculture, has an exhaustive and well-illustrated article on "The Economic Waste from Soil Erosion." In it he says: "Some idea of the extent of our loss from soil erosion may be gained from the fact that the National Conservation Conference in 1909 reported nearly eleven million acres of abandoned farm land in the United States, most of it damaged and over one-third or about four million acres and similarly valuable land is suffering annually the loss of seventy-five million dollars through the agency of erosion. The problem is then put up to each individual owner of land. He then stated a case where a farm was badly eroded, with several gullies 2' to 12' deep. The gullies were filled with debris and back-furrowed until no sign of them was left on the fields. Then 200 loads of stable manure were applied to the field of thirty-eight acres and a rotation of rye, peas, corn and wheat was adopted and the land was redeemed."
B Y square feet or acres—how much will you buy? And why will you buy that way? Does anyone ever know, until he has bought and tried, just how much land he wants to own; just how little he needs; just what it means to own a foot of it; what it demands to own an acre? The more I see people in relation to their homes and their gardens, the more is the conviction borne in upon me that most places are bought hit-or-miss—and oftener than not it is a miss rather than a hit. And, instead of entering, with ownership, upon the state of peaceful contentment which imagination has pictured, owners find themselves turning to cy-nics within a period ranging from six months to five years from the date of their purchase.

Life is one long series of big and little lessons learned through big and little mistakes, to be sure; but few mistakes loom larger than the one of buying the wrong place. This particular error unsettles the mental life of the whole family, as well as disturbs the economic conditions. For as long as one is owner and resident of a place which he does not want to own, nor to reside in, all the fabric of home life builds itself up around the uncertainties of "if": "If we don't stay here," and "if we can sell out," or "when we move"—demoralizing, all of them.

THE JUDGMENT IMPAIRED

It is a thankless task to tell any human being that he wants this or does not want that; no one, of course, knows what anyone else wants. And so it is far from my inten-tion even to consider such an undertaking. But it seems to me that I have made a discovery—and the discoverer never lived who did not have to go and tell someone! It is not a very great discovery, after all; and perhaps others have made it. But here it is: prospective buyers feed on too restricted a diet from the moment the buying bacillus enters their systems, a diet that is combined enthusiasm and excitement. Everyone passes some of one or the other to them, and the result is just the result that always follows the continued adherence to an unbalanced ration. Certain functions—of the mind, in this case—are over-stimu-lated, while certain others weaken and lose force, or even become altogether reac-tionary in their workings.

Deep in each of us there is what I call a soul demand for certain kinds of things: certain kinds of food, certain kinds of clothing, certain kinds of friends, certain kinds of amusement, of work, of activity—and a certain kind of a house. Sitting on the lid of the deep-down inner chamber where these soul demands lie, however, are the superficial, and perhaps altogether artificial, demands that are created and kept alive by the accidents of environment.

As the diet to which circumstances almost invariably confine the individual following his development of the purchasing fever is provided altogether by environment, save in those rare cases to which all of this can in nowise apply, it is not of his soul demands that he becomes aware, but only of that lesser, artificial, unreliable crew sitting on the lid of his real self. All of the men with whom a man who is looking for a home comes in contact daily, say: "Buy this!" "So-and-so is what you want," "Go out to Dillydale, by all means," "You want a farm, old man!" "You must have a garden." "For Heaven's sake, don't bother with raising things! It's a blamed nuisance!"—and so on and on, the same thing over and over.

THE MEAT IN THE COCONUT

All different, you say? Ah, yes, in a way, if you will; but all alike in the common enthusiasm—a sort of bully-for-you-go-to-it attitude that confuses actualities and injects a feverish excitement into the game, cloud­ing and blurring the judgment. Small won­der the real desires, the soul demands, are never suspected. A man would not know his own soul if it came up on the street and spoke to him, under the fever and flurry of it all.

Let us throw back the ice-pack of this thought as soon as possible: land demands certain things of its owner. It matters not whether it is a large piece of land or a small, it makes certain exactions, and penalizes you if they are ignored.

In addition to these natural demands that are inevitable and inseparable from land anywhere, there are always special demands peculiar to each separate place! In this respect, too, the small place is im­possibly more exacting than the large.

This is because we are all, philosophically speaking, bound by the conventions which bind our neighbors, whether we like it or not. We conform, even in those things which are natural demands peculiar to each separate place, to our neighbors' requirements, whether we are by nature rebellious, because to do otherwise is to become conspicuous to our neighbors and thus to lose the comfort of conscious conformity.

So as our neighbors do at home, so do we; and if he hires his own lawn mower, for example, we push ours; if he hires a neig­bor's gardener one day a week to do it, so do we; and if he hires his own gardener month by month, so do we.

Now in the light of these generalizations and without a particle of enthusiasm for any place or any kind of a place or any place at all, let us examine just what it means to own a piece of land. The more I see people in relation to their homes and their gardens, the more is the economic conditions. For as long as one is owner and resident of a place which he needs; just what it means to own a piece of land anywhere, there are always special

AN ECONOMIC QUESTION

It seems to be an economic problem as we approach, first of all; or, rather, from the economic approach that we come at the problem. For, after one further question of what one shall buy is answered, finally, from the pocketbook point of view.

The first cost of any piece of land, of course, a definite and positive sum is so much a foot, or a lot, or a plot—so much a redeemable title deed on a piece of land. The secondary cost, however,
How is the amount of it to be determined, without trying it all out? How on earth is an intelligent choice to be made? Really, it is almost as difficult for the man with thousands a year as for the man with hundreds. Each is as likely as the other to get something he does not want.

For bound up and inextricably entangled with each other are these economic considerations of like and dislike, of habits formed, of work to be done, family needs to be met, and the esthetic soul demands. Is there room for any such distracting an element as enthusiasm in the deliberations upon this matter? Is there room for anything but the most calm and cool-headed caution? It seems to me there is not.

A Continual Expense

I have said that every foot of land continually costs you something, after it is bought and paid for. To this proposition another must now be added: up to a certain point, it is absolutely impossible for land itself to return you anything. In other words, there must be continual outgo or overhead, with no income; as with a manufacturer, let us say, where the wheels go round and raw materials are consumed, but the product is not sufficient for the small margin of profit to cover the total cost of these materials, the handling, and the power, which makes the wheels turn.

This phase of it is not altogether a question of the amount of land, though the amount is of course important. The circumstances and manner of handling are large factors in the case.

Between the plot of land that is all outgo and no return, and the holding that can become actually profitable as a home, there are all sorts and conditions of places. To many it does not matter whether income approaches within sight of outgo or not; to many more, it does matter a great deal. To some, it is important that income shall more than balance expenditure for maintenance, although it is not my purpose here to go into this phase of the question of home purchase to any extent.

A plot of three lots, or 60' x 100' is as much as one suburbanite can take care of himself, if he is to have any time off for golf, swimming, motorizing or any other of the lighter occupations of summer. And by "take care of" I mean keep neat, with well-trimmed lawn, spick and span edges and no weeds among the flowers nor insects to chew and disfigure them. If there is a hedge, he will have one strenuous week in spring with it, and another in August, with nibbles in between, to keep it shapely.

Of course, there are many suburban dwellers who do a great deal more than care for 60'x100'; but their gardens are at the expense of something else, every time. It is a matter of what a man is willing to give up, and keep on giving up, of the relative value to him of other things, of whether or not he likes to potter around and keep busy over lawns and flowers and vegetables instead of over golf or tennis balls.

There is no efficiency in a large place unless it is large enough to demand the entire time of a gardener, and to return consequently a sufficient amount in personal satisfaction to make up the equation. A man hired for one day a week can do about what has been outlined above as possi-

WILLOW AS WINTER FURNITURE

Because it has been used extensively on porches, many folks do not consider willow, rattan or reed suitable for winter use. This is quite wrong. A piece of willow, suitably finished, will lighten up a room furnished with darker pieces. It can be treated to match any color scheme. For the sun room and the enclosed porch it is eminently fitted. For further suggestions write HOUSE & GARDEN, 44U Fourth Avenue, New York City.

A pleasant grouping can be made in a living-room. Radiator and flower box, 4' x 3' x 1', $30; armchair, $18; cushions, $2 up; round table, $14.50; Chinese work basket with jade ring and silk tassels, $5.

In a sunny bedroom corner can be set the group shown above. Chaise lounge, caned or cane, antique blue, $55; cushions, $15; table to match, $27.50; lamp, including silk shade, $20; Chinese fruit basket, $2.50.

(Continued on page 64)
Japanese stencils mounted between two sheets of glass will prove an interesting solution of the front door problem.

A FRONT DOOR SILHOUETTE

A PART from bringing up babies, keeping the cook contented and learning to dance "Walking the Dog," the most difficult problem in modern life is the decoration of the front door. Obviously you want light in the hallway and as much of it as you can have, within reason; but, on the other hand, privacy prevents the front door being so glassed in as to make it look like a conservatory. There are likewise architectural features to be considered. You may curtain the side lights and the door light itself; you may use stained glass medallions; or you may use, as illustrated above, Japanese stencils. The stencils should be mounted between two sheets of glass and fastened into the frame with moulding. Their silhouettes are remarkably charming and give the entrance individuality and character.

ATTRACTION DEVICES for the HOME

 Doubtless you, Mr. and Mrs. Reader, have your own little devices for decoration and disguising. Why not describe them and let us give you a dollar for the idea? Send a rough sketch, if possible. Address The Editor, HOUSE & GARDEN, 440 Fourth Ave., New York City.

A LIBRARY TORCH

It is logical that the lights of a library be centered in those spots where they are most needed—on the reading table and desk. But what does one usually do when he searches for a book in a dark corner? He usually has to switch on a center light and flood the room. By applying the simple principle of the humble "trouble light," which every autoist knows, the problem can be solved. Arrange on either side of the bookcase a bracket or hook on which can be suspended a fixture of the torch pattern. Leave a length of wire on each. When one wishes to look for a book in the dark corner he merely switches on the torch, unhooks it, and takes it down the shelves. The wire may either drop inside the casing or be hung outside.

DRAWERS ON THE STAIRS

No house is so commodious but that it can afford just a few more corners for tucking away things. The stair drawers are a solution. The best stairs for them is one going up to the third story, or a stairs that is little used. By making the drawers not too deep and having them sufficiently shallow they will fit into the casing of the ceiling below. Use countersunk drawer pulls and—note this warning!—see that all drawers are closed after use. This device is adaptable to stairs that are not carpeted. See that the drawers fit snugly so that dirt from sweeping the treads does not sift through. If the owner wants to avoid making the drawers a conspicuous feature, he can paint both them and their pulls the same color and shade.

DISGUISE THE WASHSTAND

However much of a joy it may be, the washstand is not a thing of beauty; hence a disguise that same time will be useful. This consist of a cupboard built either side which will serve for towels or soaps and things needed. Behind the center door is the washstand. Open the door, tilt the lid back against the wall, and the underside is a mirror; the whole thing can be closed up, and a bunch of flowers placed on top. This disguise is especially suited to those baths which are used for living purposes and would also be applicable for a servant's room. See that the woodwork is painted the woodwork of the room. Instead of solid paneling, one may have a slat striped the same color as the mor.
Season of mists and mellow fruitfulness!

