HOUSE & GARDEN

NOVEMBER, 1917
CRANE CO.

Announces the Opening of Its
New York City Exhibit Rooms
23 West Forty-fourth Street
22 West Forty-Fifth Street

An unusual Exhibition of High-Grade Sanitary Goods and First-Quality materials for the Plumbing, Heating, Power, Ventilating, Vacuum-Cleaning, Refrigerating, and other Piping features of the modern home, apartment building, hotel and office building.

Through the Plumbing and Heating trade Crane Co. gives the Consumer the distinct advantage of dealing exclusively with one Reputable and Responsible House.

A Cordial Welcome Awaits the Visitor.

1855—CRANE CO.—1917
EVERYTHING FOR ANY PIPE LINE
Does Your House Hang Up Its Stocking?

Christmas is the season of the first person, plural possessive—our Family, our Tree, our Home. And of the many symbols that express this spirit, first comes the gift from "all of us, to all of us," the gift to the house.

You want to know what to put in the house's stocking, don't you—the newest, homiest, charmingest things? You want to know how to dress the house to receive its Christmas presents—how to tie wreaths for it—what to do with the Christmas dinner table?

All this and ever so much more you'll find—pages and pages of it—in the

DECEMBER
House & Garden
Christmas House Number

There's an article on holly, too—all the hollies, bless their red hearts. There's a little chat on "powder rooms" which have nothing to do with munition plants as you might suppose, but hail from the days of our Colonial wig-wearing ancestors. Fabric hung walls come in for attention—Sheffield plate—blue gardens—and wall papers, this last in the "How to Buy" series.

Nowadays window shades scorn to be green or white but launch boldly out into burnt raspberry with blue peacocks. House and Garden shows you how to choose shades that will be as Victorian as Peter Ibbetson.

Last of all—but first of a new series on gardens—George W. Cable tells us how a Creole courtyard can charm even Santa Claus into loving a green Christmas.

25 cents a Copy
83 a Year

If you haven't yet subscribed to House and Garden, remind your newsdealer to keep a copy of the December issue for you. So many people are thinking about Christmas home-making now that the Holiday Number is bought up early on the news-stands.
WALLPAPER for Cosiness

THERE'S a depth to the quality of Wall-paper—a warmth and a cosiness which creates the true atmosphere of home.

As you appreciate the softness of the rugs on your floors, after you have trudged to and fro in the workaday world, so do you rejoice in the home-like effect of newly papered walls and ceilings, after time spent in hotels, offices or shops.

Make of your house a home. Have furniture individually yours in the choosing: comfortable, squishy armchairs; softly shaded lights; open fires; books; flowers. And as a fitting background for these delights, new Wallpaper, subtly voicing your personality and harmoniously blending with the furnishings of each room.

Wallpaper assists in the furnishing of a home. It is as much an asset as the furniture itself. In proof, who has not seen the transformation of a dull, unattractive room caused simply by the changing of the paper on its walls?

Review your house critically. Is it all as it should be? Are you entirely satisfied with each room? If you are not, it is quite likely the secret lies in the treatment of the walls and ceilings.

Now is the time to repaper your house. Consult your decorator or wallpaper dealer. He will gladly estimate on any or all rooms, without obligation.

ALLIED WALLPAPER INDUSTRY

Central Office, 169 Madison Avenue, New York
Your Office is Comfortable During Coldest Weather—But What About Your Home?

While you sit in comfort in your office, are your wife and family uncomfortable in a house with a poor heating system?

Big-Building heating has gone away ahead of home heating. Until recently it was better and cheaper in every way.

But now comes the Dunham Home Heating System—as perfect for the home as the nationally-known Dunham Vacuum System is for hotels and office-buildings.

The Dunham System for the home will keep your family as warm and comfortable as you are in your office, and do it on the smallest possible amount of coal.

The Dunham System of Heating controls the dampers automatically—it never lets the fire burn more than is necessary. Overheating as well as underheating is prevented.

The Dunham System is absolutely quiet. No radiator will hiss or pound, drip or spurt. That wonderful little guardian of the coal pile—the Dunham Radiator Trap—will prevent this waste of heat-units.

The Dunham Home Heating System will not only save you money on your coal bill, but will enable you to render a real service to the Government. The war has made, and will continue to make, severe drains upon the Nation's coal resources. Not a ton must be wasted. The national supply must be conserved and equitably distributed. The Dunham Home Heating System will help you help your country. The coal the Dunham System saves you will release that much coal for war needs.


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C. A. DUNHAM CO., Ltd., Toronto, Canada
Also Branches in 34 Cities in United States and Canada
For You Who Take Pride In Your Home—

Alice Burrell Irvine has written this book. Send for "Shade Craft and Harmonious Decoration."

Compare your home with the beautiful interiors described in this book. See how—by the right color schemes—proper groupings—harmonious arrangement and appropriate furniture, rugs, pictures—you can make your home more attractive.

In "Shade Craft and Harmonious Decoration" Mrs. Irvine tells how to choose wall coverings and draperies that will brighten a dark room and subdue one too glaring—how to take a bit of inexpensive tapestry and do wonders with it in adding a smart touch to a chair or a tablesquare—how to avoid discords in your melody of color.

Your windows—and how to dress them

Your windows are the essential part of your decorative plan. You want shades made of fine muslin, heavy, flexible, opaque, closely woven—of a color to harmonize with your furnishings and of a quality that will look crisp and fresh from the outside.

You want shades that will not fade, crack, tear, wrinkle or ravel at the sides. You want shades that hang straight and smooth—beautiful, durable, fine-textured cloth shades on rollers that really roll. And this is what you get when you ask for Stewart Hartshorn Shade Roller with Oswego or Chouaguen Shade Cloth.

You have known Hartshorn Shade Rollers all your life as the standard. And now the Stewart Hartshorn Company controls the large factories in which we make Oswego Opaques, Tints and Chouaguen Shade Cloth, so that a superior shade of fitting quality can be supplied with the world-known Hartshorn Roller.

Make sure that you get Oswego or Chouaguen (Shoo-a-gen) Shades on Hartshorn Rollers—the kind that will add beauty to your window.

Tell your dealer this is what you want. He has them or will get them for you. Oswego and Chouaguen Shade Cloth come in a wide variety of rich mellow colorings and you can easily find one that will harmonize with your rooms.

Send For This Book—FREE.

Send the coupon today. If you have any special decorative problems write to Mrs. Irvine and she will give you helpful advice and suggestions.

DEALERS: We have special plans to co-operate with you. Write us.

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250 Fifth Avenue, New York City, N. Y.

SHADE TRADE MARK ROLLERS
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STEWART HARTSHORN CO.
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Please forward a free copy of your book, "Shade Craft and Harmonious Decoration."

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Christmas "Over There"

You would like to make Christmas merrier for an American soldier boy in France, wouldn't you?

Well, you can!

You would like to send him a personal gift and get his acknowledgment, wouldn't you?

You can, thanks to—

Judge's Trench Christmas

For American Boys Abroad

A plan, authorized by the United States Government, endorsed by the United States Army and assisted by the

AMERICAN DEFENSE SOCIETY
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which makes it possible for you to send a Christmas kit containing one dollar's worth of articles selected by experts—practical comforts and little luxuries—to an American soldier abroad, for fifty cents, exactly half what it would cost retail.

Because of the generosity of the manufacturers, you can send two gifts for the price one would cost in the stores.

And the present is personal. In each package the donor may place his personal card and each package will contain a reply postal so that the soldier whom you gave a happier holiday can thank you for it.

Checks should be made payable to Leslie-Judge Company and addressed to

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Cut the high cost of building materials, yet improve the quality by using Kellastone.
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Build a home that is FIREPROOF and WATERPROOF—no other stucco than Kellastone will accomplish this.

Kellastone Absolutely Will Not Freeze

If you are interested in learning about one of the greatest and most wonderful building materials in existence, the only stuccoing material in creation that may be termed CRACK FREE—WRITE FOR BOOKLET No. 25, which tells about Kellastone—a remarkable MAGNESITE STUCCO.

THE NATIONAL KELLASTONE CO.
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Unusual Farm
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Excellent chance for the man wishing to get back to the land to acquire a 144-acre farm and home. With the expenditure of little capital it will make an ideal farm-estate, the year around. Exceedingly productive land situated in beautiful rolling country. Two houses and large barns on the property. Situated near Rocky Hill village. Write for terms and further information to

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Experience Gardener for private country place. Must be a working gardener, capable of raising both flowers and vegetables inside and out, and understand orchard and shrubbery work. Good home, good position. Write for terms and further information. Address J. D. B., Horan & Gannon, 19 West 44th St., New York.

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About two miles from Rye or Port Chester stations, directly on Long Island Sound.
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A SUBSTANTIALLY BUILT COUNTRY HOUSE
occupying a picturesque situation midst fine old trees, bordering on waters of Sound. Modern frame house, 3 stories high, with parlor, library, large hall, dining room, kitchen, high ceilings throughout. Eight master bedrooms, 4 baths.
STABLES GARAGE FOR THREE CARS
Four servant's rooms, cellar, laundry, ELECTRICITY and town water.
FIVE ACRES
In view of rapidly advancing prices of WATER FRONT HOLDINGS, this unusual water front property can be purchased at an interesting price.

New York, August 22, 1917.

House & Garden,
19 West 44th Street, New York.

Gentlemen: It may interest you to know that I have just closed the sale of the former Starbuck property, Milton Point, Rye, New York, through an advertisement in House & Garden. The sale involved approximately $75,000 and I am more than pleased with the results.

The type of readers that take your paper have not only in this instance but in other negotiations that are now pending proved to be really interested in securing a home for themselves.

Yours very truly,
BLAKEMAN QUINTARD MEYER.
A POLICE DOG

YOUR BOY'S BEST FRIEND AND READY PROTECTOR

This famous dog is the most companionable of chums. He is always willing to go anywhere. Eager for fun and frolic, Minds his own business like a gentleman. But when the time comes to defend his master, or his home, you will find him true as steel. Against dog or man he must needs no assistance. His manners, his disposition, his size, his gait, his brains and his willingness to serve, make him THE DOG FOR YOU

The Police Dogs of Palisade Kennels are world known, both as show dogs and trained dogs. The Police Dog is always well-behaved, if properly trained, and ready taught to do all kinds of tricks. All this is described in an illustrated booklet, sent free.

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All my brothers and sisters are gone and I too would look like a nice home.

Although the surroundings here are most attractive, and the other dogs are really very nice (they have ALL BREEDS HERE, and all from good families), I naturally would rather have a home of my own. Come in and see us any time at COLONIAL DOG MART, 43 West 46th STREET, N. Y.

Phone 5135 Bryant. All Breeds for Sale—Puppies & Grown Stock—Prices Right

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HOUSE & GARDEN

Please be patient

This is war-time. Munitions, troops, supplies for our army and our Allies are being handled by every railroad in America. Employees of railway and post office have been drafted; trains and mails are now re-scheduled. Because of these things, second-class mail is subject to unforeseen delays, and delivery dates of second-class matter can no longer be assured.

Private Shipments CANNOT BE GUARANTEED
In War Time

We have taken every possible precaution to see that your copy of House & Garden shall reach you on its regular day. But in case it does not, don't assume that your copy is lost. Don't write us at once. Give the United States Mail a few days' leeway. If it does not, don't assume that your copy is lost. Don't write us at once. Give the United States Mail a few days' leeway. In nine cases out of ten, your copy eventually will arrive.
We Invite You to Send for Samples of
FAB-RIK-O-NA
Intervenos (Women Wall Coverings)
You can then see for yourself, just how much, why we say they are beautiful, artistic, durable. For the evidence is right there in the samples—which are cut from the regular rolls.

Fab-Rik-O-Na Intervenos are not paper though hung on the wall just as paper is, but a thick, cloth, heavy, strong. They protect the walls. Nearly unlike any other wall coverings.

Consult your paper hanger or decorator after looking over the samples.

H. B. WIGGIN'S SONS CO.
477 Arch St., Bloomfield, N. J.

Good English and Good Fortune
Go Hand in Hand

Jack London rose to riches in a few short years from among the toughs of San Francisco Bay, because he learned to transfer his ideas to the printed page in virile, compelling phrases.

Arthur Brisbane, with his inclusive style, comments, in a single year, a salary amounting to a comfortable fortune.

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William Jennings Bryan with a single speech won a Presidential nomination.

By constant study, William Dean Howells rose from the printer's case to his place as the most polished writer in American letters.

Joseph Pulitzer, arriving penniless in the steerage from Austria, built up a great metropolitan daily because he mastered the practical force of the English language and used it to advantage.

All around you the hundreds of men who are climbing to fame and fortune with each day's work are the ones whose speech compels attention, and whose clean-cut, crisp and interesting letters, stories, advertisements, etc., win clients, followers, patrons, checks and applause. NEEDLY TO FURNISH IS THE MAN WHO HAS DEVELOPED HIS POWER OF EXPRESSION. You can improve your English and increase your income.

These Great Books Point the Way for You to Advancement-Success-ProSPerity

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With the myriad advantages which are being made in every branch of business and professional life there is always a demand for a higher standard of intelligence—of proficiency. The time is past when illiteracy was looked upon with tolerance. The man who can express himself with force and clearness is the man who is in demand everywhere.

"The Art of Writing and Speaking the English Language"

By Sherwin Cody

Aside from their greatest value in widening a man's mental perspective—putting him in a position to appreciate and enjoy all the beauties of literature—these six books have an intrinsic value far beyond their cost. They have put thousands of men and women into the path that leads to increased business, promotion, and higher salary. They are simple, practical, valuable for Business Managers, Correspondents, Advertisement Writers, Stereotypers, Story Writers, Authors, Public Speakers and others.

"Your course is rich and free. You seem to have condensed the experience of years into a few sentences that a business man can use immediately," says W. F. WARE, Marshall Field & Co.'s Advertising Manager, in a speech of three books.

