STYLE TENDENCIES in NEW FURNITURE

A COLLECTION OF INTERESTING PIECES WHICH SHOW THE HEIGHTS THE MODERN DESIGNER IS AttAINING—From Berkey & Gay

Restful informality attends the combination of these new, historically inspired pieces

Today there is a decided tendency toward furniture which preserves adequately our artistic heritage in design, and which, at the same time, is expressive of our vigorous modern life.

HOW THE NEW NOTE IN THE LIVING-ROOM ORIGINATED

The more closely we analyze the modern treatment of the living-room, the more clearly we see that the newest tendency is towards a combination of varied styles.

That we are attaining in this country much of the informal, intimate background of the English living-room is due to the ability of our gifted American designers. From Berkey & Gay furniture it is possible for you to select pieces that are inspired by different historical periods, yet which have that kinship which makes their combination successful.

A DISTINCT DEPARTURE IN THEME FOR THE DINING-ROOM

One designer has struck a genuinely refreshing note in dining-room furniture as is evidenced by the illustration in the center. This style is the latest expression of the originality of Berkey & Gay's designers. Back to medieval Spain they went for the motif and so successfully have they bodied forth their new creation, that it stands today as the most vital modern representation of Spanish art in furniture.

In every piece of this new Spanish-Umbrian furniture, one notices a material departure from generally accepted forms. A delightful court cabinet replaces the conventional china closet, while the novel linen chest is convenient and extraordinarily attractive.

THREE NEW PIECES FOR THE SLEEPING-ROOM EXPRESS FINE OLD IDEALS

Perhaps the most difficult task fashion imposes upon the furniture designer today is the re-creation of historical ideals. Observe how successfully it has been accomplished in this new conception of the Louis XVI style—that design whose restful simplicity was welcomed by the gay court of Marie Antoinette, weary of ornament.

Just so, we find in this modern interpretation the welcome simplicity, the harmony, that give unending satisfaction.

Write Berkey & Gay for the name of a shop near you where you may see their new work, or ask at your favorite shop for a ticket which will admit you to their permanent Exhibitions in Grand Rapids or New York.

Their Leaflet Library will have you wonder—could it be, perhaps. This consists of intimate talks on the new treatment of rooms, illustrated with over 500 pieces of furniture. It will be sent to you for $1.00.

Write Berkey & Gay Furniture Co., 886 Monroe Avenue, Grand Rapids, Michigan.
New Wallpaper Prepares Your House for Winter's Social Activities

Nature takes on her annual coat of tan, and the theatre of social recreation simultaneously moves indoors. Guests there will be in legion—critical, observing guests.

The house must look its best. Particularly the interior. Wallpaper will put it at its best. Newly-papered walls and ceilings lend charm and cheer to the whole house.

Chase the gloom from every room with sensible, economical wallpaper. The change can be made quickly and at minimum cost.

That living-room, that dining-room—make them smile again. Wallpaper will do it.

There’s probably not a room in your house but that would welcome the transforming touch of wallpaper in the hands of an experienced decorator.

Wallpaper has innumerable advantages. Carefully chosen patterns conceal all those little irregularities present in even the best-built homes.

Wallpaper accentuates the beauty of the woodwork. It permits that individuality of expression so essential to the person of refinement. It meets every requirement of interior decoration—meets it effectively.

Interior decorators and wallpaper dealers are now showing authentic 1918 styles in wallpaper. At probably no other time in the year will their stocks be so nearly complete, so diversified.

Consult your decorator now with views to having those rooms repapered—if not the entire house, at least that portion of it that seems to need it most.

Remember—wallpaper is the satisfactory transformer.

Wallpaper Week is October 1st to 6th.
1918 Styles are now on display.

ALLIED WALLPAPER INDUSTRY
Central Office, 169 Madison Avenue, New York
A Great Opportunity

From present indications (September 17th) it appears that the intending planter of Holland Bulbs, Hyacinths, Tulips, Crocus, etc., will be grievously disappointed this Fall.

None of these bulbs, which usually arrive here in late August, has yet appeared, and while it is claimed that one bulb steamer sailed before the embargo was placed, there is no further definite news of it, and one report has this steamer recalled.

At best, this country will receive but a portion of its usual allotment if any, and planted late as they must necessarily be, the planter's success will be in diminishing measure.

Your beds being ready, why not plant this Fall at least a few modern Peonies, and by planting

PETERSON'S PERFECT PEONIES

(acknowledged the world's standard) from now until the ground freezes, you will be assured of having a splendid display of superb flowers early next Summer.

And if you place these in your permanent bulb beds, they may be safely transplanted next Fall if desired. And, too, unlike Holland Bulbs, they will not "run out", but will continue to increase year after year.

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when you can pick them, ripe, off the trees

Fruit picked ripe from the trees is far superior in taste to that which you buy from the vendor's stand. Such fruit is generally picked green and allowed to ripen in transit. Fruit, deprived of the nutritious sap from the mother stem, sometimes for weeks, can never equal the luscious flavor of that freshly picked.

Go into partnership with Nature and let her provide winter luxuries for your table. Grow your own fruit and enjoy jams, preserves and jellies when fruit is scarce. Your home grown, home made preserves are infinitely superior to the higher priced "canned" varieties.

But when you plant, take care to plant sturdy stock of proven merit, that your forethought, expense and effort may not be expended in vain.

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Hicks Nurseries, Westbury, L. I. Box Q Phone 68

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Seemingly perfect, as were the old purple and white sorts, the master hybridizer, Victor Lemoine, touched them with his magic hand, and lo, from them a multitude of glorified forms and new colors appeared, with Individual flowers and trusses more than doubled in size; with varieties early and varieties late, thus considerably lengthening the blooming season.

Ellen Willmott, with pointed trusses a foot in length and snow-white flowers nearly an inch in diameter; Belle de Nancy, soft blue pink; the splendid early blooming giant, Leon Gambetta, with semi-double flowers almost as large and as perfectly formed as tuberoses. These are but a few examples of the more than 150 new varieties that I grew on their own roots at Wyomissing. All these new Lilacs are unusually free bloomers—for surpassing the old sorts. If you wish these rich blooms in your garden next spring, the plants must be set this fall.

Farr’s Hardy Plant Specialties

(Sixth Edition, 1917-1918) describes Lemoine’s new Lilacs, Peonies, Philadelphia, Japanese, and German Iris, more than 500 varieties of Peonies, Evergreens, and Rock-plants, 112 pages of text, 26 full page illustrations (15 in color). A book of distinct value to garden lovers. If you do not have a copy of this Sixth Edition, send for one today.

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Brokers or private individuals having real estate of the same high character which they desire to sell, would do well to bring their property to the notice of House & Garden subscribers through the Real Estate Mart.

This department provides a direct and successful medium for reaching those people who are purchasing or renting country properties as well as brokers who are looking for properties for clients. Results are bound to follow real estate advertising in a magazine devoted entirely to the subject of homes and estates and bought only by architects, brokers and 35,000 regular subscribers because they are all interested in the editorial appeal.

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Without service charge, House & Garden's Shopping Service will buy for you any articles editorially mentioned in House & Garden. This includes the things shown on pages devoted to special sales of the month; also the various articles described in "Seen in the Shops", and in other departments of the magazine. When ordering articles advertised in House & Garden, it usually saves time to write direct to the shop.

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Don't fail to mail the coupon today.

Neither ever saw a human being before!

A boy of these is cast on a desert island—all that's left of a shipwreck. On the opposite side of the island a baby girl is cast up. Each grows up, neither knowing the other. How they carry—how they grow—what they think—throws a light on how our primitive ancestors may have lived—how they survive—how they meet—what they think of love. This story, "Memoirs," is a vivid picture of instinct and need for love. This story, "Memoirs," and the sequel, "The Three Laws and the Golden Rule," are two of Morgan Robertson's most talked about stories—standing pieces of fiction in a field which has not a group that would dare enter. In the sequel to "Memoirs," Morgan Robertson takes a young pair, a boy and a girl, and starts them out in the face of nature. It is an idyl of young love.

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Please send me the set of Morgan Robertson's complete published works in 8 volumes bound in red cloth, and enter my subscription for a 6 months' subscription to the Metropolitan and 6 month's subscription for McClure's. Enclosed is the sum of $1.00, which I understand pays in full for my set of 8 volumes and my 6 months' subscription to the Metropolitan and McClure's.

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A cave man's house was just four walls and a dog. Today the house is the family over-soul, in stone and shingles. The family reveals itself in everything from gatepost to windowbox.

Are you getting ready to express yourself architecturally? Are you deep in the thrilling problem of half timber, versus stucco-on-metal-lath? Are you a bit bewildered as to where to put the greenhouse? Or what makes the ideal background for a brown-eyed blonde?

How about getting the advice of fifteen architects, nine decorators, two manufacturers of house fittings, one Yale professor and four gardening experts? No! You don't have to invite them to tea! They've already expressed themselves in

**NOVEMBER**

**House & Garden**

*The House Planning Number*

What to expect of the architect; the decorative value of woods; which of the new hanging fabrics will fill your need; orchids that will grow for a smile; a Korean chest that will give the note of aloofness, of Oriental mystery that you've been looking for—these are just a few of the things that House & Garden has induced the thirty-one experts to tell you about in its November issue.

25 cents a Copy  
$3 a Year

If you haven't yet subscribed to House & Garden, remind your newsdealer to keep a copy of the November issue for you. So many people are thinking about building now that the House Planning Number is bought up early on news-stands.
Plannin the house

The two questions that arise when one starts to plan a house are: "What kind of a house does my life need?" and "What sort of a house will I be most satisfied with?". Of course there are hundreds of other questions, but these two are fundamentals. And because they are fundamental, the first issue of HOUSE & GARDEN has tried to present as many types and sizes of houses as possible and to explain the facilities and advantages of each. Half-timbered houses, stucco-on-stone, stucco on metal lath, brick, shingle, clapboard. Houses with big chimneys and little chimneys. Houses costing a considerable sum and houses of moderate cost, all of them good architecturally, all good to live in.

To make house planning still easier, there will be articles on what to expect from your architect, how to plan for a greenhouse attached to the residence, how to handle the problem of the ceiling, and how to know and appreciate the decorative value of woods.

Planning the inside of the house is just as necessary as planning its architecture. Rooms must be the sort one's life demands, the sort one is most satisfied with. Suggestions for such rooms will be found in the Little Portfolio, in the article on Italian chairs, on the use of Korean chests in the modern home, the hanging of Spanish coverlets, the use of lace in interior decoration and the assortments of new pillows that the shoppers have gathered.

Planning the garden is the third problem for the complete home—the garden outside and the garden indoors. For the garden indoors there can be orchids—you will read of those easiest raised—and all manner of greenhouse plants. There will be trees on the lawn, and these too are considered in this issue.

It is difficult, mes freres, to tell in the short space of 387 words all the remarkable features of this House Planning Number, to tell of the expert who tells how to buy fabrics, and the article on slate roofs, and . . . Patience! It will be out before October ends!
A WHITE HOUSE IN THE WOODS

The walls are clapboard painted yacht white. The blinds are green. And the thatch shingled roof fades off into the branches with a green stain that the weather is daily softening. This is a scheme of a white house in the woods, the residence of A. W. Lippincott, Esq., at Kensington, Great Neck, L. I. Chester A. Patterson was the architect.
IN SOUTHERN GARDENS

The Log of a Wandering Through Some of the Old and New Gardens of Louisville

A. CARTER GOODLOE

.....When ages grow to civility and elegance, men come to build stately, sooner than to garden finely, as if gardening were the greater perfection." —Francis Bacon, "Of Gardens."

To the truth of this observation by the grand old lover of gardens, Louisville can bear witness. From ante-bellum days she has been known as a city of "stately," ample mansions. But not until recently have her gardens grown to a "civility and elegancy" commensurate with her homes. There were former times, of course, even within the heart of the city, many old-fashioned gardens, attractive with a sweet, unkempt southern luxuriance, a varied mass of blooms and flowering shrubs; but of the finished, soigné gardens, such as one sees in the north and east, not one. Only with the comparatively recent creation of handsome country places about Louisville, along the shore of the Ohio and in that Cherokee Park which Olmsted has pronounced to be one of the most beautiful natural parks in the United States, has the garden of this particular part of the south come into the fullness of beauty. Buffalo, Boston, New York and other eastern places have been levied upon for landscape architects to plan and perfect these "blue-grass" gardens, and the results, in most cases, have been charmingly successful.

Types of Southern Gardens

Two distinct types of gardens are seen about Louisville—one the old-fashioned, indigenous type, retaining an old-time, mellow loveliness, but perfected, brought up to date. The other—that of the modern garden, the exquisite product of generous means put at the disposition of landscape artists molding to their elaborately charming designs a peculiarly beautiful and fertile country.

It would be hard to say whether the gardens of those estates along the banks of the Ohio, with their wonderful views of the broad river, or those from which the lovely wooded slopes of Cherokee Park are visible, are the most admirable. All have a fascination of their own. One of the most successful of the former is at "Winkworth," the home of W. E. Chess, Esq. The Buffalo landscape artist who designed this garden must have offered up a prayer of fervent thanksgiving at the perfect setting he found ready to his hand.

This garden, situated at only a moment's walk from the house, is yet completely detached from any architectural impositions. It is exquisitely complete in itself. A path, defined by splendid old box, leads to a shallow flight of stone steps from which one instantly gets a full view of this garden lying below and the delightful pool in the center. I know of no other garden about Louisville that strikes a deeper note of simplicity and informality, of tranquillity and privacy.

Evergreens of all varieties encircle this garden, forming an irregular, dark, cool background against which Madonna lilies stand straight and fair, and foxgloves, Canterbury bells, hollyhocks, the exquisite belladonna, delphiniums, Japanese poppies, lilacs, corn-
The garden at "Winkworth," home of W. E. Chess, Esq., is the old-fashioned, indigenous type, of a mellow loveliness, perfected and brought up to date. It commands the farther reaches of the Ohio flowers, iris, roses and a wealth of other flowers glow and burn.

The simple, natural beauty of the plan of this garden coupled with the apparent irregularity of the planting and the luxuriance of its rich color scheme, are really enchanting. Here nothing is forced, nothing distracts the eye and the interest to the exclusion of the garden as a whole. The pool in the center has entirely the effect of nature with its concrete contours softened and almost concealed by masses of creeping Japanese juniper.

A flower afterthought to this lovely garden is the very wilderness of bloom stretching beneath it on the far side and reached by descending the stone steps just visible in the photograph. Here one literally walks upon a carpet of violets, while rambler roses, syringa and lilacs make the air heavy with sweetness.

"Lansdowne"

Still farther up the Ohio shore, at "Lansdowne," the home of S. Thruston Ballard, Esq., member of the committee working with the National Council of Defense on Economics, the landscape artist has had the happy thought of making the terrace to the left of the house, the setting of a garden. Around the vine-covered balustrade enclosing this terrace, garden are great beds of pansies of heliotrope, of begonias, of standard roses, bordered with close clipped box. Stone steps lead picturesquely down to a level of greensward. From the rose-entwined "look-outs" of this charming terrace, one catches refreshing glimpses of the Ohio flowing far below. The tranquility, which of all others is the most desirable in the garden, is here delightfully in evidence.

"Fincastle" and Others

Among others of these "river gardens" which are especially worthy of note are the formal sunken garden at "Fincastle," the home of Judge Alexander F. Humphrey, and the garden at "Bushey Park," the estate of Charles T. Ballard, Esq.

"I do hold it, in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which, severally things of beauty may be then in season." One instinctively thinks of that artless, magnificent command of the great Bacon, when
walking in the garden at “Gardencourt” overlooking Cherokee Park. Such a wealth of changing, lavish bloom, such generous amplitude of setting and ornament, but all so deftly subordinated to natural beauty and good taste! When strolling under the rose-covered pergolas one is further reminded of the canny writer “Of Gardens.” “For the side grounds you are to fill them with variety of alleys, private, to give a full shade, some of them wheresoever the sun be. You are to frame some of them likewise for shelter, that when the wind blows sharp you may walk as in a gallery.” On two sides of this delightful garden, one may walk “as in a gallery.” These pergolas, running east and west, terminate in charming tea-houses connected by a curved pergola. Between them plays a fountain in bronze designed by the late Helen Farnsworth Mears.

In June the predominant note of this garden is white. Perhaps it is this fact that makes it a peculiarly lovely “morning garden.”

Near “Gardencourt” is “Edgecombe,” the home of F. M.ackett, Esq., where we find a garden that is not only charming, but a surprise. The noted landscape artist of this garden believes in surprises and his success justifies his faith. One comes upon this “secret garden,” at the end of the grassy walk quite unprepared for it. It is enclosed in high walls—covered here and there with the lovely, prolific Hiawatha rose—which make an effective background for the flowers flaunting their colors against them.

At one end of the garden the prevailing note is white—long rows of lilies and, opposite, the magnificent white Miss Lingard phlox. An effective combination of pink and white double hollyhocks and belladonna is seen on the north side near the fountain while a great bed of Van Fleet and Silver Moon roses nod at the west end. Wistaria and Mrs. Walsh roses cover the pergola.

This garden is only three years old and has made a splendid beginning but, of course, for many years yet it will steadily grow in beauty and luxuriance before it comes to its best.

Of the charming, old-fashioned type of garden, so much seen about Louisville, two of the most delightful are the gardens of Mrs. Harry Bishop—who is by way of being a great amateur of the

(Continued on page 64)

One of the most attractive old-fashioned gardens in Louisville is that of Mrs. Harry Bishop, who is well-known as an authority on the culture of peonies.
The architect's careful study of the texture and color of the materials, and the projections and reveals of cornices, moldings and surfaces resulted in some rather unusual shadow effects. This is especially true of the dining porch which connects with the terrace on the south overlooking the garden. Above, a loggia serves the double purpose of sleeping porch in summer and sun parlor in winter.

THE RESIDENCE OF
WALTER M. SCHWARTZ, Esq.
CHESTNUT HILL, Pennsylvania
ROBERT R. McGOODWIN, Architect
Photographs by Roger B. Whitman

The house is built of local stone covered with smooth plaster. Dressed surfaces of this stone appear in the base and at some of the openings, giving the façade character and solidity. The architecture is generally the modern English country house style with Italian and French touches worked in. Every living room, except the service, overlooks the garden and enjoys the southwestern exposure which is cool in summer and warm in winter. Large French windows and a general increase in fenestration are noted on this façade.
In the composition the service wing and garage are segregated, with the service yard between, making a convenient arrangement and one that does not detract from the main entrance on the drive. The rounded doorway with its dressed stone trim and white paneled woodwork adds interest to this entrance, interest that is further enriched by the touch of wrought iron in the lamp and the row of basement windows placed directly above.

The terrace is defined by a low stone coping accented with formal bushes and boxes placed at regular intervals. Simple lattice has been used to alleviate the white walls. The terrace door is sheltered by a hood.

The entrance is on the north facade; therefore the small fenestration serves a double purpose of protection against the winter cold and conserving the privacy of the owner. At the same time it provides big, unbroken spaces, creating an air of dignity and staunchness. The chimneys afford an interesting study; their scale and style are in perfect keeping with the rest of the architectural detail. Slates, laid irregularly, like a roof of rich color and texture. Such details in composition, whether in a large house or a small, measure the success of its architecture.
THE guest room is a gauge of a host's hospitality. Modern ideas of comfort and convenience have killed forever the cold and forbidding "spare" room of a past generation.

Each of us, at least such as is of New England origin, has recollection of a chilly north chamber whose shades were continually drawn, of a corner washstand and of an old mahogany bed of huge dimensions. In spite of a faint delightful smell of old lavender from the linen and the prim crispness of muslin curtains, an atmosphere of restraint and frigidity pervaded all. It was a room in which to pass the night, nothing more; there was no temptation to linger longer than absolutely necessary.

Guest Rooms Today

How different is our guest room of today with its charming air of welcome, comfort and ease. The gay chintz curtains. The comfortable arm chair placed so that from it one has a delightful view of the garden—if the house is in the country. The daybed—that indispensable article of modern furnishing—placed conveniently near a table with a few books and a lamp of some sort so that one may have the best light for reading both by night and by day. The writing table fully stocked with stationery, stamps, etc. The bed—and it is always a soft, luxurious one—with its bedside table and night light, and, ten chances to one, a private telephone. And above all, harmony of color and design from the carefully keyed floor, walls and hangings to the smallest detail of lamp shades and minor accessories.

Long since has the corner washstand passed on to oblivion and in its place one has the perfectly equipped bath adjoining his bedroom. Nothing that would add to one's comfort has been forgotten. One enters the room with keen pleasure and leaves with profound regret, thanking the fates that he was born in time to enjoy 20th Century comfort.

The picture just painted is true not only of wealthy homes but also of homes of men of moderate means. Solicitude for one's guest is the custom, not the exception. Motors and the ease of traveling by modern railroads have made the guest ever-present instead of occasional. One no longer thinks whether or not he will ask So-and-so to spend a day or two with him; it is rather a case of his being called to the telephone and hearing that So-and-so is in town or very near it and wants to know if he can be "put up" over night. Consequently these conditions have tended to make one consider the guest room a vital feature of his house.

Having all these considerations in view let us try to make an outline of the primary things to be considered when planning a guest room. As it is a bedroom it will necessarily be more or less intimate, but let it be intimate without being too personal, for we must remember that the room is not for any particular individual but for any guest who chances to remain overnight and occupy the room. Once when playing the role of favored guest, it was my fate to be assigned to the best guest room. One of my vices is a habit of waking early in the morning. It was an occasion when I had to appear sane, so a walk before breakfast was out of the question. There was not a readable book to be seen nor any writing material. I was forced to lie in bed and gaze upon a collection of photographs of various members of the family taken at various ages. Then and there I declared forever the "spare" room of a host to be a thing of the past. Privacy for correspondence is another requisite of hospitality. The guest room should have its writing table with every facility provided for an ever-present instead of occasional visitor. One might as well consider the possibility of placing a chair beside the bed. These articles make the groundwork on which to build one's room and on which depend one's guest's creature comfort and enjoyment.
Floors and Walls

Of equal importance with furniture and hangings is the treatment of floor and walls. There will always be a division of opinion as to whether or not it is best to cover the floor entirely or to use a rug showing a margin. This is to be decided solely by personal preference. In these days a room may be carpeted for floor, walls and ceiling. English people understand this well and always have plenty of flowers in every sphere of any room, and there is nothing which adds greatly to the human atmosphere than some flowers carefully chosen and tastefully arranged in the guest's chamber. English people understand this well and always have plenty of flowers in every room. This doubtless plays a large part in the livableness of their homes.

There is something else to be considered, however, beside comfort, and that is color. Harmony of color is essentially important. A room containing every imaginable comfort, convenience and luxury may be so inharmonious in color as to prevent any human being from resting one second within its four walls. No excuse may be offered today for not having an attractive color scheme. One may obtain the widest range of color in any variety of fabrics and at almost any price one's purse will permit.

If the room has a southern exposure cool colors such as blues, greens, mauves, etc., may be used effectively; a northern exposure demands warm, luminous colors, such as orange, yellow or red. Exposure is an all-important factor in deciding the room's color and should be studied most carefully.

Fortunately, people can exist now without mahogany and the guest room is one place where the attractive painted furniture so easily obtained during the last few years may be used to very great advantage. It is well, however, when considering painted furniture to bear in mind that brilliant colors are difficult to handle and unless one is employing an expert to assist her it is advisable to keep the ground work fairly neutral. By that I do not mean the so-called "putty" shades, but neutral tones of blues, greens, yellows. Bright color may be introduced in the decorations and in the hangings. The room with painted furniture is especially adapted to the use of the many interesting and attractive linens and chintzes obtainable today in the shops.

Books and Magazines

Although it may seem in poor taste to acknowledge it, I believe that each of us, when we have closed the door of the guest room behind us for the first time, assumes a critical air. We are left alone with things more or less personal to the host. And because that is so the host should exercise the utmost care in the selection of small details. I am thinking especially of the books and magazines in a guest room.

Now no guest room is complete without some reading matter, and the sort of bedside literary hospitality we offer a guest will be indicative of the sort of hosts we are. I know of nothing more appalling than to find on the guest room bedside table a pile of pious works. Often enough they are devout books that a previous generation found of great spiritual stimulus and attested to it thereto by marking favorite passages. The guest cannot help prying into this secrecy, but she should not be given the opportunity. A religious book or two is perfectly acceptable; some of us would be lost without it. The rest of the books should be volumes that can be read in snatches and picked up and dropped at will. The more unusual the selection of books, the more the guest will appreciate them.
YOUR GARDEN BALANCE SHEET

BY October work in the garden slows down. Fields turn from green to dun. Crops that once flourished on hillside and valley are hidden away in barn and byre. The constant urging of Nature is stilled; it is drifting off into the sleep of winter, the sleep that will restore strength and energy for the coming year.

Unquestionably this is the saddest season of the year for the man who has devoted long hours in bringing his garden up to perfection. But it can also be a season of great profit to him. For this is the time to take account of the year's profit and loss, the time to make up the balance sheet of the garden.

The necessity for making war gardens was one of the most remarkable blessings in disguise that has ever been visited upon the American people. Thousands of men and women who never gardened before were moved by the patriotic impulse to grow their own vegetables and thus lighten the burden thrown on the farmers. In all sections of the land waste stretches were faithfully cultivated, and in many places lawns and flower gardens were dug up and laid down to potatoes, beets, corn and the other more humble but necessary growing things.

Not all these gardens were a success. Hundreds of "potatriots" lost interest when hot weather began to make garden work uncomfortable, or when disease and pest gained an inroad on the tender crops. Some of the failure was due to ignorance of soil requirements, some to the methods of cultivation, some to the whole broad concept of gardening itself. These discouraging lessons were costly in time and effort, but they were no more costly than the lessons learned by men and women in other kinds of war work.

The main benefit and doubtless the biggest was the fact that Americans fell into the habit of gardening. They suddenly learned that there was a wealth beneath their feet if only they took the trouble to dig it out.

A certain man, learned in financial matters, tells me that there are many things that can never be put down on a balance sheet, that behind the rows of figures are tales of high adventure, and noble sacrifice and the pictures of beautiful and terrible experiences. Much of the same things will be written between the lines of your garden balance sheet. There is more to your profit than the many bushels of potatoes and the many messes of greens you gathered from your patch; there is more to your loss than that row of corn and that batch of beans the cutworms ruthlessly destroyed.

Put down in your profit column the fact that you have discovered the pleasure of gardening. This means the cleansing touch of rich soil on your hands and the fragrance of newly turned earth in your nostrils. It means the caress of the warm sun on your back and the cool of evening in your face. It means a friendship with strange personalities whose life has hitherto been a sealed book to you—gardeners and growing things.

Gardeners are as clannish as fishermen. They distrust the stranger and the amateur. They listen to your tales with suspicion, and not until you have proven yourself one of their own kind do they take you into the circle of their friendship. The war has extended this circle. It means that many more people than ever before will feel the stir of each new April through their bodies and become intimate with earth.

And the friendship with growing things means the opening up of a complete new world to you. What man or woman but has felt, as he watched the weakly blade develop into sturdy stalk and the blossom set to burnished fruit, the tremendous mystery of Nature's way? Is this banal? Not at all. The man who scoffs at it may live on in his blindness. The garden is a great uncharted sea, and he who would venture upon it has many a splendid experience ahead. Here are new lands and new peoples, new birds and new beasts, new codes and new principles. Set foot on those shores, and henceforth you journey by a new way.

By no means will war gardening stop with this harvest. Should peace come tomorrow, the necessity for Americans to raise their own little store of vegetables will be quite as acute as it was this year. Perhaps even a greater burden will be thrown on our farmers when the days of restoration and the feeding of famished lands shall commence. Even if this circumstance did not exist, why should gardening of this sort be simply a temporary heroic measure? Is it to be expected that once men and women have found the benefit and profit from gardening they will let the opportunity slide by?

Sit down one of these autumn afternoons and cast up your war gardening accounts. Figure out actual costs and actual profits in dollars and cents. And then balance the books. They will show a loss? All right. Then put against that loss those things which cannot be set down in figures. Put down the pageant of the seasons that you have witnessed, the strange loveliness of new buds, the flaming of poppies in wheat fields, the caricatures that Nature makes in root grotesques, the hardened muscle and the sun-browned arm, the pride of the early crop, the dry heat of mid-day and the crisp coolness of autumn nights. Put down these items, and then see what the balance sheet will show!

DOWN THE DALES THE AUTUMN GOES

Down the dales the Autumn goes,
Fair as only she is fair;
Glints of amber in her hair,
On her cheeks the tints of rose;
In her wide and wistful eyes
Gentian colors such as look
From the mirror of the brook
When the moon is in the skies.

To the song of bird and stream,
Melody of cricket strings,
And the pine's low mumurings,
On she moves as in a dream,
Bearing dreams of long repos;
In the dim white halls of Sleep—
With no harvests left to reap
Down the dales the Autumn goes.

—CLINTON SCOLLARD.
THE MIRROR OF MARS

War As It Is Reflected in the Cartoons and Prints of the World’s Campaigns—A Timely Hobby for the Print Collector

GARDNER TEALL

As the collecting of prints presents so many varied and interesting aspects, no seeking a hobby could scarcely find a more sparkling star to which to hitch wagon. The world’s supreme masterpieces in any art are rare enough, and this applies to the chief works of the most famous engravers; they are almost unattainable, and then almost priceless. But to enjoy print collecting one does not have to yearn for the scarcest Mantegnas, the most incomparable Dürrers, or the first-state Rembrandts. Indeed, enthralling pleasure is to be had from a collection of prints that would be within the means of even the most moderate purse. Prints occupy so little room, as compared to other objects, and are so easily cared for, that their collecting invites the attention of the hobby-seeker who has not a great deal of space available for the housing of a collection. What a pleasure it is to go into a house and find among the pictures on the walls line and interesting engravings by recognized masters, prints that have a history and unique interest!

It is true that the smaller towns throughout the country do not offer much material for the collector, but once one becomes an initiate in the simple prime mysteries, finding them becomes a much less rare event than finding almost any other collectable things. Besides one may always obtain batches of prints from the dealers in the city. Arthur Hayden’s “Chats on Old Prints,” an inexpensive book, forms an excellent introduction to the study of prints in general.

War Cartoons

Perhaps no class of prints more absorbs print-lovers at the present time than that of military prints. The mirror in which engravers have held up to Mars since first they essayed their art has reflected every phase of military history, as well as every phase of opinion concerning the business of war. But we must not suppose that all prints in this category devote themselves to battles and bloodshed. The caricaturists of the five centuries of engraving have given us much that is amusing, and alongside “Les Misères et les Malheurs de la Guerre,” by Callot, or Goya’s grim and terrible “Disasters of War” we have our Gillrays, our Rowlandsons, our Bunbury’s and our Cruikshanks with their wit, their entertainment and their amusing though trenchant satire.

The earliest example of the engraver’s art that we can date with certainty was produced in the year 1446. From that time onward print-makers flourished. Many of the early woodcuts and the copper plate engravings of the primitifs concerned themselves in subject with military things. We owe to these early print-makers more of our knowledge of the manners, customs and pursuits of their time than we do to the paintings that have come down from times past.

Print Prices

The uninitiate may imagine that all early prints are of excessive rarity; but this is not the case. Woodcuts of the 15th Century are rare enough, it is true. There is more chance with the woodcuts of the 16th Century. Not more than a year or two ago, for instance, I picked up a very presentable impression (original) of “The Tournament,” a woodcut by Lucas Cranach, engraved in 1506, for less than $5! Of course such luck does not come to one every day—and if it did there would be no high peaks of thrill in collecting!

Some of the 16th Century copper plate engravings fetch for less than $5! Of course such luck does not come to one every day—and if it did there would be no high peaks of thrill in collecting!

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SOMETIMES I think there is nothing in the world equal to bulbs. Usually this is when I am looking at a gardenful blooming in the spring, a garden that would still be bare and brown if its crocuses and hyacinths and snowdrops and squills were taken away. Later, when other forms of vegetation begin decadently to clothe the naked earth, the merits of these force themselves upon me anew one by one, until I can see it is only fair to acknowledge that they have many; that all of the superlative flower virtues have not been bestowed upon the bulbs family exclusively.

Yet there are so many things to recommend these plants, especially to the inexperienced gardener, that they are bound to maintain a high position in one's estimation, even while one admits that other things are excellent. For one thing, everything is there! Every bulb is a storehouse, filled with leaves and blossoms, all made and packed away before winter; for the group spirit of the whole bulb tribe seems to be obsessed with the dread of unpreparedness, and the extreme of preparation for the future is consequently the rule.

Multiplication Habits

I always fall to speculating on the fearful stress which must have molded this plant form, in the slow process of evolution, so that it not only multiplies itself above ground in the usual manner by producing flowers and their consequent seeds, but multiplies again below ground, by means of little bulbs, produced at the sides of the old one—one-offs, they are called. Moreover, it hastens to store away every summer, immediately after flowering, the flowers of the next summer. Its struggle for survival must have been fierce, and beset by unusual obstacles indeed, for every mischance to have been discounted in this way and every conceivable failure guarded against.

This is one of the reasons above all others why bulbs should be popular with the very beginner in gardening. The desire for life is so strong in them, and the will to survive is so fixed, that it is hardly possible to treat them badly enough to kill them; so no matter how grievous the mistakes, disappointments are few.

Knowing Bulbs

All of this is not to say, however, that bulbous plants will actually thrive on wrong treatment. They may thrive in spite of it; but they will do better if they are understood and properly taken care of. The best part of it all is, though, that it is nothing at all to understand and give them proper care.

The first step toward getting acquainted with them lies in remembering that there are four kinds of root or below-the-ground growth which we commonly call bulbs, and only one of these is truly a bulb. The others are tubers like potatoes or dahlias; or thick, creeping underground branches called rhizomes, like the roots of iris; or corms, which are very much swollen underground stems that send out roots from below and leaves from above as crocuses do. All of these forms, you will note, are solid; a true bulb is not solid. It is instead it is made up of scales either thin and overlapping, wrapping around each other and so called "tunicated" (the homely onion is an excellent type) or narrow and thick and hide one upon the other, as the scales of a lily bulb.

Naturally, all of the solid forms—the "bulbs" that are not bulbs—are less susceptible to moisture than true bulbs, into which it can penetrate; and of the true bulbs the solid, so-called "tunicated" form is naturally not as easily affected by it as are the loose and openly scaled ones. Here then is the first point to be noted; while good drainage is necessary for all bulbs, perfect drainage is essential to all of the scaly true bulbs.

None can stand wet soil; for just as a potato will rot if it lies in water, so will any tuber, or rhizome, or corm. Consider the succulent thick-ness of these growths, and you will see at once why this is so. Many bulbous plants are moisture loving, indeed, but this means that water is needed by their roots, and not by the fleshy mass from which these spring. It is one thing to be fond of water and drink it freely, and quite another to live in it all the time.

Planting Principles

So in planting any kind of bulb, dig deeper than it is to go, and put sand or fine coal ashes under it and up around it, if the soil is at all heavy. In very heavy soil, the layer underneath should be 3" deep; but if you are planting in a fairly light, good soil, reduce this to 1". For soils between the two extremes, be governed accordingly.

Fill in around all true bulbs completely with the sand; encase them in it, thus protecting them from contact with the dirt.
itself. Their roots will promptly reach out and into it for the food that is necessary to growth, while the bulb itself will be secure from the killing dampness that is so sure to rot it. Bulbs can be grown in practically any soil, if planted in this way.

The use of a fertilizer rich in phosphate is desirable, just as with all flowering plants; but great care must be taken to prevent direct contact between bulbs and manure of any kind. In this connection “bulb” means the entire class of plants—chionodoxa, bulb, corm and tuber.

Manure is one of the richest phosphate materials; but manure also is very alkaline, and burns. If it touches the bulb itself, it is almost sure to kill it. The only safe way to apply it, when planting is being done, is to mix it through the earth beneath and around the place the bulb is to occupy, where the feeding roots will reach it as they grow. Well established bulbs may have it worked in over them in the spring, but even with these it should not be worked deep enough so that it reaches the bulbs themselves.

My own preference is for bone-meal, for bulbs as well as for all other flowering plants. This supplies in concentrated form the element—phosphate—which goes especially into the building of flowers; and it is perfectly harmless, unless used in too extravagant quantities. This should be applied, a level handful to a bulb, on the ground above them. Rains will leach it down as fast as the bulbs can use it.

The Size to Buy

Bearing in mind that bulbous plants make and store one season all the flowers of the next, you will readily understand that undersized bulbs are not “well stored.” In other words, they are immature, and consequently cannot furnish the maximum number of blossoms when next summer comes, no matter what you fertilize them with nor how carefully you tend them afterward.

It is usually difficult to persuade those unfamiliar with this characteristic that small bulbs—which look just as vigorous and are as vigorous, as a matter of fact, as the large sizes or “firsts”—are sure to be a disappointment the first season if not the second. Of course, the smallest bulbs that are ever offered will grow to maturity in time, if properly treated, and will then bloom abundantly; so it is perfectly all right to invest in them if you are not looking for immediate results.

The time required for a bulblet to grow up and become an independent, well stored bulb varies with different varieties, the finer hyacinths being cultivated from four to six years by the Dutch growers before they are ready for the market. These are then at the height of their development, and will produce their maximum bloom the season after planting. The year following this, however, they may not blossom at all; for, having reached their prime, they turn all their energies the next year into making offsets below ground, instead of dividing them to make a display above.

And such a bulb will usually send out a great number of tiny bulblets the season following its maximum bloom, and itself feed these until they are sturdy and strong and it is nothing but a dried up husk. These bulblets in turn grow to maturity, the strongest requiring perhaps two years to arrive at the stage of a single little flower stalk. From this small beginning they go on to their prime, and then in turn develop more offsets.

This is the life cycle of all bulbs. Those left permanently in the ground carry on this process continually, and there are always enough old ones to provide blossoms, while the younger generation is developing to take up the work in its turn, as the older ones die.

This is the reason why bulbs naturalized or massed in permanent planting should not be disturbed any oftener than they show crowding and demand thinning out. As long as a hardy bulb plant does well, leave it alone; allow three summers after the initial planting, however, to determine whether or not it is “doing well.” After this length of time be sure something is wrong unless it increases in vigor; in the autumn, therefore, dig it up, examine it, and replant where you think conditions will be more nearly to its liking.

How to Plant

Old and established clumps usually need lifting and dividing about every fourth year, owing to the crowding caused by their multiplication. In replanting these, plant all the sizes that you find in the clump, simply reducing the number of these and separating them enough to give each room enough to grow. First size bulbs will give the maximum number of flowers; “seconds,” about half this. For naturalizing, however, it is better to choose the latter, and thus secure uninterrupted bloom from the first season on.

All bulbs should be planted about once and a half their own depth. This is the safest general rule, though it is rather startling to find that it brings certain large bulbs quite 15” below the ground. This is not too much, however, for these; so go ahead. All bulbous plants like their roots to be cool; and of course depth is the only guarantee of coolness—depth and shade. Many of the tribe cannot live at all if the hot, midsummer sun shines on the ground over them, though they like it shining on their leaves and flowers.

It is a wise precaution to dust lily bulbs

(Continued on page 64)

A good place for naturalizing and other informal planting is the margin of streams or pools where a certain degree of irregularity prevails.

And there are the always welcome tulips, especially well adapted to planting in regular beds. Be cautious, however, in adopting fancy design beds.
The architecture is a mixture of Southern and Long Island Colonial, dignified in its simplicity, hospitable and livable. The outer walls are shingled and painted white. Blinds are green.

THE RESIDENCE of
ROBERT L. DULA, Esq.
Tarrytown, New York
CHESTER A. PATTERSON, Architect

The architecture masses up well. It presents a pleasing combination of wood, wrought iron, brick, dressed stone and the rougher stone from the field. To these permanent elements have been added the seasonal enrichments of striped awnings and flower boxes.

The paneled walls and red brick fireplace of the dining room carry the Colonial lines indoors.

Compactness characterizes the upstairs arrangement. Full ventilation and light is given all the chambers.

The porches are included in the house itself. The living rooms are large and well lighted.
THERE are the notes—the gapping but nevertheless coherent notes—of a red-letter noontday in Boston. Troops were leaving for France. Military necessity barred half the downtown streets. Traffic went mad in the rest. Through the worst of it, there sat I in a touring car owned and driven by a certain Bostonian, who, besides being a brilliant painter and the best frame-maker in America, can dispense the pure gospel of frames with one side of his brain while dodging sudden death with the other.

Pumping a celebrity under circumstances that do not seem to appear a somewhat wanton adventure, considering that almost anybody's Sister Sue has understood framing from her paipthuigal day. If one wants a frame, one takes along Sue. A glib salesman exhibits several dozen quite captivating sticks, some gilded, some varnished, some treated with a dull wax finish that denotes "a nice piece of goods; lady; shows up fine," to say nothing of combinations. After a few moments' discussion, Sue chooses a stick and a "thread" to embed her "Day after tomorrow" in the matting. _Sue_ chooses a stick and a "thread" to embeddings pull a composition apart. _Gaudy_ frames can play still worse mischief than that. We hopped out of the car and stepped into an auction room to consider a case in point—a wide, deep, heavy, multi-patterned frame of flashing gold, while the painting inside was one of those pitch-dark glooms against which Turner revolved with an entirely pardonable venom. Amid that blaze, impossible to see the picture.

What then—choose something meek and lowly in "framings" and let it go at that? Yes, and no. Planning her new gown, Sister Sue is not dreaming of a creation in Christmas-tinsel. Yet Miss Diamond Dazzidale, who jumps through hoops in "twice-a-day" and trees tinsel, "Yet Miss Diamond Dazzidale, who

"Symphony in Blue and Silver," where a dim moon mirrors itself in placid Venetian water, invites the same serene effect in the frame. A Whistler sometimes only a dusty-quiet frame will harmonize with the picture. A Whistler sometimes only a dusty-quiet frame will treat its edges, give them accent or repres­

-ent. It is even possible to attain something very like the mellowness of ancient frames that have been regilded over and over again until the pattern has mostly disappeared.

I AM not denying that the special Providence which takes care of intoxicated men, little builders, and the United States of America might enable Sister Sue to set on the perfect frame by fingerling stick after stick at the frame-shop. I am only hinting that Providence has other interests in life. Also that Sister Sue is a handful. Blandly ignorant, she has never given a thought to the principles of design and knows rather less about gilding. Nor does it help matters much if the salesman draws her attention to his "snappy line of genuine thing—"is as pure as the gold in your pocket money—"is mere bronze, and "Roman gold" heaven knows what. Besides, there remains the question of color. Gold affords every conceivable tone. You are not to suppose, however, that my Bostonian friend frowns upon all save Italian hand-carved Italian frames. Modulated to suit the picture's "values" and a finish of water gold in the color that suits. Sometimes he makes black frames, or silvered frames, or white frames, or frames in brown paper or silk. Except for avoiding gilt wood with the grain showing through, he is as broadly eclectic as his three names. When he jeers at bad framing, his disgust betrays no narrowness, but instead a contempt for the over-pronounced, the inappropriate and shoddy—this last meaning himself as primarily an inspired carpenter. Bravo! In consequence, his frames never crack at the corners, whereas bad ones do after only a brief exposure to our American climate. However, he carried with him all his fine artistic enthusiasms—in­deed, began by making frames for his own pictures. A picture, so he reasoned, does not end where the frame begins, but continues to the outer edge of the frame, which is as important, artistically, as that much space on the canvas itself. More so, if anything. Certainly it demands reflectively, conscientious, sym­ pathetic handling, and calls for "all that a man hath of fortitude and delicacy." I HATE to say it, but Sister Sue lacks fortitude. She is not plucky enough to face a big, tough problem with her maximum resourcefulness. She puts. And in her putting she lacks delicacy. To be sure, she knows that oil-paintings will "carry" broader, deeper frames than water-colors, and that
METHODS of MAKING BATIKS

A Javanese Art Now Used In This Country for Fabrics of Unusual Design—Its Adaptation to Household Decoration

G. W. HARTING

BATIK, or Sarong, the word being Javanese, means dyed cloth, and in Java the art has been practised by the natives for centuries. Dutch traders coming back from their Far East travels brought batiks to Holland some time in the 17th Century, and ever since they have been executed in the Lowlands. The designs, of course, were different but the mechanical methods were just the same as those employed at the present time.

Not until seven years ago was the art introduced to America. It was brought here by Peter Myer, a Hollander, who had spent several years of his life with the Javanese people before coming to America. It was Mr. Myer who furnished information about the Javanese batiks, arranged the batik design described below, and posed in some of the photographs showing the method of executing the pattern on the cloth.

In Java the work is done chiefly out of doors. The patterns are designed and waxed by the women, the men doing the dyeing. Among the Javanese, certain localities use certain designs and certain colors in the designs, but seldom more than two or three colors. In this respect the modern work of American craftsmen differs from the native original productions, although the general character of many of the designs is similar.

The Javanese use vegetable dyes exclusively.

These dyes are made by the natives themselves. The cloth is worked over a horizontal bar. When working the finer parts of the design the wax is applied by means of a Tjanting (pronounced "chun-ting"), a sort of cup and spout arrangement. In covering the larger, flat masses a brush is used. Tjantings used in this country come from Holland. The native Javanese women create their own designs as they work, no matter how intricate and elaborate the pattern may be.

"Crackle," a cracked design which appears on the finished cloth, is caused by the wax applied being cracked before the cloth is dipped in the dye. This seldom shows on native work because they are so careful in dipping, but it is highly prized among American craftsmen. Until late years the cotton cloth used in Java was woven by native women on crude, homemade looms. Both men and women use these dyed designs for the purpose of dress, achieving effects that are at once odd and beautiful in their strength of color and pattern.

Owing to the fact that foreign printed de-

During the past year or two many articles have appeared telling about the wonderful sarongs or batiks executed by the Javanese people in the Far East Indies. Photographs have been printed in House & Garden with descriptions of the fine designs in hangings, curtains and wall decorations, executed in this manner by the few artists doing the work in this country. Originals of this method of artistic expression have found their way, from time to time, into craft shows, architectural exhibits and the like, but never before have the methods of making a batik been adequately pictured. That is the object of this article: to show how to make a batik, and to tell how to adapt the process to decorating curtains, cushion tops, gowns, lampshades, belts, and many other fabrics of utility and beauty.

The outline of the design is waxed in first

Another waxing and another color are applied

The final ground color is given before ironing

The second process is to wax over those portions you wish to keep the original color of the cloth

The first process is to outline the transferred design on the fabric with wax, laid on with a tjanting

A first dyeing of light yellow tones over the cloth

The white parts are waxed. Dyeing begins

The white parts are waxed. Dyeing begins
The wax must be kept heated and the painting kept clean. The cloth should be lifted from the board in waxing to allow both sides to be covered.

Waxing and Dyeing

First draw the design on paper the actual size you desire the finished pattern to be. It is best to make a water color sketch, separating the design into colored patches, keeping in mind the number of dyeings you wish to make. In the accompanying illustrations the fabric used was white silk, and but three dyeings were made. A simple design was chosen to show the processes clearly. Much more intricate patterns, of course, are made.

Having prepared the pattern the size you desire the finished article to be, perforate the outline of the color patches with a pin, and transfer the designs to the cloth by means of lamping powder. Then outline the transferred design on the cloth with wax, as shown in the front illustration. On the cloth wax over that part of the design you wish to keep white (see the second illustration), and dip in the lightest dye, say yellow, and wax over that part of the design you wish to keep yellow. Dip in the next darker shade. Continue by waxing over the portion you wish to keep that color, and dip again.

In the sample batik shown here only three dyeings were necessary, the third being the darkest. The cloth was washed and pressed, as in the lower right corner of page 28. This is the process in making all batiks. Designs can be elaborated and any number of dyeings used, but the method remains the same, always working from the light to the dark in the dyes.

Stretching the Fabric

In waxing on cloth, it is advisable to hold the cloth up from the table or board on which one is working, so that the wax will penetrate and cover both sides of the fabric. In fact, on larger pieces a curtain stretcher is generally used, and for the very smallest one might try embroidery rings. This precaution is taken because if the cloth comes in contact with the board while waxing, the wax will be pulled from the back when the cloth is moved, and the dye will color the cloth from that side.

In batiking on leather the wax is applied the same as on cloth, but instead of dipping the leather, the dye is applied to the waxed side by means of a sponge. When velvet is batik the wax must be applied to both sides of the fabric. This may require a double sketching of the design, but the added effort will be repaid by the accuracy of the finished article.

A Plan for the Beginner

The beginner who does not want to take chances with an expensive fabric had better try her hand on a small panel for after waxing, a small amount of crackle will show. If more of the crackle is desired, twist the cloth more before dyeing. After the last dyeing the wax is removed by washing in benzine, and then the cloth is pressed. Should the batik become soiled after dyeing, it can be cleaned in gasoline.

In working on cloth, the designs are most effective when the material used permits the wax to pass through on being applied. Hence cotton or silk fabrics are chiefly used.
ROOMS that are DIFFERENT
In Four Houses of Varied Types

For a two or three room apartment where the maximum of comfort and convenience must be had for a minimum expenditure of labor and space, a kitchen breakfast corner is a helpful adjunct. It is also feasible for the country cottage or for maids where no servants' dining room is provided. Richard E. Thibaut, Inc. were the decorators.


At the residence of Payne Whitney, Esq., Manhasset, L. I., is a room adjoining the squash court that provides the best sort of gallery seat. A long window faces the court and chairs are arranged on a platform behind it. This part of the room can be cut off with glass doors. The long window arrangement would be suitable for a house commanding an extraordinary view.

F. L. Robinson, architect.
The ever popular primrose, a leader in the race for the best winter house plant—how to raise it from seed and care for it in maturity

Martha Haskell Clark

November, 1917

The primula easily heads the list of winter-blooming house plants. In its diverse varieties it covers the entire gamut of flower color, and best of all, it is one of our most valuable house plants—the ever-accommodating geranium not excepted—in its adaptability to all sorts of atmospheric conditions, and its extreme willingness to bloom and thrive in the hands of the veriest amateur gardener.

Unfortunately for their popularity, the opinion prevails that primulas are short-lived plants, expensive to buy, and difficult to raise. If the truth were only known, the exact opposite is the fact, on all three counts.

It is true that primulas are expensive as bought full of bloom from a florist's window. They also sound expensive to raise, as the seeds cost all the way from twenty-five cents to a dollar for an extremely small packet, according to the variety.

Few amateurs choose to enter upon such a hazardous experiment as raising their own stock from seed and at the same time pay so highly for the privilege. Yet the culture is so simple, the proportion of seeds sure to germinate so large, and the demands of the growing seedlings so modest, that raising from seed is not only the least expensive method of procuring a large stock of plants, but is full of interest for the flower lover. So many charming and unusual shades of color will be found in a batch of mixed seedlings that this forms an additional recommendation for the seed-sowing method of propagation.

Growing from Seed

The seeds should be sown thinly in seed pans about the end of February. They germinate very unevenly, the first plants appearing in ten days or two weeks, but new plants spring up till as late as the first of June. I find it unsafe from my own experience to discard the seed pans until then. As soon as the first true primula leaves have formed, the little plants should be lifted carefully and transplanted into thumb pots. They will require one more transplanting into their summer quarters about the first of July. These may be 3" or 4" pots; if the latter, the plants are flowered in them without further shifting being necessary.

During the summer the seedlings should be kept outdoors in a shady place and watered as needed. Early in September they may be transferred into the pots in which they are to bloom. The best soil is a rather sandy loam mixed with leaf mold. This can be procured from the florist, or dug by oneself in the woods. Any rich black soil where ferns flourish will be just the thing. The little plants may be left out-of-doors until danger of frost is expected.

The commonest forms of primula for house culture are rich in white, red, rose, lavender and blue shades, but completely lacking in yellow. Two primulas, Floribunda and Kewensis, the former an old standby and the latter a new introduction, may be used to supply this color. But for yellow-flowering primroses I, personally, like nothing so well as the hardy garden varieties of which the Polyanthus, variously advertised as Primula veris and Primula elatior, is rich in yellow and orange shades though it also contains rose, white, bronze, brown, blue and many striped and edged varieties.

(Continued on page 70)
Ceilings of Unusual Artistic and Architectural Merit

When designed to suit the scale and general character of the room, the beamed ceiling can be one of its richest architectural features. The ceiling of the entrance hall shown here is of hand-hewn quartered oak beams that, together with the woodwork, create a sturdy Elizabethan atmosphere. Rough plaster between is tinted deep cream.

It is in the residence of C. K. Seymour, Esq., at Chatlam, N. Y. Wilson Eyre & Melvaine, architects

Molded plaster ceilings are characteristic of the best Tudor work used to enrich English residences. Today it plays no small part in the creation of pretentious American homes. The library ceiling of the Reginald DeKoven residence in New York retains all the feeling of this old work. The truce of hand-tooled Cordova leather, rich and iridescent, is picked out here and there with gold. John Russell Pope, architect

A ceiling in the Villa Madama furnished the inspiration for this ceiling in the residence of W. W. Cook, Esq., in New York. It is vaulted, with a design in low relief and color. The delicate moldings and the carvings on the wall below show the chaste restraint for which the work of the architects is well known. York & Sawyer, architects of the house

Between the living room and the terrace in the H. H. Rogers residence at Southampton, L. I. is a loggia that beautifully crystallizes the spirit of the Florentine. W. W. Chase painted the murals, which picture episodes in the history of Florence. The ceiling bears heraldic devices and the coats of arms of the family. Light is given by rare bronze Florentine lamps. Walter & Gillette, architects
THE BEST METHODS of PRUNING ROSES

Long, Moderate and Close Pruning and the Varieties to Which It Is Applied To Get Better Flowers and Sturdier Wood Growth

W. R. GILBERT

PRUNING roses effects two objects; it makes compact, handsome bushes, free from weak shoots and dead wood, and it increases the amount of floral beauty throughout the summer and autumn. It is of three kinds—long, moderate and close pruning.

Long pruning is employed for all strong, vigorous, free-growing kinds. The consequence of a vigorous growing rose being closer pruned is that it will make a quantity of strong shoots, generally springing from the crown, and therefore, that a general rule it is not right to cut into the wood, which becomes clubbed. This applies more or less to all roses. It should be re-
moved with a small saw, and the wound afterwards smoothed over with a pruning knife.

Moderate pruning consists in using the knife more freely than in the former case, in leaving but two eyes of last year's wood, and in carefully training the branches, so as to make the head round and compact. As roses that require moderate pruning have a greater tendency to flower than those in the last mentioned class, a little inattention is not so injurious to them. Under this head may be enumerated the greater part of our newest and best roses, including the moss, damask, hybrid damask, perpetual, and a great portion of the best hybrid perpetuals and bourbon.

Close Pruning

The third method, or close pruning system, is used for those which are termed dwarf growers, or that make but little wood. This class is not numerous in comparison with the others, but it contains many of the brightest gems of the rosery. They succeed better on dwarf stocks than those 4' or 5' high. In some cases they are shy growers and apt to overflower their strength. This is obviated by close pruning, as the strongest shoots should be cut away pretty freely. Under this head may be classed a few of the best moss roses and many hybrid perpetuals, damask perpetuals, and some of the bourbon tribe.

A few words on yellow briar roses. Roses of this class are peculiar in their flowering and therefore require peculiar pruning; they are very early bloomers and make no wood previous to flowering. They generally put forth the leaf and bud about the same time. It is, therefore, necessary that as much as possible of last year's wood be retained, particularly the ends of the branches, from which most of the flowers proceed. Do not prune them when other roses are pruned, but shortly after they have done flowering, leaving three or four branches a little shortened. The rest may be cut well back, when they will make good flowering wood the remainder of the season and ripen it well.

Very little cutting is necessary in the case of ramblers. Any shoots which are outdistancing their neighbors may be cut back somewhat, and all dead canes should be entirely removed. This advice applies equally to the rugosa type. A good pair of pruning shears will be found invaluable in rose pruning. Keep them sharp, and see that all cuts are cleanly made, so that they will heal quickly.

WORK STANDS for WAR KNITTERS

These stands can be purchased through the Shopping Service, which will also furnish the names of the shops.

A comfortable rocker, a copy in every detail of a Colonial design, is made of mahogany bent wood with a rush seat. 30" high, 20" wide. $13.50

A wicker basket hangs on one side of the mahogany sewing table, lined with colored silks. The stand is 25½" long, 15" wide and 20½" high. $22. A slipper height solid mahogany rocker with antique finish and rush seat. $13.50

A mahogany or gray enamel, a sewing table with sliding drawer in small compartments. 14½" by 15" on top, 28" high. Opens to 33". $18

A comfortable rocking chair with a rush seat, $13.50

Still the favorite mahogany. This time in an antique finish. The table is 25½" high and 16" by 33½" on top. $21.50. The rocker, in the same finish, has a handmade rush seat. A copy of a Colonial design. $13.50

A mahogany arm rocker, which is a reproduction of the Colonial Windsor type, is 30" high and 23" wide. It sells for $16

WAR KNITTERS
WORK STANDS
for

Address Shopping Service, HOUSE & GARDEN, 19 West 46th Street, New York City
HOW TO BUY FURNITURE

The Values to Look for in Wood, Construction and Upholstery—What Comprises

Good Cabinet-making — Choosing the Right Furniture for the Right Place

H. W. DANA

IT is undoubtedly true that most people in selecting wearing apparel, dry-goods and merchandise understand how to buy so as to get value received in style, quality and intrinsic value. When it comes to buying furniture, however, these same people are more or less at sea, and must depend upon the mercy of the salesman, merchant or decorator of whom they are purchasing.

Consider, for example, the homes of almost any prosperous community in the United States. The people may be well dressed, educated and refined. Their selection of wearing apparel may be admirable, in good taste, fashionable and up to date. The colors are well chosen, the materials good, the lines simple and refined, the finish and workmanship above the average.

Now look to the homes of these same well dressed families. Walk into the halls, the living-rooms, the bedrooms, and what is the first impression?

In nearly every instance will be found too much furniture, too many odd pieces, a lack of harmony in style and color. Often times the different pieces of furniture in themselves show good lines and quality, but are not chosen with an eye to their appearance in completed rooms. The furnishings appear hit-or-miss, made up of a combination of hand-downs and new furniture picked up at random, with no carefully considered plan behind the selection.

Dress and Decoration

The fact that people in general are better versed in matters of dress than of decoration is easy to understand. For men, women and children read and study the wealth of excellent style literature, the magazines, newspaper fashion pages, catalogs and many other fashion publications. They believe the question is worthy of consideration and discussion. Their success in matters of dress, therefore, is not wholly the result of their own taste, but also of the knowledge and experience of others.

Even greater care should be given to the selection of furniture, because it is far more permanent than is clothing.

It is well, first of all, to read and study the many fine magazines, books and other publications that treat of house furnishings, and to observe and frequent really well furnished homes whenever possible.

In making purchases of furniture, be sure to plan the total outlay at the start. It is far better to buy a little furniture of good quality, filling in other pieces as time goes on, than to expect too much from a limited appropriation. Furniture of bad construction or ugly design will not give lasting satisfaction, but in most cases must be discarded later at practically a total loss.

Choose the place to buy furniture very carefully. Go to reliable dealers only, for even with the most expert technical knowledge and experience, it is not always possible to avoid deception if the dealer is unscrupulous.

The situation in which your furniture will be placed is an all-important matter. Consult an able interior decorator, if possible. If not, consider the architectural plant of the home to be furnished. Learn to visualize, to picture in your mind, how the furniture will appear in the completed rooms. Ask the dealer to assemble the pieces selected so as to show as nearly as possible how they will appear. Remember that no manufactured product has shown more marked improvement in quality and design than has furniture during the last half century. Really good furniture may be had in abundance and at reasonable prices in many places.

Concerning Woods

The woods most used in furniture making are mahogany, oak—preferably white oak—and walnut. Of these mahogany is by far the leader in popular favor. Mahogany furniture has long been admired and treasured, and probably will be for many years to come, for it is truly beautiful in the hands of expert craftsmen. Workmen like to handle mahogany
A September garden—what a varied and unattractive collection of flowers that brings to mind; what glaring colors and gone-to-seed plants usually greet our eyes. Perhaps you too have returned from a summer garden—what a varied and unattractive collection of flowers that brings to mind; what glaring colors and gone-to-seed plants usually greet our eyes. Perhaps you too have returned from a summer and have lost their pristine freshness. Among these violet and blue flowers put pink and white ones, or both, for the supply is unlimited. Salmon pink zinnias and white petunias, very distant cousins of the magenta very useful. In buying a watch or other article the lining is made of mahogany or oak—the interior is made of several thicknesses, with the grain running in opposite directions so that warping, expanding, or cracking is practically an impossibility. In fact, wherever great strength or toughness is desired, this building-up process of naturally tough, strong woods has been so highly developed that the wooden articles are often stronger, lighter and more elastic than steel, and practically indestructible.

In buying a coat or dress, you are sure to examine the style and fabric, then turn it inside out and look at the lining, the stitching and the other details of workmanship. Do the same thing with furniture. In buying a bureau or sideboard, pull out the drawers, see that they work easily and smoothly, that they are dustproof, or as nearly so as possible, that the lining is made of mahogany or oak—the best woods for this purpose—and that they are well braced and secured. If a chair is being selected, look for strength as well as comfort. Sit down in the chair; if it is comfortable when first tried, it fits you. If the first impression is not one of comfort and relaxation, better try another model.

Buying for Comfort

Have you not frequently heard the remark, "I haven't a comfortable chair in my house"? Unfortunately such a sad state of affairs exists in many homes. This fact naturally leads to the matter of selecting overstuffed or upholstered furniture—a luxurious sofa or large easy chair. Here confidence in the dealer is absolutely necessary, for beyond the design and covering, one must of necessity depend entirely on the word of the dealer, as in buying a watch or other article where the inside construction or works cannot be seen, tried and tested. It is a good rule to pay a fair price for upholstered furniture, for the expensive sort is the only kind that will prove satisfactory in the long run. The best upholstered furniture is filled with horsehair, sometimes having cushions or facing of down to give extreme softness and comfort.

Period furniture is a study in itself, but to understand the subject fully requires much time.

The success of furniture will depend on its selection and placing in the house. Here, for example, is inexpensive furniture that is wholly pleasing. The table is lacquered in Chinese yellow, the mirror has decorated enamel frame and the lamp base is lacquer
The Purpose of Valances in General—Color and Pattern—The Length and Its Effect—The Unusual Design that Gives Distinction to a Room

COSTEN FITZ-GIBBON

A valance does not have to be made of fabric in order to be a valance. Notwithstanding popular notions to the contrary and certain dictionary definitions which seem to imply the use of fabric as a sine qua non, the error only proves lack of imagination and the sine qua non, implicitly the use of fabric as a material, as we no means the material, color and pattern—that is to say, whether it be plain, gathered, or whether a valance is used for the rest of the window hangings and whether it be plain, straight or shaped. There are some valances which, if not properly done, will mar the whole effect. To mention just one instance, the writer saw but recently some valances in a seaside cottage where the decorative and employed such high heading hooks that had used so much material in the heading and employed such high heading hooks that all physical balance was destroyed and the valance hung at a slant as though it were trying its best to escape from the window. And now for a word about getting away from the usual. An idea susceptible of interesting development may be taken from a room in which the color scheme was developed from a screen covered with a black varnished paper bearing multi-colored Chinese motifs and contrasting color and presented much the effect of old polychrome and gilt leather, butted in the most deft Chinese manner.

Valances of Wood

The general effect and method of managing such a valance suggest what might be done by employing painted or lacquered decoration on thin wood, shaped to the desired contour or left with a plain, straight lower edge. Such a treatment could be felicitously carried out in the 18th Century Venetian manner. And speaking of things Venetian reminds one of the fretted, shaped and colored valances, usually in cool green and white, that used to adorn the heads of windows in many an old-fashioned house. The same idea that appears therein is susceptible of varied developments. In this very connection it will not be amiss to suggest that it is often possible to find strips of pierced, polychrome and parcel gilt Japanese carved wood, in which the colors are mellow and subdued, that would answer admirably in lieu of the ordinary fabric valance. Likewise one may now and again pick up fascinating bits of old Spanish carving that could be applied to the same end with good effect. It is always most interesting to devise new and unusual treatments so long as they will stand the tests of rigid canons of good taste, but the surest way to ensure their standing that test successfully is to eschew anything that savors of the fantastic and keep ever in mind the fundamental principles, to which allusion has already been made, and the dictates of sound common sense.

The plain pleated valance is suitable for a tall window. While not formal, it is dignified.

A straight patterned and fringed valance immediately calls attention to itself by its pretentiousness.

A valance with a conspicuous pattern in contrast to plain side hangings tends to emphasize the length of the window header.
A LITTLE PORTFOLIO of GOOD INTERIORS

In every good interior there are dozens of suggestions. The aim of this portfolio is not to induce readers to duplicate the rooms shown but to gather suggestions from them to apply in their own homes. The reader also has at her command the expert advice of the Information Service, 19 West 44th St., New York City.

The walls of the breakfast room to the right are gray stucco. Over this has been placed lattice painted a warm gray. The furniture is painted the same shade with color relief in medallions. The base of the room—the floor—is gray marble and the lighting fixture is of polished wrought iron with blue and green rubbed in. Hand-painted shades have been used and the curtains are of a plain fabric with decorative valances. The architect was Paul R. Allen and the decorators, W. & J. Sloane.

The living room below is in a summer residence. For that reason it contains few ornaments. Everything there has a purpose. The walls, which have an unusual paneling, and the bookcases and cornice are glazed in green. Mulberry and green form the color scheme—green velvet sofa and curtains; deep tan rug. The framework of the two cabinets is blue and the panels black with a Chinese design. Old lamps have been used with salmon colored shades. Mrs. E. Cushing, decorator.
That a Jacobean bedroom can be reconstructed with antiques and modern pieces is proven by the excellent example to the left. The beds with their linen fold panels palmated and guilloche strapwork and honey embroidered covers are rich in their simplicity. The smaller pieces are in keeping. Relief is given the plain walls by iron fixtures.

An end-to-end arrangement of twin beds is one way of keeping the furniture from protruding too much into a room of narrow proportions. This scheme has been used in a bedroom in the residence of George Hill, Esq., at Stamford, Conn. Another view is found on page 37. Paul R. Allen, architect; W. & J. Sloane, decorators.

The wall background of the living room below is painted a grayish parchment shade. On this are set fixtures painted black with appliquéd metal. A focal point is found in the fireplace with its Italian marble mantel. The hangings are taffeta striped sage green and black. This material has also been used in the upholstery of some of the furniture. Paul R. Allen, architect; W. & J. Sloane, decorators.
Part of the simplicity and dignity of the living room to the right is due to the walls that are paneled in gray-brown wood with an antique finish. The furniture is of a light walnut tone and the draperies blue. The couch is upholstered in blue and mauve velvet. The settee to the left is covered with a linen in blue and red of a Chinese design. Above the English stone mantel hangs an antique gold sunburst clock. The carpet is a deep taupe. Touches of color are given the room by an old Italian blue jar and pale yellow lamp shades.

Quite a different type of living room is found in the residence of W. T. Benzzer, Esq., at Hartsdale, New York. The room is built around a fireplace of brick laid with ends exposed in white bond. Above it runs a molded frieze. A remarkable painting has been let into the chimney breast. Plain casement windows with wide cushioned seats beneath fill the rest of the end of the room. The grouping of the furniture is informal and the entire treatment is one that suggests comfort and the ideal of home.
LIFE AS IT IS LIVED IN "THE BIRDCAGE"

A California Suggestion for the Professional Woman Who Lives Alone and Is Weary of Golden Oak and Lodgings

MAUD M. KECK

"Oh, I knew all that—I tried all those other things first. It was a disgusting way of life," added Four-Leaf calmly.

I nodded. That, I easily understood. And as I looked at her "Birdcage,"—at the four-room house with its big living-dining room finished in stained California redwood, at its gray walls, its brown wicker, its flowered and chintzes; then as I glanced at Four-Leaf herself, patting her collie and staring at the fire, I remembered those other women whose windows looked out on chimney pots or brick walls or down into what the English call "mews," and we call alleys. Dull, drab, comfortless backyards which leave the beholder aghast that houses maintaining a certain decency for the street should reveal so shameless a posterior to the alley. And I thought of the multiplicity of those alleys—of how many city windows looked down on them—of how often indeed, I had looked down on them myself! While a single glance through the glass door of "The Birdcage" revealed a porch which, for green and gray simplicity, might have been a lovely bit of Spain or Italy set down in Southern California. Being good is twice as difficult if one's only outlook is an alley!

It is true "The Birdcage" has a

(Continued on page 70)

There's a tiny corner porch to "The Birdcage"—room enough for the birdcage itself and the collie, and a chair or two besides

"Four-Leaf," I said solemnly (we call her Four-Leaf because her name is Clover), "Four-Leaf, I would live in a Birdcage of my own if I had to build it in a tree—or by the side of the road—or so far away that I travelled miles to reach it. I would cook for it, scrub for it, wash dishes and water the plants for it—"

There's a tiny corner porch to "The Birdcage"—room enough for the birdcage itself and the collie, and a chair or two besides

One big living room takes most of the space in the house. It has a big fireplace and is furnished with wicker

Breakfast is set in a dainty white corner. There is just room enough for two. The settles are comfortably cushioned. And the curtains and cushions and table cloth are all of the same fabric—a simple design in blue

"If you were a woman living alone, how would you live?" demanded my friend.

I answered without hesitation.

"In "The Birdcage,""—but after I said it, I began to think. Suppose I were a woman, living alone? Suppose I nursed or typed, or taught, or had a profession or had none and played fairy godmother to some young shoot without a parent stem, how would I live?

That afternoon and evening and even during the two or three times I woke up in the night, I was that woman in lodgings, or hotels, or boarding houses—living alone. I ate those meals which gave me mental indigestion: I dined at those tables where there was nothing esthetic—no pretty doilies, no hyacinths in a bowl—only food I lived in those commonplace rooms where the carpet had an ugly, dusty individuality, where the furniture was golden oak, where the color scheme was unborn. Weary from the mental fag of a hard day it was to this I came home at night—and I woke up to it in the morning. Ahas! not only to this, but to an endless vista of similar impending mornings! So it was not lightly, not carelessly, not as one who speaks without taking thought that I hunted up my friend and spake unto her:

"Four-Leaf," I said solemnly (we call her Four-Leaf because her name is Clover), "Four-Leaf, I would live in a Birdcage of my own if I had to build it in a tree—or by the side of the road—or so far away that I travelled miles to reach it. I would cook for it, scrub for it, wash dishes and water the plants for it—"
A music cabinet in which utility and beauty have been successfully combined is among the new designs. It stands 33" high.

The Oriental habit of keeping treasures hidden away created such delectable chests as this. It is a suitable incidental piece for the hall or living room.

Part of the editorial purpose of House & Garden is to serve as a news agency for things appertaining to the house and grounds. With this page starts a new branch of that service. Each month will be shown the latest designs in furniture. By the time the magazine reaches you, the article will be on display in the shops. The address of the nearest dealer will be furnished by The Information Service, House & Garden, 19 W. 44th Street, N. Y.

This lacquer desk might well prove the center of decorative interest in any room. Several choices of Queen Anne desk chairs are now available in the market.

A new Chinese highboy possesses unique decorative value and carries out essentially the spirit of actual Chinese furniture. It is mainly a living room piece.
FALL PLANTING INSTRUCTIONS

For the care and benefit of plants during the fall planting season, please refer to pages 24 and 43. It is important to ensure that the plants are in a healthy condition. Plants set out this fall should be firm and hard in the case of trees, shrubs, and small fruits, and the plants should be well watered. The soil temperature should be between 15 and 20 degrees Fahrenheit.

REMARKS

Tulips. Most effective in long borders and in front of shrubs.

Hyacinths. "Heavenly Blue" the best variety; plant in groups.

Spanish Iris. "Blue, white, yellow."

Japanese Maples.

Bermuda: May-June. 1-2

White, rose

Yellow, blue

White, lilac

Yellow, orange

Pink, white

Blue, white

Blue, red

Pink, red, white

White, yellow

Red, white

White, maroon, yellow

Pink, white

White, purple, lilac

Blue, lavender, yellow

Red, white

White, yellow

Blue, white

Blue, red

Blue, white, yellow

 Tillium. Good for moist, shady positions; effective in mixed border.

Veronica. Long spikes of flowers; excellent for cutting.

Phlox. Select for succession of bloom; replant every three or four years.

Aconitum. One of the best for shady and semi-shady positions.

Scillas. Under trees or on shady lawn; will stand close mowing.

Berberis. Best general plant for informal hedges; color in autumn.

Diascia. Very hardy and permanent; fine for cutting.

Viburnum. Hardy and effective. Flowers followed by white or scarlet berries.


Spanish Iris. "Blue, white, yellow."
FIRST STEPS in SHRUB SELECTION

General Principles and Simple Rules to Enable You to Choose and Plant Wisely

F. F. ROCKWELL

WHY should you set out shrubs this fall?

Not alone because this is the season when most shrubs should be planted, but because, if you leave them until next spring, the chances are that they will not be planted at all. And again, every year you go on without shrubs you are not only losing the pleasure given by the enhanced beauty which their presence lends to a place, but also overlooking a real investment. The comparatively few dollars required to purchase shrubs for the ordinary small place cannot be charged up under the heading of the year's pleasures, as though they had been invested in flower seeds or perishable bedding plants, but may be considered as having added actual money assets. For the shrubs which they purchased will certainly add a hundred per cent to the appearance of the place, and proportionately to its value, within the space of two or three years.

I fancy that one reason why we do not find shrubs more universally employed in beautifying the grounds about the average home is that there seems to be a widespread and persistent misunderstanding as to their cost. Do you realize that for twenty-five cents you can get good standard sized plants of many of the best varieties, and that most of the others cost but fifty cents or a dollar? And do you realize that after they are once set out they will take less time for care and are less liable to injury from exterior sources, insects, diseases and drought, than anything else you can plant?

Analyzing the Planting Problem

Possibly you have hesitated about purchasing shrubs because, having had no experience, you could not decide exactly what to get. That is a matter about which no hard and fast rule can be laid down. It will depend partly upon your own taste, partly upon the place—its size, location, etc.—and largely upon its surroundings. Possibly your neighbor has built a garage next to your line which you would like to obliterate from the landscape; or you may have a view down a valley or a glimpse of a distant hill which you would not want to shut off for all the shrubs that ever grew. So the first thing for you to do, unless you want to employ a landscape architect, is to study carefully your own problem.

Without any very intimate knowledge of shrubs you can decide where they are needed and how tall they should be. That is the first step. Keep in mind, however, that shrubs should be planted as much as possible in masses, instead of dotted here and there over the expanse of lawn.

To what you will plant in the various places where you have decided that something should be put, that will be a question of taste and will depend upon personal preference. If it is possible for you to do so, the best thing will be to visit some good nurseries, as in no other way can you get so definite an idea of the various things which will be available for your use. If that is out of the question, you can make a satisfactory selection after a careful study of a good catalog, if you make use of the following suggestions.

(Continued on page 66)
THE BALUSTRADE in GARDEN ART

How Italy, the Land of Perfect Garden Artistry, Originally Created the Balustrade for the Enrichment of the Garden Picture

H. S. SEYMOUR

The purpose of the "charming art of touching up the truth" is not to falsify it, but to render the truth potent as an inspiration towards a truer enjoyment of life's truth.

In making a garden you start with the assumption that something of wild Nature must be sacrificed, and something must be super-added, and that which is super-added is not properly of this real, visible world, but of the world of man's brain. Art may have its dangers, but not in the hands of an artist. So, too, it is with successful garden art and with a master of its mysteries.

The velvet lawns, the boast of English gardens, are never perhaps exactly to be attained in our own climate although, thanks to our scientific seeding and lawnmaking, they are skillfully approximated. Italy, land of perfect garden artistry, could not take lawns into account at all. Notwithstanding the English
As a detail of a dignified porch or terrace the balustrade fits in exactly. Its size and designs, of course, will be governed by the adjacent architecture.

wealth of turf, fair Albion has been glad enough to borrow from Italia her garden ornament, lest those perfect greenswards, sung by poet and prose-writer alike, had never, through contrast, disclosed their fullest beauty to sympathetic eyes.

And like England and France, American garden-makers have been glad to study the terrace structure of old Italian gardens, the walls of masonry with balustraded fronts, etc. In describing the garden of Moor Park, which he called "The perfectest figure of a Garden I ever saw," Temple laid stress on the lovely balustraded terraces. —"Terrasses covered with Lead and fenced with Balusters."

### Origin of Balusters

Perhaps no single feature in the ornament of garden architecture is more useful, interesting and "unwritten" about than that of the balustrade. The accompanying illustrations at once suggest the beauty of such a bit of garden architecture. The word baluster (often banister) is derived from the Latin balustratum, the flower of the Pomegranate, from the form of which the original outline detail of the design of the pear-shaped swelling of the lower end of the pillar or shaft bearing the name was taken. Balustrade, of course, was the name derived from the balusters placed in equidistant range. It seems to me that the balustrade came into modern decoration as a need, not simply as an invention. This, I think, will impress itself on one who studies, for instance, the paintings by old masters. Giovanni Bellini in his "Souls in Paradise" (Uffizi Gallery, Florence) seemed to feel the need of the balustrade idea, against the landscape. But it had not developed with him beyond the indication of the equidistant square shafts there shown, as it came to be developed in the work of the Venetian painter, Paul Veronese. The study of early modern art at once discloses how truly the balustrade was a structural decorative need, not merely a fancy. Jan Gossaert was glad enough to bring the balustrade idea back to Flanders from Italy, while Albrecht Altdorfer of Nuremberg nearly evolved the idea of the balustrade in the pillared terrace parapet depicted in one of his famous canvases, "Susanna in the Bath."

### As Landscape Features

Stress is here laid on the baluster as a decorative motif with the old masters, as it is of importance to study all the arts comparatively to the fullest enjoyment.

(Continued on page 70)

An Italian atmosphere is immediately established by the balustrade run along the rock ledge in the residence to the left.
Almost the first thing one notices about the house is its abundance of windows and doors and the consequent profusion of light in the rooms. The roof is unusual.

The south piazza is arched, a treatment that gives the exterior relief from the rigidity of the many windows. It has a brick floor; the walls are stucco, repeating the exterior treatment.

Off the master's bedroom is a balcony that gives an intimate, Southern touch to the court. It shades the library door and creates a quiet garden spot beneath.

The plan is quite unique. A court has been enclosed by the library and service ell. The stairs are circular. The garage is attached to the house.

With servants' rooms restricted to a wing, the remainder of the chambers have full privacy. There is plenty of light and ventilation.

A COUNTRY HOUSE of UNUSUAL ARCHITECTURAL LINES

THE WORK of EUGENE J. LANG, Architect
Photographs by Gillies
Ferns Are among the finest furnishings of window and conservatory. In any season some are always ready to lend quiet grace or cool green contrast to arrangements of cut flowers or blooming plants. When the more delicate fronds of the outdoor fernery are withered by frost, the value of window and greenhouse sorts is much enhanced.

The nephrolepis, or sword fern, family have for years been the most popular of tender ferns. In the struggle to exchange the rather statu­esque beauty of the old sword fern type for the fluffy ruffles of the maidenhairs they have gone through so many freakish variations in frond plumage as to suggest a movie show. All forms are beautiful, and a further reason for their popularity is that they are happy under conditions which almost any home can give them, even enduring some neglect and abuse. Once their soil dries out most ferns are ruined for the season. With repentant care, however, a nephrolepis will forgivingly regain its beauty. Even when young and growing in small pots the plants are attractive.

Some Handsome Varieties

If a number of ferns are desired for con­tinual decoration in living rooms the simple leaved forms of nephrolepis are best. The more showy plumose forms—Scotti, Whitmani, Wittboldi, Piersoni and Piersoni elegan­tissima—are examples—have weightier fronds much laden with curlicues. When mature their own weight breaks down the frond stems, so that the plants lose symmetry. Their bright, plump young fronds are beautiful for mingling with cut flowers, and the plants are useful for any location where contact or frequent moving does not endanger them.

Some other stiff-fronded, handsome ferns that endure living room conditions quite as well are Polystichum angulare, the shield fern, similar to the nephrolepis but having triangular pinnae; and the holly fern, Pteris creticae. Their bright, plump young fronds are beautiful for mingling with cut flowers, and the plants are useful for any location where contact or frequent moving does not endanger them.

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Adiantum Farleyense, with sweeping green plumes and young growth of delicate pink, needs a moist atmosphere

The filmy, graceful fronds of the maiden­hair ferns are always exquisite and perhaps better loved than any others. Adiantum Farleyense, queen of ferns, with mist-like, sweeping plumes of translucent green and young growth of delicate pink, must spend most of her time in a moister atmosphere than the liv­ing rooms afford. Their dust and dry heat would soon destroy her beauty. But everyone who has a little conservatory or greenhouse is sure to count several pots of this fern among her chief treasures. Nothing else is so charming for table and mantel decoration; nothing else so brings out the beauty of orchids, roses, lilies or any other choice flower that may be attached and potted they soon form inde­pendent plants from the tips of the fronds, quickly developing young plants from blocks hung upon the stems of tree ferns, or on the greenhouse wall. Only those who have some skill with tropical plants and can give tropical conditions under glass should attempt to grow them.

Some of the aspleniums develop young plants along the stems of their fronds in a way that is both pretty and curious. When these are de­tached and potted they soon form independent young ferns. Well tended aspleniums are beautiful for many years and form grand spec­imens. They are firm textured enough to live in ordinary windows, and their delicately cut fronds are as refined as those of some much more capricious ferns.

Much more expensive, curious and exact­ing as to culture are the platyceriums, or stag-horn ferns. They look like giant lichens growing from blocks hung upon the stems of tree ferns, or on the greenhouse wall. Only those who have some skill with tropical plants and can give tropical conditions under glass should attempt to grow them.

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THAT a little knowledge is a dangerous thing will be granted without argument by all who witnessed the wholesale perpetration of gloomy horrors in the name of decorative art, in the early stages of the "craze for black" which threatened to become epidemic a year or two ago. Fortunately, the very virulence of the attack hastened the crisis and brought about a speedy convalescence; but it had served its purpose, not only by demonstrating the viciousness of an unrestricted use of mourning hues, but also by arousing an appreciation of the incalculable value, in a decorative composition, of the black note properly subordinated. As a result, innumerable interiors are now being produced whose extreme effectiveness is due in no small degree to the skillful introduction of black in limited and broken areas, instead of in the solid and forbidding masses earlier employed.

Where Black is Well Used

One of the happiest results achieved by this means is shown in the accompanying illustrations of a bedroom in a Massachusetts home, wherein the black elements have been handled with the utmost restraint and yet in a manner which gives life and brilliancy to the whole.

The walls, ceiling and woodwork of the room—with the exception of the door frames—are painted an austere gray white, and the entire floor is covered with a velvet carpet in a tile pattern of grayish white and black. The glass curtains are of thin, shimmering white silk edged with narrow black and white fringe, and over them fall draperies of a heavier silk of soft gray covered with a large floral pattern in blue, dull purple and green with a touch of orange yellow. These are bordered with inch-wide folds of black taffeta.

The room contains one large easy chair upholstered with sable velvet, which seems to draw to a focus all the smaller areas of black and prevent an effect of "spottiness." The rest of the furniture is finished in gray enamel of a medium tone, the chairs upholstered with the drapery material, and the bed, dressing table, mirror frame and chiffonier paneled and striped with black, and painted with motifs borrowed from the silk. The bed, of a most graceful design, has a counterpane and valance of black taffeta embellished with bands of the drapery silk. Above it hangs a small oval mirror in a black and silver frame. Even the radiator is concealed by metal grille enamelled gray and black. The lighting fixtures are simple wall brackets of wrought iron that serve to carry the eye upward from the furniture to the black painted door frames.

The Door Treatment

The doors themselves constitute the most original and decorative feature of the entire room. They are enamelled gray and each has five molded panels of equal dimensions, painted black and lined with white. The first and fifth panels are filled with elaborate floral designs composed of the same units as those used in the decoration of the furniture and, like those, adapted from the pattern of the window hangings. In each center panel is painted a large rosette in gray, white and orange—also an adaptation of a drapery motif—with four small ones in the corners. The second and fourth panels are left plain for the sake of contrast.

Taken as a whole, this unusual bedroom furnishes a valuable object lesson in decorative economy. In the average room, enough decorative themes are jumbled together to supply an entire house if intelligently separated and developed. Here is an example which proves the ease with which a single rug, a roll of wall paper, or a length of fabric may be made to yield sufficient inspiration for the decoration of an entire room, without monotony, and with a marked gain in distinction.
CONVENIENT DEVICES for THE HOUSE

DURING the planning of the house it is en desirable to make provision for that furni-iture which one already has hand. When the time the arrangement for the new home, the heme of the room is should be accomplished. In the accompanying ill- stration provision had to be made for both a built-in china closet and a Sher- man sideboard. A china set extending into the room would have been an annoying obstruction. Once, this placing of it in the jog of the wall above the sideboard.

A MOovable shelf that requires only a nail to hang it on and a moment for hanging would appeal to the owner of the country cottage. It has a multitude of uses and could be used in almost any room to hold flowers or books or an ornament. A cover will sufficiently mask its mechanism. It costs 50 cents and is available in any finish.

THE bother of hauling out ashes can be greatly reduced by using a mechanism for hoisting up the ashes from the cellar to the level of the street. In the illustration below is shown a new device whereby the ashes are loaded into a little car, run on an elevator, and raised up to the window. A worm gear on the crank reduces the labor of hoisting to a minimum. The height is adjustable from 5½ to 8 feet.

IT is undeniably true that the dry heat which we use in our American homes is ruinous to furniture, books and pictures. This, of course, can be avoided by forcing damp air into the room or by using pans of water concealed on the radiator. But no matter how dampened, a direct draft of heat will play havoc with furnishings and the housebuilder should avoid it.

The library grouping above shows one method of directing the force of the heat away from shelves of books. A shelf is built out over the top of the radiator. The radiator itself is concealed behind a bronze grill. Instead of the heat forcing its way up through the shelves and causing the bindings of the books to crack, it is directed out into the room, where it will bring about a more even temperature distribution besides saving the books.

WHEN there is not sufficient provision made for direct light in an upstairs hall it can be brought in by the use of glass doors. But since most of the rooms opening on an upper hall demand a degree of privacy, it is not practical to use the French door. In that case the glass must be limited to the upper half of the door and a curtain used behind it in the case of bedrooms.

Harvey O'Higgins, the author, hit upon a scheme for furnishing hall light by letting in an ordinary sash into each door. This gave sufficient light and afforded a pleasing uniformity upstairs. For a more pretentious house there could be made decorative iron grills that would give the hallway unique interest without in any way cutting down the light or lessening the effectiveness of the scheme.

THERE are many homes that cannot afford the space for a separate playroom or in which it is more convenient that the children shall play in the living room or in the yard under the direct eye of the mother. In such cases the toy closet in the living room or rary will be found a useful device. The doors should be so arranged that the child cannot reach them, and the habit of putting toys back in place after playing will both help the training of the child and keep the room in order. Glass doors allow the entire contents to be seen at a glance.
Antique mahogany finish stand, $14; mirror, 22" by 12", in dull black and gold, $6; Venetian glass vase, 8" high, blue rim, $7.

Green willow stool, 20" x 10", $6.50; cushion, $2. Antiqued wrought iron candlesticks touched with dull orange and green, 16", $15 each; fruit bowl standard to match, $10; bowl, $6.50; reed radiator cabinet, 15" x 36" x 19", $18; wall pocket, 28", $6.25.

Vases of ivory Italian pottery with cut and raised figures, 16" high, $10 each.

Because it helps to visualize the decorative value and place of the articles in the home, pottery and furniture are grouped here in natural positions. Once visualized the next thing is to write to the Shopping Service of House & Garden, 19 West 44th St., New York City, which will purchase the articles for you or send you the names of the shops.

Table, 6' x 2' x 25", painted antique blue green lined with yellow, $55; large vase of soft green Capri ware, 11" high, $10; candlesticks of same, 14", $5 each; long bowl of same, 14" x 4½", $9; majolica jar, $8.25; comport, $2.75.

Sofa, 6½', cushion, rolls and pillows striped sundaur, $195 complete; center pillow gold, other four and cushion green, rolls mulberry. Console, $82; stand, 9; chair with cushion and pillows, $75. This library suite also includes 24" x 60" table, $75.
Wrought iron electric candlestand, fitted with candle and globe, 56" high, $22.50

The lamps, which would be suitable for bedside tables, are of carved wood painted antique ivory and exquisite shades of blue and mulberry, 12" high, $14.25 each. Porcelain shades, painted to match, 9" across at bottom, $5.25 each. Oval shaped bowl with handles, in yellow glazed Italian ware, $12.

Hand-forged, wrought iron candlelabra in this style come at $6 each.

The low bowl, which can be used for fruit or flowers, is of Caltagalli, the rich, white Italian pottery. It is 10" in diameter. $4.75. The vases are of the same ware, 8" high, $2.50 each. Such a set might serve as a mantel garniture, but would be at its best as a dining table decoration.

(Mahogany and cane wing chair, $14.50; stand, 22" high, $12; electric light stand, green bronze finish, adjustable globe, $4", $18; lacquered box, $30.

(Brown mahogany armchair with dull blue denim upholstery, $23; mirror of dull finish mahogany, $18; Italian pottery vase, cream with natural flower design, 17", $20; solid mahogany table, $50.

Waste basket of tooled leather, in blue, green and brown design, 17" high, $35.
Harvesting the War Crop

How to Get One Hundred Per Cent. Benefit from the Work You Have Done and the Things You Have Grown This Summer

D. R. Edson

For every ten gardeners, there are only one or two who know how to grow things, there will be two or three who are careless about which our newspaper editors have been berating the last six months, is stringent economy compared to the wastes that occur in the average vegetable garden. These wastes are of two kinds. First, neglecting to harvest stuff when it is ready and letting it get so old and tough that it cannot or will not be used; second, leaving things in the garden to be spoiled by the first frost, or freezing weather later, when they might have been harvested and saved for future use.

The first of these wastes can be avoided by efficient canning, drying and preserving, information and saved for future use. Weadier later, when they might have been harvested you should be prepared to handle all surplus quantities or two of one thing at a time and have a canning or a freezing spree that lasts for a day or two. In the former case you get a benefit out of all that he has put into his garden will be more or less spoiled by being frosted. If this is not done all the larger bunches of fruit which would tend to mature before the first freeze they might have for a week longer than usual. If this is not done all the larger bunches of fruit which would tend to mature before the first freeze they might have for a week longer can be picked off altogether for some days.

Leaves: While lettuces will stand a light frost with their leaves remaining green for some weeks after the plants outdoors have been destroyed by frost. Sweet Corn: If one has made a late planting of sweet corn that will not all mature before the first frost, the best way of keeping it is to cut down the stalks when the plant is mature and then a week or two later the whole vines and foliage will remain fresh for a longer time.

Almost any covering will serve to keep off the early frosts using marsh hay or several pieces of bagging to throw over the plants in the row.

Tomatoes: Tomatoes are another thing often going to waste by being left on the vines too long and getting frosted. Sometimes these frosts will blacken the foliage without spoiling the fruit, but more often the fruits will toughen up and rot almost immediately thereafter. Where there are only a dozen plants or so it is often easy to keep those covered up with old corn husks, and those which may be picked off and placed in straw or excelsior in a cold frame, or even in some arms if the whole vines are cut off and hung up in some place protected from the frost. If this is not done all the larger bunches of fruit which would tend to mature before the first freeze they might have for a week longer can be picked off altogether for some days.

Let us take a look at some of the vegetables that have been grown this summer and see what we can do with them before the first frost sets in unexpectedly, with the result that they may be kept growing for some weeks longer than usual. If this is not done all the larger bunches of fruit which would tend to mature before the first freeze they might have for a week longer can be picked off altogether for some days.

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Leaves: While lettuces will stand a light frost without much injury, it is well to provide marsh hay, or some other covering that can be put on before freezing. They can then be kept growing for some weeks after the plants outdoors have been destroyed by frost.

Sweet Corn: If one has made a late planting of sweet corn that will not all mature before the first frost, the best way of keeping it is to cut down the stalks when the plant is mature and then a week or two later the whole vines and foliage will remain fresh for a longer time.

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PLANTING LIST

EARLY SPRING—APRIL AND MAY

YELLOW—PERENNIALS

1. **Primula vulgaris**: English primrose; large solitary flowers of pale yellow.
2. **Prunella versicolor**: giant yellow polyanthus; very large flowers in clusters, pale yellow, golden eye.
3. **Alyssum saxatile, var. Silver Queen**: Gold Dust, a very light yellow variety.
4. **Narcissus, or daffodils**
   - *Localis*: chalice and short-cupped varieties, white, cream or pale primrose (least ones are starred).
   - *Mrs. Langtry*: pure white cup, primrose primrose.
   - *Delia*: deep sulphur yellow with green base.
   - *Silver Queen*: very light yellow, a very light yellow variety.

EARLY SPRING—APRIL AND MAY

YELLO-W—BULBS

11. **May-flowering tulips**
   - *Moonlight*: soft but luminous canary-yellow, long, oval flowers.
   - *Flora*: creamy canary yellow, large flower on stiff stem.
   - *Miss Willmott*: soft primrose-yellow, darker with age.

WHITE—BULBS

12. **Sphère Van Houtte**: Van Houtte’s spirea; drooping masses of pure white flowers. Excellent background for May-flowering tulips.

EARLY SPRING—APRIL AND MAY

MAROON—PERENNIALS

13. **Peony**
   - *Mrs. Key*: single, dark blackish red, golden stamens.
   - *Rubra triumphant*: double, dark red, somewhat lighter in tune.

EARLY SPRING—APRIL AND MAY

MAROON—BULBS

14. **May-Flowering Tulips**
   - *Ariane*: velvety reddish maroon, shading to blood-red.

MIDSUMMER—JUNE AND EARLY JULY

YELLOW—PERENNIALS

15. **Yucca gloriosa**: Adam’s needle; tall, creamy-white clusters, very striking.
16. **Spirea Japonica creata**: double flowering dropwort, cream-white, tall, delicate clusters.
17. **Hemerocallis orange-blorch**: early lemon lily.
18. **Aquilegia chrysantha**: late-flowering lemon-yellow columbia.
19. **Digitalis grandiflora**: late foxglove, pale yellow, filled brown.
20. **Althea rosea**: hollybush, frilled pale yellow and salmon pink.

YELLOW—SUN AND ROCKS

21. **Polyanthus rose**: George Elgar: clear coppery yellow, blooming from June until frost.
22. **Brier rose**: Harrington’s Yellow, double, sulphur-yellow, profuse fragrant flowers.
23. **Climbing roses**
   - *Goldfinch*: soft yellow, changing to lemon and white.
   - *Gardenia*: yellow, vigorous, Wicinchara type.

MIDSUMMER—JUNE AND EARLY JULY

YELLOW—PERENNIALS


MIDSUMMER—JUNE AND EARLY JULY

MAROON—PERENNIALS

25. **Distylium barbatum**: Sweet William, darkest red only.
27. **Althea rosea**: hollybush, double maroon.

MIDSUMMER—JUNE AND EARLY JULY

YELLOW—BULBS

28. **Hybrid Tea roses**
29. **Hybrid Perennial rose**: General Jacquemont; scarlet-crimson.
30. **Calycanthus floridus**: Carolina allspice; chocolate-colored flowers with spicy odor. Medium size shrub.
31. **Alcea rosea**: good eliptic, delicate foliage; violet-brown flowers with crimson odor.

LATE SUMMER—JULY AND AUGUST

YELLOW—PERENNIALS

32. **Aethusa cynapium**: ann. alba: chamomile, a variety no paler than the type; creamy white with yellow center.
33. **Hemerocallis Tornbergii**: late lemon lily.

YELLOW—ANNUAL BULBS

34. **Cactus dahlias**
   - *Courtesan of Lonsdale*: salmon pink, amber and lavender.
   - *Cockato*: fawn yellow, suffused white.
   - *Gloire de Dijon*: clear yellow, carmine throat.
   - *Carny Bird*: clear yellow.
   - *Klondyke*: clear yellow, crimson-maroon blotch in throat.

LATE SUMMER—JULY AND AUGUST

MAROON—PERENNIALS

35. **Helenium autumnale**: bee balm, heads of deep red, from mid-June to early September.
36. **Marquise de Spence**: rich crimson.
37. **Cactus dahlias**
   - *Phloxpy*: dark velvety crimson.
   - *Uncle Tom*: dark maroon, nearly black.

LATE SUMMER—JULY AND AUGUST

MAROON—ANNUAL BULBS

38. **Hardy chrysanthemums**: September-flowering. Ralh Crites: cream-white.
40. **Large-Flowered Astilbe**: white suffused sulphur.

AUTUMN—SEPTEMBER TO NOVEMBER

YELLOW—PERENNIALS

41. **Helenium autumnale**: late flowered September-flowering. Ralh Crites: cream-white.
42. **Wells Primrose**: yellow.
43. **Large-Flowered Astilbe**: white suffused sulphur.

AUTUMN—SEPTEMBER TO NOVEMBER

MAROON—PERENNIALS

44. **Helianthus tuberosus**: Japanese Virgin’s Bowser; a perennial vine covered with mass of small white flowers in autumn.
45. **Lupinus perennis**: var. Riverton Gem: yellow, changing to red.
46. **Helianthus autumnali**: var. *rubrum rubrum*; type of the blood-red wallflower.
47. **Hardy chrysanthemums**: Brown Rosie: small bronze button.

SPRING—LATE MAY AND EARLY JUNE

YELLOW—PERENNIALS

49. **Paeony**: Delia deep sulphur yellow with green spot, double.

SPRING—LATE MAY AND EARLY JUNE

MAROON—BULBS

50. **Helenium autumnale**: var. Riverton Gem: yellow, changing to red.
51. **Helianthus autumnali**: var. *rubrum rubrum*; type of the blood-red wallflower.
52. **Hardy chrysanthemums**: Brown Rosie: small bronze button.
53. **Blond bowl*: dark red, large loose flowers.
October

The Gardener's Kalendar

A few crops, planted now in the lawn, will be aftertractive next spring.

When the bulbs are cut, tie them in bundles and hang them in doors to dry.

The tops of all perennials should be cut and burned after an imminent blooming season.

Edgar Allen Poe died, 1849.

1. After the frost has struck your tomatoes, a saturated solution, to remove all the fruit, wrapping it in paper and putting away in boxes in the cellar. See to it that each tomato is sound.

2. It is advisable to keep the soil bucked up around the celery. In doing this, select weather when the plants are perfectly dry, and do not get any soil got down into the heart of the plant.

3. When the foliage turns yellow on deciduous trees and shrubs, they can be moved. Transplanting and new plantings should be attended to in the earliest possible moment. Do not wait till hard frost.

4. Just as soon as the foliage turns yellow on deciduous trees and shrubs, it should not be removed with a sharp spade, or the leaves will be dried up and strewn with the wind.

5. Bulb planting should be attended to now with the exception of hardy kinds. The earlier these bulbs are in the ground, the better results you will have. Tulips, narcissus, and lilacs are a few.

6. It is good practice to use lime water in the greenery and frame at this season of the year. It prevents the soil from souring. The time is just right, for this purpose.

7. Small fruits such as raspberries, blackberries, gooseberries and currants are shallow rooted and the ground surrounding them should be thoroughly mulched to protect them for the winter. Any of the customary mulching materials may be used for this.

8. Jerusalem artichoke can be dug now and stored for winter use. This is a very profitable vegetable and is delicious when properly prepared and is quite distinct from the ordinary globe type, and certainly deserves to be more popular and better known.

9. After the frost has struck down your dinners, the tops removed with a sharp spade, and the roots can be dug up and stored for the winter. Label the roots carefully.

10. Just as soon as the leaves are frozen, it is advisable to cut down all the perennials. If these are left until the following spring they are very liable to the cold, dark, and cover with snow.

11. Perennials should be dug now and stored for winter. Pick out a clear day and let the potatoes be dry when they are put away in a cool, dark, cool cellar. Remove any caked earth before they are stored.

12. Fall is the proper time to prune grapes. If this is left until the following year, the vine will bleed. Grapes will be heavy and the berries will be overripe; it is advisable to do it in fact, they need it. So don't be afraid of cutting them quite hard.

13. The asparagus bed should receive some attention immediately after the tops turn yellow. Hoe the rows and put on a scythe and thoroughly cut the bed, put the manure or seaweed in preparation for winter.

14. The tops of all perennials should be cut and burned after an imminent blooming season.

15. Beans and other tender vegetables in the garden can be stored for winter use by proper protection. Old pieces of burlap or even tar paper may be used. Lettuce may be covered with salt hay.

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19. The asparagus bed should receive some attention immediately after the tops turn yellow. Hoe the rows and put on a scythe and thoroughly cut the bed, put the manure or seaweed in preparation for winter.

20. Roses in the greenhouse should be growing rapidly and will stand light applications of liquid plant food. Keep the plants warm and well aired to keep the spindles; pick off diseased leaves.

21. Daniel Webster died, 1858.

22. Todd must mulch your strawberries if you want good ones. Do your best to care for the manure does not come in contact with the crown of the plant. A slight covering of salt hay is also advisable.

23. All pot plants in the frames, such as primula, cyclamen, cineraria, and other flowers should now be brought indoors. These plants are liable to be bothered with insect pests, so use a preventive spray.

24. Plantings of all kinds will improve by being mulched; the bushes, trees and shrubs should now be provided with a mulch of hay, straw, or leaves. Any of the customary mulching materials may be used for this.

25. Tender evergreens should be protected with a line of wire or board, Use straw evergreen branches, or the tops of hardy trees such as chestnut, maple or elm as a protection against snow.

26. Lime is valuable in this period. It is a value with the exception of hardy kinds. The earlier these bulbs are in the ground, the better results you will have. Tulips, narcissus, and lilacs are a few.

27. Everlasting flowers such as helichrysum should now be gathered and hung up to dry for several days, after which they can be used in the house. Do not use any water in their vases.

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29. Everlasting flowers such as helichrysum should now be gathered and hung up to dry for several days, after which they can be used in the house. Do not use any water in their vases.

30. Don't neglect to get your asparagus roots and other tender bulbs stored. Carrots, onions, turnips, clover and other leguminous flowers and other bulbs of this class are best if lifted out of the ground and stored in a dry cellar.

This Kalendar of the gardener's labors is aimed as a reminder of the duties and tasks in season. It is furnished gratis to the middle class of the Middle States, but is not 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 in the performing garden operations. The following are, of course, for an average season.

Approximately 25 per cent of each potato crops are wintered as usual, but those that are boiled or baked in their skins should be buried in sand to preserve the flavor of the potato. If you cover the lettuce with salt hay it should keep in condition until Christmas.

There's a whisper down the field:

"Where the year has been,
And the earth is gray,
Singing "Sister, come over,
For the bee has quit the clover
And your English summer's done."

—Kipling

Halloween

In very exposed places, the cold weather should now be removed, and other plants should be protected for the winter.

The following is a Kalendar of the gardener's labors as remi-
W. & J. SLOANE
Interiors  Furniture  Fabrics  Floor Coverings
FIFTH AVENUE AND FORTY-SEVENTH STREET
NEW YORK
A visit to these Galleries will reveal every requisite of Furniture and Decorative Objects appropriate to the modern home.

There are complete groups which will contribute the dignity and air of hospitality so intimately associated with the well-appointed Dining Room, and equally charming ensembles for the daintily arranged Chamber and Boudoir.

In addition, there is provided for both formal and informal rooms, a profusion of unusual occasion pieces—most of them not elsewhere retailed, available without any prohibitive cost in this interesting establishment, for two-score years devoted exclusively to these industrial arts.

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

Furniture of All the Historic Epochs

With the well-appointed Dining Room, there are complete groups which in addition, there is provided for both formal and informal rooms, a profusion of unusual occasion pieces—most of them not elsewhere retailed, available without any prohibitive cost in this interesting establishment, for two-score years devoted exclusively to these industrial arts.

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New York Galleries
Grand Rapids Furniture Company
INCORPORATED
34-36 West 32nd Street
New York City

The Mirror of Mars

(Continued from page 25)

moidest prices, despite their beauty and interest; others command large prices. "The Assembly of Warriors" by Albrecht Dürer, as an example, fetched $125 at the Ives sale in New York a couple of years ago. I think it would bring more now. On the other hand, I picked up a fine impression of "The Three Soldiers" by Hans Sebald Beham (1500-1559) for three dollars, and on another occasion, at public sale, a copy of Beham's "The Sentry" for less than that amount.

Of course, the collector-to-be must not forget that a knowledge of prints and a familiarity with their individual characteristics makes one far more apt to have such "finds," though that need not discourage one. The point is, that one should know a good thing when he sees it. That is often more than the dealer (who handles prints on the side) sometimes knows. A true instinct for the beautiful and for the interesting will enable one to form a print collection that will be a perennial pleasure to its owner.

As in the case of other collectible things, there are spurious prints on the market, but I think it is easier to detect a fraudulent print than to discover the spuriousness of many objects in other fields of collecting.

17th and 18th Century Prints

With the engravings of the 17th Century, the collector of military prints finds an increasing array of subjects and of masters. A second state of Rembrandt's "Battle" may chance to go for $20, while the "Rembrandt with the Sabre" fetched $2,000 at the Holford sale in London in 1893, the highest amount that, up to that time, had ever been paid for a single print.

In this century worked Jacques Callot of Lorraine, whose seventeen etched scenes in the series of "Les Grandes Misères de la Guerre" may well be sought by every collector of military prints. Fortunately they come within the means of the moderate purse. Callot it was who nobly recorded the French king's victory over Lorraine (Callot's native country, although he lived and worked in Italy). Callot was noted for the astonishing number of figures he introduced into his compositions, even when these plates were very small. The 18th Century was prolific in prints having to do with wars and warriors. The field here is rich in material that need not tax the resources of the amateur, who will, of course, not be apt to find in his path fine early impressions of such rarities as "The Disasters of War," that epochal series of aquatints by Francisco Goya, the Spaniard. Of these Priddelus says: "They were undoubtedly suggested to the artist by the sight of his own country under foreign government during the short reign of Joseph Bonaparte, but the treatment is so universalized that there are no details to indicate any particular national disaster. They convey to the spectator the nightmare of war seen in the blackness and horror of dreams, and possess that mixture of fascination and repulsion which pervades so much of the painter's (Goya was court painter) work. They constitute indeed the most impassioned diatribe against war ever formulated by pen or brush, and the very fact that they are removed from the individual and the particular lifts them into the sphere of the epic. Goya, who had lived quietly abroad during the expulsion of the French from Spain, (Continued on page 60)
THIBAUT WALL PAPERS

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THE UNUSUAL GIFT

is that which bears the Monogram or Crest of the intended recipient be she an Autumn Bride, or a relative or friend on one’s Holiday Gift list. To illustrate:


(7) Sheffield Silver on extra heavy copper plate, in Empire pattern: (14) Combination Covered Vegetable Dishes, $104.25 doz. (8) Sheffield Silver on extra heavy copper plate, in Empire pattern: (15) Sauce Boat and Stand, $8.25. Prices include Monogram.

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(Continued from page 58)

recorded the opinion that such caricatures were “one of the most efficacious means of instructing the masses and speaking to the eyes of the ignorant and unfortunate inhabitants.” This same Convention ordered that prints containing portraits of the boy, Bara, who met death for his refusal to cry “God save the King!”, should be distributed to all French school children! From the Fall of the Bastille till Robespierre’s head rolled down from the guillotine the air of Paris was thick with such revolutionary broadsides as the endless ingenuity of the anonymous print-artists of the Terror evolved. Every incident, every symbol and every gesture that could avail the Committee were utilized in a pictorial way. Literally millions of prints of this sort were produced, precursors to the military caricatures of the Napoleonic period that were to follow. I do not think the collector can do better, when studying these prints, than to acquaint himself with that entertaining and instructive work on the subject by Ernest F. Henderson, Ph.D., “Symbol and Satire in the French Revolution,” which is published in America and, I believe, still in print.

When we reach the Napoleonic period, and all through it, we meet with countless prints, allegorical, symbolical, satirical or sentimental as the case may be. Those which appeared in England were, of course, stings for the Bee. The collector will find the Napoleonic caricatures far more common than those of the French Revolution. No collection of military prints should be without some of these prints.

In England, for instance, Gillray was turning out satirical prints with unflattering zeal. Says Price: “Thomas Rowlandson (1756-1827), James Gillray (Continued on p. 62)
YOU ARE INVITED TO INVESTIGATE OUR METHODS FOR PRODUCING THE MOST ARTISTIC RESULTS, AT A MINIMUM OF COST. DESIGNS, ESTIMATES AND SUGGESTIONS SUBMITTED FOR APPROVAL ON REQUEST. CAREFUL ATTENTION GIVEN TO OUT OF TOWN COMMISSIONS.

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A rare different talna 609—

312-314 Fifth Ave., New York

...and here thru are luminous In addilinn are:

12 platea, 1½ dia. Price, complete.

For the love of your country and your nearest friends, here is a chart for your sixpence.

Auguste Raffet (1804-1860) has been characterized as one of the greatest if not the greatest of lithographers whose work forms "an imperishable monument in glorification of Napoleon and the French army." Beraldi said of this artist: "Raffet revolutionized the painting of battles. Armies have a soul; Raffet saw this and expressed it." Thousands of lithographs by Honoré Daumier transmit his fame to the more easily obtainable prints, from such excessively rare examples as "The Boston Massacre" engraved by the patriot Paul Revere to the more easily obtainable prints by William Charles, who engraved in New York in 1807 and in Philadelphia until 1822.

Napoleonic Prints

In France the exploits of Napoleon were glorified in a wonderful series of lithographic prints by Giraud, Horace Vernet, Eugène Lami, Charlet and Raffet, to name but the particular stars of a brilliant galaxy of artists who devoted themselves to the Napoleonic legend. Horace Vernet's "Lancer" (1816) has been called by Beraldi "the veritable starting-point of painter-lithography." Charlet, in his prints, succeeded in depicting the vie intime of the soldier and cature and the collector will still find many military prints of the time obtainable for prices within reason. Thence forward the introduction of various reproductive processes, such as photo-engraving of various sorts, reduced the technical interest of the earlier methods of graphic reproduction—etchings, aquatints, copperplate engravings and the like. However the newer reproductive processes immensely extended the domain of the caricature until its field, once the narrow confines of the French army, expanded to the whole world. Perhaps some of them will in time become as rare as fine Rowlandsons now are.

Prints of Hun Wars

The Franco-Prussian war was the next great period in European cart.
HOW INSPECTION OF OUR EXHIBITS PAYS

Just a few “little changes,” and we often have the difference between a room that “satisfies” and one that is spoiled by lack of judgment or lack of taste.

Inspect our many interesting exhibits of Autumn Furnishings, study the suggested combinations of Furniture, Fabrics, Wall Papers and Oriental Rugs in our Decorative Department, consult our experts on matters of selection and then see how even a very limited expenditure at FLINT & HORNERS will transform an uninteresting house into a home of individual charm.

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If you want year-round kitchen comfort, better cooking results and decreased fuel bills, use the DUPLEX ALCAZAR. It is made in a variety of styles. In superb steel and cast iron construction by a stove factory that makes “QUALITY” its watchword. The best dealer in your vicinity is displaying the DUPLEX ALCAZAR. See, or write us, mentioning whether you are interested in the Gas or Oil types.

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In Southern Gardens

(Continued from page 15)

and the garden at "Oxmoor," the home of Wm. Marshall Bullitt, Esq., former Solicitor General under Mr. Taft.

Olden "Oxmoor"

Indeed "Oxmoor" boasts both a formal and an informal garden. The latter is especially in keeping with the spirit of this old colonial homestead, built in 1787 by Alexander Scott Bullitt, whose wife's mother was a sister of Patrick Henry.

The lovely old garden stretches its flowery length back of the house towards the open, rolling bluegrass country against which the splendid pecan tree, at the end of the grassy walk, shows up as straight as the mast of a ship against the sky and ocean. The color scheme of this garden is very effective and easily taken in with the eye. It begins, nearest the house, by a mist of pale lavenders and purples—foxtails, Canterbury bells, irises—which melts into the blues of delphiniums, of belladonna and of sage, then into yellows and at the far end, softened by distance, into pinks and reds.

The Bulbs for Fall Planting

(Continued from page 25)

Mulch all hardy bulbs after the ground has frozen with 4" of straw or autumn leaves, held down by branches or by the cuttings from tall growing perennials. This mulch is to protect the bulbs against freezing, not from freezing. Freezing never hurts a hardy plant; but alternate freezing and thawing does.

Remove the mulch in the spring little by little, taking off the first layer by the first of March, in the latitude of New York. Be guided somewhat by the weather after this, remembering that the object is to prevent them starting prematurely under the warmth of their winter blanket as the frost gradually leaves the ground. By the first of April you should have them quite uncovered, though it is well to keep the last bit of the mulch handy, to scatter over the tender shoots if a cold snap threatens.

As to Kinds

As to the kinds to plant, that is so largely a matter of personal preference that generalities are perhaps more helpful than anything very definite or positive can be.

If you have nothing else you will at least want crocuses and daffodils—a classic and latterly a chameleonic staple of the former, running along a walk or edging a border. The tasteiest gardens entertain these, and they are fit for the greatest. Then there are snowdrops and squills that can be "sown"—literally scattered just as seeds would be—on a lawn. With just these four, spring is assured of an appropriate welcome.

Snowdrops and squills are essentially bulbs for naturalizing, and should never be planted in any other way. They need the setting which only a lawn can give, for their beauty is so delicate that it is hardly realized if they have to compete with the earth of the bed or border underneath them. Scatter them broadcast, either by handfuls or by flinging them from a basket; and plant each just where it falls. This you will have just the sort of grouping that Nature herself accomplishes.

Choose for snowdrops (Galanthus nivalis) a space that is open and exposed during the heat of midsummer. They love the edges of big shrubs whose branches overhang and screen the ground from the sun; similarly, they thrive at the feet of trees, being perhaps at their best picturishly when growing under pine trees. In old gardens they are frequent under the edge of lilac or syringa hedges—great colonies that have agened from...
October, 1917

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LEWIS & CONGER
45th Street and 6th Avenue, New York
The Bulbs for Fall Planting

(Concluded from page 64)

just a bulb or two, planted when the shrubs were set out. "Fair" is the word of February when they are driven, long ago.

The dainty, wonderfully blue acrili, or dwarf, is not so susceptible to frost, and will live where the sun shines on the earth above it; but the protection which thick turf gives is an advantage even to this.

These two are the best bulbs for planting in a lawn, for they are the only ones certain to mature before mowing time, and thus are certain not to be deprived of their lovely permanence. Crocuses are used a great deal; but where the grass is cut early, they are almost sure to die in a few seasons, or to grow weak and unsatisfactory. Snowdrops and squills, however, are permanent, since they are established in congenial spots.

Not infrequently the former bloom actually in winter, in January or February. The squills and crocuses follow in March, along with another little bulb commonly named "Glory of the snow" (Chionodoxa Luteola). This comes in bright yellow and blue, and is a very dainty addition to the border.

The Real Bulb Show

Later in March and early April there are the snowdrop (Lilium scilloides), and the dog's tooth violet (Erythronium americanum), this latter being especially partial to a light soil and part shade. Then come the daffodils and the jonquils and the hyacinthus, and the "great bulb show of the year!"—and some of these continue into May. Notable among all these is the daffodil (Narcissus): nothing is more rollicking than those, and I defy a grooch to hang on five minutes in their presence. They are real low comedians, striking every sort of absurd pose and cocking their scarlet and gold heads at each other and at the rest of the world with the most important imperfections and the greatest anguish.

The early Spanish iris (Iris xiphium), variously colored, comes usually before the last of May. Flowering tulips are gone; then June brings the trumpet lilies (Lilium regale), commonly known as "Lilium candidum" and this lap onto the later irises and the first of the day lilies—which by the way do come from bulbs as is the rest of the lily tribe, but from tubers.

Hemerocallis americana is the first of the Hemerocallis family; following it is Hemerocallis flava and then, in July, Hemerocallis fulva. "The best bulb family"—and these come from bulbs; following them into August is the familiar and brilliant Crepe Myrtle.

All of these are hardy; all may remain undisturbed as long as you choose to keep them. Plan your bulb planting: all should be planted in the fall, late excepting Lilium candidum, which ought to be planted in March or the middle of September. This especially must have the sulphur dusting applied to it, for it is extremely susceptible to disease, and every precaution must be taken to preserve it.

First Steps in Shrub Selection

(Continued from page 43)

The group which naturally comes first comprises the flowering shrubs, a group which includes the lilac, forsythia, starbush, and the rose (Rosa odorata) to which, as already stated, they are closely related. Of these, I would name the following: Japanese maple, purple lilac, golden box, and California privet.

And then there are the evergreens, including both evergreen shrubs and the smaller coniferous evergreens which, though not real shrubs, nevertheless are so beautiful and desirable that they should be given a position. The former include rhododendrons, the common wild mountain laurel (Kalmia latifolia) which in many localities may be had for the trouble of getting it in the woods, hardly evergreen azaleas, etc. Of the coniferous evergreens, the Virginia cedar is one of the most effective, and the spruces—Douglas and Coasters' blue—are well known. The golden Japanese cypress and dwarf Japan cedar are both beautiful. These are more expensive than the shrubs, costing from one to three dollars each, but a single tree makes a prominent feature on a place, and as their charm is to be had to the land's end, they may be planted in the fall along with the deciduous shrubs, which have had a few more months to ripen before planting; but to make certain, it is wise, in some localities, you may have this part of your order reserved for spring planting. Still another group consists of those which through the fall and winter are made more ornamental by their conspicuous berries or fruit: among these are the Japanese barberry, a handsome hedge plant; the red berried elder, and the Japanese bramble (Rubus fortunei) which is somewhat akin to these—that is, they may be used for brightening the winter landscape, and the red twigged dogwood (Cornus sanguinea) and the Japanese bramble (Rubus fortunei). The Virginia blackberry, by the way, is not durable in the northern parts of the country.

At the average height, season of bloom and color of these various species, are very bad and should be avoided. These are generally of the type which do not open their blossoms in the early spring, but later in the May and early June, when it is too late. When you buy or build—insist on Natco Hollow Tile.

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Box 14, Cromwell, Conn.
First Steps in Shrub Selection

(Concluded from page 66)

so deep, according to the shrubs that are to be set. It will take at least two or three years for shrubs to reach their natural size, and as you want full development as quickly as possible, it pays to enrich the soil with thoroughly rotted manure or with bone meal.

Having all in readiness, unpack the shrubs as you plant them, cutting off clean just inside the injury any roots which may be shrubbed or broken. Make the planting hole large enough so that the roots can be laid out in a natural position, and deep enough for the plant aside it sufficiently indicated by the earth mark on the stem or trunk. With the fingers work enough in to protect the soil from injury, and then stamp this into place.

One of the commonest mistakes in setting out shrubs is to plant them too loosely. If the soil is at all dry, pour in a pan or so of water when the hole is about one-third filled, and after this has had time to soak down into the earth, continue the planting. Firm all the at the base of the shrub, and just before the root is entirely covered with earth, continue the planting.

The proper time for planting is immedi-ately after the first frost, which will be from the first of October to the first of November, according to the sections. In cold weather, shrubs which are not absolutely hardy, such as some of the azaleas, will need a winter protection of leaves, litter or rough manure. This should not be applied, however, until after the ground has been frozen. As a purpose is merely to prevent alternate thawing and freezing under the direct influence of the sun's rays during winter and especially early spring. It is not intended to be thick enough to keep the frost out. This mulch should be removed gradually well along in the spring, as if it is taken off too soon the shrubs are very likely to start into premature growth.

Varieties for Special Purposes

Where shrubs are used in any quantity the most satisfactory way is to de-vote them to them exclusively. In this way they are not only much more easily cared for, but are also more ef-fective since they are not scattered about in small groups or as single plants. They should be set close enough so that when full grown they will cover each other's slight-est differences, and, as this is their natural condition of growth. Furthermore, they should be so arranged, with the tallest at the back and the lower ones in front, that they will form a sloping surface or "face" from the front to the back of the border. Practically all of the shrubs mentioned in this article are available for use in this way. For the finest and most sup-portable surface should be kept cultivated between the plants; after that they will win the browns or weeds will grow.

Shrubs for Hedging

For tall hedges, abies (Rose of Sharon), lilac, and California privet are all available. The last can be trimmed into any shape desired and is especially use-ful for formal work. For a low informal hedge there is nothing more beautiful than the Japanese barberry (Berberis Thun- bergh). It is graced in habit with pleasing nothing in color, both during the sum-mer and in the fall when its dark green leaves turn to brilliant colors. During early winter when its scarlet berries are ripe, it is also healthy and extremely hardy. For low informal work, especially for lining out gardens, etc., box is very pretty, but it is not so much more easily than the barberry. For a hedge in an exposed or unfavorable place, such as along the outside of a fence or bank, Rose rugosa is the best thing to use, as it practically cannot be killed and will thrive everywhere in con-tion. For an impenetrable, animal-proof hedge about the grounds or the garden, plant Osage orange in a double row, putting the plants 6" to 10" apart.

Shrubs for Hedging

These bushes can be bought in quantity at a low price. Photinia, and (Par-thenocissus japonica) also makes an extremely at-ttractive hedge, but is more expensive. It gains in beauty later in the season when the hydrangeas are used more than any-thing else.

The one most effective in, blooming in late summer, with enormous pyramidal flower heads, is H. peniculata grandiflora. For blooms in early summer, until H. peniculata begins flowering, plant H. arborescens grandi-flora, the Snowball hydrangea.

Flowering shrubs of good size for making single specimens are deutzias, yellow flowers, the smoke tree (Cotinus). The latter replace groups of tulips whose bulbs have been removed after the frost. But the main advantage of this is due to the massing of tall helenium in shades of yellow, a bulbous red, which lower above the hard wallflower red, which are as the various Japanese maples and the purple beech, and any of the smaller growing evergreens already men-tioned.

The Garden of Yellow and Deep Maroon

(Concluded from page SS)

only three varieties are admissible: Delia, of double sulphur yellow decked with dull green; Rubra triumphans, a very dark red double; and Mrs. Key, a blackish dark red single, displaying golden stamens.

In masses large enough for a truly imposing effect, the lemon yellow colum-bine appears with the roses. From now on many kinds of flowers are in bloom together: creamy yuccas and early lemon lies forming tall accents in the central beds; on the outer border ranks of hol­lyhocks in salmon buff and dark maroon marigolds massed against the beds have the creamy-yellow late foxglove (.Digitalis grandiflora) nodding above darkest red Scarlet stocks, while on the outer border the rich red bee balm takes equal rank with the tall creamy Spiraea alpina.

The latter is carried through the sum-mer by the large and carefully distributed masses of the daisy-like Antheunis tincture, and the creamy white with yellow centers. With the latter some of the bee balm is still in full bloom, and massed in the center where they will have plenty of room, are the cactus dahlias of dark maroon and shades of fawn, amber and apricot. The latter replace groups of tulips whose bulbs have been removed after the frost. Meanwhile snapdragons, nasturtiums stocks and gladies, in cream color and dark red have replaced the bulbs against the border, thus in a minor way pro-viding ample bloom until cut down by the frost. But the main advantage of this is due to the massing of tall helenium in shades of black, which lower above the hard wallflower red, which are as the various Japanese maples and the purple beech, and any of the smaller growing evergreens already men-tioned.

There is in the selection of vari eties for such a garden need of great care and it will be well to consider the effectiveness will be all the greater because of the limitations that troubles don't end with the making of the list, ordering the flowers and planting them; for creating effect, vigilance must be exercised lest perver­se blossoms obtrude whose unexpected hue were not provided for. And lastly, its appearance will be largely determined by the amount of intelligent care bestowed upon it.
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Life As It Is Lived in "The Birdcage"

(Concluded from page 40)

living room, a kitchen and a small hall from which two bedrooms and a bath open. But one could do with less. It is possible to live comfortably in three or even in two rooms if a disappointing built-in or a sleeping porch built-out. A house of this size need cost but a small amount of money. I am all for the small beginnings. Houses are not merely the settings, the accessories of our lives, but they are of the stuff of life itself. And their effect on us is none the less powerful for being retroactive. We can remember the houses where we lived as clearly as we can remember the people with whom we lived there. So if one must save there is no better objective for one's money than a little house. The daily, hourly denial which spells thrift is not so difficult if it is for that "island in a blue sea," that "Land of Heart's Desire," that home, that house! And if it is a house where breakfast may be eaten at such a built-in table, in such a white-walled kitchen as my friend's house was; or a house where dinner in the big living room before the open fire becomes a feast—brightened by flowers and lamps and pleasant talk; if it is such a house, it has a value far beyond the esthetic. These dinners give no body mental indigestion, and these little homes send very few votaries to cabarets, to blatant restaurants, to the world of "bright lights," so largely recruited from "the houses where we lived as children, the settings, the accessories of our lives, and visit outlandish peoples—and after the lapse of years one might return and find the same portraits staring austerely from over the mantel, and above the sideboard; the portraits remembered in one's youth. Dynasties might have fallen but the same chairs were still placed primly back against the big flowered wall! But in "The Birdcage," these pictures taken to-day, will not look like the pictures taken to-morrow, and as for the day after that—my friend Four-Leaf might travel far—one might cross seas and find the same portraits staring austerely from over the mantel, and above the sideboard; the portraits remembered in one's youth. Dynasties might have fallen but the same chairs were still placed primly back against the big flowered wall!

The Balustrade in Garden Art

(Concluded from page 45)

ment of one, at least, to its best understanding. Through following the introduction of the baluster in Renaissance art (mirroring its architectural existence), we see how the mind of the artist came to accept it and even to seek it as a thing good in itself. Architecturally it came, too, to be of immense importance in the eyes of those who applied it to their designs. It would now be difficult to imagine either an Italian or a French garden without it; or a German garden (from the Germanheit to our own time), lacking its use as a modifier of stolidity. The dawn of the Tudor period found English architects beginning to interest themselves in the balustrade. The more extensive staircases with their many landings, of the time of Henry VIII and of Elizabeth, offered the architects opportunities to display their skill in properly disposing the newly acquired baluster motifs. The direct application of Renaissance design was, however, more pronounced in Jacobean construction, and then the Dutch influence came to be felt under the years in which Inigo Jones and his contemporaries worked. Finally classicism in balustrading marked the designs of the Georgian era, and settled upon a form which, in the greater part of the modern garden balustrading seems most appropriate to our requirements, which give preference to stone, including cement and wooden balustrades to balustrading of wrought iron and trades to balustrading of wrought iron, as well as to the different periods, are illustrated. From this short outline of the value of the balustrade in garden art the homemaker may receive some helpful suggestion that will lead him to a deeper study of the subject and its application, not only to the requirements of the large garden but to the adornment of the smaller.

A CORRECTION

Through an error credit for the houses illustrating Mr. Bragdon's articles on the Colonial House in the July and August issues of House & Garden was given to Messrs. Hollingsworth & Bragdon as architects. The name of Oakley & Son should have appeared as architects of all these houses.
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Harvesting The War Crop
(Concluded from page 27)

Crops That Stay Out Till Cold Weather
A number of the vegetables are so hardy that the first light frost will not injure them at all—in fact, some of them are much improved in quality by light freezing. A few are so hardy that they remain out the entire winter without appreciable injury.

The Root Crops
The root crops, including beets, carrots, turnips, radishes, parsnips and salsify, all have a long tap root and need not be gathered until there is danger of their being frozen in the ground. Parsnips and salsify are not injured even by the severest winter weather. If taken up and stored before they will rot in the bins and barrels, each bunch will liber a number around it. While the potatoes should be dried thoroughly after digging, they should not be exposed for many hours to the air, as they quickly discolor or get bitter in flavor.

The CIVILIZED FRAMING OF PICTURES
(Continued from page 27)

water-colors, like etchings and engravings, need mats. But in knowing this, be conscious of the blooming of your frame; if you would not wear brocaded velvets on Toodlekins. She does not know that a certain vague sense of substance, of weight, dictates the choice. Oil-paintings look too solid and heavy for mats or for narrow frames. Water-colors look too light and too frail for broad, deep frames, and the mat, well chosen, harmonizes with what appears to be its substance. With attention, Miss Sue! Exercize your feeling for weight and substance. You will not countenance putting brocaded velvets on Toodlekins. She is conscious of the blooming of your frame; if you would not wear brocaded velvets on Toodlekins, you will let Durability and Beauty be your guides. Your choice must inevitably be a Whitall.

That's why some dealers succeed in getting the extra profit on the so-called "best-aired, solid Oak" in which salesmanship of cover, invest your money in a Whitall—M. J. WHITALL ASSOCIATES
313 Brussels St., Worcester, Mass.
ALL woods have certain uses for which they are especially adapted by reason of the peculiar qualities and characteristics which nature has given them; and on their proper selection for these uses, hinges the whole problem of economy in wood construction.

Three centuries of experience in this country have demonstrated that no other wood lasts as long or gives such satisfactory service as White Pine for outside finish lumber—siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and other outside requirements, not including shingles.

If your lumber dealer is unable to supply White Pine, we should appreciate the opportunity of being helpful to you in securing it.

Address White Pine Bureau, 2019 Mercantile Bank Building, St. Paul, Minn.

"White Pine in Home-Building" Is hereafter illustrated and told of by a host of testimonial and suggestions for its use in building, sent today for free sample—This to all prospective home-builders.

"The Helen Sprout Book of Children's White Pine Toys and Furniture"—A series of plans and suggestions for many simple white pine designs which a child may build by his own hands and for himself. Prepared by Helen Sprout, the toy expert. If there are children in your home, send free on request.

HELEN SPEER MAN C (MaMiN)
WHEN PINE MATTERS
Helen Sprout

THE wonderful grain of century-old trees, disclosed by the paneling of the walls. Floors as fine as the finish of the "baby grand". This is the elegance of tradition.

Entrust the work to one of the better decorators if it is a large job, not merely to the "lowest bidder".

That kind of a decorator or a higher grade retail dealer will urge Pitcairn Aged Finishing Spar for the "standing" work and Pitcairn Aged Floor Spar for the floors. Both are varnishes of superior richness and enduring elegance.

PITCAIRN VARNISH COMPANY
Newark Pittsburgh Plate Glass Co.

PITCAIRN AGED VARNISHES

Stunning Willow Set for Your Living Room

The Lyndwood Set shown above conveys the NEW IDEA in Minnet Willow Furniture for city or country living. Glassy weave, substantially built, request enough to fit any room. Among its many distinctive features, the feminine design, the supreme Willow. The set includes the arm chair, the window settee, the decorative tables, and the coffee table. Perfect for all rooms. $35. Prices of individual pieces on request.

Ex are makers of an extensive line of quality willow furniture. Invert our annual collection or write for illustrations and prices.

The Civilized Framing of Pictures

(Continued from page 72)

This matching frames to pictures costs effort. Granted. It is as difficult, I admit, as interpretative dancing, where one first feels the music and then gives the feeling a new expression by employing an art which, when all has been said of resemblances, is quite a different affair from melody. To succeed takes genius. But what says George Elliott? "Genius is patience!"

Patience, Sue! Patience! The divine Isadora did not create her interpretation of "Iphigenia in Aulis" immediately after first hearing those exquisite strains of Gluck. You did not plan your last gown immediately after discovering what manner of girl you were. To suit anything to anything else requires long, attentive, thoughtful, observing diligence and an unwearied exercise of imagination. Take your time. Think. Feel. Wait. By and by—without guessing how, probably—you will see with your mind's eye the lovely frame that will "become" the lovely picture, precisely as your gown becomes you.

Ferns That Flourish in the House

(Continued from page 47)

There is a happy medium between dry soil and soil water-logged and sour that all ferns love. Window ferns need more moisture than those growing in the conservatory because of the drier atmosphere. A good scheme to keep fern roots cool is to pack the space betweenardinieres and pots with damp moss.

Pests, Composts and Potting

In too dry atmosphere insects sometimes infest ferns. Their presence is always a sign that conditions are wrong in some way. Spraying the under side of the fronds with clear, tepid water will rout red spider and mealy bug. The thrips can be destroyed with either Paris green or a contact insecticide.

Neither peat nor sand is so much used in the culture of ferns as formerly. Nepirolepis and other strong growing ferns thrive in the same sort of compost that we give geraniums—a mixture of turfy loam and well decayed manure. All ferns like leaf mold in the soil and, if it is not sufficiently porous, add sand enough to make it so. A good fern soil can be pressed firmly into pots and still be so porous that water passed on the surface sinks rapidly. Good drainage is an item to be emphasized. Be sure that the pots for ferns are washed perfectly clean and then fill in about one-fourth their depth with broken pots or charcoal. A layer of moss or cocoa fiber above this prevents soil from washing down into and clogging the drain. The soil is screened only for seeding ferns nowadays. The larger ones like the compost to be in rather rough laps, but not cloths—flax, we will say, one of your most flourishing young ferns from the pot upon your hand, and you will find most of the roots coming between the flakes of compost and down among the drainage rather than distributed through the bulk of the soil.

It is both interesting and delightful to study the quips and cranks of ferns and watch how they respond to your care with increasing beauty.

Fencing the home grounds

As you can see from the illustration, EXCELSIOR RUST PROOF FENCE is quite sturdy, yet graceful and pleasing in design. It has wonderful rigidity and strength because of the overlapped loops, interlaced wires and the Excelsior patented steel clamps which hold vertical and horizontal wires firmly together. AFTER being made it is dip-

ORNAMENTAL Stone Furniture can be used to excellent advantage in furnishing the sun parlor, conservatory, enclosed porch or foyer. A few pieces chosen with care will make the usually ugly city back-yard an altogether delightful place. Our collection of over 1500 models includes practically every variety of garden furniture which we reproduce in Pompeian Stone, an inexpensive composition resembling stone in color, texture and durability. Send for illustrated catalogue.

Our wide experience is at your command to help you make a selection suited to your requirements.

THE ERKINS STUDIOS

Factory
Ashur, L.
Largest Manufacturers of Artificial Stone

280 Lexington Ave.
New York City
Select a Heating System that Postpones This

At the present high price of coal it is no joke when we come to the last of the coal-pile. But don't be too hard on the coal man—select the heating system that postpones this, one that gets more heat out of the coal, one that doesn't WASTE coal.

The Dunham Home Heating System is that system. It never lets the fire get any hotter than is necessary to keep the house between two pre-determined temperatures. If the weather warms up, the Dunham System automatically opens the check damper and shuts down the fire. As the thermometer drops, the Dunham automatically closes the check and opens the dampers that give more draft.

The Dunham lets the heat die down at bedtime and raises it again at getting-up time—a uniform temperature is maintained during the day—all of this absolutely automatically, without anybody going near the cellar to regulate the dampers. You merely set the Dunham Thermostat (in the living room) as you would an alarm clock. The Dunham means saving of fuel by day and night—it means comfort when you return from afternoon calls or an evening at the theatre.

With the Dunham System no radiator motor will ever hiss, gurgle, drip or spurt. The Dunham is a heating system that is ever equal to the weather, automatic in its damper-regulation and one that prevents waste.

Don't wait till zero weather is upon you—investigate NOW. Ask your architect or heating contractor about the Dunham System.

Free Booklet. Property owners, tenants, real estate owners, heating contractors, architects and builders should read our latest book, "Dunham Heating for the Home."

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Don't wait till zero weather is upon you—investigate NOW. Ask your architect or heating contractor about the Dunham System.

Free Booklet. Property owners, tenants, real estate owners, heating contractors, architects and builders should read our latest book, "Dunham Heating for the Home."

— is the title of a FREE booklet showing the Wor­sham Ash Handling Out­fit for homes. This out­fit takes the back breaking drudgery out of handling your ashes. It keeps the basement dustless, neat and clean and fireproof. Can be installed by anyone in 30 minutes. No changes in basement necessary. Should you move, it can be taken out like any other piece of furniture. Whether you own or rent you will want one. The low cost is made possible through large produc­tion. Very special introductory prices at this time if you write at once for booklet and proposition. A post card will do. It will pay you. Do it before you forget it.

Jas. A. Worsham Machine Works
Dept. C
Maroa, Ill.

ANCHOR POST FENCES

In buying an Anchor Post Fence or Gate you are assured of superior workmanship, because each new in­stallation is designed to maintain the reputation for quality that we have earned during the past twenty­five years.

CATALOGS: Write for any of the following Catalogs

ANCHOR POST IRON WORKS
11 Chestnut Street (13th floor)
New York

Getting Your Ashes Out of Your Basement

“Without Any Work”

—the title of a FREE booklet showing the Wor­sham Ash Handling Out­fit for homes. This out­fit takes the back breaking drudgery out of handling your ashes. It keeps the basement dustless, neat and clean and fireproof. Can be installed by anyone in 30 minutes. No changes in basement necessary. Should you move, it can be taken out like any other piece of furniture. Whether you own or rent you will want one. The low cost is made possible through large produc­tion. Very special introductory prices at this time if you write at once for booklet and proposition. A post card will do. It will pay you. Do it before you forget it.

Jas. A. Worsham Machine Works
Dept. C
Maroa, Ill.

UNION METAL COLUMNS

The Unions That Last 11 to 15 years

Dreher Garden Gaps

Saves time, labor and money, prevents frost damage, also freezes with your columns. All workmanship guaranteed. Special arrangements for towns, cities for homes, etc.

THE SKINNER IRRIGATION CO.
123 Water Street. Troy, Ohio
**APOLLO ROOFING**

Made from APOLLO-KEYSTONE COPPER STEEL Galvanized Sheets—the most durable, rust-resistant galvanized sheets manufactured for all forms of exposed sheet metal work.

**Why You Should Have a KOHLER Sink in Your Kitchen**

KOHLER Sinks have the same quality distinctions that make KOHLER Bath Tubs and Lavatories first choice for the well planned home.

The patterns are varied, to suit every requirement, and the designs have the hygienic features that are characteristic of all KOHLER products, each of which has our permanent trade-mark—a guarantee of its high-quality.

KOHLER Sinks are made for right and left-hand corners, and for open wall spaces. They have right, left or double sloping drain boards, and are made with and without spouts.

The whitenss of the enamel is notable in all KOHLER products, each of which has our permanent trade-mark—a guarantee of its high-quality. If your plumber has no specimens of KOHLERWARE on display, write us, and we will send you our interesting book, "KOHLER OF KOHLER." Address Dept. F-10.

**KOHLER CO., FOUNDED 1873 KOLHER, WIS.**

**Indoor Primulas from A to Z**

(Concluded from page 31)

Seeds of these also germinate unevenly and the seed pans should be discarded late. The culture from seeds is precisely as described for the common varieties until brought in in autumn. They should then receive a rest of six weeks or so, being stored in a dark cellar and watered only about once a week, just to prevent their becoming dust dry. This is particularly needful in the case of old divided plants. They may then be brought to the light and forced, when they will blossom steadily with great trusses of bloom for a period of about six weeks to two months. Many of them are fragrant, and though grown largely for winter forcing in England, are comparative rarities in this country.

One word as to the mistaken but prevalent theory that primulas once forced are no good for succeeding years and are fit only for the ash heap. Starting with a few choice colors that were too rare to be thrown away without an attempt to save them, I have seen this theory so completely disproved that I wonder how it found its origin.

All of the primulas mentioned in the accompanying experience chart may be successfully propagated by root division, and these plants in my own experience are as free in bloom as the seedlings, though a trifle later.

By the time blossoming is over you will find your plants showing three or four easily differentiated sections. They look somewhat as though two or three seedlings had been planted close together in the same pot. These sections should be carefully separated, all but a few of the leaves removed, and each section planted deeply in a 2" or 3" pot of good soil. These little divisions or offsets, many of them without roots, should be set in the shade and kept moist. They root as easily as geranium cuttings and in about six weeks you will have thriving young plants. These may be successfully jarmed by plugging the holes in the bottoms of the pots so that the roots cannot strike through, and then sinking the pots level with their rims in any shady nook of the garden, where they need little attention except watering.

**PRIMULA CHART**

**Chinescense single**—All colors but yellow; large round flowers almost as big as a quarter. Their flowers, too, are single.

**Chinescense double**—All colors but yellow; flowers like small carnations, as free in bloom.

**Stephanotis**—Yellow; flowers larger, slightly fragrant. More exacting in its demands, and I personally have had no luck with it. Extensively advertised.

**Pericallis or Asterace**—Yellow and various; hardly primulas of many unusual shades of bronze, orange, yellow, blue, crimson and lined and striped. Though generally propagated for garden use, they flower beautifully. Slightly fragrant.

**Pulmonary—**Yellow; the true romantic English primrose. Flowers beautiful and sweet, but best bunched in a bouquet. Too inconspicuous a plant for good decorative effect.

**Malacoides**—White, rose, lavender: very light feathery sprays of tiny flowers in great profusion. A new primula that is becoming very popular and is widely advertised.

**Forbesii**—Rose and lavender; the freest flowering primulas known. Flowers small, but borne continuously, even when plants are very young.

---

**APOLLO SHEET AND TIN PLATE COMPANY**, Frick Building, Pittsburgh, Pa.

**Garages At Wholesale!**

Ready-cut or not Ready-cut. Plans free. Build your own. Prices $42

Highest grade materials supplied complete. Prompt shipment anywhere, 100,000 customers. Send for FREE Garage Book. NOW!

Gordon-Van Tine Co. 6314 Case St., Davenport, Iowa

The large flowering Chinese primroses are well represented by Giant White. They need a rich, heavy soil for best results
Please Don't Be Afraid to Bother Us!

So many of our letters of inquiry from House & Garden readers begin with an apology for intruding on a busy editor’s time that we are moved to repeat again—with all possible emphasis—that we invite and urge you to place before the House & Garden Information Service whatever house or garden problems you may have to solve.

House & Garden is not merely a magazine—twenty-five cents’ worth of paper and printers’ ink a month. It is a bureau of personal counsel on all house and garden problems.

Many of your problems, naturally, are treated in the magazine pages of House & Garden from month to month. Some of them, however, require individual attention.

For these, House & Garden maintains a corps of experienced editors, trained in every field of home-making, with all New York City’s facilities and resources at their command.

Our staff, our library, and our acquaintance with shops and manufacturers is at your service. Address:

HOUSE & GARDEN INFORMATION SERVICE
19 West 44th Street
New York City

Free Information Coupon

I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrative matter.

---

ACT NOW and do what is necessary to make your home a maze of beauty andime entertainment with the old-fashioned outside garden. If you install the MALLORY SHUTTER WORKER Operated Inside the Room
It can open, close or hold shutters in the inside without even lifting the window.

Send for illustrated booklet.

MALLORY SHUTTER WORKER
573 West 35th Street, Cleveland, O.

Boddington’s SEEDS
RELIABLE ALWAYS
Our Seeds are taken from a pure line of seed; all our varieties, whether annuals, biennials, perennials, etc., are from these lines. Send for free copy.

Arthur T. Boddington Co.
402 E. 38th St., N. Y.

TOWNSEND’S TRIPLEX
The Greatest Grass Cultivator on Earth
Cuts a Swath 56 Inches Wide

Drawn by one horse and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made. It cuts it better and at a fraction of the cost.

Drawn by one horse and operated by one man, it will mow more lawn than three horses and three ordinary horse-drawn mowers, at the same or less cost.

Send for catalogue illustrating all types of Townsend Mowers.

S. P. TOWNSEND & CO.
17 Central Ave., Orange, N. J.


**Tiles of Old and Their Place To-day**

MIRA BURR EDSON

The Houses & Gardens Information Service, 15 West 44th Street, New York, will be glad to put you in touch with the firms manufacturing them.


Some idea of the decorative value of this faience panel may be gained from its measurements, 12" by 18".

Of similar size and material, this Mother Goose panel is one of a series of designs for a nursery with a great variety of uses; for roofing, for the exteriors of buildings for the floors of halls and porches, the walls of kitchens, sunrooms and bathrooms, for fireplaces, mantel-facings and for purely decorative purposes. These uses, in turn, affect both kind of tiles produced and the designs employed in decorating their, so that we have every sort from the terra cotta and hard-glazed tiles, made to resist the weather, to those suited in material and design to indoor uses — the art ceramics, the faïences and the mosaics.

The origin of the art of tile-making is, as a matter of his-

(Continued on page 90)

**HEALTH COMFORT ECONOMY**

**HUMIRAD—Air Moistener**

**Do you know,** that a great deal more cold is prevented by heating a dry indoor atmosphere than is required in a humid atmosphere?

**Do you know,** that dust, lacer with infectious bacteria, that which will be enclosed in a humidifier?

**Do you know,** that a dry heated indoor atmosphere preserves marriages, prevents colds, bronchitis, cataracts, sore throat, and a dry, painful thin!

**Do you know,** that the laws of many of the states require moisture in the atmosphere of rooms to prevent normal humidity?

**Do you know,** that a humidifier, by providing a proper amount of moisture to indoor surfaces, thoroughly moistens and dries, protects the health, the furniture, and how in a house, and indoor moisture can fort, when used with either a steam, vapor, or jet water heating apparatus.

Send for circular.

**HUMIRAD COMPANY, INC.**

15 E. 40th St., New York City, N. Y.
The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

**VOGUE suggests**

that before you spend a penny on your new clothes, before you even plan your autumn wardrobe, you consult these great autumn and winter fashion numbers:

* Paris Openings Number—Oct. 1
The complete story of the Paris Openings, showing the successful creations of each couturier which, taken collectively, establish the winter mode.

Smart Fashions for Limited Incomes—Oct. 15
A careful selection from the thousand and one new models of those designs best adapted to the woman who wishes to curtail her clothes expense without in the least sacrificing smartness.

Winter Fashions—Nov. 1
Showing the mode in its winter culmination—charming models smart couturiers evolve for their private clientele.

Vanity Number—Nov. 15
Those graceful little touches that make the smart woman smart, where to get them and how to use them.

Christmas Gifts Number—Dec. 1
A handbook of the holiday shops, showing gifts for every taste and every pocketbook. Through this number you can do all your holiday purchasing without stirring from home.

Holiday Number—Dec. 15
Last minute gift suggestions: unique ideas for holiday entertaining—the Christmas Fairy in a 1917 frock.

During the very period when these numbers appear you will be selecting your fall and winter wardrobe, and paying hundreds of dollars for the suits, hats, gowns and accessories you select.

Why take chances again this year, when for $2—a tiny fraction of your loss on a single ill-chosen hat or gown—you may have before you at this important season not only these great special Autumn Fashion Numbers, but the equally valuable numbers which follow them, assuring the correctness of your wardrobe throughout the Winter and the coming Spring. These issues comprise the Lingerie Number, Motor and Southern Number, the all-important Forecast of Spring Fashions, the Spring Millinery, and the Spring Pattern Number.

Don't bother to inclose a cheque or even to write a letter. The coupon will do, and is easier and quicker. If you mail it at once, we will send you, in addition to the ten issues, beginning with the Smart Fashions for Limited incomes Number, dated October 15, a complimentary copy of the big special Paris Openings Number, dated October 1st, making ELEVEN issues in all.

25 cents a copy
$5 a year

Twice a month
24 copies a year
HIS group of walnut pieces of Italian design with polychrome finish will give you a conception of the distinguished character of Hathaway Furniture. In our collection you will find a profusion of odd pieces for the Living Room—luxurious sofas for the fire-place, tables, easy chairs and other exceptional upholstered furniture designed for comfort and unusual decorative effect.

And when you call in person, you will be greeted by the quiet, tasteful atmosphere and by the wealth of interesting suggestions about you. Each Dining and Bed Room suite occupies its separate room where you can make your selections without hurry or confusion. On all of our floors you will feel our invitation to look about you at your leisure.

Whether you are most interested in single pieces or in a suite, you will be conscious of the superior style typical of Hathaway productions and you will observe that each piece is priced exactly in accordance with its intrinsic worth.

Tiles of Old and Their Place To-Day

(Continued from page 78)

A large French ceramic panel shows a hunting-scene, magnificent in design and coloring. It by 8.56.

Encouragement offered by the architectural demand to stimulate the production of tiles of merit.

The tiles of today represent many of the ancient types of tiling. We have actual reproductions of beautiful and antique tiles, made here in America. From the famous French Government porcelain manu­

A graceful iris such as these may spring from the bright tiles of your

factory at Sèvres have appeared colored tiles in brick, after the manner of those made in Babylonia. Other tiles range all the way from the simple geometrical patterns to designs of beauty and pictorial interest.

Tiles were commonly used architecturally in Egypt, bearing guilloche and chain ornaments, bands of fleur-de-lis and palmleaves. They show a fine freedom of treatment, and appear in a variety of colors, including several shades of green, dull yellow, blue, blue-gray, red-brown—all the colors associated with Egyptian art of whatever kind. In Babylonia and Assyria the tiles were set in sun-dried bricks and represented majestic gods and symbolic figures. It is said that Nebuchadnezzar adorned the city palace with bricks upon which (Continued on page 82)
Five New Century Books Selected for "House and Garden" Readers

CALVARY ALLEY. By Alice Hegan Rice
A new novel by the author of "Mrs. Wigg's of the Cabbage Patch," introducing another group of whimsical, lovable fiction people.
4 full-page illustrations. $1.35.

LADIES MUST LIVE. By Alice Duer Miller
A new story by the author of "Come Out of the Kitchen!" It is a pirate story of New York high society.
8 full-page illustrations. $1.25.

MRS. HOPE'S HUSBAND. By Gelett Burgess
From the original manuscript of the novel, now is written a play, for "Mrs. Hope's Husband" is one of the liveliest comedy stories written in years.
Illustrated. $1.00.

DORMIE ONE. By Holworthy Hall
A book of golfing stories in which the hero—who is a type of the golfer the world over—is carried through sufferings and triumphs thrilling and astonishing but entirely credible.
Illustrated. $1.35.

VAGABONDING DOWN THE ANDES. By Harry A. Franck
An astounding travel book of adventure and color by the author of "A Vagabond Journey Around the World."
The result of three years in Latin-America. As fascinating as The Arabian Nights.
200 illustrations. $4.00.

SMOKY FIREPLACES
Made to Draw
FISKE FENCE
J. W. FISKE IRON WORKS
100-102 Park Place
New York, N. Y.

GOLD MEDAL
Glenwood
The large oven below has the Indicator and is heated by coal or wood. See the cooking surface when you want to rush things—five burners for gas and four covers for coal. When in a hurry both coal and gas ovens can be operated at the same time, using one for meats and the other for pastry—It "Makes Cooking Easy"
Write for handsome free booklet 234 that tells all about it.
Weir Stove Co., Taunton, Mass.
Makers of the Celebrated Glenwood Stove, Wood and Oil Burners, Hot Water Heaters and Oil Furnaces.

JOHN C. MONINGER
COMPANY
EVERYTHING FOR THE GREENHOUSE
CHICAGO
1910 Blackhawk St. 199 Backbridge Bldg.

This New Range
Is A Wonder
For Cooking

Although it is less than four feet long it can do every kind of cooking for any ordinary family by gas in warm weather, or by coal or wood when the kitchen needs heating.

There is absolutely no danger in this combination, as the gas section is completely separate from the coal section as if placed in another part of the kitchen.
Note the two gas ovens above—one for baking was placed and one for broiling, with white enamel door.

Free!
A 50-gallon barrel of Saclecide free to any one who will suggest a fairer guarantee than that given below.

As proof of carelessness and strength in years, we will make the following proposition to any fruit grower of average honesty and veracity. We will place in the hands of a small, rainsprayer-half with "SCALECID" and the other with Lime-Sulfur for three years. At the end of that time, four, three, and one size, the latter with "SCALECID" and the other with Lime-Sulfur. Not only will we guarantee that the fruit on the tree sprayed with "SCALECID" will bear every year better than that grown with Lime-Sulfur, but that the money you saved on the "SCALECID" will pay for the entire barrel.
Read for new free booklet.
B. G. Pratt Co., M'g's Chemists
50 Church St. Dept.2
New York.
Tiled Houses and Their Place Today (Concluded from page 80)

mense serpents, standing erect, were
Perhaps the description seems, “Which-
ever way we look on the walls surfaces
of the towers, as well as of the gate-
ways, every part swarms with reliefs.”

This wall has been discovered, and
has been found to be, it is said, exactly
as described in the Babylonian rec-
ords.

Persian tiles are especially beauti-
ful, so that explorers who come upon
them in their original setting are
roused to enthusiastic admiration.

Many Persian tiles have come down to
us intact from the days of the great-
ness of Chaldea. They are formed of
a soft, richly glazed body-
clay, ornamented with very graceful
floral designs.

As early as 650 B.C. tile is said to
have been made in Greece. The more
imposing of the Greek temples were
roofed with tiles of white marble, ex-
quisitely fitted together. Tiling was
also very widely used throughout the
Roman dominions. The mosaics which
cover the floors, and sometimes the
walls, of the houses of Pompeii are of
rare looseness, many precious stones
being imbedded in them, so that the
recesses in which they are, “If a lit-
tle, second-rate town was the center
of so rare and so great, what was the gran-
deur that was Rome?”

Magalia Tiling

The comparatively modern tiling are full of interest, either from the
viewpoint of history or art. The
majolica ware of Italy alone can fur-
nish chapters and books of fascinat-
ing material. The making of majoli-
ca was caused by stimulus from the
East. Its name, a corruption of Mo-
jolica, is supposed to have been de-

rived from the fact that the ware shipped the ware stopped at that island, since
there is no evidence of its manufac-
ture there. Many varieties of arti-
cles are made under the name majol-
ica, which refers to the method of
making and producing the decoration.
Not only tiles, as properly under-
stood, but articles of vases, candle-
sticks, jars and jugs, vases, plates,
indeed any object capable of being
made by this particular process. Ma-

jolica appeared between the 12th and
13th Centuries, and by the year 1300
had attained a high degree of deca-

tive excellence. The completed prod-
uct is a thin clay, covered with a
opaque white glaze, on which has been
fired ornament in yellow, blue, green,
black and brownish-red. An early form
of majolica had an incised decora-
tion, the dull under-color forming
the design which the glaze had been
scratched away. The finer wares were
highly prized and services of such
pieces were only made for royal or
princely persons, and frequently as
presents for the ruling prince. Ma-

jolica is doing in this regard.

One on either side. These are made
for the doors of the majolica tile in the ground show two

Once copied from a tile excavated at Tyro,
the other copied from one excavated at Persepolis. This doorway is fur-
ther enlarged by large garden pots,
one on either side. These are made
of the same materials, a gray, nega-
tive concrete, with tiles of historic
design in dull greens and blues and
browns imbedded in the material of
the vase. The tulip design on one of
these vases is 18th Century German.

Other exterior tile decoration has been employed by Price and McLana-
ham, of Philadelphia, both in that city
and outside it, notably in the Hotel
Blenheim at Atlantic City. The build-
ing is of inlaid terra-cotta blocks,
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Tiles of Old and Their Place Today

(Concluded from page 80)
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THE DEATH-LILY OF THE NILE

WHEN the late Alexander Hamilton, direct lineal descendant of the Revolutionary lady-killer and duellist, Alexander 1st, was traveling in Egypt shortly before his death, he discharged a dragoon one day in a fit of anger, and the man went away muttering dire threats of vengeance in his hourly board. The bluff old American laughed at the man's ferocious scowl, and forgot the incident.

About two weeks later when he reached Alexandria he found in his mail a small note postmarked Cairo. Opening it he found a box, and inside it, carefully wrapped in tissue paper, was a brown and withered bulb. Under the bulb lay a sheet of papyrus inscribed with such characters as we associate with the treatises of Cheopatra's Needle. Not being conversant with the dead languages Mr. Hamilton was unable to read the papyrus, but he was a lover of flowers and he did not remember ever having seen a bulb quite like the one he found awaiting him at Cairo, so hard, so withered was it.

He put the bulb carefully away, and he paid little attention to the message on the account, but he did want to know if the flower imprisoned in the withered bulb like a mummy in its case was worth taking home and planting.

The Lily's Legend

"This" said the professor, "is not the common blue lotus of to-day, if your friend speaks the truth, but the earliest nature blossom known to ancient Egypt as the death-lily of the Nile. It blooms at irregular intervals according to the meager details we can gather from the meager accotmts. But this flower, which no living insect or worm ever approached by so much as an inch, is considered a symbol of immortality. It is, however, so rare that the bulb has been so long dry, that it would be impossible to grow it."

The Lily's Legend

Some member of the family will swathe the bulb the next spring to nurse it. If it blossoms, and the owner died, the bulb was always entombed with him. Would you care to sell this bulb?"

The professor's eye sparkled with eagerness, his whole tone attitude expressed interrogation; covetousness was written large upon his wrinkled face but Mr. Hamilton was wealthy and flowers were his hobby. Not for an instant did he feel any sympathy for the case regarding the penalty attached to the ownership of the lily. In fact he sidedered it a mere fairy-tale gotten up by Egyptologists for the bulb."

"If you would possess the identical flower lover. It flowered the first year, and blossomed luxuriantly, compactly, and prohibiting all other flowering, thus forming the globe of flowers which was fully 3/4" in circumference. The stem supporting this magnificent bulb of blue flower, thick, smooth, as jade and straight as a flaggstaff. Then it was not a bluish white, but a deep purple. It flowered again put forth the tall spike crowned by a large blue flower,—they might also term it a fairy-tale gotten up by Egyptologists for the bulb."

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What do you think of this course of instruction?
Autumn Hazel in the Garden

(Continued from page 35)

for their color and their spicily manner of growth and may be used to accent various features in the garden. Autumn leaves are one of the old week spots in the garden where other plants have failed to account for themselves.

Pink and white snapdragons and lavenders and white stocks are both good fall blooming annuals. Violas, if sown early in the spring, will be sheets of color before frost and will fill the garden with the fragrance of violets. If the space cannot have canvas use the new pink or white ones. They, like the poor, suffering petunias have their good by way of color. The petunias can be used as the “orange scarlets” and “rich crimson” of the nurseryman’s catalogs.

Birds of Passage

udy in birds (unless we except fishes) is true migration instinct found. Erratic, semi-migratory, movement of insects takes place largely for want of food or some other strongly compelling cause induces, from time to time, a seasonal migration among some of the mammals, but only the winged and feathered inhabitants of the world are subject to the effect of a world-wide rhythmical swing from south to north and vice versa.

Our modern knowledge embraces much more than the actual migratory movement, its date of commencement, duration and termination; on the other hand, the route followed, and the manner in which the bird is traveling is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. Where birds of the same division are more or less closely related, it is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. Where birds of the same division are more or less closely related, it is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. Where birds of the same division are more or less closely related, it is largely a matter of necessity, to secure sufficient areas of suitable nature where they may breed in peace. 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