Morning Star: Venus

November take faille,
Let shippers no more sail.
This guest book, bound in a 12th Century design, has ivory colored leaves, oxidized silver clasp. \(10\frac{3}{4}" \times 7\frac{1}{4}"\), $14

Among the new tea napkins is one of Italian handwork—oblong in shape, with Reticella squares. \(11\frac{1}{4}" \times 5\frac{3}{4}"\), $1 each

Another revival includes a jewelry box of painted wood with peacock design. Velvet lined, \(10" \times 4\frac{1}{2}" \times 7\frac{1}{2}"\), $25

SEEN IN THE SHOPS OF HOUSE & GARDEN

Of course you believe in preparedness. So do we. Just at present we are thinking about preparing for Christmas. Are you? Anyway, here are a few ideas that may suggest early shopping.

For purchase or for names of shops write House & Garden, 440 Fourth Avenue, New York City.

Below is a popular type of Colonial bedstead. It is of mahogany with octagonal posts, $48 a pair, $24 each

White china vase, 10" long, with holder of raffia rope, $4. Without holder, $3. Flowers from Stumpp

Made by blind soldiers children, grey lacquer chair with rush seat pink and blue, $4.95

The Windsor chair is one of the most comfortable designs made. This, in mahogany, sells for $14.75

It is a duck, a yellow and white duck with blue feet and bill, \(5\frac{1}{2}"\) high, which serves as a cream pitcher, $2.50

For grated or powdered cheese comes a glass shaker with a silver top. Cups are simple and dignified, 8", $1.50
Below is a window box of tin painted green with white line decorations and two boxes for flower pots at either end. Box is 28" long by 5" wide and 5" deep, the stands 4½" wide by 10½" high. Box has a removable inner tin compartment. $6.50

A reproduction of Russian enamel covers this timepiece with blues and greens, a most effective color scheme. 6" long, 2½" high. $8

Made by widows of French soldiers, blue wicker knitting basket lined and trimmed with cretonne. $10

The larger case is for veils, 10½" x 5", $2.50; the smaller, 6½" x 4½", for handkerchiefs, $1.50. Ecru linen hand embroidered in the Italian manner.

An antique design in black on a gold background has been applied to this stationery rack of wood. 8" long, 6" high, 4½" deep. $8.

A convenient magazine stand of grey green painted wood, striped with dull red, 26" high by 14½" deep. $17

Convenient and compact—a cigarette holder and ash tray to clip onto the arm of a chair. It is finished in silver and is priced at $1.25

A modest lamp, draped in green parchment shade, 14½" high, 5½" wide at base. Lamp, $8; shade, $9

The clock is in a reproduction of Russian enamel, resembling green moire with gold decorations. 2⅜" wide, 4½" at base; 5" high. $7.50

Hand embroidered linen table dainties are of appropriate size and design. These on above come at $14.75 a dozen, $7.50 for six.

The larger case is for veils, 10½" x 5", $2.50; the smaller, 6½" x 4½", for handkerchiefs, $1.50. Ecru linen hand embroidered in the Italian manner.
The “single-unit” house, measuring about 25’ in length and set on a concrete foundation, is small but capable of producing real results. Its length can readily be extended if desired.

This is the “two-unit,” made by putting two of the singles together. Both of these photographs illustrate homes that are manufactured and shipped ready to put up.

**YOUR ALL-YEAR GARDEN**

**The Value of Fall Work for Spring Results—Greenhouses, Frames, and Storing the Vegetable Crop for Winter**

F. F. ROCKWELL

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**INSIDE, the possibilities of a good greenhouse are almost unlimi-

ded. Here are thriving, blossom-covered plants of chrysan-

themum, primulas and begonias, to mention a few.
YOUNG GIRL'S ROOM

ANITA DE CAMPI

All the articles and ideas in this description of a young girl's room are appropriately modest in price. They may be freely offered to the young girl with the certainty that they will tend to cultivate her appreciation of things that are in good taste without inculcating a spirit of extravagance.

Blue paint transformed the furniture. The attractive rug shown is of Japanese make and cost only $6.75.

The lambrequins and chandelier disguise were made by the girls. The old oak bed serves as a day bed.

The color scheme in this room includes pearl and white glazed striped paper, dull orange curtains, cushions and lampshades, black and white linens slip covers.

decorating and furnishing a young girl's room, the spirit of youth should be palpable. The room calls for a type of furnishing fairly distinctive. It must not look like a nursery, nor yet like a boudoir—but just nicely girlish and dainty.

The girl of the house for whom this article is intended is a school girl. Her room will probably be moderate in size. Perhaps she may have to share it with a younger sister, and so many articles may not be crowded into it. Some articles, never uncommon to other bedrooms, are necessary for her daily comfort. Because she will study in her room, she must have a bookcase and writing paraphernalia. The furniture selected should be small in scale, simple in line, gay in color, and trifling in cost. Any piece that carries with it the conviction of its real intrinsic worth is inappropriate.

We all have a sense of the fitness of certain colors, ornaments and fabrics for certain ages. It is this sense that dictates crisp ribbons, tub frocks, and fresh flowers for the personal adornment of girls, in preference to satins, faces and jewels, and the same unwritten rule holds in the choice of furnishings for their room.

If the room is to have real human interest, it must be considered as relative to the little occupant rather than to its geographical location. That the window faces north, and so the room requires warm colors, or faces west, and so requires cool colors, is a correct axiom—it is one that the professional decorator makes without challenge. But mothers who have cultivated a sense of the artistic, and cannot uncouple it from the application.
Christmas Is Coming

A

N eternal verity needs no apology. Christmas certainly is coming, with a thousand gaities—and gifts!

Gifts, is it? Before the first hint of snow we were hard at work anticipating the demand for them. In fact, for good things come slowly, it is many warm months since we busied set about accumulating the rich store of wonders which should make House & Garden a philosopher and friend to the Christmas giver. From our earliest search for the elusive article which names economy among its charms, to the discovery of the latest just-photographed-in-time novelty, our best endeavors have been spent in garnering a royal array, chosen for every taste and every purse.

The Christmas Gifts Number will open its treasures to an eternity of House & Garden's Christmas Gifts Number. It is not necessary to sell the December number, but the introductions.—you cannot well do without them if you prefer to make a personal touch. Let us, like the third shop-gig, help the lady-president of the Consolidated League, wake up to the fact that Christmas is not a joke, not a real, stark, unseasonable problem.

First Aid to the Gifts

Having suffered ourselves, we are inclined to sympathize with others. What do we have made out of a Christmas gift list? Perhaps for Christmas gifts, pleasing and practical, we can list:

- Art and Home Interiors
- Clothing and Accessories
- Toys and Games

All you have to do is select the items in which you are interested and which will make the welcome figure on Christmas morning. Mail the coupon to the House & Garden Information Service, and you shall be very glad to send you of the places which supply the articles, to put you in touch with them, and to see that you receive any catalogs or leaflets they may have.

Send the Coupon

You may enclose the coupon or paste it on a piece of paper and mail it in if you prefer to make a personal touch. Of course, you simply can't believe that it is time to think of Christmas shopping; but anticipate that he diction on December 24th and the coupon now.

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House & Garden, 440 Fourth Avenue, New York

I would like to know more about the subject checked below or those whose names are in the letter attached. Please indicate also in these articles and arrange for me the following:

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Of the XVII and XVIII Centuries

This interesting Jacobean Oak Refectory Table is illustrative of the many unusual pieces in the notable collection of rare antiques, facsimiles and hand-made replicas on view in our Division of Furniture and Decoration.

The extraordinary diversity of the exhibit, which provides for all the rooms of the modern house, permits a selection admirably adapted to decorative requirements of either simple or pretentious character.

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Just as Comfortable as it Looks—

In the old Chester hanging chair illustrated to the left, the height of the seat is 29" and the deep, back 25" high from the seat. Price $13.50 carload and $14.00 stained. Both cushion of imported cotton or solid color wool. $2.50. Each cushion of above materials. $1.25.

Farr's New French Lilacs

Grown on Their Own Roots

Lilac-time is spring-time at its best. Everyone loves the Lilac, but only a few have seen the wonderful creations of Lemoine, with their immense clusters of double and single flowers more than twice the size of the older kind, and with colors that range from soft shades of pink, mauve, azure blue to the darkest violet, purple and maroon.

Combine with these, the beautiful new forms of Philadelphia Virginalae and Conquête, and the splendid new Deutzia crenata magnifica, and the drooping dwarf Philadelphus Virginale and Conquete, and the splendid new Deutzia crenata magnifica, and the drooping dwarf

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Farr's Hardy Plant Specialties

You can find out all about them. This is a book of nearly a hundred pages, with several illustrations in natural colors. Mailed free on request.

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In the 01(1 Chester chair illustrated to the left. The height of the seat is 10", the seat and back cushion of imported cotton or solid color wool. $3.00. Seat cushion of Imported cretonne or solid color rep. $3.50.

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Mirrors and Morgan Mirror Doors

MORGAN MIRROR DOORS

Morgan Sash & Door Company, Chicago
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Exhibits of finished Morgan Model Doors in all principal cities

The Outside Charm of a Home

Some home builders sacrifice the charm of an artistic exterior in order to have comfort within. It is usually a question of economy, but the notion is wrong. Build of concrete and finish it with Bay State Coating, for beauty, permanence and economy. The original Bay State Brick & Cement Coating weatherproofs and gives concrete or stucco a lasting artistic effect in white or tint. "Bay State" has been proved by architects and home builders everywhere. It is for all kinds of buildings—for interiors, too.

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On cement floors Bay State Artesex is dustproof, waterproof and wearproof.

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17 Grades
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We use only selected cedar shingles and preserve them in creosote and stain any color desired. No wedge shaped shingles—no waste. Best earth pigments—no aniline dyes. Save expense, time, and muss of staining on the job.

The style was interpreted in America by such men as Charles Bulfinch, Latrobe, McComb, Thomas Jefferson, Latrobe, and others of whom we have given us an analogy of harmony of color, let us note several sorts of furniture, that may be appropriately used, other than the furniture of a type that was created for the surroundings.

Line and Color

To begin with, there are many interesting pieces of Louis Quatorze furniture that are quite as rectilinear as anything ever designed by Sertorius in his most severe mood. The proportions are slender and refined so that the first point of correspondence eligibility is covered. Such a piece, for instance, might be an armoire or a tall falling front secretary.

Through the decorative design applied to the embellishment of the surface of such a piece of furniture would, in all likelihood, differ widely from the representative Adam types, nevertheless, the portions of the arts of the decoration to the extent of surface covered and the distribution of the motifs would sufficiently fill the requirements for correspondence to produce an agreeable result. As to the requirements on the score of color suitability, the harmonious blending of tones on a piece of cabinet work of this description would render it pleasant in almost any environment.

One thing, however, should always be kept in mind in dealing with color in an Adam interior or in any room whose architecture is manifestly of Adam inspiration, no matter how much modified. Delicacy of contour and delicacy of the character of the pattern in decorative design are two distinguishing characteristics of the architectural work of the Adam period, and these two qualities are as strong, insistent, heavy, bluish patches of strong color. To the refinement and delicacy of the decorative design Adam and furniture "may, in great measure, be attributed the fashion for paler, less insistent colors than had previously been in use. It was not because Englishmen had lost their color sense or their love of color. It was merely because it was so obvious that strong, vigorous hues would have been incongruous, but the effect of the design would have been wholly lost. The light aristocratic mood of Adam-designed fabrics, for example, would have been killed by an intense Empire green background.

It was all a question of the relation between color and design in the same piece. Attempted design required mild color."

Many another piece of Louis Quatorze furniture besides such an armoire as has been mentioned might well find a suitable place in a room of Adamesque architectural background. Even in closer correspondence with late Georgian architectural principles would some of and heavy. Curved forms of the furniture produced in France during the reign of Louis Seize. A great deal of the Louis Seize furniture, indeed, shows points of close correspondence with late Georgian ideals in all the particulars of contour, decorative detail and color.

Enter the Classic Revival

The period of the so-called Classic Revival in architecture followed the period that was dominated by the principles and for whose practical and tangible expression we must thank the Brothers Adam. The style was interpreted in America by such men as Charles Bulfinch,
Only Three Steps in the NATCO Wall

Quickly erecting the tile,
Applying attractive stucco outside.
Applying plaster inside.

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Natco construction is cheaper than brick or concrete, and, while more expensive than flimsy and dangerous frame, the resulting economies in maintenance and insurance will in the course of a few years pay for this initial increased outlay.

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a planter base for interior ceilings and walls that prevents cracking and gives you walls of perfect smoothness.

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Making the Farming Business Pay

(Continued from page 43)

Making the Farming Business Pay

(Continued from page 43)

The Latest and Smartest Dog of Fashion

(Continued from page 42)

What a Hotbed Will Do

(Continued from page 25)
Our newest contribution to modern bathroom equipment is the vitreous china lavatory with vitreous china wall brackets. A high grade Mott fixture of exceptional beauty. Eliminates the usual pedestal — simplifies bathroom cleaning.

Another new Mott fixture is the needle and rain shower in combination with Mott's light-weight porcelain bath. When not in use the needle shower arms fold back against the wall.

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cannot burn—the roofs they guard defy communicated fire. Nor will these shingles curl or rot. In addition to protection against fire and the elements, J-M Transite Asbestos Shingles afford an artistic and durable roofing requiring no staining, the lowest possible maintenance cost and no specialized skill for laying. Any carpenter can apply them and they are not expensive.

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**Ornamental and Domestic Rugs and Draperies**

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FOR CHRISTMAS
THE "RIGHT" GIFT AT THE "RIGHT" PRICE

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The things we send to our friends at Christmas time, like the homes in which we live, are expressions of our own selves whether we will or no, and the furniture gift which is "built Flint & Horner Quality" is worthy of your card enclosed.

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A Home For Your Car

**There are many things to consider. Should it harmonize with the house and grounds—or be apart by itself? How should it be heated? What makes the best sort of floor? What devices are made for automatically opening and shutting doors, should it be heated? What makes the best sort of floor? What? There is a difference between them and the commercial bird houses. I have spent twenty-two years of loving study of how to attract the song birds around my home. If you will see the birds and the feeding devices and shelters for them then you will save the lives of many birds.**

The Treatment of Injuries

The whole life of a tree is centered in the two layers of bark—the outer or protecting coat, and the inner, living tissue. The "wood" is nothing more than layer upon layer of dead material which like the skeletons of the coral insects, form the structure which we know and use. In these respects trees differ from other plants like flowers and vegetables; and this accounts for the fact that a grand old tree, still apparently in the full flush of health and glory, may be found, when it finally cracks and splits, to be nothing more than a hollow shell. Thus, too, when some ignorant person girdles it for a strip of its beautiful white bark, the dusty young

birth dies even though its resultant cavity is larger, and this is largely due to the same cause. Where trouble of this sort prevails, there is no cure except by peeling off the bark, or by eating and gnawing at it.

Horses, deer and some other animals, besides a number of birds, will gnaw at the bark, and the little trouble could have been saved. The surest preventive is to send out feeding devices and shelters for them now. You will save the lives of many birds.

SAVING NATURE'S PLANTINGS

In the first place, where trees have been allowed to grow up as they pleased in a wild condition, they should be cleaned out, keeping only the few that give promise, and cutting off all the others as well as the brush, clean to the ground. Then those remaining should be pruned up clean to healthy, live branches. It is generally necessary to go through a second time, to remove the least desirable and give room to the others to develop as they should. It is often necessary to "grade," and trees which happen to be in the way are either sacrificed, injured, or killed outright by having the earth filled in about their trunks.

In many instances trees not have been touched, or have been allowed to grow up as they should. Where trouble of this sort prevails, there is no cure except by peeling off the bark, or by eating and gnawing at it.

Another cause of failure is that, beneath it in the surrounding soil, are often trees already on other places. These should not be allowed to grow up as they should. Where trouble of this sort prevails, there is no cure except by peeling off the bark, or by eating and gnawing at it.

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Margaret. Beautiful globular flowers of soft, bluish green. 20 doz. $1.55 per 100.

Clara Butt. Pretty shade of soft, clear pink. 25 doz. 3.50 per 100.

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Collection of twelve each (48 bulbs). $1.00 postpaid.

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Victoria, the variety shown below. Yellow trumpet, with white perianth bearing trees of apples, the same of and gathering are vegetables and fruits an acre will provide all the vegetables place, employing only one man. must be a movement nor a minute is lost, he must have his work so laid out that the man, and his disposition to do; but it is taken not a movement nor a minute is lost, he must have his work so laid out that his position.

Under the usual circumstances of the day, one man should care for two or three acres, wherein all the family vegetables and fruits are grown. For a family of six, half an acre will provide all the vegetables needed throughout the year, excepting potatoes. One quarter of an acre will supply these last. Three hearing trees of apples, the same of

The Indoor Bulb Garden

(Continued from page 24)

The whole should be surrounded with stile, not fresh, fresh, andor or coocanact fiber refie. Apart from an occasional inspection, and water be plentifully distributed. The liglig, if the soil appears to be getting dry, the bulbs are better to depend upon the earriness or other­wise of the varieties used. When the bul­

The beautiful Darwin tulips are charming when grown in pots or bowls. They are not hard forcing and are scarcely suitable for the amateur to try. The miniature hyacinths are charming little flowers and to most people much pleasanter than the large Dutch types. To care for these flowers more thinly disposed so that the stiffness often objected to in the larger kinds is eliminated.

How Much Land Is Enough?

(Continued from page 45)

The Indoor Bulb Garden

(Continued from page 24)

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How Much Land Is Enough?

(Continued from page 64)

and to keep lawns in trim condition and edges perfect, is an exacting task, and one that leaves no time for the equally exacting, work with flowers. If the wage of one man for nine months does not amount to one tenth of the family expenditure for vegetables and fruits in a year, a place of two or three acres is more than an even test as a home. For in addition to having a rich abundance of vegetables that are never offered in the market, one may have them fresh and young and tender at all times, a great advantage over anything that the family market can furnish. The added asset of chickens will actually bring a place of this size into the money class, in a modest way. The profits will not be great, and they will be remunerated by savings; but the savings will be so appreciable, if a flock of thirty is kept, that the living expenses are materially reduced.

What It All Comes To

To sum up, it all works out something like this: for the man who does not intend devoting all his time and energies to his garden and grounds, the most that he can handle to advantage, economically and effectively, is about one acre of land. This acre can be divided into two or two acres; the place devoted entirely to ornamental gardening, which will be worked over the entire time of one man quite as surely as will the productive garden. Between the least land possible and these two acres there is a gradually ascending scale of cost, with no set rule to balance it—or practically no set rule at all. For unless a vegetable garden will produce everything used, its value as an economic factor is reduced to almost zero.

The amount of land that is enough for you, therefore, must be determined finally by the kind of person you are; but until you know the kind of person you are, you are not likely to be able to determine the amount of land you will need. The surplus of root vegetables and melting snow. If it is desired to keep a small vegetable garden, it is an excellent plan to soak it thoroughly before taking the plants up, and then pack them in closely, or to soak them up in the middle. At first throw on the covering just enough to hold the ground, and then more and more, until the top is covered with soil to a depth of several inches, the celery being taken out as required.

Your All-Year Garden

(Continued from page 50)

is not too severe—may be most easily kept and blanched by "trenching," in a well drained position dig out a trench 3' or 4' deep and large enough to hold potato and vine crops and other plants and turning and as much good hard cabbage as you wish to store. A flooring of clean straw or of boards may be made for the cabbage. All of these things stored should be firm and free from all bad spots or bruises, and perfectly dry when they are put away. After packing they may be covered with a little soil or clay, or with straw, and left for winter, and as such good hard cabbage as you wish to store. A flooring of clean straw or of boards may be made for the cabbage. All of these things stored should be firm and free from all bad spots or bruises, and perfectly dry when they are put away. After packing they may be covered with a little soil or clay, or with straw, and left for winter, and as much good hard cabbage as you wish to store.
Her wooing was like the first love story

TWO young people, a girl and a boy, shipwrecked in fancy on a desert island, do not meet until they are twenty years old. Previous to having met neither had ever seen a human being before. Naturally, their modes of living are extremely primitive and in a daring story Morgan Robertson tells of their awakening to the immutable laws of Nature. It's an idyll of young love. With mother instinct the girl has made a crude doll out of a piece of wood and a few rags. The man objects to this rival for her affection and his attempt to destroy the doll is their first quarrel.

In the unfolding drama of their existence is focused the passions, the virtues, the joys and sorrows that have marked the ages of time. This is only one of 35 wonderful, daring stories of love, humor and thrilling adventure in the new 4 volume set of Morgan Robertson's works—the books you hear people talking about.

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- Thomas Dixon, of "The Birth of a Nation" fame.
- Harry Payne Whitney, financier and sportsman.
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- Margarete Illington, one of the foremost actresses on the American stage.

These four books cannot be bought anywhere. They are given free with subscriptions to two great magazines, Metropolitan and McClure's, who are co-operating in a wide distribution of Morgan Robertson's Works. They are paying a generous royalty to Mr. Robertson's widow on every set—this is only one of 35 wonderful, daring stories of love, humor and thrilling adventure in the new 4 volume set of Morgan Robertson's works—the books you hear people talking about.

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A Young Girl's Room
(Continued from page 51)

tion that they make of it to their own families, think not so much of the requirements of the room, but of the requirements of the child. Is she fair, of exquisite, delicate coloring? Then, let the color scheme be high in scale, none the less pure for being light. Is she a brunette, of the rather Oriental type? Then let us surround her with deep, rich tones. This, I know, is flying in the face of set formulas; but, from the mother’s point of view, it is the right order of procedure. The girl must be the primary consideration.

The room is successful only according to the contributory part it plays as her own background. Often it happens that a very pretty room can be made out of a seemingly hopeless lot of things that happen to be on hand. Such a room is shown in two views. Very few new things were bought for its redecoration, but all of the old ones were completely transformed. The material that had to be worked with was a heterogeneous jumble. There were twin beds, a mahogany chest of drawers, a corner hutch, a small settle and table of fumed oak, a cheap mahogany dresser, a small round table of quarter-sawn oak, a mahogany chest of drawers, a dressing table, a mahogany blanket chest. A few of these items were in good condition. The tiles in the mantel were yellow oak, the woodwork yellow oak. We decided to paint it black, and this gave a fine shade of dull turquoise. It was a matter of lust but little trouble to prepare the surfaces for painting. We sandpapered it lightly all over—not enough to remove all old paint and varnish, but enough to roughen the surface and give it "tooth" to hold the new paint. When the pieces were painted and the windows left open, they dried over night, and they looked horrible enough until after they had had another coat. Then they were dry and firm. The walls and ceiling were in good condition. The ceiling was calcimined and wall covered with white paper printed with a little fabric design of leaf and flower. The tiles in the mantel were yellow and the woodwork yellow oak. We decided to paint the floor dark blue, and this was done last, so that the light that dripped while our ancestors were doing the furniture did not matter one way or the other.

We bought new rugs—very plain ones, made of narrow, folded strips of blue and white felt, woven into a plaid over and under like kindergarten mat work. The largest of these rugs, which by the way were made in Japan, was 6' x 9', and cost (Continued on page 70)
**La Place the Antique Shop**

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"What could be more expressive of true feeling than some antique pieces of furniture or silver or glass given as a token of gratitude and devotion? They are surely suitable for you to select from our magnificent collection.

Individual pieces of beauty, fashion and utility especially suitable for Wedding Gifts.

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Under the Management of R. Henry Kinnsbury


Antiques and faithful reproductions: rare old Sheffield Plate and Old Crystal; Object d'Art; Real Bronzes; Tapestries, Carvers, etc.

Personal European connections enable us to offer exclusive selections.

242 Fifth Avenue, West Side—Between 27th and 28th Streets, New York.
A Young Girl's Room

(Continued from page 68)

$675. They are washable rugs, and are so heavy in weight that they lie flat without curling at the edges.

The "Hold-Fast" is one of the C-H caseament necessities described in our Handbook. It's Free—Write Now.

The books, the settle, and the evening lamp, all around the dining-room end, where the sideboard is built in under windows, we would put the tea wagon, the Windsor chairs, and the gate-leg table from which we ate the dirt, yes, but if the dirt is there, we are driven into the window-frame, cushions, and white wallpaper having been inverted and made to cover an ugly old combination lighting fixture.

The little oaken bed, now blue, has been promoted. It is distinguished by the very fashionable title of "day bed." The mattress has been covered with a neatly boxed loose cover of navy blue denim, trimmed with fringe that on the lambrequin pillows, also, are denim, covered and trimmed with a bright scrap left over from the length of chiffon. When big sister has a friend to spend the night, little sister goes to the day bed.

Tracings made of flowers in the chiffon pattern were traced off onto the blue furniture, and one of the cushions painted them, and gave a surprisingly riquante touch.

As to Colonial Furnishings

The "quaint" type of girl could do no better than to decide upon Colonial furnishings for her room. A few coral cushions, good Colonial pieces often prove a nucleus for an after-home beautifully furnished in what might be called the early American style. A four-poster bed will be the dominant piece, and there will be a little dressing table on an improvised dressing table, a chest to keep treasures in, chiffon draperies and braided rugs.

A Tiny Fascinating House Built For Two

(Continued from page 21)

In selecting draperies, it is a tip to the wise not to overlook the wash dress goods section. Seersuckers and calicoes have a decorative value. I have seen some roller curtains made of calico that were two-faced, i.e., they may be flowered chiffon on one side and light colored on the other. A few inches of a change in the color scheme.

Concrete Color Schemes

The following are several fascinating color schemes employed by our very best artists—combinations which usually have not yet made common:

1. A room in grey, orange, and scarlet furniture with black lamp, while around the dining-room carious condition! The kitchen, end, where the sideboard is built in under windows, we would put the tea wagon, the Windsor chairs, and the gate-leg table from which we ate the dirt, yes, but if the dirt is there, we are driven into the window-frame, cushions, and white wallpaper having been inverted and made to cover an ugly old combination lighting fixture.

2. A rose-colored carpet (a shade between rose and coral); the same deep red and sunfast for draperies; flowered chiffon cushions, and white wallpaper having been inverted and made to cover an ugly old combination lighting fixture.

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THE ERKINS STUDIOS

260 Lexington Ave., New York
The Winter Protection of Roses

How often in the course of conversation with lovers of garden roses do we hear the term "winter-killed" employed! Ordinarily it is occasioned by the loss of a favorite plant or plants, and comprises to the amateur a vague, uncontrollable but very destructive agency. Its very existence puts a damper upon the planting of finer and better roses, as too frequently the purchases of the spring are intended to take the places of the dead members of the rose garden, rather than add to its extent.

A great measure of prevention against losses of this kind lies in the adoption of better methods of winter protection. The natural protection for plant life during the severe weather of the dormant season is a permanent covering of snow. Continued cold is not especially injurious, but the changeable nature of our winters—periods of extremely low temperature followed by thaws—proves disastrous to a great many of our most valuable outdoor plants. The greatest injury is sustained by subjects with shallow roots, in the latter months of the winter, when, due to the action of the frost, the ground upheaves, exposing the network of fibers to the biting winds. Much damage is also done to the softer sections of the roses by sudden visitations of severe frost in December, following a spell of warm autumn. Unprepared as in September for this ordeal, the un­ripened wood is frozen to the ground, the plants being ruined.

Roses vary greatly in degree of hardiness, some being quite frost resistant and others succumbing easily to it, so different means of protecting them from the rigors of the cold months must be adopted. And no two wintery beings alike, the fact that a plant got through the past one uncovered does not supply proof that it will survive the next.

WINTERING THE ESTATE-BLOOMERS

This section of roses, comprising the Teas, Hybrid Teas, Bourbons and Polyanthas, require the greatest protection. They are the tenderest last, being planted usually in rectangular beds or rows, are quite readily taken care of. In the latitude of Philadelphia the everblooming types are usually exposed after the first frosts of October have fallen. The best method of giving pro­tective treatment is to bend the tops over, tying them to the bases of the neighboring plants and if in beds, build a framework of boards about, filling with dry leaves and covering with boards with joints broken. If in rows the boards can be run alongside, filled and covered in like manner. Single plants can be wrapped with burlap or straw, which furnishes very satisfactory protection. If this method is chosen a thick muslin should be put about the lower parts of the plants with the tardi­est frost and prevent premature root activity in the spring, by intercepting the sun's rays and keeping the soil cool. Lifting and heid­ing in, in frames or cellars, is often advised for roses of this group and it is a good way of saving the plants; but supplying adequate protection without disturbing the roots has much in its favor. As a general thing the use of manure is not recom­mended, as the absence of moisture prevents it from being of the utmost value. In uncovering in the spring, remove the leaves, but let the bush enclosure stand, thus gradually inuring the plants to the change. In a few days the tops can be loosened and the pruning done. Plants protected in­dividually should not be exposed until all danger of severe frost is past. Placing barrels or boxes over bushes is also an excellent way of affording protection, the only required care being that the chaff or leaves used be dry. Mice are very fond of chaff, but if it is applied after the ground freezes for the winter, there is little danger of its suffering in this direction.

THE HYBRID PERPETUALS AND MOSESSES

Members of these important classifications are supposed to be sufficiently hardy to withstand successfully the rigors of winter, but protection is of the utmost importance. Many of the Moses are quite tender and have to be handled like the Hybrid Teas, the placing of evergreen boughs or heavy layers of mulch to the furnishing the vigor and hardiness of the Hy­brid Perpetuals.

Roses of habit of growth, the ideal protection for this class of roses is a covering of evergreen boughs or branches, tied closely and laying them into a trench. The root need not be disturbed; the latter months of the winter, when, being planted usually in rectan­guar beds or rows, are quite unsafe exposed after November and require the greatest protection. They are the tenderest to withstand successfully the ex­cessive frost. When the roses are placed in the open, they are tolerably high, placing the branches along­side when covering will prevent the winds from toppling them over. The Hybrids should be pruned in the spring when the buds begin to swell, which enables one to select the strongest and control the number of flowering shoots.

There are but two ways of pro­tecting roses of this type, and both are effective. The object is to keep out the sharp winds and shelter the parts of the plants which are most likely to be injured by frost. The easiest method is to collect vines of clematis, beans or sweet peas, and place them over the branches of the rose upon the trellis or against the house. The other practice is to disentangle the canes from the supports, gathering closely and laying them into a trench. The root need not be disturbed, merely bank the soil over the branches of the main stalks. The trench need not be very deep as its answers just as well to hill the ground up a little over it. This operation entails more labor than the former, but it is a very satisfactory one. When the shoots are partly frozen the leaves are partly frozen stalks from the sun. All members of this type, root protection is not essential, but it is of marked value in retarding the ex­cessive frost. When the growths are the tenderest, being planted usually in rect­

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SECOND MAID: You bet I don’t. I worked for one pair of them—and never again! Him and her was fighting continually and it kept me on the jump between the key hole and the dictionary to get a line on the scrap.

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Puck

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Coffee set of lustre china in dark brown with cream lining. $2.50. Tray of red lacquer, 15 x 22 in. $10. Tray-cloth of heavy Italian linen with drawn work and crochet edging. $2.50. Flower vase of purple glass, cone-shaped, 6 in. high. $2. Candlesticks, matching the vase, 12 in. high. $6 each. Picture-frame, burnished gold, tinted with soft colorings in corners, 8 x 11 in. $7.50.

Cordial set of lustre glass in amethyst or blue. Decanter and 6 glasses. $25 for the set. Tray oval in shape, of silvered lacquer, 9 x 12 in. $5.

Della Robbia candlesticks with design of flowers and fruits in brilliant colors. Height, 5 in. $3.50 a pair. Della Robbia box, 4 in. high, 4 in. wide. $2.

Nest of tables in mahogany and red lacquer with touch of gold. Largest table 22 x 15 in., 28 in. high, set complete, $25. Japanese lacquer candlesticks, 9 in. high, $7.50 a pair. Egyptian cat bookends, 6 in. high, of armor bronze. $3.50 a pair.

At the right of the page is shown a Colonial drop-leaf mahogany sewing table with 2 drawers 27 x 18 in. with leaves dropped. $8. Spool stand of painted wood in gay colors. $1.50. Trinket box of gold brocade and gold lace.

Advance orders for the gifts shown on this page will be filled by House & Garden's Shopping Service in November.

French flowers, and cream-colored lace ruffle, 10 in. long and 5 in. high. $12. Lamp of mahogany, striped in gold. $7.50. Shade of pink silk with gold galloon trimming, French flowers, and cream lace. Shade measures 14 in. $8.50.

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Gifts Number of House & Garden—December

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