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MONEY BACK IF NOT SATISFIED—FOR VETERAN COST $25.00 RATHER THAN $5.00

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Name ________________
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I enclose _______ of ____________ for ____________ copies.

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INSIDE CONTROL OUTSIDE SHUTTERS

You don't have to risk the rain or snow or storms, or lost the window to open and close your windows. You have the shutters automatically opened and closed at your command. It is like having someone there to open and close them for you.

SUNSHINE SHUTTER WORKER

Operated from inside your room. An electric motor opens and closes shutters with the utmost ease and operator can control them. Can also be operated by hand.

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Electrically operated and can be opened and closed by the push of a button. Shutters open and shut with the least effort. They can be opened and closed from a distance.

FREE with the purchase of any interior or exterior shutters.

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No payment accepted unless successful.

Also expert services on general chimney work.

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1. To support every plan of the President for the effective conduct of the war;
2. To bring to the people knowledge of universal obligatory military training;
3. To present throughout the land, on platform and by pamphlet, facts as to why we are at war, what peace with victory means, and the needs of the nation, after the war, for efficient government and for a higher quality of civic service by all Americans.

We have definite plans for this work directed by experts but we absolutely need financial support. We must double our membership. It is the best work civilians can do for their country.

Join NOW

Dues $1, $5, $25, $100 and over. Write for Literature.
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Branches Everywhere
The League is Non-Political.

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ONE XMAS GIFT
MOST APPRECIATED

For the toddler growing to the iron-gray grown-up, the gift of a fine dog is always new, always alive, and a pleasant reminder of the donor. It is a daily source of companionship and amusement. A protector for the child, the house and grounds, and a guardian for the vacant car. There is a dog for everything and for every place.

Order the dog at once if you are making a gift of one. The demand for them this year as gifts may exceed the supply. Kennels will hold him for shipment before Xmas. Before buying a dog, consult House & Garden Dog Show for advice how and where to make the best selection. Mention the breed of dog that most interests you. Tell us your requirements. We make no charge for this service. Write

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19 W. 44th Street New York City

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DON'T MISS
THIS OFFER

IF you are planning to build, you will naturally desire to study the ideas of several leading architects who specialize on residences of moderate cost type. You can get many valuable suggestions from the beautiful designs, plans, and details shown in Building Age.

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the standard building paper

gives home builders money saving ideas and suggestions which will add to the convenience and comfort of their new home.

To be artistic and architecturally correct, a residence need not cost an exorbitant sum.

You will find such dwellings—artistic, unique, and of moderate cost—in Building Age, the standard building paper published monthly in the interest of better building. Established 1879. The advertising pages constitute a veritable market-place for materials you may need.

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Building Age, 243 W. 39th St., New York City

For liberal gift, please send the next 6 important numbers as published, and 2 current issues, 8 copies in all, according to special offer in House & Garden.

Town & Country

SOCIETY, COUNTRY LIFE, ART, LITERATURE, RECREATION, TRAVEL

To cultured MEN and WOMEN of the WORLD it is the indispensable magazine because it represents the best in American life—social and intellectual.

In sumptuousness of production, Town & Country has stood unsurpassed among ILLUSTRATED PAPERS for a quarter of a century, not excepting such famous publications internationally as Country Life of England or Illustration of France.

While an intimate personal note runs through all of its pages, Town & Country is never "cheap" nor intrusive. Brilliant departments, such as its notable London Letter, characterized by a world point of view, combined with a background of illustration, cleverly "edited" both as to interest and artistic value, have given this publication an outstanding individuality and prestige unique among all American magazines.

As Town & Country comes to you THREE TIMES A MONTH, it is more complete, authoritative and timely in all of its departments than are magazines devoted wholly to the fields of ART, the DRAMA, AMATEUR SPORTS and SOCIETY, or to COUNTRY HOUSE and COUNTRY CLUB LIFE.

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Read carefully the coupon printed below

Town & Country is never sold at a cut price or with premiums but the COST PER SUBSCRIPTION COPY is lower than that of any contemporary magazine, and the measured value is that of 36 issues against 12, or at most 21, of other magazines.

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You may enter my subscription for the next fifteen issues of Town & Country and $2.00 is enclosed herewith.

Address
The Luxurious Upholstery

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MOHAI R VELVETS

For Motor-Cars

Made by Sanford Mills

Recognized for over a third of a century as the most luxurious and practical of upholstery fabrics, Chase Mohair Velvets look their best at all times, require a minimum amount of care, and retain their color and lustre over a long period of years.

ON FURNITURE. Where furniture is dedicated to real use and yet at the same time attractiveness is essential—Chase Mohair Velvets should be the upholstery. Famous for their beauty and long-wearing qualities, Chase Velvets can be easily cleaned—are not impaired by pressure—won't wear out in spots—are sanitary and comfortable. Scores of wonderful, fast-color patterns.

ON MOTOR-CARS. A fascinating interior is the keynote of a closed car's beauty. Chase Mohair Velvets are luxurious and durable—their remarkable elastic qualities and beautiful, harmonious colorings make them the only logical motor-car upholstery. No sliding or slipping while riding—a springy, sanitary surface. Write for attractive booklet.

No other upholstery material combines rich, decorative appearance with extraordinary wearing qualities to such an extent as Chase Mohair Velvets.

L.C.-CHASE & CO.
BOSTON
NEW YORK DETROIT CHICAGO

LEADERS IN MANUFACTURING SINCE 1847
WHEN it came to selecting a name for the December issue the words “Christmas House” sprang up instinctively. For the pageant of Christmas can be shown only against the background of the home, and to making that home a real house of Christmas this number will be devoted.

With that in view the many pages of Christmas gift suggestions are selected—gifts you can give him or her for the house, gifts with a permanent significance because they will become integral parts of the home. The decoration of the house for the holiday season is another page. And there will be an old-time Christmas flavor in the Powder Rooms, the little Portfolio, the page of Window Shades and the practical articles on How to Buy Wall Paper, How to Care for Ceilings, How to Select Chinese Rugs and How to Get Some Unusual Effects in Hallways.

In gardening there is a talk by George Cable on how he made his own garden—and it is top-notch, too; an article on the latest discoveries in the culture of acid soil plants; and an invaluable contribution on how to make a blue garden, with complete plans and planting tables.

Here is a number built upon the most practical basis, full of Christmas flavor and yet maintaining that high standard which the magazine has created for itself. It is the best issue yet, if we do say so ourselves.

Incidentally, we are all doing our magazine shopping early this year to assure Christmas deliveries. The December number will soon lie sold out. An order now at your newsdealer’s will save you a copy.

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TRADITION and the HALF TIMBERED HOUSE

Behind the half timbered house stand several centuries of tradition. It begins with the hut of wattle and daub, passes to the medieval house in which timber was required to buttress up the second stories, and develops into the later city homes that reached out over the street by a succession of over-hanging stories. The modern example shown here has remnants of each of these developments. The architect was Walter McQuade.
THE HOUSE OF HALF TIMBER

What It Is and What It Is Not—The Picturesque Romance of Its History—The Craftsmanship Required—Faking the Style—The Modern Revival of Sincere Work

C. MATLACK PRICE
Author of "The Practical Book of Architecture"

E VERY architectural style that has made its curtain-bow before the world, and for a time occupied the stage of the unfolding drama of Architecture, has spoken its lines, and had something to say for itself, good, bad or indifferent. And of all styles, one which comes to us today with peculiarly pleasing associations and peculiarly pleasing personality is the style called "half-timber."

But we must not carelessly attribute this agreeable personality of half-timber work to that purely literary acceptance which sees only its romance, or only its historic recollection of the brave days of Elizabethan England. To appreciate half-timber work to the extent which it merits, we should see it first through architectural eyes. Having done with this, we may color the perspective with many fanciful tones as we can find in the paint-box of romance. By all means, romance, made up of all its elements of the picturesque and of historic association, is an important element in architectural design—more important, by far, than many later-day architects seem willing to admit. But in true half-timber work there are other values of equal importance, or, reckoned architecturally, of fundamentally greater importance and significance. It need not be supposed that these values are of a kind so technical as to be appreciated and enjoyed only by that strange brotherhood of the "T-square we call architects. Many and many a layman finds in them a keen and lasting satisfaction.

What Half-Timber Is

Half-timber construction, briefly defined, is simple enough, consisting of nothing more complicated than an exposing of the timbers of the building, as well as the filling, or substance of the walls between these timbers. This, in itself, sounds not very interesting; the development of the style, however, resulted in a type of construction excelled, in its picturesque values, by no other. Medieval builders were the first to employ the construction, but few examples remain today to impress this fact, and so half-timber buildings are generally regarded as typically Elizabethan.

The Elizabethan country house naturally followed the Tudor country house, and in Tudor times we find many echoes of Gothic feeling, in furniture as well as in architecture. The end of the 16th Century saw the emergence of the English country house from its earlier fortress-like austerity and gloom. The Norman keep had given place to the Tudor hall, which, in turn, evolved itself into the Elizabethan manor, or country house, and later into the still more sophisticated country seats of the Jacobean gentry.

Many ancient houses saw successive additions and alterations through these periods, so that in one building may be read the continuous evolution of the English country house. Great Tangle Manor, in Surrey, conceals an early Norman keep behind a gracious garden front of half-timber and leaded casements, devised to conform with the architectural fashions of Elizabeth's time, and the original moat of the old keep is now spanned here and there by graceful rustic bridges and treated as a water garden.

In city architecture, as well as in the country house, half-timber work reached the height of its popularity and esteem during the Elizabethan period, and only of recent years have our own architects done much to revive the style. For this there are several reasons, notably the unavoidable cost of real half-timber work and the slow appreciation which has been accorded to values of craftsmanship in architecture.

Now for an analysis of half-timber construction, in the course of which its inherent peculiarities and inherent practical and artistic values will become apparent:

Every timber building must of course be framed, must start with sills and corner-posts, and must necessarily have other wall-timbers, which today are called studding.

Half-Timber Construction

In the good old days before there were sawmills, before lumber was sold by the thousand feet, before it was run out in dimensions as scanty as building laws would allow, the carpenters had something like materials with which to construct half-timber edifices. There was no 2" x 4" structural lumber with which to sketch in the frame of the hasty bungalow or the ready real-estate cottage. Lumber was hewn from the log with an adze, and it was easier to fashion timbers 8" or 10" square than to work down to finer dimensions. The logs were of sturdy English oak, and when a framework of heavy timbers hewn therefrom was erected, with all the joints tenoned, and corner-joists joined in, their sturdy fabric was as staunch as a piece of structural steel-work.

The frame completed, the spaces were filled in, or "nogged" with brickwork or with rubble masonry, which was consequently called nogging, and there, in its barest elements, stood the half-timber house. The rubble nogging and often the brickwork, was usually coated with stucco to present a more resplendent appearance, until the builders discovered that the structural facts of half-timber work afforded, as well, certain excellent decorative possibilities. They found that the diagonal braces, cleverly contrived, would form interesting patterns, and that the brick nogging, if managed with a view to the spaces to be filled between timbers and braces, might easily form a variety of diverting patterns. It was natural (and an honest heritage from Gothic times) that the verge-boards and beams should be richly carved, as in the "God's Providence" house in old Chester, and that timber-ends of overhanging second stories should be carved with grotesque heads. There, then, was the half-timber house at its finest, the windows, of course, being leaded casements, with small panes.

Faking the Style

Departing, for a moment, from this Elizabethan aristocrat of buildings, let us look with properly elevated eyes at the knavish parody which long contended American housebuilders as a half-timber house, and let us inquire, so far as we may, as to the elasticity of esthetic and ethical tolerance with which we may conscientiously regard it.

Half-timber, popularly regarded, came to apply as the designation of any house which could boast of half-timber patterns in its gable ends, or elsewhere on its exterior, these pat-
It is possible to get great effects of massiveness and accumulation in the roofs and timbers of the half-timbered house. But suffice it to say that ethically no imitation is tolerable which tends to deceive the uninformed or to debase the thing which is imitated, and that architecturally no superficial simulation of a non-existing structural fact is condonable.

It is true that interesting and attractive patterns may be achieved by tacking stained boards upon a stucco surface—but let us never fall into a careless habit of dignifying this with the name of "half-timber," when it is nothing but the most bare-faced architectural camouflage known to the profession.

**Sincere Technique**

Returning, now, to real half-timber work, the purpose of this article will be served by some study of the values of architectural craftsmanship which constitute its inherent charm and interest, and which make the cost of its execution more readily reconcilable.

The element of craftsmanship in architecture might be said to involve, primarily, two considerations: texture and technique—the first an inherent property of any building material, the second the manner in which that property is made fully expressive and effective. A French wit said that "words are made to conceal thoughts." Perhaps Mr. Henry James agreed with this idea—the architects of a few decades ago went further, believing, apparently, that building materials were not only made to conceal construction, but to themselves concealed, or made to imitate foreign substances. Iron and wood were elaborately "sanded" to simulate stone, brickwork was painted green or yellow or terribly red, or was streaked with veinings as of marble (encore, te diis, camouflage), and "technique" was at its best when the pleasing natural texture and
The residence of C. A. Briggs, the well-known cartoonist, is another example of sincere and genuine architectural craftsmanship in modern work. It is located at New Rochelle, N. Y. Henry G. Morse was the architect.

A touch of the rare old spirit can be caught in the rude gate, the heavy garden wall and the ship that sails the sky as weather vane.

A touch of the rare old spirit can be caught in the rude gate, the heavy garden wall and the ship that sails the sky as weather vane.

Technique as understood in the architecture of today is a reversal of this, and natural textures are, if not allowed to remain natural, even exaggerated. This is especially true of modern brickwork; wherein the texture of the brick as a unit has been developed to an interesting roughness and its entity as a brick has been emphasized by raked joints and even by the projection of occasional brick-ends from the face of the wall.

Half-timber work in which the nogging is of exposed brickwork offers infinite scope for the finest kind of technique in brick building; each space between timbers, indeed, may be a work of art, and there is no limit to the diversity of patterns which may be devised in a single gable-end.

Equal opportunity for technique and virile craftsmanship is afforded by the timber work itself. Here the natural grain and structure of the wood is left to effect its own expression, rough-hewn, with visible adze-marks which will disassociate it from milled lumber. Rude, strong, outdoor carving may find its place here and there, in brackets and beam-ends, and the whole will bespeak in its honest appearance the honesty of workmanship which half-timber work demands.

Architecture and Romance

Architecturally the half-timber house is a unique fabric for the reason that it is dually expressive—making no secret of its structural facts, or of the materials which underlie these. Essentially, it must be "made by hand," and so must possess, inherently, all the charm and personality of things which are rare and uncommon and so of peculiar appeal.

Of its picturesque and romantic aspect, little need be said, and we may each read best the story that is there for the appreciative eye and receptive mind. Certainly the half-timber house cannot be built in a hurry, and so it must have much of the charm of the antique, of the beautiful old things that were fashioned by men's hands before the age of machines robbed the craftsman of his birthright and his livelihood, and us of the fruits thereof.

The revival of genuine craftsmanship in building has lately produced some examples of half-timbered work that compare more favorably with the original houses of Elizabethan times. The two illustrated here are of this character. The larger shows brick nogging, the smaller plaster. In the latter stone has also been successfully introduced for the chimney stacks and parts of stories. The same character of windows that grace the original work has been defined in the windows and general fenestration of these two houses. They represent both the spirit and the sincerity of the original half timber types.
ORCHIDS OF EASY CULTURE

Popular Sorts Which Do Well Under Conditions Easily Supplied—Cultural Directions to Enable You to Raise Your Own Little Echo from the Tropics

L. GREENLEE

Sooner or later almost everyone skilled in horticulture yields to the fascination of orchids. Their delicate brilliancy of coloring, oddity of growth, the far tropical lands from which they come, the startling histories of some, the mysterious way in which all allure and employ insects, combine to fire the imagination and hold the interest. Stories told by travelers who, in Borneo, have seen masses of Coelogyne shining like snow-wreaths on branches of giant trees, or great tufts of Vanda cordelea, loveliest of blue orchids, draping the rugged Khassian hills, reinforced by the thrilling adventures of orchid hunters in far countries, are calculated to enhance the beauty of orchids as well as their monetary price.

A great proportion of the orchids we see are direct importations. The flowers facing you across some dinner table a few hours ago were probably cut from a catleya that came from Colombia, a vanda from the East Indies, a cypripedium from the Himalayas, or an odontoglossum from the mist-shrouded slopes of the Andes. An attractive and exciting feature of orchid-growing is that practically no two imported plants are alike—each one has an individuality. The glorious uncertainty of not knowing exactly what blending of coloring will develop, the always present possibility of something very fine and rare being flowered in your collection, gives orchid buying all the excitement of a lottery in which there are no blanks. Then, too, orchids have such a high-bred air, are so distinct from the multitude of familiar flowers, that they seem to belong to a nobler race. Many hold their beauty undimmed for months together; the flowers, when cut, retain their freshness of petal from two to eight weeks. And the queer orchid plants! Once established in congenial soil and climate under good care they are practically immortal, seemingly endowed with perpetual youth and vigor.

Some Outlines of Culture

While for the many it will never be so easy to grow well an orchid as it is to grow a prize geranium or tulip, since natural orchidaceous conditions have not been studied, the cultivation of a number of choice species cannot be called difficult. Some of the most attractive exotic orchids, within the reach of almost any purse, can be grown in an ordinary greenhouse. A smaller, but still a godly company, with proper attention may be cosily established in bow windows, shedding quite a halo of delight about the room.

It will be helpful for beginners in orchid culture to remember that these plants have a season of rest and one of growth, just as, in the tropics, they have a rainy season for active increase and a dry one wherein the soft growth is ripened for the production of flowers. Intelligent observation and affectionate divination of needs will overcome many unpromising conditions. It is an inspiration to remember the success of one well-known collector in New York who grew, all in one house, orchids from every climate. The plants respond readily to common-sense modes of treatment differing oftenest through ignorance of their few needs. The road to success lies in studying these and carefully choosing only the kinds whose needs it is possible to supply.

Orchids growing naturally in high altitudes, where the air is rarefied and the temperature low and even throughout the year, are the most difficult to domesticate. The odontoglossums, with their long, curving sprays of flowers, spicily perfumed and sparkling as if powdered with diamond dust, belong to this class. They are so beautiful that they were hard to give up and now glorify a number of amateur collections. A real amateur is quick to devise ways and means to make comfortable her loved plants. If there is nothing but large windows in which to grow them she will find, by experimenting which window and which nook in the particular window best suits a fastidious plant, hang other plants in such a way as to give it either shade or sunlight, and keep it cool in summer by placing it outdoors under trees.

Orchid Temperatures

In most glass houses there is a variation in the temperature between the two ends. This is of great advantage to the orchid grower. Kinds requiring less warmth may be kept at the cooler end with other sorts placed there temporarily. The warmer end, of course, is for orchids from a warmer climate and orchids making rapid growth. Cattleyas, cypripedias and most of the dendrobies love the same night temperature of 55 to 58 degrees that we give roses in winter. In summer, of course, temperatures are beyond control, but orchids may then be placed under trees, in coldframes, or their portion of the greenhouse may be shaded and the ventilators kept open day and night, so that there will always be an abundance of buoyant fresh air. Abundant light is also much emphasized now in orchid culture. All kinds are much less shaded now than formerly and lower temperatures are given them at rest. It is surprising how much cold many sorts will bear when dormant. Safe winter temperatures for most orchids are 55 to 60 degrees at night, rising to 65 and 70 on sunny days.
It seems wonderful that such masses of luxuriant leaves and brilliant flowers grow on mere blocks, or in baskets containing little else save moss and broken charcoal; but remember the collector's stories of how epiphytal orchids are found growing on rocks and branches of trees, deriving sustenance entirely from the air and from decaying leaves, which, in falling, are caught between their bulbs. All this indicates a light potting material. In America we use for potting material sphagnum moss, chopped fern-root, leaf-mold and fibrous loam (for terrestrial orchids) instead of the peat lumps favored in England. These materials, with clean-washed broken corks, or broken charcoal, beneath them, allow the free circulation of moist air through the potting material that orchids so delight in. Fresh, green, clean-picked sphagnum is sweet and orchid roots take to it kindly. As soon as it dies and begins to decay its acidity is repulsive to their roots. They either avoid it or die in it. So, in repotting orchids, every tiny fragment of the old dead moss clinging to the roots is carefully pulled away.

How to Repot

Epiphytal orchids are repotted just as they begin to form new growths. Newly established plants often need repotting at the end of the first year, but if they are doing well and the potting material seems good, do not disturb them. There is no reason to disturb a thrifty plant growing in good material except to give more room to the roots; the potting material is frequently good for two or three years. But should it seem dead and sallow, with roots decaying, quick repotting is in order. Cut away all dead roots even if this takes all there are, put the healthy remainder of the plant in as small a pot as possible, suspend it from the roof and spray every bright day. The atmosphere above the benches is like a hospital for sick orchids of some sorts, notably the popular cattleyas, and their recovery under such conditions is a revelation. The great point is to take them in hand in time.

It is a good plan to water thoroughly any plant that needs repotting the day beforehand, so that its roots will slip more easily from the old pot. The new material and pot, pan or basket, should be placed ready, all being perfectly clean. Say that it is a cattleya you are repotting. The best material is wild fern-root, of the osmundas preferably. It must be chopped up roughly and every particle of fine soil which may be in it shaken or washed out.

Good drainage is most important, so if you are using an ordinary instead of a perforated orchid pot, with chisel or hatchet corner chop the hole in the bottom to about twice its original size. Fill in enough perfectly clean bits of broken pottery, charcoal, or soft, broken brick to use up two-thirds of the pot. Turn the cattleya out upon your hand and pull or wash away from the roots as much of the old material in which it grew as you can without injuring them. Then place the roots upon the drainage in the new pot in such a way that the rootstock shall be 1" or so above the rim. Pack clean fern-root carefully but quite firmly over the roots and trim it evenly and neatly around the pot edges with shears; then give your plant water. If the work is well done the plant will stand firm and erect, every eye and all the rootstock above the potting material, and water will run through the pot almost as rapidly as through a sieve.

Odontoglossums, lycaestes, and other favorites are potted in much the same way. For cypripediums and other terrestrial orchids, with strong roots, one-third of the potting material may be of fibrous loam and only one-third of the pot is needed for drainage. If sphagnum is mixed with the fern-root it must be washed clean and all foreign substances picked from it. There is a growing prejudice against sphagnum as a potting material. Snails infest it and they, also, are fond of orchids. To keep it alive more water is needed than is good for orchids; once it dies it must be removed.

Orchid Blocks and Watering

Blocks seem to be used less and less in orchid culture. Orchid cribs of teakwood, or perforated orchid pots and pans hold moisture better, so that syringing is not needed so often. In the hands of the unskilful a gentle orchid bound with moss and copper wire to a rough block soon takes on a Promethean aspect. Those who are apt to kill their plants with kindness in the line of over-watering favor the block system. It is interesting, too, to see the thick, white roots of a vigorous epiphyte foraging in the air. Variety in plant holders is as spicy as in other things. It was an Englishman who, loving orchids, bewailed the steepwans he must view them in!

(Continued on p. 82)
A figure due partly to irregular grain and partly to black stripes caused by the pigment. Even so common a wood as cypress often shows an interesting figure when finished.

There are many kinds of mottle, all giving a raised effect. The wood above is yellow poplar.

Circassian walnut is deservedly well known. The panel section above is typical of it.

The inside surface of a slab of bird's eye maple. This is not a distinct species of tree.

The rippled grain ash below illustrates how the figure is brought out by cutting.

The sainwood panel above shows some of the possibilities of veneering and careful matching.

Part of a small table top made from redwood burl, an abnormal growth of the tree.

At the left, a panel made from well matched veneers of ash burl with curious figure.

Burls vary greatly in their figure. The matched veneer panel at the right is birch.
Beautiful woods, like beautiful paintings, must be intimately known to be appreciated, for they possess individuality and no two pieces are exactly alike. This must be the case since wood is a structure subject to the whims of nature and to the tree's environment. Neighboring trees play their part in determining the shape of the bole; the relative amounts of light, food and water affect the seasonal growths, while the attacks of insects and disease may give rise to formations of wonderfully intricate pattern. In the realm of the fancy woods there is an endless variety of color and pattern which, thanks to the use of thin veneers, the cabinetmaker can build up into designs that are veritable works of art.

Beautiful woods have always been prized. For interior trim, paneling, molding and furniture there is nothing which can adequately take their place. Makers of substitutes may claim for their products greater durability and resistance to fire and wear, but they pay tribute to wood's attractiveness by seeking to counterfeit its appearance. Many of the plainest woods, too, are frequently subjected to treatment to enable them to pass for more expensive kinds. Birch has for so long been stained to imitate mahogany that manufacturers are having difficulty in convincing the public that other finishes are equally well adapted to that wood. Plain red gum is run through graining machines which print direct from oak rolls the characteristic lines and flakes of quartered oak. By the use of stains, bleaches and finishes great variety is obtainable from even the plainest looking woods.

The Natural Colors of Wood

The range of natural colors exhibited by different woods is so great that almost any hue can be had. There is an endless variety of reds, many shades of yellow and brown, a few greens and blues as well as orange, violet and black. Woods from the tropics exhibit the most brilliant colors, though our own native material is by no means lacking in this respect. Redwood, cherry, walnut, yellow poplar, black locust, Osage orange, mesquite, red cedar, and holly are some of our woods which are sought for their color. In southern Florida grows a little of the finest quality mahogany in the world, combining the hardness and depth of color rare in much of the Mexican grade.

The characteristic color of wood is found only in the inner, non-living portion of the trees—the heartwood. In all cases the living portion just beneath the bark—the sapwood—is almost devoid of color. Sometimes sapwood is steamed for several hours to cause it to take on the color of the heart. This process is made use of commercially to deepen the color of the sap of such woods as red gum, walnut and apple. Apple wood is considered the best for hand saw handles and the rich reddish color results from steaming the yellowish sapwood.

Air, Light and Color

When fresh wood is exposed to the action of air and light the natural color begins at once to change. In some instances the effect is a mere darkening, and light-colored mahogany lumber is commonly sunned for days to intensify the red. Almost all woods darken with age. Black walnut changes from light purple to brownish black; black cherry assumes a richer vinous shade; the beautiful yellow of black locust and Osage orange soon turns into russet brown; the greenish yellow of yellow poplar gives place to dull brown; the beautiful reds and purples of the red cedar upon a few hours' exposure to direct sunlight lose their brilliance, and eventually a lack-luster brown results. When woods are coated with shellac or varnish the change proceeds much more slowly than in unprotected wood because oxidation is retarded.

Some woods are so dark that their desirability for interior finish and cabinet work may be seriously reduced, notwithstanding the fact that they may reveal beautiful figure when examined closely. It is for this reason that American black walnut is not so highly esteemed for furniture as the Circassian with its great color contrasts. Some of the black walnut burls are magnificent in design and the stumps are rich in figure, but the effect is lost at a little distance. To some extent objectionable colors can be overcome or removed by artificial treatment. Oak and red gum are often fumed to get rid of the reddish brown tones. The redwood can be bleached with picric acid and shades of gray produced. One of the principal objections to the use of maple in natural finish is its gradual change from white to

(Continued on page 60)
SHE was a delectable bit of Dresden come to life. A pink-and-white creature with a penchant for furbelows and panniers and the daintiest of laces. The jewels sparkled on her rose-tipped fingers like dew at dawn, and her powdered wig made you think it a fluffy cloud that rested lightly there above her face. She was learned in the ways of men and the ways of women. Her chatter veered about with each new face—grand dame, ecclesiastic, litterateur, ingénue and wardling. For her men made great sacrifices and great asses of themselves. Of her women said sweetly catty things.

She was the symbol of the France of her day, and she left us a strange heritage. Hers was the day when conversation was an art, and men would rather talk with her than work. Remnants of her heritage still remain. For the place of her conversation is what she left us.

From her chatter came the place to talk—parler—the parlor.

THEN a great darkness fell upon the land. Men took to singing Gospel hymns. Skies were heavy and talk more so. Women worried over the pomps and vanities of this wicked world and all the sinful lusts of the flesh. In those days they dressed accordingly. The corner stood a whatnot with varicolored and brilliant tufted silk. In the corner stood a whatnot with mementoes from trips to Altoona, Pittsburg, and points west, and ornaments grandmother made for grandfather from her own locks and his when they were young. Grandfather and grandmother also hung above the bricked-up fireplace—kindly old souls done in crayon and with a cheerful disregard for perspective. In the center of the room stood a marble-topped table with a red plush cover on it, and on that the clay formed a mourning center for distant relatives and friends, or when someone was married or the minister called and talked a little praver.

In this small house our mastiff, Jebb, lies dozing, heedless of his sire:
He sees the shadows creep and ebb,
And dreams of burglars' burly shins.

But sometimes, like a bursting bomb,
You hear him furiously cry—
He thinks the moon's an old white tom,
And yearns to hunt him from the sky!

YESTERDAY the parlor was merely for conversation. It was a place merely for conversation as was the parlor of the '80s. The good decorator is never ruthless with some of the furniture and objects she finds in the house. It is not that she disregards sentiment, or that she veers with each new fad. The good decorator is never a faddist. She is a psychologist. She knows that a place merely for conversation was a pose, even in the heyday of conversational art. A parlor was a rank affectation in the days when no one conversed brilliantly, and life centered in the kitchen around a red cotton-covered table. In neither place was it a part of the real life of the home. The name has nothing to do with it. Change in habits, in the ways of living has taught householders that there should be no part of the home that does not contribute daily to the joy and comfort and efficiency of living.

Run your eye over any set of plans in this magazine and read the story written there. In the modern domestic nomenclature we find epitomized the habits and customs of an age that is bent on getting the most out of the house and the most out of life, and it is a better house and a better life because of it.

The living room connotes a formal-informal apartment where family and friends can mingle happily and comfortably. The dining room represents the chamber for formal meals, and the breakfast room, the informal. Neglige is quite out of place in the one and quite suitable for the other. The living room represents an all-year life out of doors in a maximum of sunlight. The dressing room means that the bedroom—open to thorough ventilation—is for sleeping alone, and a room in which to dress and undress comfortably is provided.

There are only a handful of the many factors in the modern house. They present a much more varied life than used to be lived when the sepulchral parlor dominated the front of the house or even in the days when the salon was a necessity in the more pretentious homes of France.

We pack more into twenty-four hours than our forefathers did; we sleep less, eat less, but live more intensely. For us life is constantly beginning tomorrow, and our houses show it. We have a reverent affection for the past and for the way things were done in those days, but we will not permit it to dominate our lives. Fashions change in furniture and in architecture just as they change in clothes. The eternal flux of life demands that we be willing to lay aside the old and take on the new when new life and new times demand.

Each room must be a background for some phase of our changing, varied life. It must be an environment that we vitalize the moment we come to dwell in it. No room has a right to exist save it exist for people to live in it every day or any day.

THERE is no place in the modern home for rooms that are not used, just as there is no place in the modern room for furniture which does not serve to increase the comfort and convenience of the body or quicken the pulse at the sight of good line and color. The house today is 100% complete, fulfilling, livable and harmonious. It is the decorator who makes the modern home.

We pack more into twenty-four hours than our forefathers did; we sleep less, eat less, but live more intensely. For us life is constantly beginning tomorrow, and our houses show it. We have a reverent affection for the past and for the way things were done in those days, but we will not permit it to dominate our lives. Fashions change in furniture and in architecture just as they change in clothes. The eternal flux of life demands that we be willing to lay aside the old and take on the new when new life and new times demand.

Each room must be a background for some phase of our changing, varied life. It must be an environment that we vitalize the moment we come to dwell in it. No room has a right to exist save it exist for people to live in it every day or any day.

There is the answer to those good souls who ask why the modern interior decorator is so ruthless with some of the furniture and objects she finds in the house. It is not that she disregards sentiment, or that she veers with each new fad. The good decorator is never a faddist. She is a psychologist. She knows men and women and the times, and she works for them an environment that is livable and harmonious. It is the decorator who has made the chair that grandfather used to sit in, like the old-fashioned parlor that he never sat in, come up to the standards of today. It is the decorator-in-co-operation with the architect who makes the modern home.

THE parlor has passed out of existence. It is the parlor-in-co-operation with the architect who makes the modern home.
The RIGID DELICACY of a FREE STANDING STAIRS

One of the best modern examples of a free standing stairs that we have in America is to be found in the residence of R. L. Bacon, Esq., at Westbury, L. I. It is attached to the main construction only at top and bottom. While rigid, it is also delicate. The wrought iron balustrade is painted dull black and the rosettes are touched with burnished gold. The architect was John Russell Pope.
Leading Characteristics and Influences Which Distinguish Them—The 
Effect on Italian Designers of Contemporary Work in Other Countries

HAROLD DONALDSON EBERLEIN and ABBOT McCLURE

EIGHTEENTH CENTURY Italian seating furniture and tables displayed no less rich a variety of form and ingenuity of decoration than did the wall furniture of the same period. Chairs, more than any other articles of furniture, have always been peculiarly sensitive to even trifling variations of style, and the chairs of 18th Century Italy fully reflected all the mobiliary variations, both in form and in decoration, that affected the peculiarly receptive and sympathetic genius of Italian craftsmanship.

As pointed out in the preceding paper on Italian wall furniture of the 18th Century, the furniture makers of this period, unlike their predecessors of the 16th and 17th Centuries, showed no aptitude for originality of design, but rather displayed a remarkable ingenuity for the adaptation of borrowed models and an unsurpassed facility for decoration, often of the most elaborate description. It was not great and virile work, such as the performances of previous centuries. It was sometimes weak and insipidly banal; more frequently it was instinct with amiable and sunny urbanity; it was always unmistakably characteristic of the genial Italian temperament.

While it is quite true, from the point of view of design, that most Italian furniture of the 18th Century must be classed as decadent or semi-decadent, its very playfulness and whimsicality rendered it companionable and appropriate for the boudoir and drawing room. In the 18th Century, though folk somewhat lacked the straightforward virility of an earlier day, their manners were vastly more elegant and agreeable. Furniture has always faithfully reflected the social life of the period. Eighteenth Century Italian furniture was no exception to the rule, and though it may be accused of artificiality, it possessed an elegance and daintiness that suited it to the polite habits of the generation that used it.

The procession of borrowed styles in Italian furniture of the 18th Century has already been explained. At the very beginning of the 18th Century the last traces of old Italian vigor and individuality were observable in the type of chair which closely corresponded with a well-known contemporary type belonging to the latter years of the William and Mary epoch in England—straight, tapered legs, shaped stretchers and high back, either carved or upholstered, with shaped top. This chair and its congener possessed a combination of dignity and grace commanding them to modern usage. In both the seating furniture and tables of this particular date, which all evince a general family resemblance, there is enough variety of form and decorative process to stimulate interest and meet a diversity of tastes.

The next well-defined chair type, which marks the advent of curvilinear dominance, has its
The dominance of curvilinear designs analogous to the Queen Anne-Early Georgian forms of English and American furniture is shown in this walnut Italian settee of c. 1720.

Closely akin to the square backed chairs on the opposite page is this triple chair back settee, polychrome painted and parcel gilt. It is characteristic of the late 18th Century work.

There is obvious kinship between this walnut chair and some of Hepplewhite's work.

Italian manipulation has not lessened the worth of this armchair of early Louis XVI provenance.

From the late 18th Century is a painted chair with black white ground, dark blue striping and vermilion.

A close inspection reveals how well this design lends itself to the original polychrome treatment.

The perforations on the back of this late 18th Century peasant piece adapted it to painted decoration.

Fig. 8. The dominance of curvilinear designs analogous to the Queen Anne-Early Georgian forms of English and American furniture is shown in this walnut Italian settee of c. 1720.

Fig. 9. Closely akin to the square backed chairs on the opposite page is this triple chair back settee, polychrome painted and parcel gilt. It is characteristic of the late 18th Century work.

Fig. 10. There is obvious kinship between this walnut chair and some of Hepplewhite's work.

Fig. 11. Italian manipulation has not lessened the worth of this armchair of early Louis XVI provenance.

Fig. 12. From the late 18th Century is a painted chair with black white ground, dark blue striping and vermilion.

Fig. 13. The body is an old buffish cream tone, while the decorations are in black and Tuscan red.

Fig. 14. Delightfully refined playfulness is in the twin rows of cypress trees, a clever bit of carved perspective.

Fig. 15. A close inspection reveals how well this design lends itself to the original polychrome treatment.

Fig. 16. The perforations on the back of this late 18th Century peasant piece adapted it to painted decoration.

Analogous in the Queen Anne-Early Georgian forms so familiar in English and American furniture of the first forty years of the 18th Century. But whereas English and American cabriole legged seating furniture of this date was first of walnut and then of mahogany or (in England) adorned with marquetry or lacquered, in Italy walnut maintained its vogue, with comparatively limited use of mahogany; and polychrome painted decoration was popular. The Italian carved and molded walnut chairs (Fig. 1) and settees of the first half of the 18th Century, however, exhibited not a little strongly national individuality in minor details of contour and subsidiary items of decorative detail. To the fore part of the 18th Century also belongs the garden bench (Fig. 3), which echoes in its own local way the influences shown in contemporary England, where Kent and his fellow architects were devoting much attention to the designing of furniture of architectonic stamp. Even here we find the mellow lines and refined modeling just alluded to. Again, in the armchair (Fig. 2) there is evidence of the same carefully considered lines and subtle molding—surely enough to refute the prejudiced assertion that "there was no 18th Century Italian furniture, only rubbish."

So much has already been said of the polychrome painted wall furniture that it will suffice to note, with reference to the polychrome chairs of the first half of the 18th Century, that the contour was substantially the same as that of contemporary walnut chairs, though often simplified in details; that the body color was frequently light and brilliant, the Venetians showing a preference for light hues while the Romans inclined to deeper values; and, finally, that the multi-colored decoration usually consisted of floral motifs or else of Chinese devices, rendered with peculiarly national interpretation.

With the middle and latter part of the century we come to a collection of types that pretty accurately echoed the styles in successive favor in England and France, though always with an unmistakable Italian quality of rotundity and mellowness. For example, Fig. 10 shows obvious consanguinity with some of Hepplewhite's "shelf-back" creations, but the Italian craftsman has impressed upon it his own individuality by altering the measurements, by the design of the splat and by the abruptly tapered fluted legs. So likewise, does the armchair of

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The house is an Italian type, of whitewashed brick with weathered shingle roof. The general scheme is of rural simplicity, characteristic both of the simpler Italian villas and of our own Colonial style. Accordingly the details, while executed with a careful eye to their proportion, are rather crude, as though the work of a country carpenter who possessed taste but perhaps not all the facilities for work or an academic knowledge of precedent.

An intimate entrance is gained by its enclosure in a courtyard, an essentially Italian idea. Note the effect of the broad wall surface of the service wing, broken by little lantern-like windows. The feature of the entrance is not the door, but the balcony above, which forms an open side to one of the guest rooms on the second floor. Its overhang is an effective shelter for the simple door.

This glimpse of the service wing is most reminiscent of Italy on account of the low pitch of the roof, the rather blunt cornice, and the broad wall surfaces as contrasted with the fenestration. This is the entrance to the forecourt. The road winds through the woods, around the side of a hill, finally passing between pillars of whitewashed brick to the court itself. The fence is whitewashed brick, and the whole is surmounted by a white painted coping.

On approaching the forecourt from the west this is the view one catches through the garden gate in the court wall. The fountain is flanked with cedars and the little pool at the grass line is fringed with a border of low, thick box. The soft weathered effect of the whitewash is clearly noticeable here.
In this view of the front of the house, the fenestration exactly indicates the plan. The door, with its sidelights, shows the entrance hall; the windows back of the balcony represent one of the guest rooms; the circular window to the left indicates the stair hall, two stories high; the dormers offer ample light and ventilation to the attic rooms. The living room occupies the length of the house on the opposite side from this view.

Brick steps lead to the western approach to the forecourt, a grassy terrace with espalier fruit trees against the wall of the court. To the south, outside the library windows, is the rose garden. The planting about the house is mainly of various forms of pine and cedar trees. From this view it can be observed, particularly on the chimneys, how the whitewash has lost its newness and acquired an excellent color.
The decorative value of slender lines in silhouette is well evidenced in the balusters of the Ewing residence in St. Louis.

Guy Studi, architect

BALUSTRADES in SILHOUETTE
Some Suggestions for Contrast of Line and Color

White balusters combined with dark rails, newel posts and treads offer a pleasing contrast in color. The grouping on the bottom especially illustrates this. Howard Chapman was the architect.

In the residence of Lester Holsivmier, Esq., at Woodmere, L. I., consideration has been given to the silhouette value secured by the strong light on newel post and rail. B. E. Stern, architect

Intrinsic interest and contrast of color and line with the simplicity of the wall treatment distinguish the balustrade at the left. It is in the residence of George H. Macy, