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Fall Planting Number

OCTOBER

House & Garden

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Oh! You don’t have a garden? Well, would you like to have a veteran furniture-man tell you how to judge and purchase furniture? Or how to decorate the too-often-barren guest-room? Or how to choose and how to value the genuine Japanese batik? Or—but there are too many delightful things in October House & Garden to chronicle them all.

Every month the demand for these autumn numbers over-runs the supply, no matter how many we print. To make sure of your copy, reserve it at the news-stand now.

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$3 A YEAR
War garden work, into which most of us entered with so much enthusiasm this spring, must be continued next year and possibly many years after that. In fact, if the lessons learned from this experience are valued at all, the gardening habit will become universal. Every gardener appreciates the short cut to good crops and is willing to take advantage of methods which will save time and yield sturdy plants. Fall planting is one of the secrets, and one of great interest. The prospective builder will find the feature for the busy man or woman who wants to get his facts in the shortest possible time. Thirty Facts About Color is the beginning of a series of one-page articles which will give a survey of some things most of us do not know regarding architecture, decoration and gardening.

Of the three houses in the October issue, one is of stucco, a large house with many points of architectural interest. The interior decorator and the woman who is just planning her winter home there are many pages of brick, bright, newish material. The article on how to buy furniture will give you a working knowledge of furniture merchandise. The article on making biltk puts the whole process down in complete form. Framing pictures, rooms with a difference, a bedroom in black and white, new kinds of lacquer furniture, the decoration of the guest room, the variety of ceilings, new kinds of rooms in The Little Portfolio—the list is almost interminable. The prospective builder will find the three houses to be hand-picked for his every need. Here are a large house and two small country residences designed by architects whose names are known the country over. The collector's article in October will be on war cartoons, a timely subject and one of great interest.

A new feature begins in this issue, a feature for the busy man or woman who wants to get his facts in the shortest possible time. Thirty Facts About Color is the beginning of a series of one-page articles which will give a survey of some things most of us do not know regarding architecture, decoration and gardening.
Into the homes of Cromwell's day went the abrupt energy and strength of the oaks of England. Though it was crude at times, there was a great simplicity about this architecture. It had at once the naïve charm of hand-wrought labor and the vigorous directness of the time. Singularly enough, this entrance vestibule is in an American home—the residence of Mrs. George P. Mellich, Plainfield, N. J., of which other views are shown on page 26.

John P. Benson was the architect.
THOSE who know predict that the coming style of interior decoration will be Directoire, as the term is currently understood by students of period work. The prophesy is no mere shot in the dark, but a thoroughly rational point of view, the exposition of which may be of use as well as interest to home-makers.

The Directoire type belongs to the end of the 18th and beginning of the 19th Centuries (1795-1809). It represents a transition between Louis XVI and First Empire, and therefore has characteristics of both, with a psychology of its own.

To the student of periods this psychology is intensely interesting. The Directoire marks the conception and birth of the Empire style, which was the outcome of a chain of circumstances: the luxury of the ruling classes under the Louis; the rebellion of the people; the Revolution; condemnation and destruction of luxuries and consequent reaction to simple living; the gradual unearthing of Pompeii which gave a cue to this new fashion; and Perier and Fontaine, architects and interior decorators, steeped in the art of early Rome, back in Paris and ready to direct and satisfy the craving for order and simple strength.

Early Directoire Days

For clearness, turn back to the early 18th Century. The period of the three Louis stands for incredible elaboration of luxurious house furnishings and costume. It was the great period of French art for which fabulous furniture to be held for the state. The Revolution was inevitable, and the Reign of Terror followed. That being a period of national destruction, it can be credited only with certain symbols, suggestive of the Revolutionary creed, such as the torch and Phrygian helmet of freedom, taken from classic designs.

Those faggots with an axe in the center, which we find as motives for ornament in the art of both Directoire and Empire, were inventions of the Revolutionists, who not only beheaded their lovely queen, her king and court, but burned great works of art in the grounds of the royal tapestry looms. Tapestries were selected for destruction when their designs were thought to be anti-republican in intent or influence, and with the tapestries went the original drawings of the artists, burned and so lost forever.

The same blind zeal prompted that record sale of art treasures, continuing for an entire year and conducted by the artist Delacroix, when the furnishings of the royal palaces of France were put under the hammer, with the mistaken idea that man can live by bread alone. Fortunately David, Art Director under Louis XVI, the Directoire and Napoleon, was chosen to set aside certain pieces of furniture to be held for the state.

The ignorant and hot-headed condemnation and destruction of the cultured money classes and the decorations of their homes and persons, made so great an impression on the mass mind that it turned abruptly away from silks and velvets and tapestried walls. At this psychological moment artist designers helped lead the public into new fields, flowering with chints and presided over by cloud-like muslins. Indeed even during the Reign of Terror the art instinct of the French nation was so strong that amidst the ashes of the royal art treasures were still smoking, the Jury of Arts and Manufactures was founded.

 hideous war had created a void which the French knew beauty alone could fill. The destruction of the works of art—the vital offspring of national genius—created a demand and stimulated production. Walls had to be covered, so Chinese painted wallpapers were imitated, as fittingly unostentatious. Stamped linens and cottons copied those of India for hangings and covers of furniture.

Until the end of Louis XVI's reign, the royal decorators placed all their orders with the silk looms of Lyons. They were under royal patronage. The manufacture of cottons and linens was discouraged. It was a time of trade jealousy.

The Flair for Simplicity

A fashion for simplicity was started in France by Marie Antoinette with her moods for playing at farming and donning a muslin frock. In time the king protected the paper manufacture and later the linen looms at Jouy near Versailles. It was Louis XVI who did away with the law against making paper in large sheets. The silk men had wished no rivals, and until then only boxes and books could be covered with paper.

When, during the Directorate and Consul, the women took to wearing sheer muslins imported from England in place of silks, David designed coats for the men, and neckcloths in place of lace jabotex. You will see in the old portraits and prints that the women adopted the same fashion later and went in for redingotes with immense collars, lapels and cuffs. With chapeaux à la militaire they did honor to the army. The Directoire gowns, shoes and hair were à la Grecque and so were their weavers' manners and morals—a sort of "pagan naturalness."
The two modern large chairs are covered with mulberry brocaded satins. A narrow silk fringe in mulberry and dull blue edges the chair backs as well as the seats.

The Revolution precipitated simplicity. It was the same simplicity that we find in the wake of every great political revolution, every great upheaval of mass viewpoint. Marie Antoinette with her pebble dropped a pebble into the sea and was responsible for ripples, but the overwhelming waves came from the eternal tides. Such was the mood of the Directorate. With the First Empire, the fluid mixture of circumstances and human living, settled, each element taking its own position in accordance with its specific gravity; the laws of Nature asserted themselves and we again see living calmly side by side the classes in silks and satins, the masses in utility garb and the poor refuse of the other two classes—in the sad or glad rags of their respective ranks.

**Directoire Elements**

When you find yourself in a French interior, with painted wallpaper instead of tapestries, furniture coverings and hangings of chintzes, with classic designs in place of the perishable brocades and damasks of the Louis, or magnificent textiles of the First Empire; simple curtain poles (often arrow-shaped) not the heavy cornices of the Louis and the Empire; painted furniture with classic lines or simple mahogany and chestnut, with ornaments carved and gilded or of ormolu; chair backs showing the graceful backward curve from seat to rolled-over chair top, and legs curving in and tapering square or round to the floor (a modification of the classic type) you may be very sure that you are looking at a Directoire or early Empire interior. As to chairs, however, this transition of Directoire type shows not only plain straight round legs, but Louis XVI fluted chair legs, combined with the classic Egyptian and Greek roll to the top of the chair back. On the other hand, some chair backs are very like Louis XVI. Notice also that Directoire pilasters capped by women's heads of bronze or gilded wood (often with a pair of small bare feet in gold at the base) are generally carved, painted and gilded, but with great restraint. There was a tentative effort after the revolution to suppress the gold and paint it black. Empire pilasters were of mahogany or cherry, square and tapering with gold or bronze head and feet. Winged women, swans, dolphins and griffins in bronze or of carved and gilded wood, appear in structural parts of this furniture.

 Designs reproduced in every medium show exquisite floral arabesques terminating in medallions and rosettes, and all the classic emblems, adapted with that delicate fantasy which is the antipodes of realism. It was as if the French artists of the time turned to a world of the imagination.

**Creators of the Style**

The Directoire commends itself as a renaissance of the classic for two reasons: it fell heir to the genius and technique of artists, designers and artisans of the Louis—the great art period of France; and, a most important fact, Perier and Fontaine, architects and interior decorators, who worked together and were chiefly responsible for the Directoire and...
Empire styles, were fortunately creative in their application of classic ideas to 18th Century demands and not slavish imitators of the antique. These men were designers of buildings, monuments, mural decorations, furniture, textiles, Sévres porcelain, silver, jewelry, in fact all objects of art, as well as of pageants and landscape architecture.

No architecture and interior decoration were ever in more perfect accord than those of the Directoire and First Empire.

Textiles and Colors

Directoire textiles show flowered designs and every conceivable motive, but always formally arranged. Stripes are characteristic of Louis XVI, Directoire and Empire, but broadly speaking the narrow flowered stripes, with an occasional blue bow-knot, are Louis XVI; the narrow stripes, plain or with classic decorations, Directoire, and wide stripes, far apart, First Empire. The textiles of the Directoire, especially the stamped cotton and linens, when not striped, usually show a plain cream background with beautiful pastoral compositions—glades, temples, trees, vases with flowers, lakes, swans, architectural tripods with rams' heads, Roman heroes in chariots and women in classic robes. These designs were often, not always, done in one tone, mulberry and gray being especial favorites.

The Directoire color scheme was intense, reflecting the spirit of Pompeii (gradually exhumed between 1590 and 1680) and Egypt. So we find Pompeian red, blue, green, yellow, tobacco brown, magenta and purple, and black and white or other cameo effects, as reproduced by Wedgwood in the style of the antique. The delicate sky blues, rose pinks, apple greens and sunny yellows of the Louis lost favor because associated with the old aristocracy and Bourbon court. Those who visit Malmaison, near Paris, are struck by the brilliancy of the coloring in the reproductions of the old textiles used in doing over the palace. Strength in color as well as line was demanded by the spirit of the times. Later Napoleon, with regal inclinations and little taste, insisted upon even stronger green, yellow and red and purple.

Marquetry, so beautiful and fashionable during Louis XVI's time, was in these days no longer popular.

Napoleonic Reflections

As Napoleon gained in despotic power, he insisted more and more that his surroundings reflect him and his achievements. So the laurel wreath, the eagle, the initial N, the bee and stars, were worked into all designs, and ormolu frizes showed classic triumphal processions, or Napoleon himself in Roman robes and laurel wreath.

The great charm of the Directoire decoration is its impersonal quality. After Napoleon had been in Egypt, the sphinx, lions' heads and lions' claws as feet of furniture were emphasized. The lines of the Directoire are purest classic and have far more grace and movement than the First Empire, because Napoleon more and more dictated to his designers who slavishly copied the antique, the result being that their furniture was out of scale with its modern setting.

All the decorative motives of Louis XVI appear with those of classic Greece, but as already pointed out, the arrangement is invariably formal. It was in originality of arrangement and preservation of classic outline that the genius of the Empire designers expressed itself. The same designs and the same formal arrangement appear on painted walls (Continued on page 78)
Architecturally, the house is modern English. It is rough cast plaster with brick foundations and chimney caps. On both sides the windows are grouped in a characteristic fashion over the stair tower. The rear, looking out over Puget Sound; the other is the front with the hooded entrance and the sweep of the turn-around circling before it.

The plans show an unusual treatment of the stairs, which confines them to a tower, leaving the house-depth hall unobstructed. This effects the complete segregation of the service department without causing inconvenience. upstairs there is the usual complement of rooms en suite, a sleeping porch and an adequate hall. The plans indicate a very livable house.
HOW TO BUY RUGS AND CARPETS

Weaves and the Wearing Capacity—What to Expect
From New Carpeting—Size and Color in Rugs

AGNES FOSTER

ASSOCIATED in our minds with seashell-loaded what-nots and thrift is "Body Brussels." I wonder if its popularity hasn't something to do with its trade name, for "Body Brussels" is a wonderful mouthful. In any case, our mothers considered it infallible, the most trustworthy of all carpeting. From this same standpoint should we make sure to judge carpeting to-day.

A shoddy carpet is one of the poorest possible buys, because it does not wear well, and the main value of carpeting lies in its wearing capacity. Therefore, the first rule in purchasing carpets and rugs is to go to a reliable house which will stand back of its goods. If a carpet wears shoddily, a reputable house will replace it.

We are often alarmed to find, however, that in the first few weeks of wear and brushing, the carpet "comes off." This is especially true of carpets with a high pile. The "coming off" is nothing but the short wool surplus brushing off. Almost every carpet will go through this moulting process at first, but the pile should be thick enough not to suffer from it. In the case of a flat weave or tapestry weave rug the wool cannot be so easily spared, and before purchasing one should see that the wool is securely woven into the rug by hard, twisted threads.

Tapestry Weaves

Tapestry woven carpeting, carpet and rugs have a flat weave with no wool and warp such as velvet has. These are best for bedrooms and porches where no elegance of texture and richness of standing and representatives of houses that deal in special lines.—EDITOR.

From New Carpeting—Size and Color in Rugs

The velvet Wilton has a fine texture. About the same is found in Axminster and Aberdeen. The average housewife has a knowledge of good value in dress goods when she sees it, but the same cannot be said of her knowledge of value in household furnishings. With this article starts a series on merchandise value in the materials of furnishing and decoration. Furniture, upholstery and hanging fabrics, lighting fixtures, wall finishes and pictures will be among the topics covered by this series. The articles will be written by decorators of standing and representatives of houses that deal in special lines.—Eurona.

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FALL SOWN SWEET PEAS for NEXT YEAR'S BLOOM

Autumn Planting Means Sturdier Plants, Finer Flowers, and An Earlier and Longer Blossoming Period Next Season

GEOEGE W. KERR
President of the American Sweet Pea Society

There is no question as to the superior results to be obtained by sowing sweet peas in the fall, when compared with spring sowing. Briefly, the advantages are a much earlier flowering season, better flowers and a decidedly longer blooming period. Besides all this, the plants are much sturdier than spring sown plants and are better able to withstand the heat and drought of early summer.

When we delay sowing until the spring it often happens that continued rains follow the breaking up of the winter frosts, so that the season is well advanced before the ground is in a suitable condition to allow of its being prepared. Although sowings made early in May or even late April will germinate quickly, and for some weeks the plants will have all the appearance of doing splendidly, yet along comes a spell of hot weather, and, due to insufficient root growth, the plants are immediately checked. They may struggle along for some weeks until an attack of aphids finishes them, often before they have produced a single flower.

By using early or winter flowering varieties, or as they are sometimes called, early-flowering long season varieties, of which Yarrawa is a notable example, growers in the south, and in fact all subtropical or frostless sections, have flowers from Christmas until June from sowings made in late September or early October. Care must be taken, however, that you procure the true winter or early flowering sorts, and I advise using the new Spencer type only. The flowers of these are quite as large and as beautifully waved or frilled as the regular summer flowering Spencers; and on account of their precocity, they begin to bloom in the above sections two months or more earlier than the regular type would do even though sown at the same time.

New Early Flowering Spencers

There are now a number of the new early flowering Spencers in cultivation, and in the course of two years more practically all the colors now found in the summer flowering sorts will be circulated by sweet pea specialists who have been cross-breeding the various types.

One of the best of the winter flowering sweet peas is, as I have said, the majestic Yarrawa, a variety which was raised in Australia. The flowers of this wonderful novelty are of great size and substance, while the color is extremely pleasing, being an attractive shade of rich rose pink overlying a cream ground, with wings blush pink on cream.

There is another similar in color to the old Blanche Ferry, the one-time popular pink and white, and named Fordhook Pink and White. Next comes Rose Queen, a beautiful light rose-pink. There are also pure whites, rose and lavender-pinks now offered by practically all sweet pea specialists, and no one who grows flowers in the South should fail to try at least a few of them.

The most select varieties of this new early long-season type are:

Fordhook Pink and White: similar in color to the old Blanche Ferry, but with beautifully waved flowers.

Early Enchantress: rich rose-pink.

Early Loveliness: white heavily suffused with pink.

Early King: a glowing bright crimson.

Early Primrose Beauty: deep primrose flushed with rose.

Early Sankey: an immense pure white.

Early Pink Beauty: soft rose-pink on white.

Early Rosy Morn: rich rose with crimson standard.

Fordhook Rose: a charming shade of deep rose.

Yarrawa: rose-pink on cream ground.

On account of their floriferous habit and long season of blooming, these are the one

America Spencer is white striped with crimson-red, a superbly showy sort

Orchid is another really desirable Spencer. It is a fine lavender self

Well prepared beds and fall sown seeds make for high quality bloom the following season. Well enriched soil containing lime is essential to the best results, whether with autumn or spring sown seeds. The new early flowering Spencers are best for southern sections and the regular Spencers for the north.
where and shrubs, the presence of the roots of trees or shrubs, and tropical and sub-tropical countries. The type of sweet pea most worth growing in our southern states, frostless (or almost so) sections, tropical and sub-tropical countries.

Making the Bed

A site for the sweet pea garden should be selected which is free from the starving influence of the roots of trees or shrubs, and where there will be no undue shading, as extreme shade spells spindling, weak growth and correspondingly small, poor flowers. But if possible, choose a spot which is sheltered from strong or draughty winds.

Dig the ground at least two spits deep, over the entire area of the patch if possible. Should the soil be poor, do not bring it to the surface; but it should be turned over just the same. A properly cultivated piece of ground for sweet peas means that the soil has been moved to a depth of 2′. Manure should be liberally incorporated in the soil during the process of digging. It should be old and partially decomposed. For light soils, cow manure is to be preferred, as it is more cool than stable manure. It should be well worked into the bottom spit and more in the top spit. Many successful growers; however, if cultivating the rows only instead of the entire area, carefully take out the soil in a strip 2′ wide, placing the top soil at one side, the bottom soil at the other; and then after thoroughly loosening the bottom of the trench with digging fork or pick, place a 3″ or 4″ layer of manure or old garden refuse in the bottom, afterwards filling in the subsoil well mixed with manure. On top of this they place another 3″ layer of old manure, and then a 3″ or 4″ layer of soil which is given a heavy dressing of bone meal before the trench is finally filled in.

As lime is essential to the well-being of all leguminous plants, the sweet pea is naturally benefited by the presence of this chemical in the soil. Therefore, soils which are known to be deficient in lime should be given an application, using it freshly slashed and at the rate of two or three ounces per square yard. Thoroughly decomposed leaf soil may be used to advantage, especially on heavy land. Bone meal should also be added to the top spit, at the rate of about two ounces per yard run of row, mixing it well with the soil. Many of the best growers also add the same quantity of superphosphate of lime (acid phosphate), raking it well into the top soil just previous to sowing.

To insure regular germination and eliminate the risk of rotting, fill up the seed furrow with sharp sand in which the seed is sown, covering not more than 2″; or the seed may be soaked overnight in warm water, after which, if on examination any are found which do not show signs of swelling, they should be chipped with a sharp knife to give them a start.

Fall Sowing in the North

I now come to sowing in sections where real wintry weather may be expected from late November until spring. Here fall sowing will be found to be the best method whereby a real harvest of flowers may be culled the following late spring and summer. Several methods may be adopted, and these I give in their order of merit, beginning with the protected row.

Sow about the middle of October, placing a wooden and glass protection over the rows. This I call a sweet pea frame. It consists of 6′ to 9′ wide boards placed lengthwise 9′ apart and fastened at either end; over them glass is placed and held in position with string attached to nails driven in along the sides of the boards. Should the weather be very mild after the seedlings come through the soil, remove the glass; but it must always be in position during periods of heavy rains, snow and damaging frost.

Farther north the sowing may require to be made rather earlier, according to location—say, from four to six weeks before severe weather may be expected to set in.

Remove the frame entirely some time in March, according to weather conditions, but allow the boards to remain for a week or so until the peas are properly hardened off, after which a few degrees of frost will not harm them at all.

Another method is to sow thinly in shallow boxes or pots during October, and winter them in coldframes, setting out the plants in late March or early April, according to weather conditions and locality.

My last method is to sow so late in the fall that the seed may just germinate but not make sufficient growth to come through the soil. In this section (Philadelphia) we sow from the middle to the end of November. Sow in sand and cover 3″. As soon as the ground freezes hard (not before) put on a heavy mulch of straw or rough litter, removing it entirely early in the spring.

Although some of the early flowering varieties may be used in the North, I advise relying principally on the regular summer flowering Spencer type. The following list includes the best of the Spencers now in cultivation.

Varieties to Plant


Do not give the plants manure water until they are in full flower, when it may be applied with benefit to plants and flowers. I have found sheep manure in conjunction with soot to be unsurpassed. Place about a peck of sheep manure in an old potato sack and put it in a barrel, and in another barrel put the same (Continued on page 64)
THINGS WE'VE GONE TO FRANCE FOR

SEPTEMBER . . . . And men who never dreamed they would be in France are there today, gone to fetch back such things as never before men went to France to find. For many of us Paris was France, Paris of the shops and boulevards, Paris of the litchiome grace and tinkling laughter, Paris of the pleasures, where good Americans go when they die; Paris, "the world's great mart where joy is trafficked in," as Alan Seegar put it. We went there to buy dainty clothes, look upon fine paintings, eat of strange dishes and mingle with the lightest hearted men and women in the world.

To others France was the France of the provinces—Brittany the religious, the smiling Champagne, Normandy of knightly fame and gray chateaux, Provence of the poets. Here were picturesque byways where old folk and young lived life as though life was a pleasure. Quaint memories we brought back from those sleepy towns sprawled along the lower Seine, the Rance, the Aisne, the Garonne and Rhone. We used to go to France with trunks awaiting the world's daintiest creations or with kodaks and journals quick to catch the slightest inspiration from the life of town and countryside.

TODAY a strange company has traveled there—men of stern purpose in khaki, men with guns and haversacks of simple rations, and rails and locomotives and aeroplanes and artillery and all the other grim trappings of war. Never before did such Americans go to France, and never before did men go there to bring back such things. True, we are paying an old debt, but we shall not lose for it.

The things we have gone to France for are neither territory nor revenge nor a voice in the councils of Europe. We have gone there to bring back security for our homes here. We have gone to bring back that which America sorely needs—an appreciation of what home means. In France, which has no word for home, we will find a new meaning for the word. The stakes in the game are human ideals, ideals as close to us as those about which the hearthfire is built.

When President Wilson said that we must make the world safe for democracy he pictured not only a democracy of government, but all that democracy implies, of which the greatest is the maintenance of domestic ideals. We did not go overseas blindly; we watched this conflict for more than two years. We saw it pass from mere diplomatic intrigue to a war that verily is being fought out in Heaven for the security of the peace of the world's homes. This security is what we have gone to France to establish. Without it we cannot return.

NO apology is needed for talking of the war in a magazine devoted to architecture, interior decoration and gardening. These three subjects comprise the fabric of the home, the economic basis of life in all civilized countries. Any attack on the security of the home is a blow struck at them, and the human interests for which they exist.

Since we have grasped this significance of the war and have set our hands to the sword, it is well for us to take a measure of the things we shall reap for our effort and sacrifice. A new taste is being bred in the trenches. Men coming from them will bring back a new set of resurgent ideals. They will be seasoned of fighting. They will also be convinced of the necessity for the democratizing of the home.

AMONG the fruits of peace will be not alone the right of men to make and maintain their homes as they wish, but the desire to make them better homes.

Herefore good taste was claimed as a prerogative of the rich. It was looked on as a thing aloof from commonplace life, the fine essence of rare and artistic souls. Today—you will see it on page 36 of this magazine—good taste is defined as "the knowledge of what human beings require to make their surroundings more livable." That definition is a sign of the times.

Good architecture was another of those prerogatives that money alone could command; a well-designed house was obviously an expensive house. Architects could not afford to bother with small houses because there was not enough profit in them. Today there is a distinct movement among architects to design good, small houses. Men who could command immense fees are willing to sacrifice them in the interests of the widening of their professional appeal. Once on a time when we spoke of a city of homes, we pictured a city of little white cottages with little green grass plots in front. The actual city was quite different. But today and tomorrow—when men come back from fighting—cities of little white cottages will spring up all over the land.

The garden, it would seem, was the only one of these three elements that withstood class segregation. Nature is essentially democratic. She grows equally well for rich and poor. This fact is being discovered by workers in war gardens the country over. Sturdy vegetables and magnificent blooms cannot be measured by money or class distinction; they are the result of good seed purchased from reliable houses, persistent labor and the application of common sense gardening principles.

THE appreciation of these three elements—well designed houses, well furnished rooms and good gardens for those who will work for them—will be the result of the things our men bring back from France. Those of us who are left at home might well anticipate the movement for these things which will surely come. It will be the rarest sort of foresight on our part. We will, in fact, be consolidating the positions as they are won by our men over there, co-operating with them in making secure for the future the existence of the home.

TRAIL AND ROAD

Now comes the time to take the pack
And fare on lane and by-way,
On mountain trail and hunter's track,
On country road and highway.

Unmeasured lands are ours to know,
And many waters play there;
And you shall tell me where to go,
And I shall find the way there.

Across the mossy mountain trail
The friendly brook is flowing;
Along the road, by wall and rail,
The goldenrod is glowing.

On track and trail I bear the load
And trudge ahead to guide you;
But best I love the country road,
For there I walk beside you.

ARTHUR GUETERMAN.
THE BURIED TUMULT of A LAKESIDE

You may call it peace, ineffable peace, to sit beside the limpid, lustred waters of a lake. But for that calm there is also a buried tumult—the constant urging of bottom springs, the blind groping of roots into the dark earth, the tireless reach upward and outward of branch and stem and leaf. Only the stones would seem to scorn the tumult, stones that have passed through the trying fires and the cooling of ages, and have reached the peaceful inaction of maturity.
LACQUERS FROM FARThER EAST THAN MANDALAY

The History and Process of Making a Collector's Piece

GARDNER TEALL

FEW pieces of the lacquers of China and Japan reached the hands of collectors before the beginning of foreign trade by China and the opening up of Japan in the mid-19th Century. Just how few may be guessed from the fact that the Orientals who allowed over 16,000 pieces of porcelain to be exported to Europe during one of the years of the 18th Century permitted but twelve pieces of lacquer to leave their shores. And how eagerly these bits were sought by the collectors of the time! Marie Antoinette was one of them, and the Marquise de Pompadour another. The collection of some hundred pieces is preserved in the Museum of the Louvre. Madame de Pompadour was, in all probability, a collector of greater discrimination. She possessed rare artistic sense and the hundred and ten thousand livres the Marquise expended on her collection tempted even the shut doors of Asia! Lacquer undoubtedly originated in China. Just when, we may not know, but it is of ancient ancestry. In fact, lacquer as a material has been used for centuries by the Chinese in industrial art.

We can imagine that lacquer was, at first, employed as a preservative for the woodwork on which it was used as a coating, developing as time went on into a medium for artistic work of the highest order.

The Source and Making of Lacquer

Lacquer is not an artificial mixture such as our copal and other varnishes but is the natural product of the Rhus verniciflua, the lac tree or ch'i shu of the Chinese. Therefore it is practically "ready-made" when extracted. The tree abounds in central and in southern China and is assiduously cultivated for its valuable sap. "This tree," says Bushnell, "when the bark is cut or scored with a pointed bamboo style, exudes a white resinous sap, which becomes rapidly black on exposure to the air. The sap is drawn from the tree during summer at night, collected in shells, and brought to market in a semi-fluid state, or dried into cakes. The raw lac, after pieces of bark and other accidental impurities have been removed by straining, is ground for some time to crush its grains and give it a more uniform liquidity. It is then pressed through hempen cloth and is a viscid evenly flowing liquid ready for the lacquerer's brush."

As to the manufacture of lacquer, Huish gives the following outline: "Wood is the usual basis of lacquered articles. . . . The various pieces of wood of which the article is to be composed are first cut and fitted; these are often no thicker than a sheet of paper. Any interstices there may be in the grain or the joints are filled with a composition of powdered stone or chopped hemp, which answers to our system of priming. It is needless to say that the wood, which is usually hinoki (cedar) or koushi (magnolia), has been seasoned and dried. How carefully this was done in the past is evident from the fact that an old piece is hardly ever encountered which shows signs of shrinkage or warping. . . . After the fittings of the joints have set firmly, all excrescences are ground down with a whetstone, and the whole is covered with a thick coat composed of a mixture of powdered and burnt clay and varnish, which, when dry, is again smoothed down with the stone. This done, the article is in most cases covered with silk, hempen cloth or paper, which is pasted on with utmost care, so that neither crease nor joint is seen. . . . The piece then receives from one to five thin coats of the clay and varnish mixture, each being allowed ample time to dry. The surface having been made perfectly smooth by use of the whetstone, the process of lacquering commences, a spatula at first and afterwards a thin flat brush of human hair being used to lay it on."

There are never less than three nor more than eighteen layers of lacquer employed, thorough drying being requisite to each separate layer. It is interesting to note that several hundred hours may be taken up with the preparation of the grounding before the actual lacquering is commenced! With a paste of white lead the artist outlines his design. Next he fills in the detail with gold and colors, over which a coat of the transparent lacquer is applied. "If the parts of the design are to be in relief," says Bushnell, "they are built up of a putty of lacquer colored and tempered with other ingredients. In all fine lacquers gold predominates so largely in the decorative scheme that the general impression is one of glow and richness. The finest gold lacquers are left undecorated and owe their beauty to a multitude of tiny metallic points shining from the depths of a pellucid ground.

The Chinese Authorities

In the reign of the founder of the Ming Dynasty in China, Hung Wu (A.D. 1367), there was published the "Ko ku yao lun," a learned antiquarian, art and literary work written by Tsaou Ch'ao, and comprised in thirteen books. From this we learn of the following sorts of lacquer then held in esteem: Ancient Rhinoceros Horn Reproductions, Carved Red Lacquer, Painted Red Lacquer, Lacquer With Gold Reliefs, Pierced Lacquer and Lacquer With Mother-of-Pearl Incrustations. Tsaou Ch'ao's erudition enables us, I think, to trace Chinese lacquer-work back to the Sung Dynasty (A.D. 960-1280) with reasonable certainty.

Another Chinese writer, Chang Ying-wen, wrote a little book, the "Ch'ing pi ts'ang" or "Collection of Artistic Rarities," which describes objects shown in an art exhibition held in the province of Kingsiu in the spring of 1570. After references to lacquers of the Yuan and the Sung Dynasties he says: "In our own Ming Dynasty the carved lacquer made in the reign of Yung Lo in the Kuo Yuan Ch'ang factory, and that made in the reign of Hsuan Te not only excelled in the cinnabar coloring and in the finished body of technique but also in the calligraphy of the inscriptions scratched on the under side of the pieces."

Occidental Interest in Lacquers

There was a notable revival of interest in lacquer-work in the years that followed the upset condition of China during the close of the Ming period when lacquer-work was, of necessity, neglected. During the lifetime of the Emperor Chien Lung (1736-1796), Pere d'Incaville, a member of the French Academy and a Jesuit curate of note, wrote a "Memoire sur le Vernis de la Chine," published with illustrations in 1760. We find him saying: "Si en Chine les Princes et les grands ont de belles pieces faites pour l'Empereur, qui en donne, ou ne reçoit pas toutes celles qu'en lui presente." This, in itself, stimulated Euro-
pean interest in collecting lacquer at the time.

In recent years Canton and Foochou have been centers for the manufacture of painted lacquer, calledhua ch'i, and Peking and Soochow for carved lacquer, or tiao ch'i. However, the collector must not look for any pieces of finest quality in the tiao ch'i since the reign of Ch'ien Lung, who bent carved lacquer-work his warmest approbation. Bushnell tells us that the Arabian traveller, Ibn Batuta, who was in Canton about the year 1345, made notice of the excellence of the lacquer-work he found there at that time. That of Foochou is described in the words of M. Paleologue as "most seductive to the eye from the purity of its substance, the perfect evenness of its varnished coat, the lustrous or deep intensity of its shades and the power of its reliefs, the breadth of the gold grounds and painted brushwork."

**Japanese Lacquers**

Of late years the collecting of the lacquers of Japan has engaged many of the most enthusiastic and discriminating connoisseurs and there are many public, as well as private, collections of lacquer objects in America. The late Mr. E. Gilbertson, an English authority of renown, had the following to say in reference to the most important and extensive class of Japanese lacquers, the inro—those little cases used for medicines and seal boxes indispensable to every Japanese gentleman's attire, carried, attached by a silken cord to an elaborate button of large size, or netsuke, and hung through the sash: "If a collector is compelled, for want of space, or from any similar reason, to confine himself to one particular class of Japanese Art work, he cannot do better than select the inro as the most desirable object. If the netsuke which are attached to them are added, there is no question as to what his choice should be. As illustrations of the history, mythology, and folk-lore of the country they are hardly so rich as the metal-work, or the netsuke; but, as regards that extremely interesting branch of Japanese Art—the branch in which they stand and have always stood absolutely supreme—the art of working in lacquer, the inro is of surpassing value. It is there one must look for the most perfect examples of lacquer work of every description. Not that the larger works, such as writing boxes, perfume boxes, etc., do not afford equally fine examples of the work of the great artists—finer, indeed, from a pictorial point of view, because of the larger spaces available; but in the inro one often finds a treatment of the subject and of the material that would be inapplicable to the larger surface. The very limit of space and the form in the inro often bring out the artistic knowledge of the designer—very frequently the executant at the same time—in a most remarkable manner. Wonderful harmony both of color and composition are often combined with a minuteness of detail that makes one wonder what sort of eyes and hands the lacquers possessed."

Of the varieties of Japanese lacquer one may make mention of the netsuki, generally known to western collectors as aventurine, so named by Europeans from its resemblance to aventurine Venetian glass. When kiri-Hané (torn gold leaf) is employed the lacquer is called Giobunashijii. The Togidashi lacquer is that where the pattern is produced by grinding and polishing, revealing the gold ground. Hirukashiyi is the Japanese term used for all those lacquers which have design not raised above the surface more than the thickness of the lines that trace it. There is then to be found a combination of the flat-gold lacquer with the relief-gold lacquer. "Low relief," says Huish, "is accomplished by dusting the design in wet lacquer with fine camellia charcoal powder; for high relief sabi (a mixture of burnt clay and lac varnish) is used; both when dry undergo various polishings and grindings." The red Japanese lacquer is known by the native name of tsuishu, and the black lacquer is called tsukoku, those in which the design is carved out of the lacquer formed of superimposed layers which are exposed by the incisions of the graver are called guri. The chinkinbori lacquer, in imitation of the Chinese lacquer, is a sort of patterned lacquer, the design of which is produced with a rat-tooth graver and the incision filled up with gold.

**The Japanese Artists**

I do not know of any recognizable work of a Japanese lacquerer antedating that of Honami Koyetsu (1556-1637). Koma Kiuhaka who died in 1715 was another lacquerer of great distinction, the founder, in fact, of a "school." Bunsai, Koriu, Yastuda and Yasunari were brilliant followers. Koriu (1661-1716) was the most famous lacquerer Japan has ever produced. It was he who first used to any extent in Japanese lacquer mother-of-pearl and pewter ornament in combination with the decoration. Collectors will find few signatures on pieces of lacquer; the work itself will be the guide.

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A shallow Japanese bowl with the imperial flower in dull and greenish gold on a vermilion ground

A perfect bit of early 19th Century Japanese lacquer, a willow tree in gold on a black ground

Dragon flies are in the solid panel and grasses in the open fan-shaped decoration of this bowl

The unusual composition of the decoration on such a Japanese lacquer piece gives it added interest
In the RESIDENCE of ADOLPH LEWISOHN
NEW YORK CITY
C. P. H. GILBERT, Architect
Photographs © by Tobbs

The breakfast room bears the trace of English influence. Walls are paneled and painted ivory color. The mantel is ivory marble with colored marble inserts. A Chinese rug of old blue and old ivory tones with the walls. Fixtures are antiqued silver and the hangings old blue and silver. Hoffstatter was the decorator.

Despite its rich dignity, the library is a comfortable room. Wall coverings and hangings are fawn brown and gold. Some of the furniture is upholstered in fawn velvet and some in tapestry. The rug is two-toned fawn. Lighting fixtures are hand-carved walnut picked out with dull gold. Hoffstatter decorated the room.
The hallway, another view of which can be found on page 30, has a magnificence eminently befitting its location. Against the Caen stone walls silhouette bronze railings. Antique tapestries are hung here. The carpet is plain red and the ceiling ivory. Italian walnut furniture with red upholstery finds a fitting place in such a hall. Baumgarten was the decorator.

From the hall one passes to an Elizabethan dining room paneled in oak and built around a reproduction of an old mantel. The facing is carved limestone. The furniture, modern work after old designs, is carved oak and tapestry. Hangings are made from antique crimson Brocatelli. The rug, showing two tones of crimson, matches the hangings. Fixtures are bronze. Hoffstatter, decorator.
THE VIGOROUS ELEMENTS IN A JACOBean ROOM

From the Residence of
Mrs. George P. Mellick,
Plainfield, New Jersey

JOHN P. BENSON, Architect

The architecture of the Jacobean house came through the walls, forming a background for furniture that in turn reflected its motifs. A massive chimney was usually the most finished factor in the room. It bore, as here, the memorial arms.

Ceiling and walls were a frank confession of the house structure—hand-hewn beams broke the rough plastered walls, giving the room a vigor and crudeness characteristic of the times. The gallery was not an uncommon feature in this period.

In addition to the stone fireplace, the sturdy oak furniture, the wrought iron lights and the timbered walls, the finer of Jacobean rooms had another feature—an oriel window broken in places with colored medallions. Copied from a room in England.
THE BEST BAKER’S DOZEN of EVERGREEN TREES

Twelve Conifers, and One Other, That Lend Themselves to Varied Ornamental Effects—Their Appearance, Habits and Soil Requirements

GRACE TABOR

The superlative is almost always better used when it is used comparatively. In certain connections, of course, there is no doubt about what is best—there is no need of qualifying the adjective with any clause whatsoever; but in certain other connections it is hardly fair to use it unless it is followed by a reference to the purpose which is to be served. What is “best” in trees, for example, for one place or purpose may not be best for another and different one.

There are a few trees preeminent among evergreens, no matter what purpose they are to serve; therefore, it behooves us, if we are going to make use of evergreens at all, to know them, and to know the whys and wherefores of their excellence. They establish, as it were, a sort of criterion by which the merits of the entire tribe may be judged.

Before undertaking to decide which trees these are, however, let us establish definitely just what our requirements with regard to an evergreen tree are. What constitutes the perfect evergreen? In other words, what do we expect of an evergreen tree?

First and foremost, I assume that the appellative tells us. We expect an evergreen tree to be evergreen, of course. Very well; please note that some are not; that is, that there are certain members of certain families that turn rusty at certain seasons notwithstanding the fact that they never lose their leaves.

Then I think that the second thing we expect is that these trees shall either be very picturesque in form, or that they shall be very regular—either pyramids evenly developed on every side, or else gnarled and wrinkled veterans, thrusting giant arms across the sky in the fashion drawn to our attention by the deft art of the Japanese painters. Very well; but there are some evergreens that are neither picturesque nor regular, even though they start out by being one or the other. So a fixed habit is our demand number two.

Of course, they must be hardy, for those of us who live in the north; and equally, of course, they must be suited to the climate, for those of us who live in the south. A tree that thrives in arctic frigidity seldom endures tropic heat. Here, then, we find a dividing line—Mason and Dixon’s—and reach a place where we cannot expect all of the same trees to be the “best” trees in both places. Adaptability entereth here and maketh its presence felt.

Simmered down, the things which the very best evergreens possess—the things which render them the peers of their tribe—are good color throughout the year, consistent habit of growth, hardiness and adaptability to climate, longevity, resistance to the elements, rugged constitution and rapid growth. This last I put last because it is least of our demands. Rapidity of growth is seldom a desirable characteristic in any tree, for usually it is accompanied by weakness and shortness of life; but to a reasonable degree, I am willing to allow that...
In our native pitch pine, the Pinus rigida of arboriculture, is found a conifer which seems to have little preference as to soil. Open and closed cones are shown here.

Perhaps winter is the season when one best appreciates evergreens. Practically, they are valuable as wind-breaks and shelters for birds; and esthetically, as color contrasts to their white background.

An Ideal Species

There is—just one. This is the white pine (Pinus strobus), on all counts unquestionably the finest evergreen tree in the country, if not in the world. The region of its nativity is extensive, starting with Newfoundland to Manitoba on the north, covering all of the northern states to Iowa and Pennsylvania, then narrowing to follow the mountains to Kentucky, Tennessee and northern Georgia. It grows almost equally well in fertile soil or in sterile, on river banks, flatlands or uplands; but it takes complete possession only in situations where the soil is light and fairly dry.

The number five seems to be the mystic symbol of the white pine; its needle leaves are clustered in little bundles or fascicles of fives, and its branches grow in whorls usually of fives, around the trunk or leader. This is in its youth, however; as it matures and passes into the dignity of greater years, the regularity disappears, and the tree becomes one of the most picturesque specimens in the world. Thus it fulfills our third requirement.

In the matter of color, there is no perceptible change during winter; but the old leaves of the white pine do annually turn yellow and fall, either in September or Jim. Thus for a little time the tree may look as if something were wrong with it.

Is there such a conifer?

White Pine Habits

Until they are about seven years old, white pines do not grow rapidly; after that they are as rapid growing as any evergreen that is worth having at all. They are long lived, perfectly hardy, and not the victims of disease save that of late there has been some trouble with a fungus that seems to threaten them seriously. Care and a little watchfulness will not allow this to become established, however; and almost never in cultivation. Naturally it takes a long time for one to grow to this size; and white pines have been planted only a comparatively short time, as ornamental trees.

Four Different Spruces

I am going to put the white spruce (Picea alba, or Picea Canadensis, it is sometimes called) second on the list, although spruces generally lack adaptability to climate. Growing naturally in the cold sections of the country, the white spruce is less susceptible to heat and drought than almost any other member of the family; and it is the one evergreen tree that consistently preserves the beauty of its youth. Always dense pyramids, trees fifty years old and over still hold their lower branches and still grow annually at their tops, reaching ever upward toward the sky.

As a specimen tree, a dense group for shelter purposes, or a closely planted hedge, sheared and kept to trim and severe lines, the white spruce is equally good. It will grow on the greatest variety of soils, plenty of moisture being the one thing most nearly essential to its maintenance. Naturally of shallow root growth, this tree does not offer the transplanting difficulties which the pines do, and trees of considerable size are as easily shifted as very much smaller specimens of tap rooted species. Never undertake to move them when the young growth is active; wait until they stop growing, or else get the work done before they start. And manage, if possible, to get it done when a reasonable amount of rain is fairly sure during the month ensuing.

The Norway spruce (Picea excelsa) is the one that has been planted so lavishly throughout the country for fifty years or longer; I speak of it simply because I wish to make the dis-
The front elevation shows a house of the simplest Colonial lines, interest being found in the color of the brick, the white trim, entrance and end porch, the blinds and the white keystones. A year's planting is but just under way.

The rear is quite a revelation. It shows a large house with many interesting features. In the corner made by the service ell is placed a sunroom and above that a sleeping porch. The garage is underneath. A brick terrace surrounds this side.

The plan is also Colonial—equal division by a wide hall, a beamed living room on one side and a dining room and service hall on the other, the kitchen and pantries being in an ell. The sun room is in the rear, opening from living room and hall.

While simplicity itself, the second floor arrangement presents several interesting and very decided points—notably the sitting room and the loggia, which also serves for sleeping porch. Closets are in abundance and there is a fine economy of hall space.
THE STAIR WALL AND ITS TREATMENT

Whether You Consider It A Background or A Field for Decoration
Here Are Five Rules and A Score of Suggestions To Guide You
H. D. EBERLEIN and ABBOT McClURE

The architectural character of the staircase and of the adjacent parts of the stair hall determines whether the stair wall must be considered a background or a field for decoration. The decoration ought to be coherent and form one complete scheme without detached or irrelevant factors. If some sort of pictorial decoration be employed, there should be an obvious continuity of subject or thought, and not an incoherent succession of unrelated spots. If the stair wall is to afford decorative features, the eye of the person passing up the stair should be carried on from point to point by an uninterrupted progression of interest.

Scale and the Decorations
The third principle for general observance has to do with scale. If the stair wall is of large expanse, the decoration must be in related scale; a small, insignificant decoration would be ridiculous. Likewise, if the stair wall be of small extent, keep down the scale of decoration. Furthermore, let the details of decoration be of such scale that the eye can readily appreciate them from the point where they are most likely to be seen. To suppose an extreme case, a stair wall decoration consisting of tapestry or of pictorial panels with human figures of heroic or more than heroic size would be ill-judged if the decoration could be viewed only at close range by a person ascending the stair. The figures would oppress and seem to jostle him and could be fully seen only by an undue effort of neck twisting. The scale of the stair wall decoration, therefore, should be adapted to the point of view.

The fourth principle touches the character of the decoration and, while the greatest latitude in choice of subject is permissible, according to the varied nature of halls, it is suggested that the decoration be not of too personal or intimate a tone. Such qualities are better suited to other parts of the house.

The last principle is of practical nature and purely physical in its concern. When any sort of decoration is hung on a wall, it should be hung as not to touch or be touched by those who have occasion to use the stair.

Adding Character through Pictures
The kind of stair wall of commonest occurrence is a neutral affair, devoid of pronounced character and fairly amenable to a variety of treatments. It may be added that this same characterless pliability generally extends to the rest of the stair hall—clearly a case where something must be done to create character. Vapid neutrality is just as objectionable in interior architecture as it is in people. The one good thing that can be said of such stair walls and stair halls is that they leave one a free hand to do with them pretty much as one likes. When the banisters and other architectural features are of too indifferent a quality to be worth making a background for, treat the wall modestly. By way of concrete suggestion one might recommend a sequence of pictures not too
large, uniformly and unobtrusively framed and so spaced in the hanging that the set would occupy the whole lineal extent of wall that is to be decorated.

As for the general subjects suitable for such a set of pictures, there is a wide diversity to choose from. For instance, a set of colored prints of the old clipper ships and 18th Century men-o'-war forms not only an admirable decoration but a perennial source of refreshing interest. Or, again, there are the Roman architectural prints of Piranesi. Incidentally, Piranesi prints are being reproduced, and at an extremely reasonable figure. One might also suggest sets of colored prints or engravings of the early and historical buildings of our older cities. Then, too, there are vastly interesting old maps, full of decorative character: samplers or quaint bits of 18th Century pictorial embroidery; series of allegorical classic subjects; sets of mellow old Japanese prints for houses of a certain type. In short, there can always be found something that will be suitable to appeal to every taste.

One of the simplest modes of redeeming a bald stair wall that needs something to carry the eye away from a banal banister is to run a flat molding about \(3'\) above the baseboard, fill in the space between with the canvas especially prepared for walls, and paint it some color to contrast harmoniously with the wall above the molding. An even simpler expedient, perhaps, and of greater decorative interest and diversity, is to use one of the old-fashioned glazed gray hall papers, divided like a running-bond brick wall into broken-joint oblong sections, with a small, shaded, self-toned classic or rustic subject repeated in each oblong. Such a paper, or even a similar but plainer paper of architectural character, without the classic device and merely the broad dividing lines, will be enough decoration to save a stair wall from utterly repellent aridity. Paneling has not been suggested as suitable for the characterless, nondescript sort of stair wall for which the foregoing remedies have been mentioned for the reason that paneling, however simple, by its very nature conveys some notion of formality, and it would neither help nor be helped by a poor banister and mediocre...
THE NEW CHINA for the WINTER TABLE

A corps of shoppers intent on making an early presentation of the newest crystal and china, found these to be the choice designs for the next season. The prices are equally attractive

A cauldon earthenware set has yellow bands around the edges and birds in center. The set, consisting of 100 pieces, costs $85. Platter 12½" by 10½", $4. Covered dish, $10. Plates, 9" wide, $10 a dozen. Breakfast coffee cups and saucers, $12 a dozen

An English Spode china set of white with delicate border and decorations is a new importation. Dinner plates, $8 a dozen. Uncovered vegetable dishes, 10", $2.75. Covered, $4.75 for oval. Meat dish, 16" wide, $5. Large tea pot, $3.75. Fruit basket, $7.50

A cauldon china place plate, 10" in diameter, is blue with gold incrustations. The price is $150 a dozen

Open stock English dinner service, red, blue and green. Dinner plates, $6.30 dozen, cups and saucers, $6.30 dozen
Another charming service (left) is crystal with cut bands. Dinner goblets, $30 a dozen. Luncheon, $9. Sherberts, $20

A cut glass vase comes in a pleasing design 9 1/2" high, 3 1/2" in diameter. It is priced at $8.

The cut glass oil or vinegar bottle below is 7" high and 4" wide at base. Ruth lines and design have charm, $7.

The glass fruit bowl (below) comes 9" in diameter and is to be had at $18.

Crystal and Glass—Jewelry of the House

A crystal comport (to the right) which stands 6 1/2" high and comes at $7.

A crystal comport to the right which stands 6 1/2" high and comes at $7.

CRYSTAL AND GLASS—JEWELRY of the HOUSE

House & Garden shoppers will be only too glad to see that your orders from these pages are promptly filled. Address House & Garden Shopping Service, 19 West 44th Street, New York City.

A rather unusual addition to the new winter china is found in a Royal Doulton sandwich set consisting of twelve plates, 8 1/2" in diameter, and a tray 17 1/2" by 8 1/2". The decorations are yellow flowers on a black background. $20 complete.

Of the making of individual breakfast sets there is no end. The one below can be almost exactly duplicated. Floral design and strong colors. This set of English earthenware, of which only a few remain, costs $13. White enamel tray, 22" x 16", $4.


Service plate of English china with mauve panels, raised paste gold on white ground and gold dots. $70 a dozen.
CURTAINING THE BAY WINDOW

An Interesting Architectural Feature
Well Dressed

VIDA LINDO GUITERMAN

Almost any room is improved by a spacious bay window, but the degree of improvement is dependent upon the skill with which the window is handled. In curtaining a bay window,—or “bow window,” as it is sometimes called,—there are three features to consider: The outlook from the window, the size of the window in relation to the room, and the architectural design of the window.

Too often the oriel window, to use another of the bay window’s aliases, is over-curtained. A glorious outlook is wasted in order that fine net, lustrous silk and soft velvet may be ostentatiously displayed. With equal frequency, however, the window is left cold and bare, and the coziness of a room is spoiled by the obstruction of a bleak, uninteresting view. The careful consideration of the natural features, the joyous admittance of the good and the tactful suppression of the bad are therefore essential.

Changing the Apparent Size

When the bay window is large in proportion to the room, break its effect of size by a curtain between each two casements, as in the picture below. Use no valance, as a valance would emphasize the expanse of glass. When it is desirable to increase the apparent size of the window, as in the case of a large room with a small bay, nothing produces the desired effect so well as a long valance with few side curtains. Valances may be shaped, puffed, or pleated. The shaped valance of velvet, brocade, or needlework is pre-eminently suited to the room that has massive furniture, such as the dignified Jacobean or the stately Italian. The puffed valance is for the dainty bedroom or boudoir, while the pleated valance may be used in any informal room.

A bay window that cannot take some drapery is extremely rare. An exception is the mulioned, heraldic window of intricate and decorative latticing, which is beautiful in itself. A fabric, no matter how rich, would serve only to detract from the architectural design.

Window shades are unlovely and never desirable on a bay window. From one to three sets of curtains, however, may be used, namely: fine net or scrim curtains to soften the glare; thin silk drawn-curtains to serve as shades; and the heavier silk or velvet portieres to frame the window with dignity.

In this bay window each casement is separately curtained, breaking the effect of the size. Net glass curtains and silk over-drapes are used. It is in the living room of Richard Heywood, Esq., at Bronxville, N. Y. Bates & Howe, architects.
THE HOME of F. O. ZENKE, Esq
FIELDSTON, N. Y.

Dwight J. Baum, Architect

Brick and stucco have effectively been combined in the architectural composition of the entrance.

One side of the first floor is given to service and garage and the other to living and dining rooms.

The unusual arrangement of the plan gives interest and a maximum of comfort on the second floor.

Modern structural devices give the house a feeling of age suitable to the English type of architecture.
ON CONSULTING A DECORATOR

What a Decorator Is—How She Works—What Role She Plays In the Creation of the Home—The Human Appeal of Good Taste in the House

MARY A. LEWIS

So complex has modern life become that it is almost humanly impossible for the up-to-date woman to be trained in all the arts contributing to the ensemble of the home and home life. She may have the desire to do, but the actual execution must of necessity be left to specialists.

A specialist looks after the health of her family—she no longer pins her faith on home remedies or even on the general practitioner. A specialist makes her gown—the occasional sewing woman now does only the simplest sorts of work.

In much the same fashion the specialist in decoration has become a necessary, separate contributor to the creation of the home because the decorator is better fitted for the work than the average unskilled woman, however artistic, earnest and sincere she may be. This is no reflection on the American woman; in fact, it is amazing the number and diversity of things American women do well. That she calls in a decorator to help her is simply proof of her appreciation of the value of expert advice.

A DECORATOR is a specialist in good taste. It is her stock in trade, the very human side, decoration would merely be found in the surroundings in which people live. Without this definition good taste is the knowledge of what human beings—collectively and individually—require to make their surroundings more livable and attractive.

Choosing the right kind of furniture, rugs, hangings and accessories for a room and arranging them to suit the needs and tastes of the individual concerned, constitute an answer to a human need.

Human needs, human manners and customs and philosophy called into being alike the refinement of Louis XV and Louis XVI. The human needs of modern life are demanding a new product and philosophy for the mass of the people. The Jacobean age and the delicate and philosophy called into being alike the refinement of Louis XV and Louis XVI. The human needs of modern life are demanding a new product and philosophy for the mass of the people.

The decorator must keep in touch with these new productions, or she is lost. She must know what "the trade" is offering, or she is of little use to her client. That knowledge of the market is an asset which the amateur cannot command because she cannot be in constant and close touch with it.

When a client, then, seeks the cooperation of a decorator she is getting not alone good taste, but up-to-date service on the latest expressions of good taste.

Let us see how the decorator applies these principles in her everyday work.

A client calls. She wants wall coverings and hangings for a bedroom. Immediately the decorator wants to know the exposure of the room, how many windows it has, how high the ceiling is, how large the room is, what kind of furniture it contains or will contain, what sort of rug is being used, etc., etc. She will also learn by observation what general type of person her client is.

All these points must be grasped in an instant, for each has a bearing on what kind of paper and hangings would be suitable for that bedroom. Subconsciously the simple rules are applied in each case.

If the exposure is north and the windows few and small, then the walls will be dark and will require a tone giving the sense of light and space. If the ceiling is low, the walls must be made to simulate height; if too high, the ceiling must be brought down on the walls to make it appear normal. If the furniture is of good period lines it must be best placed against a wall which will silhouette it effectively—preferably a plain or paneled wall. Such walls give the atmosphere of rest, which a bedroom requires.

There are also the curtains. As this is a north room, no light should be shut out, but as much light as possible diffused over the room. It should be made warm and intimate. Moreover, the curtains should give color interest. Harmony must be found with the rug and the furniture. The windows may be an architectural eyesore, or they may justify one of a dozen different kinds of valances, overdrapes and under-curtains.

This may seem simplicity itself—the sort of thing any busy woman might do. But the decorator's work has only begun. For there are not alone the physical principles to apply; she must visualize the room as an artist sees a picture before it is painted, or an architect the buildings against the sky line. She must see that one woman in that setting, architect the buildings against the sky line. She must see that one woman in that setting, and she must seek the things most suitable for her and her type of life. This means shopping endlessly in the wholesale houses, looking over scores of samples of papers and fabrics until the right one is found.

I have purposely taken a bedroom for an example, because it represents only the simplest problem. Imagine, then, the amount of time and study and shopping required to find the right fabrics and furnishing, carpets and pictures, papers and fixtures for an entire house. Imagine the necessity for making each house different, creating in each the right sort of surroundings for the people who are to live in it.

When you understand this, you begin to grasp how invaluable the decorator's services can be to the betterment of American homes.

You also have some idea of the scope of the decorator's work and the diversity of her interests. She labors to humanize the artistic. This combination of the artistic and the commercial is the service rendered the woman who would have her home in the best of taste.
A room such as du Barry would have reveled in, for it perfects in its appointments and background the spirit of Louis XV. The woodwork is painted old ivory. Modern tapestry panels by Baumgarten fill the wall spaces. On the floor is a Savonnerie carpet matching both panels and woodwork. The furniture is tulip and rosewood with ormolu gold mounts and Aubusson tapestry coverings. The hangings are old rose. It is a reception room in the residence of Adolph Lewisohn, Esq., New York City. Hoffstatter was the decorator and C. P. H. Gilbert, the architect.
An interesting color scheme has been worked out in this living room group. The valance is violet velvet, draperies violet and green damask, couch upholstered with violet and green striped velvet, furniture antique walnut, rug beige, lampshades cream silk with rose valances, walls soft cream. Leeds, Inc., decorators.

The den need not necessarily be dark. The walls to the right are hung with canvas, painted and paneled in French gray. The furniture is either of the same shade or lacquered in black. Chair coverings are chintz in blue, burnt orange, black and old ivory. Hangings and carpet are blue. H. Rex Stackhouse, architect.

Suppose the view from that bay window is not all one desires. Here is a solution. Lattice windows will not keep out the light but they will break up the view. The same motif has been used on the bookcase doors, affording a pleasing uniformity. The upholstery and hangings are red. R. C. Gildersleeve, architect.

The rule that the dining room contain only the necessary furniture and that well chosen is carried out below. The color scheme is gray paneled walls and woodwork, warm gray rug, hangings green shot with gold, furniture gray-green upholstered in silk of gray and nasturtium stripes. From the Winpenny residence.
English and French furniture of the 17th Century has been used in this living room. The walls are paneled in cream and the rug is a silk of a warm tan. Books and hangings add enlivening color notes.

The hall walls are Caen stone paper, carpet black and white, furniture mahogany and Italian brocade. These and the dining room on page 38 are in the residence of Marshall S. Winpenny, Esq., Merion, Pa.
The ground of this 30" linen is yellow. Large flowers and leaves are in brilliant red, lavender, white and green. It is priced at $4.75 a yard.

Linen with a cream colored ground and all sorts of fruits and flowers and squirrels in red, blue, green and yellow. Other color lines. 50". $5.50

On a natural color linen are designs in red, brown, bright blue and green. Small and large birds and leaves. 50". $3.50

FALL FURNISHING FABRICS

The House & Garden Shopping Service will gladly purchase any of these fabrics for you. Address it at 19 West 44th Street, New York City.

Challe makes an interesting hanging. This has cream ground and a design in bright red, blue, yellow and touches of lavender and black. 50". $4.25.

A damask comes 50" wide in silver and a yellowish golden tone design on a black background. Suitable for a formal room. $6.00 a yard.

Mohair and cotton combine (above) in a fine drapery. 50". It comes at $4.00. Yellow damask ground (below) and red, blue, green and yellow. 50". $15.25.

Chintz with vari-colored lanterns, flowers, fruits, parrots and urns on cream ground. Full color line available. 34" wide. 45¢ a yard.

William and Mary linen of cream tan shade shows large birds, bowls, fruits and foliage in lavender, blue and green. 31" wide. $4.30.
Thank you for your untimely epigram about 'the heart-beat of home,' my favorite cousin finds among her wedding presents the following:


"Converted Teapot. China. Profusely illustrated. Pictures of cupids, violets, rosebuds, and scene from 'The Vicar of Wakefield.'"

"Cuckoo Clock. Will be a great boon to the hand of designers than the clock. Far and patiently I have searched for awful warnings in clocks. Deliberately I have visited the shrillest stores and the cheapest. I have even gone prowling among old curiosity shops, hoping for an awful warning from out the dusty past. I have found a mild freak or two, but none worth mentioning. At worst, only grotesque caricatures of designs acceptable in themselves.

Choosing an Artistic Clock

So it comes about that choosing an artistic clock involves few difficulties. All—or practically all—are admirably fitted in a blue ecrase leather case. Courtesy of Altman

An extraordinary document, every way you look at it. It catalogued to a nicety all the various species of clocks the ingenuity of man has contrived. In ridiculing them, it exhausted the utmost resources of satire. And if it fiddled—as possibly it did—the flashe it alleged was at least conceivable.

I am perfectly aware that this whole story sounds fishy. But go and look. Go to the swellest store you know.

Twenty-four of 'Em

There, as if to epitomize the history of clocks throughout the centuries, examples teem. The Old Guard dies, but never surrenders. Clocks beat that; a fashion in clocks neither surrenders nor dies. At the swellest store, behold the sum total of fashions, ticking simultaneously!

My heart goes out to Dorothy. Nothing here-matter to be said can mitigate the horror of twenty-four clocks, especially when the victim signs for a clockless, timeless world. But I have no charity whatever for Ex-Reader. Rising in his wrath, he has poured out upon clocks an oblation of abuse they by no means deserve. As there are "nine and sixty ways of constructing tribal lays," there are several and sundry of constructing clocks, and when we get down to it "every single one of them is right."

Seriously, I doubt if any other object of use and decoration has suffered less ignominy at the hands of designers than the clock. Far and patiently I have searched for awful warnings in clocks. Deliberately I have visited the shrillest stores and the cheapest. I have even gone prowling among old curiosity shops, hoping for an awful warning from out the dusty past. I have found a mild freak or two, but none worth mentioning. At worst, only grotesque caricatures of designs acceptable in themselves.

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play impulse." Wherever art touches life, fun has its sanction—that is, within limits—and the clock is not too solemn to cut an occasional caper.

**Designers and Monstrosities**

Does it follow, then, that simply because the various types of clocks are reasonable and charming and beautiful, each in its way, one runs no risk of acquiring a monstrosity? Ah, no! You can take the best clock ever designed, and by a stroke of genius not denied to the amateur transform it instantly into a jumping horror. This is accomplished merely by putting the right clock in the wrong place. Place determines everything. Said the immortal cockney in Punch, "So I explains to 'im, a celluloid collar in lodgings, well and good; but in a boarding establishment, a thousand times No!"

When a designer gets at a clock, he thinks first, not of the clock, but of the place where it is to go. When an experienced salesman opens up on a purchaser, he asks first, not "What style of clock have you in mind?" but "Where do you mean to put it?" When people of disciplined taste go out after clocks, they consider first, not the clock, but its eventual surroundings. This is fundamental. Disregard it and court absurdities unlimited.

Imagine, for instance, a marble or porphyr clock, with gilt statuettes, on a skimpy wooden mantel amid "very Roycrofty" furnishings! No one ever designed it for such a roost. It was designed for a richly carved marble or stone chimney-piece in the most sumptuous of drawing rooms. Fancy a huge banjo clock on a wall in a miniature flat! The end of a long hall, excellent—provided that it harmonizes—but at close range, grotesque. Think of a painted china clock, all cupids and violets, surmounting a sectional bookcase of raucous oak! It belongs in Milady's boudoir, where bowdler puffs replace Thackeray sets and the keynote of all is daintiness.

Happily, there are clocks that shout in no uncertain tones for the right place. The Greek scroll clock, for example. "Enlarged, it would suit the top of the Union Station." With its size and form and obvious weight and solidity, it caps the middle of some long, heavy, and rather lofty support, and only a ravishing maniac would put it anywhere else.

But they make Greek scrolls with ship's-bell striking attachments, oftentimes, and this complicates matters. In what part of your house do you feel like running away to sea? Having had experience, you answer "Certainly not the dining-room!" Nor do nautical suggestions befit the library, quite, or the drawing room. In the living room, a note of playfulness goes admirably, unless it evokes memories too vividly painful, in which case I suggest the billiard room. If a man must turn his house into a ship, what more consolatory proof of good sailing than billiards within sound of the ship's bell?

**Clocks Do Last**

The style of clock settled, with reference primarily to the place where it is to go, it remains to select from among scores of specimens the most attractive. Beware! Clocks last. Hardly any other objects of use last so long, and it is bad policy to be joyful for ten minutes and exasperated all the rest of one's days. The merit of a satisfactory design grows more pleasing as time goes on, but the vices of an unsatisfactory design grow more and more atrocious. It counts for little, seemingly, if the

(Continued on page 80)
The house, a reproduction of one in Sussex, stands on the Tom Paine estate. It is white clapboard with green shingles and blinds. Halfawnings are in field green and white. A rough chimney adds contrast.

THE RESIDENCE of
MAXWELL S. MANNES, Esq.
UPPER NEW ROCHELLE, N. Y.
ALBRO & LINDEBERG Architects

An unusual color scheme has been used on the sun porch—heliotrope, dull black and French gray. The bench hiding the radiator is upholstered in gray and black linen. The curtains are glazed chintz.

The servants’ quarters are connected with the garage, chauffeur’s and gardener’s apartments by an enclosed courtyard. Four rooms on the first floor and seven, with a sleeping porch, above.
THE VALUE OF GOOD FURNITURE REPRODUCTIONS

WHO has not felt the appeal of the antique? Be it that of the tiny trinket of curious old-time workmanship or the more pretentious production of the cabinetmaker—the charm is there, with its indefinable fascination!

So true is this that modern decoration, in almost all its important features, has grown to but the application of the antique to present-day usage. Old furniture, old velvets, silks and ecclesiastical vestments as draperies; old linen chests as wood boxes or hall receptacles for heavy rugs and coats; stone church fonts, perverted to the use of flower holders; tall iron braziers as stands to hold aquariums denote the popular demand for the antique in house furnishings.

In the matter of furniture, years of retrospection have gradually convinced us that in graceful outline and proportion, comfort and beauty, nothing can equal the great periods of furniture making. Hence the popularity of period decoration, according to the individual preference. If not an entire setting, consistent in every detail, one finds at least a fine old desk, a chair or two, a table, an old piece of embroidery that savors of the old world, in the average room of almost every house in good taste.

Supply and Demand

With the ever increasing demand for old furniture there has been a gradual diminution of supply and a consequent increase in value, sometimes prohibitive, at least to the average house furnisher, and often to those with a more bountiful purse. Such rare old pieces as they might crave and even buy are either not available, owing to their private ownership or to their possession by the museums of the world, as examples of the work of the master cabinetmakers of history.

So the reproduction has gradually won a place as a substitute for the original and, let it be said, a very creditable one. The reproduction as it is seen today at its best no longer suggests the sharp practices of a designing dealer intended to defraud the customer with the belief that he is purchasing an article of great antiquity. It stands on its own merit as an example of what can be done by the intelligent craftsman and skillful decorator in clever imitation of the insidious effect of wear and age.

Indeed, it is upon the workman rather than upon well planned design that the entire success of the article depends. He must have a keen sense of the piece on which he is working and a certain familiarity with the character of the article that he is imitating. No definite directions as to carrying out an exact pattern can be followed, except possibly in the matter of measurement and construction. It is rather the "feeling" and tone of the work, the wood and its treatment throughout that are important in reproduction. So skillfully are these qualities simulated that even the most experienced eye can often be deceived.

Antique vs. Antiqued

Now that the very excellence of the reproduction has made it a dignified feature in house decoration, the reputable dealers in such furniture take great interest in pointing out the excellence of the "antiquing" of each piece of his work and its desirability in price as compared with that of an important original piece of furniture, for the average reproduction costs from a quarter to a third of what an original would bring, if indeed it could be bought at all. Therefore, those of the unwary who have hitherto been deceived in their purchases of antiques by such subterfuges as shot holes made to represent worm holes and the results of rough treatment and exposure to weather need no longer search among out-of-the-way shops of unscrupulous dealers for their "finds."

Skilled craftsmanship has long since made such practices unnecessary and has broadened the scope of selection in the reproduction for the buyer amidst more agreeable surroundings. In fact, whole shops are devoted exclusively to their sale, and one may select in a delightful old

From the proter on the shelves of the old Welsh dresser to the trimming on the Jacobean chairs, this grouping is modern. Courtesy of The House of Philip Oriel

All the delicacy of the graceful detail in the old design has been reproduced in this dull gold replica of an Adam mirror. Courtesy of W. & J. Sloane

Modern Antiques With the Air of the Veritable—Their Place in Furnishing the House of Good Taste

ELIZABETH LOUNSBERY
world atmosphere any article that is needed for the furnishing of the house.

For the bedroom, for example, beds of various types, adapted to modern equipment of box springs and mattresses, are found to be quite desirable as the old. In these there is a wide range of prices—from the simple and moderately priced Colonial four-poster to the beautifully carved mahogany Chinese Chippendale that costs five and six times as much. French beds with cane or painted decorations are likewise available and have the advantage of being made in any desired size; often they assume the character of day beds. In the other articles of bedroom furniture the reproduction appears to equal advantage. Dressing tables made of old wood, exact facsimiles of the best English and French types, with slender graceful lines, have drawers that slide in and out readily, a feature not always to be found in a genuine old piece.

**Paint Finishes**

A word here about the rehabilitation of bedroom furniture may be of interest. Where a problem arises in the case of a walnut, oak or maple bedroom set, harking back to the late Victorian type of twenty years ago, it can be transformed by paint and enameled into really attractive furniture, suitable for use in any simple bedroom. Such pieces are greatly improved by removing, as far as possible, all ginger-bread cut-out woodwork and by hanging the hardware to wooden knobs.

This painted finish is not an expensive process at best, if necessarily, the smooth surface of enamel—the result of several coats rubbed down with powdered pumice stone—costs more than flat paint, because of the labor required to produce this eggshell quality of surface, but even the flat painted surface with only a suggestion of enamel will successfully disguise furniture that would otherwise be relegated to disuse.

In the color of painted furniture, the antique appearance, following the popular trend of all furniture, is the most desirable and the low tones such as gray blue, deep cream or orange red, are preferable to the stronger shades. Often the surface is stippled to give a greater effect of age, and in the copies of old Italian furniture with floral detail, the usual deep cream background is mottled by a brownish paint and so rubbed at the edges as to produce the appearance of years of wear.

**Hall Furniture**

Reproductions in furniture for the living room and hall can be found in great variety. In the upholstered pieces, old velvet, leather, brocades, needlework and even tapestry are so cleverly imitated as to defy detection. As it is possible to obtain the measurements and copy the design of any piece of furniture or textile owned by the Metropolitan Museum, the furniture dealers have drawn largely upon this resource for their designs, and likewise upon the pieces in South Kensington, in England.

Machine-made needlework and tapestry can be found to replace the old, and even ecclesiastical vestments, now so much used.

(Continued on page 76)
THERE is good, sound reason back of our present tendency to cultivate fruit of various sorts under glass. We hard-headed Americans always want something substantial. Flowers are pretty to look at, but why not grow something which is delectable to the palate as well as pleasing to the eye? A farmer once asked, when being shown a fine specimen palm, "What part of it do you eat?" There you are—the practical side of our race.

I have heard people say that greenhouse fruit is fine in appearance but flat and insipid to the taste. Of course, they judged all of it by the one sample they had tried. If the flavor of greenhouse fruit is lacking, something is amiss in the cultivation, because the very conditions that make for quality—temperature, atmosphere, moisture and soil—are under the absolute control of the operator. Truly luscious grapes weighing three or four pounds to the bunch, and finer peaches than outdoor culture yields, you can have in your greenhouse from March to December.

Types of Houses

A few years ago the accepted type of fruit house was the lean-to greenhouse with a southern exposure, but time has dispelled this fallacy and we now know that an even-span house is the best. It should have two roof vents and side ventilators on both sides, above the wall. There are times when an abundance of air is required, especially when the fruit and wood...
with OUTDOOR FLAVORS

Others Which Make of the Greenhouse Feature of the Well Ordered Place

McCOLLM

are ripening. For grapes the house should be 25' in width, anything narrower than this giving too short a cane length to yield a fine crop.

Another exploded theory is that the foundations should be arched to allow the roots to reach the outside border. It has been proved that the tight inside border gives better results. It also prevents the roots of rank growing trees from entering and robbing the soil. Where the border is made 4' deep, with a concrete bottom and drain in the center, the vine roots have all the space they need. Too large a root run is not advisable because it prevents the operator having absolute control over the conditions.

Grape Growing

The roof trellis is the accepted method of training grapes. A substantial wire is stretched along the roof and sides of the greenhouse above the sills and about 15" from the glass. The canes are trained on this wire and the side shoots trained out horizontally.

Good soil is very important. A grapery properly planted will last at least twenty years and bear profitably. It is not wise to give the young plants the entire border to forage in. A board partition can be placed lengthwise of the house, giving the plants only about 3' or 4' for the first year or two. These boards can be moved as the plants require more root space.

The soil should be good, turfy top soil, something with a good soil growth. This can be used in a proportion of three to one with well-

(Continued on page 58)

The final result. Not only are these grapes superb in size and color, but their flavor and palatableness lack nothing in quality

Figs are comparatively seldom grown in the eastern states, but they are entirely susceptible of greenhouse culture. They may be used as potted plants

Whether in flower or fruit, the peach tree trained to a trellis under glass has a distinct beauty

A series of perfect screens is formed by the peach trees. These cross trellises are superior to the old method of roof training the trees
or painted with an enamel coat. Here again sanitary interests are served. For if the tenement law requires a landlord to take such sanitary measures, as making a complete change of wall papers with each new tenant, the maid's room should be so arranged as to receive the same degree of care before her successor arrives.

The Rugs and Curtains

A rug should be used in preference to carpet. It can be easily taken up and cleaned. Under no circumstance should matting be laid down. Paint the floor, or the border of the floor, and lay on it a suitable simple rug. Rag rugs, which are soft to the feet and can be cleaned readily, come from $2.75 upward.

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THE GARDENER'S KALENDAR

September

Peach baskets inverted over newly transplanted things will protect them from hot sun.

20. Keep the cultivator working if your garden needs it. Although it is not rank at this season, it is very rapid, and it is best to keep the soil covered on the surface to overcome this.

This Calendar of the gardener's labours is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, and its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

SUNDAY

When sowings need in dry weather water the drill to hasten germination.

MONDAY

On light soils the nitrogen gathering crops are superior, such as beans, clover, red clover, soy beans and vetches. On heavier soils you will do well to use rye, buckwheat, oats and rape.

2. On light soils the nitrogen gathering crops are superior, such as beans, clover, red clover, soy beans and vetches. On heavier soils you will do well to use rye, buckwheat, oats and rape.

3. Onions should be sown in drills. This can be determined by the planting at the rate of one onion per inch. They should be pulled up and set out on their sides for several days, then the tops twisted off and the bulbs stored.

4. There is no advantage in leaving your potatoes in the ground after they have finished their growth. Excessive rain may cause damage to the tubers. Get them dug and stored now, after drying.

5. If you have the means to protect it, a larger packet of lettuce seed may be obtained in best form, with protection from early frost, and will give you a fine supply during the early part of the winter.

President McKinley shot, 1901.

6. People should not already sow what new soil you are considering, intend to do it now. People sometimes get a stand by fall in order to carry through the winter.

Chinese Revolution begins, 1911.

7. It is advisable to keep all celery sown with Bordeaux mixture in order to be ready for winter. It is also a good plan to apply liquid feeding in the customary manner.

Galvanism Tornado, 1900.

8. When bulbs are received for forcing in the greenhouse the season should be immediately noted, as an excellent fertilizer into the soil.

Vegetables, of course, must grow rapidly to maintain high quality.

TUESDAY

When the potatoes are dug, let them lie in the sun for an hour to dry on the outside.

9. Don't neglect to get cuttings of such plants as bedding perennials, as geranium, coleus, aliums, verbena, ageratum, etc., before an early frost happens along and spoils your chances.

10. Keep the growth of the dahlias checked somewhat by pinching the laterals. Light applications of liquid manure also are advisable. If they are going to cut the roots, cut the roots.

11. What about raising some seedling dahlias next year? This is a good time to select the best formed seed pods, labeling them carefully so that you will know from which varieties your seeds come.

12. Any indication of asparagus beetle reason enough to keep the plants well thinned with hellebore. A top dressing of salt will keep the weeds down and make a great deal of work later on.

Duke of Wellington dies, 1852.

13. Some people stop cutting their grass now, which causes it to turn unmanageably for winter and makes extra work in the spring. Continue cutting as long as there is any growth, and results will be better.

14. This is the time to transplant tomatoes, which they have been growing under glass for winter feeding. It is also a good time to pull and divide the custard-manner.

15. It is time to move violets into the greenhouse or bed. They must have rich, heavy soils. All diseased and all shriveled bulbs should be picked off and the bushes given a top-dressing of lime to sustain them.

16. It is now time to think of making use of your coldframes for the winter. Let there be a look over peas, parsnips, sprouts, and radishes should be started now for use in the protected frames through the cold weather.

17. The ground now for use in the protected frames through the cold weather.

18. There are a number of pretty annuals suitable for the greenhouse; Chickory, snow corn, Stocks, nicotiana, clarion flower, heliotrope, ageratum, etc., before an early frost happens along and spoils your chances.

19. Cover crops of the dahlias next year? This is a good time to select the best formed seed pods, labeling them carefully so that you will know from which varieties your seeds come.

President Garfield died, 1881.

20. Beans, cucumbers, radishes, carrots, beets, lettuce and spinach are all valuable for winter feeding. Straw and salt hay is good.

21. Two sowings of peas should be made out-of-doors this month. All plants that have been growing under glass must be wanted to hasten germination. If the ground is dry when sowing, water well.

22. Chrysanthemums in the greenhouse will need heavy feeding just now. Give them a very strong feeding. They must be kept free from the birds and the bees given a top-dressing of lime to sustain them.

23. It is advisable to give the grounds a thorough flushing. Walks should be watered, paths strewn and a general clean-up now will keep your place looking well through the balance of the season.

24. Busardia, stevia, and other forcing plants that were plans in as a border for the summer and intended for forcing should now be potted and the tender ones brought inside.

25. Parsnips intended for wintering outdoors should be planted now as to be established before extreme cold weather. Some kind of protection, of course, must be sheltered later; salt hay is good.

26. At this time of the year it is often advisable to give the garden a dressing of manure, or some other rich food, such as nitrate of soda or muriate of potash. The dressings should be applied about once in four weeks. There are a number of pretty annuals suitable for the greenhouse; Chickory, snow corn, Stocks, nicotiana, clarion flower, heliotrope, ageratum, etc., before an early frost happens along and spoils your chances.

27. Hardy bulbs of kinds that should be planted outdoors. There is nothing gallingly expensive regarding this. The white bulbs will do moderately well in four soils, but they repay fully any good treatment.

28. You must keep a sharp lookout for the green fly on the peas. Any time is a good season for the protection of peas from this pest is now or next season. Keep the grounds as clean as possible; frequent soundings of the ground will destroy their satisfaction.
A mahogany and nickel smoker's set consists of six individual ash receivers, match box and cigarette holder. Tray section, 16" by 17". Complete, $10.

First used in Queen Anne's day and now revived for war knitters, a solid mahogany crochet ball cabinet to keep the ball from rolling away. $9.75.

A mahogany tray comes with Della Robbia colored handles. 25" by 14", $6. The yellow lustre salad bowl, 9" wide, with wooden fork and spoon completes the set. $3.50.

The Sheffield pepper shaker and oval salt cup are of Dutch design. The shaker, 5½" high, $6 each. Salt cup, 3" by 3", $2.50 each.

The frame of the hat cabinet is red lacquer lined with red silk. Panels are Chinese in green, red and blue. A drawer for shoes is at the bottom. $38.50.

A long bolster pin cushion comes in old rose, old blue, gold colored silk and gold lace. Studded with white and black pins. 8½" long. $3.40.

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There is unusual charm in the severely simple lines of this hammered Sheffield silver water pitcher. 10" high, $12

A convenient serving cabinet of mahogany with hinged cover and a handle on top for carrying from place to place is priced at $11.50

Tea caddy of crotch mahogany, birdseye maple veneer inside, lined with Japanese tea lead. Two compartments for tea and one for sugar, spoons, etc. 13" X 6" X 6". $25

Cut crystal with hammered silver bands makes an attractive relish set shown below. The tray section is 12½" in diameter. $15

Black lacquer telephone stand with a drawer of black silk embroidery in Chinese blue and white. Telephone shield and two books covered with the same silk. $27.50 complete

The unusual feature of this Sheffield coffee set is the engraved glass bottom of the tray. Tray is 11" by 13½". The Dutch design gives added interest to the set, which comes reasonably at $45 complete

A dresser set of cut crystal shows rock crystal engraved panels. Perfume bottle, $10.75. Lavender salts, $10.75. Candlestick, $14.50
Plain Facts about Fall Planting

How and Why You Should Arrange for Beauty of Flower, Shrub and Tree Without Slighting That Patriotic Patch of Vegetables

D. R. Edson

There are ordinarily several good reasons for getting all the planting possible done in the fall. This year there is an additional one. By taking full advantage of the opportunity which is open to everyone interested in gardening, it is possible to go ahead with the work of making our places more attractive, and to have plenty of beautiful flowers, while reserving full time next spring to devote to the growing of vegetables.

While there are comparatively few vegetables which can be planted in the fall, the list of hardy perennials, shrubs and evergreens, spring-flowering bulbs and hardy lilies which can be planted during this and next month includes enough material to satisfy the most ambitious gardener. Let us have our war gardens, if conditions make them necessary, even though we may not care especially about growing vegetables. Digging up nice gardens to plant potatoes is not patriotism; it is sheer panic!

The Reasons for Fall Planting

Even if one has not the space or the inclination for vegetable growing, fall planting should still be taken advantage of to the full, for three very good reasons.

In the first place, plants which can be set out either now or in the spring gain from two to four months by fall planting; they will make growth until hard freezing weather, and begin again in the spring weeks before it is possible to get the ground into shape for planting. But the time gained is not the most important point. Such plants will be much better able to withstand the prolonged drought which is usually the most serious obstacle with which they have to contend during their first season's growth.

Secondly, any planting of this kind which may be done now, if postponed until spring is very likely to be put off and finally omitted altogether because of the multitude of things demanding attention at that time. Even under normal conditions the pressure of spring work makes it absolutely impossible for anyone who is doing his or her own work in the garden to attend all the planting which might be done to advantage. By shifting part of it from April and May to September and October, the gardener's task is not only easier, but he can accomplish more, especially since the things which are planted in the fall are likely to be those of a permanent character, which will enhance both the beauty and value of the place.

Thirdly, a whole year is saved on many of the things planted now instead of next spring. Many shrubs and perennials, especially the early flowering ones, will make a satisfactory showing next season, whereas if not set out until spring they would do little more than survive the struggle for existence through the first season.

When to Plant

It is no denying the fact that for most people it is more natural to plant in the spring than in the fall. Everybody's doing it; it is in the air, and catching. But where you see a gardener putting away at his planting in the fall, you will stop to notice that garden in the spring, and wonder how on earth he ever got so far ahead of his neighbors in the results achieved.

In the fall, as in the spring, it is not possible to set any calendar date and call it the best time to plant. The best time depends on weather conditions, and the beginner must learn to judge for himself, from knowledge of what these conditions are, when it will be best to plant.

In spring planting we are usually going from a cold condition of soil and atmosphere to a warmer one; in the fall, the situation is usually reversed. In both cases the earlier the planting can be done, the better, provided other factors are favorable. But there's the rub. In a season that has been very hot and dry through August and September, it is advisable to delay planting until the drought has broken—unless irrigation is available, or so little planting is to be done that for most people it is more natural to plant in the fall.

(Continued on page 68)
MUCH as we pride ourselves on perceiving the
goodliness of outdoor living, it is strange how
slow we are to seize upon the advantages offed
by the patio plan.
"Patio" in the Spanish means literally "open to the
sky".
And what suggestiveness lies therein! A shel­
dered space in the dwelling, secluded from the outside
world by four walls of the house itself or by
house plus an arrangement of its dependent build­
cings—absolutely open to the heavens! By rights,
reverently, the patio is subjected through a roman­
ian "reja" or iron-grilled gateway, growing plants
around, grace within, while possibly as the very center
interest there gleams a tiny pool or fountain.
For a climate such as that of southern
California, such a patio plan may be the
perfect way of building,—but not for the
weirdly conditions in which most of
exist. But yet, is this objection quite
valid? Is it not really worth our while
if certain commonsense adaptations
the patio plan might not be em­
nally practical in all sorts and condi­
tions of climates?
An Adaptable Scheme
It might be somewhat difficult to carry
the plan in its real significance in
an extremely small house, where strict
mony requires compactness, one un­
broken roof, a lone chimney and but one
air. Yet even in such instances a re­
ortion or echo of the patio plan might
be carried within the bounds of possibility.
the upper floor of the very small
house a sheltered space might well be laid
to the sky and might even be en­
lished with a simple bird bath or an
r pool that will mirror the stars at
ight and splash contentedly by day.
Though this would not correspond
with absolute exactness to the real patio
would have much to recommend it,
ecial when contrasted with the dark,
ly-coated upper porches which are
and over and again in the little houses
which not only fail to get all the
sunshine that is their own due, but con­
to cut off the rays which ought to
ich to the room behind.
Wherefore it would be a great gain if we were to
range our rooms and
consider to what perfection the manu­
facture of glass has been brought and
when you remember that the warmth of
the sun, even in winter, is computed to
be a very positive matter. And besides,
this warmth may be supplemented as de­
sired by an extension of the artificial
ating pipes from the house proper.
A well designed heating system is quite
able of taking care of this extra
space adequately.
The Romance of It
It is disappointing to note how few
of the famous California homes possess
this loveworthy feature. Indeed it seems
almost unbelievable how comparatively
few of the builders have realized the
beauty and the essential value of the
patio plan. It
is true the Exposition
planners recognized its worth, and they
created courts whose renown took the
world by storm. But the trouble is that
we are prone to let such examples slip by as
applicable merely to monumental
architecture. We need to realize that the
possibilities of the patio plan are brimful
of interest and beauty for individual
home use.
Yes, it is well worth while for us to
study how we may range our rooms and
suites of rooms around an open, fragrant
court. True, such a space may be "of
the Grand Manner," girt round about
with stately columns, and bedecked with
flowers that grow precious as gems. Or it
may be utterly simple and intimate.
After all, what matters the manner of it.
For in a patio,—if only it have green and
blossomy things growing, with perhaps
a placid pool to reflect the sky—it is possible as nowhere else in the world
for a home lover to feel an intimacy with
Nature.
The illustrations on this page show a
few examples of what has been done,
and are suggestive of a variety of plans
adaptable, with slight modifications,
to other situations.

HE POSSIBILITIES OF THE PATIO PLAN
An Architectural Feature Used in California and Adaptable to
Almost Any Climate by the Use of Artificial Heat

ESTHER MATSON

A pool or rock garden can be made the focal point of interest in the patio

A garden is essential in making the patio successful

It may be left open to the sky or covered with awnings

It can serve for eating in overhead

on all-year room

September, 1917

53
The Old Tole

Fine examples of old tole are rare and are only seen occasionally in certain dealer's and decorator's shops, or possibly here and there in private ownership or in a museum, such as that in the Talbot-Taylor collection at the Cooper Union Museum, New York City, comprising unusually beautiful pieces of both early French and English make.

Tole of this character that can be bought at all is necessarily held at a high price. This, no doubt, accounts for the vogue for decorated tinware and the effort to revive an almost forgotten art that has found its expression in numberless forms for a variety of uses.

The French word tole, by which this work is known, is derived from the Latin "taula," signifying table or thin sheet of iron. In early manufacture, bars of iron "toles," in which was a certain percentage of lead, zinc or tin, were submitted to great heat and then hammered by hand into thin sheets. These were then molded into various utensils, or employed for utilitarian purposes. Centuries later, when first made, the process was replaced by a more advanced method of manufacture. After repeated firings in great ovens and furnaces, the tole was rolled out between revolving cylinders till it was reduced to the proper thickness with a surface free from pores and like defects.

Caldrons and Caddies

While in its heavier quality tole was extensively throughout Europe for strictly practical purposes, such as for huge caldrons, roof covers and so on, it is in its decorative that it is of greatest interest. For this purpose it is made into thin...
September, 1917

sheets with even greater care. When molded into the desired form, the article is japanned or painted a foundation color and fired. It is then ornamented, usually with a floral decoration or a Chinese motif with figures in gold, suggesting lacquer work.

Among the early examples extant, which because of their associations and exquisite decoration are kept as cherished relics, are found articles of ordinary use such as samovars, trays, tea caddies, candlesticks, chestnut urns and braziers. These came into popular use in England and France during the late 18th and early 19th Centuries, and probably became fashionable through the general poverty subsequent to the French Revolution and Napoleonic wars. They show the desire of the people to surround themselves with household utensils charming in form and color and at the same time inexpensive. And likewise they show that during these times, there were many artists of rank who had no other means of earning a livelihood, and were obliged to turn their talent to this work.

Even the famous Hubert Robert is known to have decorated pots and pans during his incarceration in the Conciérgie, under the Terror. These pots were sold to procure necessities for himself and his fellow prisoners, and many evidences of the touch of a master hand are seen in the decoration of some of the more beautiful pieces of old tôle whose authorship will never be definitely determined, owing to the lack of a signature or designating mark.

Tôle Masters

During the 18th Century and throughout the great period of its popularity, many makers of tôle earned great distinction for the quality and decoration of their ware, such as "Au petit Dunkerque" in the Faubourg St. Honore, which was regarded as the most celebrated make of tôle in Paris.

Notwithstanding the demand for articles of utility, during those ominous days, French tôle was distinguishable by its graceful lines and distinctively ornamental character as well as by the happy coloring in its painted decoration, which, even if applied to the practical utensils of every day use, was full of brilliancy and charm.

Decorations after Boucher and Fragonard were favorite subjects and were painted on black, blue, white, dull yellow or green backgrounds. Delicate cameo figures in white or gray against a dark background were often seen as well and became a popular lamp shade decoration, especially for the French candle lamp.

Tôle made during the Empire shows red as the preferred background with gold conventionalized decoration. This is possibly less pleasing than that of the earlier kinds, such as the Chinese decoration on a light yellow background, sometimes seen in the finer work, the surface suggesting a rare piece of cloisonne or enamel rather than flat pigment decoration.

The English Types

But it is in English tôle that we find this decoration in its most popular adaptation. At a time when the Chinese influence was being strongly felt in all ornament, finding its exponent in Chippendale, in furniture and mirrors, and in the Oriental designs in porcelain decoration, it is not remarkable that it became the popular scheme of tôle decoration. This is evidenced in the many bread trays, egg warmers, tea kettles and boxes that have come down to us from as far back as the 18th Century.

While the English tôle was rarely as beautiful as the French, it was more often adapted to general utility and became very popular for such uses. Red and black or a dull yellow usually constituted the tone of the background, and gold was the invariable outline. While the English tôle was rarely as beautiful as the French, it was more often adapted to general utility and became very popular for such uses. Red and black or a dull yellow usually constituted the tone of the background, and gold was the invariable outline. However, English tôle decoration was not confined to the conventional nor to the Chinese motifs, as there are many beautiful examples of floral decoration, as well as of medallions upon the various sides of the article. These have all the beauty and delicacy of miniatures and, like the French, were unquestionably the work of a great painter. Today they have a very decided value and are interesting examples of the more ornate expression found in English tôle decoration.

A "bungalow pantry," sliding doors, adjustable shelves, 15" high, $12

The dust pan and cocoa fibre hearth brush set comes at $6.50

Examples such as this garniture of three old French tôle urn-shaped vases are rare. They would be worth from $75 to $100 each. A delicately painted decoration of flowers and musical instruments is shown against bronze backgrounds.
In spite of the rarity and cost of old tôle here in America, such pieces as are available have become a great inspiration to the student and artist working along more or less practical lines, in creating clever reproductions and adapting tôle to articles of present usage as well as ornament. Strictly speaking, what might be now mistaken for real tôle, is usually but a high grade of tin. But when one considers the difficulty and expense of importing genuine tôle from Europe the substitution is perhaps pardonable.

Modern Reproductions

While the new, so-called tôle lacks the soft coloring of the old, and in the oily "feeling" of the metal shows a marked contrast, its possibilities in the way of bringing many attractive articles within the resources of the ordinary household have made it a welcome innovation in the field of decoration.

Among the numerous articles now produced by the workers in tôle, are desk appointments such as those illustrated—a complete equipment done in white with old French blue stripings and floral decoration. This is also carried out in the door plates so suitable for the white painted country house door. Equally attractive are the waste baskets with Chinese decorations. These are also seen in other charming shapes such as the oval, with a gray surface decorated with garlands of flowers and other French motifs.

The flower pot covers open at both ends are particularly effective; so are the many types and sizes of boxes, that can be placed here and there about a room for a variety of uses, and the jardinieres and book ends. Even tôle baskets, in soft grays and blues with delicately painted flowers scattered throughout the decoration can be found for garden and porch use, and the jardinieres and book boxes, that can be placed here and there about a room particularly effective; so are the many types and sizes of garlands of flowers and other French motifs.

The Utility of Tôle

The common clay flower-pot likewise lends itself appropriately to this decoration, although, if given a foundation coat of red or black and then ornamented with gold Chinese motifs, it has quite the appearance of lacquer and as such appeals to the growing demand for things Oriental. This also applies to the common tin tea tray. Plain one-toned surface decoration with contrasting colored bands or stripes is now also used for the decoration of vases and lamp bases. In fact, the classical outlines of many of these articles have called for this more conventional treatment.

Tin flowers, which, no doubt, were inspired by the flower stalks have expanded noticeably in preparation for blooming.

On November 15, six weeks after planting, the leaves have expanded noticeably in preparation for blooming.

A NARCISSUS CYCLE

Photographed by Dr. E. Bade

A bowl, some water and pebbles, and a rounded bulb — Narcissus Tazetta in situ

The first flowers are well out by December 10, showing their characteristic Narcissus form and color.

The cycle is complete by late December, in time for decks the Christmas table with springtime blossoms.

Tin wood boxes are still another attractive feature and can be painted to harmonise with any scheme of decoration; likewise the fireplace set of dust pan and hearth broom. The problem of the umbrella stand is solved, as well, in the use of painted tin. They are either round or oval in shape and of the usual height, ornamented with a suitable decoration for either inside or porch use. The large old English tavern trays with a hunting or pastoral scene as their center decoration are also most desirable as tea trays, especially on the lawn or porch.

Its Decorative Uses

The decorative value of tôle lies in the fact that it presents opportunities for a variety of color spots and a novelty of fabric. We are accustomed to thinking of mantel garniture, for example, as being of brass or pottery or crystal. The presence of painted tin on the mantel shelf gives the air of innovation. If the object is a tôle vase with a bunch of painted tin flowers, the appearance is both interesting and very smart. Even the presence of the more utilitarian objects lends an atmosphere of novelty that is not displeasing in a modern room, the other decorations being in keeping, of course.

The opportunity for color spots is as wide and varied as the spectrum. A room may be done in a combination of mauve and sage green, for example. The furniture may be painted sage green with mauve stripings, and the same color combination may be found on the lighting fixtures. There is a desk in the corner. To carry on the scheme, it would be harmonious to have a desk set of tôle painted in mauve with little green decorations. The mantel shelf may also have a tôle vase in the same colors. Or, the room may be drab and require the lightening touch of some contrasting color spots. A gray room, for instance, that needs enlivening can well stand a lamp bowl of lemon yellow tôle with a silk shade to match. And in one corner by the fireside could be placed a tôle hearth set, at once decorative and of practical, serviceable value.

These are just a few of the possible color combinations into which tôle could be successfully introduced. There are dozens of others, the choice depending on the room and the owner's preference.
How modern designers re-create ancient art

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Ask at your favorite furniture shop for a letter admitting you to Berkey & Gay's Exhibition Rooms in Grand Rapids. This gives you the very pieces you want—pieces that give a delightful new interest to any room.

Greenhouse Fruits with Outdoor Flavo

While dormant, paint the canes with alcohol to kill the mealy bugs rotted manure, adding about one bag of coarse crushed bone to every twelve yards of this mixture. For drainage, broken brick, or some other like substance, should be placed in the bottom before the soil is put in the border. About 4" apart is the proper distance to put the plants. Some growers, however, prefer a distance of 6", but this is the extreme minimum.

After planting, the canes should be cut within two or three buds of the ground to develop strong leaders which will eventually be the bearing canes. The strongest "break" which appears on the young cane is the one to select as a leader. This must be encouraged and carefully trained until it reaches a height of 6' or 7', and then "stopped." This last is done by removing the top of the growth by pinching out the eye with the thumb and first finger. The side shoots should be trained out horizontally, just the same as when the canes are fruiting, and "stopped" when they have reached the limits of the space available for them laterally.

For the first two years the canes should not be allowed to fruit. Flower spikes should be pinched off as soon as they appear. The third season, when fruiting trees should be allowed to carry some fruit—just a couple of bunches each. From then on, the crop can be increased each year until you have a full-dusted grapery, bearing a bunch to every foot of cane.

Early Season Care

In spring, when the canes are being started into growth, they are usually tied down to prevent the flow of sap forcing the upper eyes into growth and entirely neglecting the lower ones. Many lower eyes are lost because of this habit of the grape. After the lower eyes have started into growth, they can be tied up in position.

When starting the canes, the border should have a thorough soaking, and spraying the canes several times a day is advisable. This spraying is kept up until the flowers begin opening, and then should be stopped and a drier atmosphere maintained in order to facilitate the setting of the fruit. Usually, white grapes, a tapping of the cane will cause the pollen to fly sufficiently to effect a good "set." But with early grapes, either a camel's hair brush or a rabbit's tail is used to transfer the pollen from one flower to another, thus assuring necessary fertilization.

After the "setting" period, the spraying is usually resumed and the tying of the shoots started. Patience in this operation is essential. If any attempt is made to tie the shoots in position first, a large percentage will crack, thus ruining your season's work, and usually requires three attempts to get the shoot down to its proper position. A shoot is "stopped" two joints beyond the fruit. From this time on, until growth ceases, you must persistently keep the laterals removed to one joint.

Thinning the Fruit

Proper thinning of the fruit is one of the most important essentials to a well-finished bunch of grapes. What percentage to remove is hard to estimate, as much depends upon the "set," the variety and the general condition of the canes. Generally speaking, about one-fourth of the berries should be taken in some cases more. This should be done at one operation. Any second thinning is sure to cause a poorly shaped bunch.

The idea is to remove just enough to get a well-rounded cluster, with berry appearing on the surface and crowding. A small crotched stick and pair of sharp-pointed scissors are tools used. The berries must not be touched by the hand, else their bloom will be destroyed. After thinning, all shoulders or side bunches should be carefully supported.

When the fruit begins to ripen, atmospheric conditions must be changed. Spraying of the foliage should cease. Damiening down occasionally is permissible, but, generally speaking, conditions should be dry. The bunch must be given a final watering just before the grapes show color, and the roof must be kept at a full-dusted grapery, bearing a bunch to every foot of cane.
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In a letter received from you some time ago, you stated that the roots you would send me would be a revelation—they are in every sense of the word. These roots were planted for me by an old gardener who has known nothing but flowers for half a century and he tells me that they are the finest and most promising lot of roots that have ever come to his notice and he knows his business, too.

W. G. BLANDFORD.


Enclosed is a draft to pay for peonies. I had also just bought a few one-year old roots from another firm and I want to say that yours are far more satisfactory. I never saw such strong roots and so many eyes in one-year old roots before. I wanted you to know I am well pleased.

MRS. W. H. FRICK.

Beaver, Pa., June 28, 1917.

I desire to thank you for the magnificent peonies which I bought of you last year, every one of which grew and has bloomed profusely. I have been buying and growing peonies for fifteen years and I never in all my experience saw such magnificent peonies the first year planted.

JOHN B. McCLURE.


My order of peonies reached me yesterday in splendid condition. I had a man from our local florist's set them today and he told me of the hundreds he had set he had set few orders which were as fine as yours; in fact, he said one of your roots would make two or three ordinary plants.

(MRS.) EDITH T. BRIDGE.

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- Asa Gray, Pale blue...$1.00 each
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When the young trees are received the first operation is pruning. This is customarily done by removing all thin, weak, inferior branches and cutting back the leaders in proportion to their strength. Then, after tying to the trellis, the trees are started into active growth. This is done by frequent spraying and gradually increasing the temperature.

The Flowering and Fruiting Periods

During the flowering period the temperature is dropped a few degrees and a dry atmosphere is established to facilitate the setting. A camel's hair brush should be used in early started houses to insure a perfect "set." After the "setting" period, active growth is resumed, moisture freely supplied, and the temperature increased to give brisk growing conditions for the trees.

The fruit must be thinned to insure superior quality. This should not be done until after the setting period, as numerous fruits will fall at this important stage in the growth of the plant; but after this period is passed it should be attended to at once. Just how many to remove is rather hard to estimate, as the variety, vigor and general condition of the plant are the determining factors.

Generally speaking, one fruit to a square foot of trellis is considered a fair crop. This applies, of course, to well-established trees. The trees should not, however, be allowed to fruit until the third season after planting, and they should be thinned lightly until they have built a framework of healthy wood which warrants productivity. Only rarely cared for during the growing season, very little pruning will be necessary at their resting period. This little care is in pinching out all undesirable wood and making a continuous effort to check the tendency of the plant to go to growth rather than fruit.

During the resting period the trees should be thoroughly cleaned, as referred to for grapes, and any resting place, for insects done away with. At this time of the year it is also well to paint the house and generally renovate it.

**Enemies and Varieties**

The borer is unquestionably the worst insect enemy of nectarines or peaches. The trees should be examined at the ground line, at intervals frequendy, and if any attempts of the borers to attack them are discovered, they must be checked at once. This is done by constantly watching the vulnerable point, which is an inch or two below the grade on the trunk of the tree. If the borer does enter, a wire may be used to dose or kill him, and the opening should be thoroughly sealed with grafting wax. Wrapping the trunk with tar paper or painting with tar about 2" below the green line will prevent the borers from entering.

Mildew will also attack peaches, but it is usually caused by too much foliage, resulting in a soft foliage which falls an easy prey to this disease. Flowers of sulphur, either painted on the trunks or dusted on the foliage, will generally overcome this difficulty.

Red spider and green fly will also become troublesome if the trees are not sprayed frequently, but both of these insects are easily controlled with water forcibly applied that they are not considered serious.

In the matter of varieties: among the peaches, Peregrine, Early Rivers, Duke of York, Thomas Rivers, Royal George and Victoria are good, dependable varieties; of nectarines, Early Rivers, Stanwick, Elrige, Cardinal, Victor and Lord Napier are good standard varieties that have withstood the test of time.

**Figs and Melons**

The fig is a native of Asia and, when picked ripe from the tree, is one of the most luscious fruits we have. In fact, it is heavily scented, and few persons can partake of more than a few of these, as they are extremely rich. Fig trees do very well under glass and, when properly pruned, will increase in fruit with age. They are often successfully house planted on the rear wall of the old type of fruit frame, and do very well. However, with the exception of the ever-span house for fruit growing, other means were necessary. Here they are usually grown in tubs and, if handled properly, will do very well. There are no particular cultural requirements other than that the best results are obtained from good, well enriched soil to grow in, wholesome growing conditions, and a moderate amount of air movement.

The fig is very slightly subject to diseases and can be raised as a sort of by-product from the house of vegetables. Other fruits are grown. They bear when quite small. Turkey, Negro, Largo and Black Marseillaise are the best varieties.

Muskmelons really require a house by themselves. They are not what you might call "good mixers." They demand a high, intense atmosphere during the growing season, and when ripening, a place to put the proper flavor into the fruit.

**Seed, Soil and Vines**

If you are considering melons, get the best and procureable type for forcing in the greenhouse, such as Blenheim, Orange, King George, or similar ones. The seed is obtainable only at eastern stations.

The seed is usually sown in 2" pots, two seeds to a pot. When large enough, if both seeds remain, one is allowed to remain, and then the other is pricked out into a 4" pot, from which they are transferred to hills about 2' apart.

The soil should be rich, containing all of the readily procurable type for forcing in the greenhouse, such as Blenheim, Orange, King George, or similar ones. The seed is obtainable only at eastern stations.

When the soil is rich, well drained, and a small quantity of lime or powdered charcoal should be used. This will keep the soil in good order.

The plants are trained perpendicularly up the sides and roof of the greenhouse. When the plant has reached a height of about 6' or 7', it is "stopped" by pinchimg out the end of the growth. The growths are cut off about 2" below the ground line, and will weigh ten pounds or more; but as the growing season gets more favorable, the crop can be increased until in the summer six or seven tons can safely be carried by a plant.

When any feeding is required, it is advisable to apply a mulch to the outside of the hills. It is easy to ascertain when the plants require more plant food, as the white feed roots will show on the outside of the hills. When the stems are suddenly cut off, so that it is impossible to distinguish the crop set at one time. In winter, two fruits to a plant are considered a good crop, as three well filled, will weigh ten pounds or more, but as the growing season gets more favorable, the crop can be increased until in the summer six or seven tons can safely be carried by a plant.

When an eating quality is required, it is advisable to apply a mulch to the outside of the hills. It is easy to ascertain when the plants require more plant food, as the white feed roots will show on the outside of the hills. When the stems are cut off, so that it is impossible to distinguish the crop set at one time. In winter, two fruits to a plant are considered a good crop, as three well filled, will weigh ten pounds or more, but as the growing season gets more favorable, the crop can be increased until in the summer six or seven tons can safely be carried by a plant.

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<table>
<thead>
<tr>
<th>Name</th>
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<th>Price</th>
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<tbody>
<tr>
<td>Alabaster White and Lilac</td>
<td>$1.50</td>
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<tr>
<td>Germania Giant Lilac Rose</td>
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<tr>
<td>Saturnus White</td>
<td>$2.50</td>
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<tr>
<td>Milton Hill Lilac Rose</td>
<td>$3.00</td>
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<tr>
<td>Marguerite Gerard Hydrangea Pink</td>
<td>$1.50</td>
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<tr>
<td>Bessie Sherburn Violet Rose</td>
<td>$2.00</td>
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<tr>
<td>Rosa Bertcher Master Rose</td>
<td>$2.50</td>
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<tr>
<td>Simone Chevalier Lilac Rose</td>
<td>$2.00</td>
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</tbody>
</table>

ARISTOCRAT COLLECTION.

Twelve beautiful varieties, each an aristocrat among peonies.

<table>
<thead>
<tr>
<th>Name</th>
<th>Color</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apollo Grace Purple</td>
<td>$2.50</td>
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</tr>
<tr>
<td>Albert Cross White Crimson Pink</td>
<td>$1.50</td>
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<tr>
<td>Armandine Medusa Bright Crimson</td>
<td>$1.50</td>
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<tr>
<td>George Washington Pure Crimson</td>
<td>$1.50</td>
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<tr>
<td>Grandiflora Pink</td>
<td>$2.00</td>
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<tr>
<td>Mme Forel Violet Rose</td>
<td>$2.00</td>
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<tr>
<td>Simmons Chevalier Lilac Rose</td>
<td>$2.00</td>
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</tr>
<tr>
<td>Venus Hydrangea Pink</td>
<td>$2.00</td>
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</tbody>
</table>

Aristocrat Complete, $16.75

All the above varieties are fully described in the 1917-1918 Edition of my book. Money cannot buy a treatise on Peonies and I have written and published the complete collection at Wyomissing, and I will mail you a copy free of charge if you will send me your name and address.

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The best solution for Water Troubles—Hot or Cold

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1445 South 37th Street Philadelphia, Pa.

Greenhouse Fruits with Outdoor Flavor

(Continued from page 62)

Melons are heat lovers, and a temperature of from 65° to 70° at night is none too much. Care must be taken when the plants are being forced that insects and diseases do not gain a foothold. It is possible, however, to force crops that come to maturity and are then discarded, such as the melon, with less fear of trouble than would be the case with crops that are not as fast to ripen from year to year, such as the grape, because in one case we simply crowd the plant to early maturity regardless of the danger, whereas in the other case the danger to succeeding crops would be too great to warrant much forcing of the stock.

No special greenhouse is required for the cultivation of melons. It used to be considered that a melon house should be low-roofed and narrow, perhaps because such a house could be easily heated; but it should be borne in mind that a house heated only is easily cooled, and an even temperature is much easier to maintain in a larger house. The best melons which I have ever seen were grown in an 18' house where four rows of plants were planted, two in the outer bench and two in the center bench. In the place to which I refer they have three compart­ments of 25' each devoted entirely to melons, and there is hardly a day in the entire year when big, well grown, high quality fruit is not available for the owner to enjoy.

Strawberries and Potted Fruits

Strawberries represent another fruit suitable for the greenhouse. They are unquestionably one of the finest and most attractive fruits, and are particularly ac­ceptable during the winter season. The important point in their cultivation is to get the first runners from outside grown plants. These runners should be pot­ped up in the early sum­mer, and can be held in the cold frame until fall, when they should be well rooted in 7” pots. They are then placed in the cold frame to be ripened up. This is done by withholding water and covering the plants with sash during rainy weather. Of course, water is not withheld entirely simply enough to check the growth of plant and cause a permanently ripened crown. After the crown is thor­oughly ripened the plants are ready for for­ming and should be brought into the house in batches of suitable number suit the quantities of berries desired.

Potted fruits are becoming more pop­ular every year. One reason is that these little plants are not in any special greenhouse is required. The trees can be purchased in fruiting size and, with skilful­ly handled—which is not hard to do, as only general cult­ure is necessary—they will be fruit which is really worth keeping and will be very slow in coming their dwarf, stubby habit. Pea apples, pears, plums, nectarines, apricots, cherries, figs and grapes are all available, and they are customarily found in most places where there are other fruit hobby­ists, for the cultivation of grapes. They are unquestionably one of the finest and most attractive fruits, and are particularly ac­ceptable during the winter season. The important point in their cultivation is to get the first runners from outside grown plants. These runners should be pot­ped up in the early sum­mer, and can be held in the cold frame until fall, when they should be well rooted in 7” pots. They are then placed in the cold frame to be ripened up. This is done by withholding water and covering the plants with sash during rainy weather. Of course, water is not withheld entirely simply enough to check the growth of plant and cause a permanently ripened crown. After the crown is thor­oughly ripened the plants are ready for for­ming and should be brought into the house in batches of suitable number suit the quantities of berries desired.

Fall Sown Sweet Peas for Next Year’s Bloom

(Continued from page 19)

Sweet Pea Enemies

The most dreaded enemy of the sweet pea in America is the green fly, or aphid, and war must be waged on the first appearance of the pests. I have found nothing better than kerosene emulsions which add one teaspoonful arsenate lead to each gallon of emulsion. So­me fourth day until the plants are of the insects. Or Black-leaf 40 may be used, following the instructions accom­panying the container. Another good­secticide is sulfo-napthol, mixing teaspoonsful in eight quarts of water have known the latter to be effective when all other methods have failed eradicate the pests.

Even if you do not sow your sweet peas in the fall, this is the season to prepare the ground for next year’s planting. Follow the instructions 40 ready given for soil preparation, leave the top soil rough or ridged, as much of it as possible may be used to the mellowing influence of 40’s frosts and snows.

After the first few drying days early spring, this top rough soil will out very quickly. Then it may be ran into condition for seed sowing, perhaps several weeks sooner than if it had received its initial working over and a general preparation in the fall.
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The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, swepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

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The Stair Wall and Its Treatment

(Continued from page 31)

contiguous woodwork. Furthermore, the use of paneling implies some degree of correspondence with the design of the rest of the woodwork, and especially of the stair rail and spindles, so that it can easily be seen how inappropriate good paneling would be with a marked disparity in the quality of the accompanying features.

For the embellishment of stair and hall walls, where the stair rail, spindles and other wood trim are of dignified and acceptable lines, paneling is to be heartily recommended. If the stair wall presents a large expanse of surface and, even after the application of paneling, seems a trifle too severe, some further enrichment may be added within the panels. One case occurs to mind where just such a panelled stair wall, of a somewhat formal and stately character, was agreeably adorned with a series of 18th Century portraits in oval frames of uniform size and design. The subjects and the treatment of the carvings and the simplicity of the frames all admirably with the restraint and elegance of the architectural setting. When a stair and hall wall are panelled only to a height corresponding to the height of a chair rail, as in many houses of Georgian type, the plain space above the paneled base may well be devoted to decoration in the form of one of the 18th Century landscape papers, either polychrome or gray with classic architectural features and abundant verdure. Such paper, however, requires a large expanse of wall to appear to any advantage and would be out of place in restricted compass. As an alternative to the landscape paper, one might, where the spacing of the stair rail will permit it, use a succession of the Cupid and Psyche panels, after the cartoons by David, which are beautiful in gray from the original hand blocks used in producing these masterpieces of 18th Century design.

When a Georgian staircase of the type just under discussion has richly turned spindles, carved brackets beneath the treads and well-considered low paneling, as in the Lee house at Marblehead, to quote an especially well-known instance, it is indispensable to make the free wall space above the low-panelled base a vehicle for decoration. Far better keep it perfectly plain and let it serve as a foil to focus attention upon the fine woodwork, which deserves it and is an adequate decoration in itself. If, however, the walls of such stairways are sometimes enriched with landscape paper or other ornament, it always seems to surfeit the eye and detract from the appreciation which the quality of the woodwork merits.

The Adam Stair Wall

Another kind of stair wall of a strongly marked 18th Century architectural type demands to be let severely alone to fulfill its appointed function of background and foil to the stair rail; any transgression of this rule will inevitably result in a muddled, faulty and weak composition. As may be imagined, this is a stair wall in a house of Adam style. The stair balustrade, whether of turned wood or of wrought iron, is usually of a design so expatiatorily chaste and delicately designed that it requires a background of the severest simplicity. Perhaps it would be an unwarrantable piece of impertinence to attempt to add the least decoration to the face of a stair wall that is so obviously a background and nothing else. Of course, such a stair wall will be painted in some light and suitable color to throw the lines of the railing into sufficient relief. If the stair wall space is of such extent that its extreme plainness seems to be a bit too austere, a ready relief, thoroughly in keeping with the Adam architectural genre, may be obtained by introducing a coved niche or two at a turn or landing, wherein a bust or statue or classic urn can be set.

Again, if there is an intricate wrought-iron stair railing in a hall of French or Italian Renaissance type, a plain and unadorned stair wall is altogether appropriate.

(Continued on page 66)
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Plain Facts About Fall Planting

The Stair Wall and Its Treatment

(Continued from page 66)

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ate. If the stair railing is exceedingly simple, the use of a tapestry with its mellow coloring gives the necessary wealth of interest.

Wall Hangings

As to hangings for the adornment of stair walls, two things must be always kept in mind. The use of wall hangings, such as tapestries or some of the Renaissance applique work on velvet, presupposes a large hall with a large stair wall space to be covered and enlivened. It always necessitates the intent to create some measurable degree of formality and stateliness compatible with the character of the rest of the hangings. To hang a tapestry or other hanging of inherently formal and stately character on a stair wall of cramped dimensions or where all the surroundings are of an altogether informal quality is a serious mistake. The hanging will suffer the disadvantage of being in a wrong atmosphere and will lose itself for the indolence put upon it by killing all the lesser things near it and making them appear trivial and ridiculous. For the stair wall where lack of space is a generally heterogeneous quality of the immediate environment make it undesirable to consider tapestries or kindred hangings, some of the other possible and highly desirable to use old Chinese embroideries or Japanese brocades if one is fortunate enough to be able to find them. Even these hangings need a stair wall of considerable expanse, although they are less exacting than the large tapestries or the large applique'ed velvet hangings of Renaissance Italian or Spanish type, in the matter of architectural setting, and more adaptable to a diversity of objects in proximity. Of course, their effect will always be enhanced by not crowding them.

Landings Treatments

The blank wall of a landing that confronts a person whether ascending or descending is one of the awkward features encountered in treating many a stair wall. There is a window on the landing, well and good; there is no need to work here as it is the wall without break that causes trouble. If the landing is wide enough it is possible to use some piece of furniture, a chest or cabinet, and, if there is still a large unoccupied and uninteresting wall space left, a hanging of some description above it. Where the landing is not wide enough to admit of placing a piece of furniture there, one of the lesser hangings especially selected will serve to create the desired interest and relief. In case maps or other devices of the type mentioned are used, it may be as well to fasten them against the wall with a frame of plain molding and then shellack or varnish them. A large picture is purposely not suggested for such a place. But for two reasons—firstly, placing anything is apt to be unfavorable and to do the picture an injustice; a great many pictures that one might ordinarily use demand more than a passing glance and a space where the eye never rests for more than a moment is not the place for them, whereas any of the previously suggested objects are frankly decorative and supply the needed color and design.

Preparatory Work

While most fall planting may be done successfully quite late in the season, nevertheless it must be done in a hurry when it is done, because the shorter the time elapsing between the taking up of roots, shrubs or trees in the nursery, and putting them in place on your lawn, the better is the likelihood there is that you will have some of them to replace later. Therefore it is especially important to have everything ready in advance.

In preparing the soil for fall planting, there is one point which should be especially kept in mind. In spring planting we aim deliberately to start a strong new growth; for this purpose an abundance of available nitrogen is desirable, as was explained in an earlier article of this series. In fall planting, liquid manure and similar quick-acting nitrogenous fertilizers should be avoided for the reason that too rapid a growth is induced at this time the plants will go into winter in a soft, immature state, and be much more liable to injury by cold weather than if they had matured naturally. Manures, such available nitrogen as the plants do not use will remain in storage for them until next spring, as will phosphate and potash, but will be to a large extent lost. Therefore a surplus of nitrogen for fall planting is wasteful and dangerous.

Good Drainage Essential

As far in advance of actual planting as possible, prepare for it as follows:

Good drainage is necessary, for which in important in spring planting, is even more essential in fall work. Fall planting should be done only where there is good natural drainage and cannot be had, the time between the ordering of your plants and their being received should be utilized to improve their particular location in every way possible. A few dollars' worth of drain tile may mean the saving of your plantings. Even where tile draining is not necessary, the proper preparation of the beds, borders, or circles in which plants are to go will accomplish a great deal. In most localities coal ashes or ashes of cucumbers may be had for free, and if you have not a home supply at hand, and these are excellent for drainage.
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the usual plans and estimates; dirt,
racket and extra expenses or will you
let Hodgson help you—show you how
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Then you save money—and you are assured a prompt delivery. It only
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days and give, in zero
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Exhibits of Finished Morgan Models Doors in all Principal Cities. Ask for list.
Plain Facts About Fall Planting

(Continued from page 68)

move the good top soil, placing it in a pile by itself. Break up the subsoil thoroughly. It is very hard and stiff, put some of it, break up the next layer with a pick, and fill in 1' or so with coarse coal ashes, cinders or gravel. Re- place a half to two-thirds of the top soil, mixing with it thoroughly rotted manure or bone dust, or both. (For bulbs and hardy lilies, leaf mold is preferable to the manure.) In the case of shrubs and trees, which will have a considerable ball of earth and roots, the remainder of the soil can be left out until planting time. For perennials, but when the soil is to be planted with a dibber or trowel, it should be replaced, so as to have a chance to settle before planting.

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WAGNER Plants put into your ground this fall, according to Wagner Plans, will begin to blossom before the robins nest in your shade trees next spring. They will continue to delight you with fragrance and beauty until the frosts of November put them to sleep for the winter. If you wait until spring before planting you will lose an entire season’s growth. So write today for Wagner’s Lists of bulbs, shrubs, evergreens, vines and hardy perennials for fall planting. Ask for Catalog No. 62.

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The spring flowering bulbs also are usually not ready for shipment until it is time to plant. There is danger in planting them too early, as the object in planting them is to have them planted as early as possible, instead of having the whole order held up until the last are received from abroad. In cold climates, where there is danger of the ground freezing before the late bulbs arrive, a mulch of leaves or manure over the prepared beds will keep the ground from freezing, so that they may readily be planted some weeks after cold weather.

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Why do you haunt me now?
You never were sport and kind
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Is it because there Has
Up in your cold brown breast
One who brought joy to my eyes
And to my heart brought rest?

Never again shall I see
The flash in her answering eye,
Never again shall the kiss in me
Stir when she passes by.

Hill, you are proud and cold,
Haughty and high your face.
Is it, O hill, because you hold
Her in your grim embrasure?
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Silent heating means more than mere comfort—it means economy. Knocking and pounding in radiators, hissing air-valves and spurring water mean wasted heat-units. The Dunham Radiator Trap prevents these wastes.

The Dunham System automatically regulates the dampers. At bedtime a Dunhamized heating system automatically cools down; at getting-up time it automatically raises the temperature to normal. No going to the cellar—merely set the Dunham Thermostat as you would an alarm clock.

The Dunham System maintains the temperature of the home automatically at either one of two predetermined levels—with the minimum of attention—it not only operates the boiler throughout the day and night, eliminating all care except putting in the coal and taking out the ashes.

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We import the very highest grades of the finest varieties and offer in our Autumn Catalogue splendid collections of Hyacinths, Tulips, Narcissus, Crocus, Snowdrop, etc., etc.

The Fall is also the time to set out Hardy Perennial Plants, Vines, Shrubs, etc. Our Autumn Catalogue also gives a complete list of seasonal seeds, plants and bulbs for outdoor, window garden and conservatory.

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Henry A. Dreer
714-16 Chestnut St.
First Cost will be Your ONLY Cost if you use Kno-Burn Expanded Metal Lath

THE cheapest wall base is the one that unites with plaster or stucco to make a wall that lasts for years without any expense for upkeep or repairs. That’s why experienced architects and builders specify metal lath.

Kno-Burn Expanded Metal Lath is made with a mesh that clinches the plaster so tightly that it can never come off. It expands and contracts with the plaster—preventing cracks. It forms a fireproof, vermin-proof, trouble-proof wall.

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Madam—if you intend to refinish your home, or even one room—you cannot afford not to use ENAMOLIN!

Here are the reasons: Enamolin itself costs no more than any other high-grade enamel and very little more than good paint.

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And it costs no more for labor, whether the painter uses Enamolin or the poorest paint.

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When you have protected and beautified your woodwork with Enamolin, take care of your floors with Namlac Floor Finish. Give them a high lustrous surface, so elastic as to withstand the tramp of feet, the dragging of furniture and even spilling of hot liquids.

Enamolin and Namlac Floor Finish are on sale at the best paint and hardware stores. If you cannot secure them, write to us.

Ask for free copy of "The White Spot" booklet. A Sample can of either Enamolin or Namlac Floor Finish sent for 10c.

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is to send for Waterer's Bulb Catalog—one of the most complete lists now ready in the United States for 1917.

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New bathroom fixtures worth knowing about

EACH fixture in its own way reflects the best current thought on modern bathroom comfort and sanitation.

A. Lavatory. Vitreous China or Solid Porcelain, with wall brackets of the same materials.

B. Bath. Light Weight Solid Porcelain, equipped with Thermostatic valve which controls both temperature and flow.


Prospective builders will find it an advantage to visit our show rooms for your protection. Eliminate the dirty garbage which this species has of taking the press of Italy in landscape effect; so while, however, there is nothing in this country to compare with the stern commanding officer. He is a picture of the military character of these trees compared to the best evergreen trees that we have, and this particular species nevertheless is hardy and can stand the cold. The branch of a spruce is not broken, and the branch of a spruce is not so resentful, for the very good reason that the leaves on it are ranked on either side only, as the fibers of a bird's feather are ranked along the quill.

The most certain way of all to tell which is the cows, but as neither bears cones until it is perhaps ten years old, this often means quite a time to wait. Cones of the fir partake of this same severe character, and are upholding forever. Cones of the spruce, on the other hand, stand up for a little, then open, show themselves and pine cone. It is difficult to scatter the seed graciously—and then to scatter the tree altogether, without having shed any of the scales. Fir cones scatter their seeds from the erect position, then reverse themselves and open their doors; and then (Picca pungens) the Swiss stone pine from the highest hilltop. Scots pine (Pinus sylvestris), hemlock (Abies veeneana) and pitch pine (Pinus rigida), the Norway pine (Pinus norvegica) and the pitch pine (Pinus rigida), the Canadian pine (Pinus strobus), the ponderosa pine (Pinus ponderosa), the sugar pine (Pinus lambertiana) and the Arizona pine (Pinus arizonica) are the pines that are the very best evergreen trees that we have. And when used to defile the winds on a promontory or a hilltop where there are wont to displace their finest moods, the military character of these trees compels admiration, and claims that in the same sort of affection that one feels for the stern commanding officer. He is a forbidding figure whom we revere and cannot do without; but as an intimate, we should rather dread him.

As to Red Cedars

Probably there is nothing more picturesque in the evergreen world than an old red cedar—bar one has to wait such a long time for it to get old enough! During the years of its accomplishment, however, it is nothing in this country which will so nearly approximate the cypress of Italy in landscape effect; so the red cedars of waiting is a work of barren of beauty. It is unfortunate perhaps that the red cedar has so often been associated in the American mind with poor land, through the habit which this species has of taking possession of old fields or rundown farms. Actually, the presence of a colony of these really lovely spirit-like trees does not signify poor land so much as it signifies neglected land. The breezes quickly make the most of opportunity by growing themselves in fields a longer cultivated; for instance, the red cedar finds exactly the conditions suitable to its growth—namely, lack of other heavy vegetation with which they can not compete, and land mellow and easily penetrated by their fine roots.

This is why "abandoned farms" show them in such numbers, ranked by two and twos and twincs, with gentle little chaplets and amphithetrapus with godic aisles leading from one to another. I came upon, on a lovely sweep of hilside that had once been pasture land, ranging in a perfect circle. My American grown roots are all hardy and can stand the cold. The branch of a spruce is not broken, and the branch of a spruce is not so resentful, for the very good reason that the leaves on it are ranked on either side only, as the fibers of a bird's feather are ranked along the quill.

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The Primeval Fight

In the trackless forest he fought the great enemy—day after day. There in the wilderness he waged the fiercest battles this earth has ever seen. Nature cruel, relentless, ever vigilant—man weak, alone, determined!

Down through the ages has come that struggle. Today we are knowing the joy of the conqueror. It is this struggle that has developed our race. To it we owe all that we are. No longer must we fight for the bare chance to live—we have progressed further than that, but nature is still the most fascinating, the most dramatic thing we have ever known.

Don't be one of those to whom such wonders mean nothing. Each flower, each bird has had its struggle against great odds. These struggles and battles were a great part of our own great battle. Learn about them—understand more clearly the marvelous struggle of mankind to develop.

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Barr's Catalogue of Plants, Roses, Shrubs and Trees

A copy will be sent to any reader of House and Garden on receipt of name and address.

Baur's Catalogue

15 East Ninth St., Dept. A, Erie, Penna.
The Best Baker's Dozen of Evergreen Trees

(Continued from page 74)

The Value of Good Furniture Reproduction

(Continued from page 45)

for secular decorative purposes, are copied by skilful embroiderers to simulate ancient work.

For example, a fine old brocade upholstered, high backed Charles II chair can be duplicated at a cost of from $185 to $250 with such accuracy as to satisfy the most discriminating buyer.

An elaborately carved oak or velvet covered chest or "cassone" with rusted iron lock and hinges can be bought at a cost two-thirds less than a 17th Century original. Old steel, iron or brass fireplace fixtures are reproduced with the worn, oily surface of the old pieces, and Venetian polychrome torchères are copied in their most intricate detail.

Nor is the work in reproductions confined to the duplication of English, French, Italian and Spanish furniture and accessories alone. Chinese lacquer is quite as cleverly executed. In this, some exceptionally fine cabinets are seen, mirror frames, screens and tables—many of them astonishing in their fidelity to Oriental decoration.

Old mirrors, always much coveted, are likewise reproduced in all sizes, styles and treatments—the small lacquer-framed dressing table mirror, the Georgian square or oblong mirror framed in blue glass, the small gold framed Athena mirror, the elaborately carved and ornamented gilt Chippendale mirror. The prices range from $65 to $2,200.

The Modern Utilities

In the matter of cabinets for talking machines, the great variety of period designs in those comes as a welcome innovation. No longer is it necessary to introduce the conventional mahogany box or cabinet as an incongruous note in the furnishings of a room, for the cabinet can now have the form of a Jacobean cupboard or a dainty French cabinet, or it may be designed to comply with any scheme of decoration without indicating in any feature its actual use. They range from $400 to $6,000 in price, according to the elaboration of their design.

Clocks are likewise mounted in cases that have been especially made to harmonize with the furnishings of the room for which they are intended. In these the dials as well as the cases are antique to avoid the slightest hint of suggestion of neovness.
There is a certain type of house where you are particularly apt to find Hathaway Furniture. It is a house designed by the clever new school of architects—a house with spacious, livable rooms, admirably proportioned, correct in its appointments, conservative in taste.

You may be planning such a house or you may be already making it your home. In either case, a personal call at Hathaway's will interest you tremendously.

This Queen Anne Dining Suite of handsomely figured American walnut at $425.00 is merely typical of the productions that you will find here in great profusion. They are just as correctly designed and just as reliably built as the homes in which they will be placed. For you can depend upon the style and the materials of every suite and odd piece of Hathaway Furniture just as you can depend upon the evident fairness of its price.

W. A. Hathaway Company
62 West 45th Street, New York
The Real Significance of Good Furniture

Well chosen, indeed, is the Furniture which not alone fulfills its utilitarian purpose, but imparts to the room decorative distinction, whilst creating a restful, livable atmosphere.

The successful solution of such problems may be realized quite readily by recourse to these Galleries. Here, one may select appropriate Furniture for both formal and informal rooms — mid quiet, harmonious surroundings without the distraction of irrelevant objects, and at no prohibitive cost.

The extensive collection on view in this interesting establishment for twoscore years devoted exclusively to Furniture and decorative accessories, is vividly reminiscent of every historic epoch, and includes many unusual groups and occasional pieces not elsewhere retailed.

Suggestions may be gained from de luxe prints of well-appointed interiors, sent gratis upon request.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd St., New York

Decorative designs characteristic of Directoire and Empire periods. Phrygian helmets, laurel wreaths and the torch, a souvenir of the Revolution

High Lights of the Directoire
(Continued from page 1)

and ceilings; textiles — silks, linens and cottons — and painted wall papers.

Reasons for a Revival
The restraint of the Directoire, its simple strength and appropriateness, fit our new mood for order, balance and usefulness. The Directoire being related to so many periods, combines readily with them, another reason why we predict its coming popularity.

Moreover, painted furniture, compared with mahogany, walnut, and so on is inexpensive, and being simple in outline and prescribed in ornamentation, lends itself to reproduction at quite moderate cost.

When America entered the war, our nation had reached the high water mark in luxury, extravagance, frivolity and waste. More than this, one heard constantly the complaint that the home was deserted for city and country clubs, restaurants and hotels.

Revolutionizing events developed; the mass viewpoint changed.

We are already asking that harmony and repose follow the present restless discord. Our minds and those of the men in the trenches are fixed on lasting peace and home life, the spirit of which was so nearly atrophied by careless living.

The keynote of the Directoire style being repose and restful simplicity, with economy of materials, it has naturally touched the imagination of decorators, alive to the signs of the times.

Parisan Tendencies
Paris, leader in all fashions, was turning toward the Directoire when the war broke out in Europe. Those who had eyes to see, detected the fact on many sides. The Gazette du Bon Ton was one of the chief heralds of this movement.

Since we homemakers in America are undoubtedly entering on this new period in interior decoration, the wise man and woman will read the future in the past and learn from the earlier version of our epoch, allowing for present day spirit and customs.

Adaptations by creative artists — not slavish copy — give the best results.

The satisfaction you derive from any planting is in proportion to the improvement it makes in the appearance of your house and grounds.

A few of Moon's vigorous trees or plants will work wonders in transforming a bare house foundation into a beauty spot of the neighborhood. At a surprisingly small cost your house and grounds will grow more beautiful — enhancing their value.

You need Moon's Trees and Plants. There is a symmetry of form, vigor of growth, and a preparedness for transplanting about them that makes Moon's Trees not only look well but move well. Moon's can give you a range of selection that includes a hardy tree or plant for every place and purpose.

If you cannot decide what to plant write us for advice. This is the time of the year. Ask for Catalogue A-4.

THE WM. H. MOON COMPANY, Nurseriesmen
Morrisville, Pennsylvania

Philadelphia Office
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The Moon Nursery
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White Plains, N. Y.
Are you a little social lion?

Because you always have something novel and amusing to tell her; because you take the deadhest conversational trench with an epigrammatic bomb; because you found for her such a love of a bull-dog; and because you borrowed all the costumes of "Boris Godunoff" for her Russian Ball.

Because you read VANY FAIR

Do the buds all fight for you at dances?

Because you know the very latest step—or can invent it; because you are capable of admiring their frocks ingeniously; because you can tell them precisely what Marie Caprice is rehearsing; because you can whisper to them the most intimate secrets of that majestic social planet who has just been acclaimed captain of the Sixteenth Suburban Radish Lancers.

Because you read VANY FAIR

Do they quote your bon mots at the club?

Because you have a novel point of view on life; because you are always au courant—of the Dolly Sisters. Right arm and who are the husbands—quimdam and pro tem.—of the Dolly Sisters.

Because you read VANY FAIR

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19 WEST 44th ST.
NEW YORK CITY

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ARE YOUR STORE DUE OR DEADBEAT?

SUNDERLAND BROS., Established 180
354 S-. 17th St., Omaha, Nebr.
How to Buy Rugs and Carpets

(Continued from page 17)

The surface of Brussels carpet is of uncertain loops that form ridges. In good grades there is nothing like it for wear. The texture is springy and resistant. Before buying Brussels see that the surface of the under-side of the weft is covered and the loops so close together that one gets the true feeling of a flat, unbroken surface. A poor Brussels, particularly the quality found in common rugs, is a veritable dirt trap, half suitable for building house-ballroom appearance.

Buying Suggestions

Always take a carpet sample in your hand and see that the burrows are hidden by a good, sandy nap. In Brussels there is a certain amount of elasticity to it. A paste-board carpet looks skimpy and thin. Wilt on the floor does not give to the feet, no matter how many months accumulation of newspapers are piled on. The back of a good carpet is a thick pile. In selecting a carpet or rug with a nap, one should look for the number of knots on the back. Rug buyers always count these to test the value of the merchandise. If the rug has many knots it has a fineness of texture which is just as desirable as good coloring or good design.

There are long pile carpets and short pile of countless trade names, and it is generally a matter of taste that decides designs of cabbages which are most attractive. On the other hand a deep pile is not considered desirable. Chenille, for example—shows and retands the footprints, but there is a luminous depth and richness to it. To my mind a Chenille rug, which can be woven in any width with a pile center and a dark tone border, is the rug par excellence. Little color rugs should be submitted to the dealer to show just the color you desire. This color, of course, will be first tried out at home. Chenille carpeting is also to be had. If the rooms are carefully sewn and the pile brushed the scanning scintillates and shows. Such carpeting is relatively expensive, but the excellent value received justifies the purchase.

A Wilton carpet is not as fine as a Wilton velvet, but gives as good service. The Wilton carpets have so many trade names that the wisest thing to do, as I have said before, is to go to a reliable carpet house, bring the room, to try by handling and comparing the carpets themselves.

Sizes and Uses

As a rule carpeting comes 27" wide and stair carpeting 36". Axxminster, Saxony, Wilton, and Wellington, all have a cut pile like velvet. Saxonnas are reversible with a high pile. They give good service, are inexpensive, and come in excellent colors. They will be found an especially good buy for a bedroom.

A cotton rug with a pile is suited for bed and bathrooms, although it must be remembered that cotton pile gives no resistance to the foot and crashes and soaks readily.

A charming type of Chinese rug is the carved design. The pattern is outlined by a grooving, which makes the general pattern stand out distinctly and enhances the value of the rug.

There is a tradition that Oriental rugs are often gaudy and crude in color and will quickly destroy any otherwise good interior decoration. The color of the Oriental rug should be of such a shade as to buy and use orientals indiscriminately, irrespective of adjacent furnishings, as it is to use a figured wall paper in every room of the house. True, there is nothing more lovely than an antique or a beautifully designed and splendid color, but such a rug, if brilliant of color, should be used as the main factor in the room. Other furnishing should be subordinated to it, built around it.

The Choice and Fitting

For most purposes plain tone rugs and carpets are advisable. Carpets with a strong, gaudy, or undignified pattern stand out distinctly and enhances the feeling of a flat, unbroken surface. But if they fail to point up the color of the room, they may end by invoking the ornamental. But if they fail to point up the color of the room, they may end by invoking the ornamental. But if they fail to point up the color of the room, they may end by invoking the ornamental.
Refit Your House

in the
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China Just Unpacked

Lovelier than ever before, it seems to House & Garden’s editors, are the autumn showings of china and crystal, cleverer the odd sandwich sets, the hort d’oeuvre services, the slim graceful cruets, the delicate table glassware, the glowing lustre bowls.

From the bewildering array of foreign importations and American showings, we have chosen those which seem the best in design, workmanship, usefulness, and value, and show them to you in this issue.

Fabrics of New Beauty

House & Garden also shows in this issue the finest of the new autumn fabrics. New weaves are still coming from abroad; the late work of American fabric manufacturers is more and more difficult to tell from the work of the European looms. For instance, there is a brocade, in black and silver and pale gold as lovely as anything that ever came out of Flanders; a delicate mohair gauze that combines transparency with durability; printed challis in adorable designs; and linens exquisite in imaginative color,—just what you need for your autumn hangings.

Furniture from the Best Makers

So skilful have the American furniture craftsmen become that frequently the reproduction of an antique piece is as good or even better than the original. In this issue, House & Garden devotes an article to these modern reproductions, all of which represent the best modern workmanship, have the beauty of the ancient designs, and are purchasable at excellent prices.

House & Garden will buy any of these things—just tell us the page, and your preferences; inclose a cheque; and that’s all. Address the

House & Garden Shopping Service
19 West 44th Street, New York City
Some Garden Weather Knowledge

The simplest mechanical frost predictor seems to be a contrivance recently introduced by Sir Henry Compton, of England. It is simple, the most reliable, and with clock-like faces and a hand on the dial are supposed to point to the correct weather forecast. One who has the advantage of being very easy to read, but are not at all consistent and cannot be relied upon.

The reading of the two-tube hygrometer does not consume more than two minutes, and if the instrument is at all a good one, one can rest content regarding the results.

An instrument called the hygrodik is a simplified, two-tube hygrometer, for by means of the chart, which is set in the center of it, readings of humidity in weight and percentage are immediately given. This instrument also gives “dew point,” being the temperature at which moisture will form in visible drops.

The rain, the sun, the wind, and the cold are eagerly sought for by all at different times. It is hard to say which affects things most. The sun is the cause of all weather changes, for it heats the earth, and when the sun is not shining the weather is colder.

Plant These Now

For more information, please refer to the original text.
Planning to Build?
Then Get This Valuable Country House Number FREE

The Architectural Record

Pictorial Photography
Its Principles and Practice
By Paul L. Anderson, E. E.
Lecturer of The Clarence H. White School of Photography

Every photographer who wishes to do more than merely "push-the-button" will find discussed in this volume the very points on which he wants helpful suggestions and definite instructions. It is written from a scientific standpoint, more or less elementary on the one hand nor too ultra-technical on the other. Mr. Anderson combines a fine pictorial appreciation with a clear grasp of scientific principles upon which success in photography must depend.

The Standard Book on Rose Growing

The Practical Book of Outdoor Rose Growing
By George C. Thomas, Jr., Garden Edition. Containing 36 Illustrations (6 in color). Decorated cloth. Octavo. $2.00 net.
This edition will be found of great practical help in the garden. It is a handy octavo size.

The Only Book on this Exquisite Flower

The BOOK OF THE PEONY
By Mrs. Edward Harding, 44 illustrations (20 in full color from autotypes and 24 half-tones from photomontages). Hand-colored. Leather. $3.00 net.
This book, by an expert, covers the whole subject. The illustrations are of the utmost value to the connoisseur. The chapters are arranged with explicit directions for planting (time, place and method), cultivating, fertilizing and propagating. In addition, there are very valuable lists, charts, tables and maps.

The GARDEN UNDER GLASS
By W. F. Rowsles
Profusely Illustrated with diagrams, drawings and photogravures. $2.00 net.
A splendid practical volume for amateurs, dealing thoroughly with the culture of vegetables, fruits, flowers and roses under glass. The author shows not only how to plant and grow, but what is most important, how to do the actual work in such a way as to insure success.

War
By Pierre Lotti
Translated by Marjorie Laurie. $1.25 net.
The prevailing note of the book is genuine and tender sympathy with the victims of German barbarism. He describes, in simple but touching words, his encounters with wounded soldiers, prisoners of war, and helpless orphans.

The Lovers
By Elizabeth Robins Pennell
Frontispiece by Joseph Pennell. $1.00 net.
This exquisite love story is a transcription from real life—a true story—told in the letters written from France by the artist soldier to his wife. "Letters that are splendidly and movingly typical of the chivalry and courage which animated all those who belonged to the sods."—Boston Transcript.

The Snares
By Rafael Sabatini
$2.25 net.
An intensely interesting tale of love, war and adventure in the time of Wellington. The author of "The Three Musketeers" has furnished the brilliantfas of the chivalry of the time and personages from the background.

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American Oak Mfrs. Assn. answers all letters. Room 1414 14 Main St., Memphis, Tenn.
"How many people who talk and write about war would have the courage to face a minute, fractional part of the reality underlying war's inherited romance?"

This sentence from a Collier war article indicates more or less exactly Collier's aim in covering the Great War.

Not that we design to concoct gratuitous horror, or destroy belief that this war contains the heroism, thrills and eye-filling panoply which poets would make us think are the salient facts of all war.

Collier's has simply aimed to tell its readers what war really is.

Any observer, of course, can fill pages with bombardments, charges, retreats, estimates of losses and gains. But here, as always, it takes the man who is at once keen visioned, of wide experience and understanding and an artist to create that sense of physical contact with this amazing thing oversea for which we have felt Collier readers were eager.

Therefore we have constantly given them such things as Gelett Burgess's vivid picture "How Fear Came to Paris"; Perceval Gibbon's "The Gate of Germany"; Frederick Palmer's "The Greatest of Battles"; Wadsworth Camp's "The Dark Frame of War"; Arthur Ruhl's "Up to the Front," "Rumania Learns What War Is," "Russia's War Prisoners," "Cannon Fodder."

Take Ruhl's work as an example of war reporting that realizes the Collier ideal.

Consider "Russia's War Prisoners," that picture of the blue-gray tide flowing toward Siberia; the figures that stand forth from the throng—the Bukowina schoolmaster, the Luxembourg Jew, the counts and peasants; the piles of letters and telegrams following the prisoners hither and yon. Consider the impression of the author's whole experience which, by very restraint, he succeeds in printing on your memory as of something you have encountered.

Or "Cannon Fodder," a flashlight on the meaning of war as seen in a Budapest hospital. Or that thought-impelling picture of the interchange of Austrian and Russian wounded outside of Stockholm on a May morning.

This, we repeat, is the Collier ideal in war reporting—timeliness, combined with the ability to see things as they are, clear thinking and art in writing—which gives the result some of the qualities of literature.

Collier's feels that by giving Americans the actual touch of war, its sounds, its smells, telling how it acts, how soldiers die—war with all its heroism but stripped of glamour—it is helping teach Americans not cravenly to shrink from war but rather to think more deeply and, out of awakened national consciousness, to consider why wars happen and how the things that make them happen can be changed.

This is another way in which Collier's earns the right to its title "The National Weekly."
How mechanical bracing restores strength to decayed trees

The internal woody tissue of the tree has the same function as the bones in the human body—structural support. When this has been destroyed by decay, Nature is helpless to restore it and the tree, if neglected, will soon succumb to the force of the winds. And no treatment can permanently save it unless that treatment supplies scientifically the strength that has been lost.

Merely to fill the cavity with cement will not answer. The violent swaying of trees by the wind makes correct mechanical bracing of decayed cavities absolutely imperative.

Correct mechanical bracing involves something more than just fixing bars and bolts in the cavity. Every tree is different, and therefore the bracing of each tree must differ from the bracing used in all other trees, at least to some extent.

The tree in photograph No. 1, for example, required a combination of bolts and lock-nuts, reinforcing rods, and cross-bolts with lock-nuts above the crotch.

The tree in photograph No. 2 needed a backbone and rib arrangement of iron straps, plus torsion rods and anchors.

The tree in photograph No. 3 required a combination of bolts and criss-cross bolts with lock-nuts, torsion rods and chains.

The tree in photograph No. 4 was so weak that it required a complicated and complete system of internal bracing, including cross-bolts, criss-cross bolts, iron straps, anchors, torsion rods, iron backbone and ribs, lock-nuts, bolts above the crotch, plus chains and lag-hooks higher up.

Davey Tree Surgeons are the only men in the world who are really trained for this work. Every Davey Tree Surgeon is trained to the point of finished skill. He is allowed no responsibility until he has conclusively demonstrated his fitness. And he must have shown himself to be a man of conscience, a lover of trees and a worker—a man fully conscious of the great responsibility that is his, when he is entrusted with the care of your priceless trees.

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Write today for FREE examination of your trees—and booklet, "When Your Trees Need the Tree Surgeon." What is the real condition of your trees? Only the experienced Tree Surgeon can tell you fully and definitely. Without cost or obligation to you, a Davey Tree Surgeon will visit your place, and render an honest verdict regarding their condition and needs. Write today.

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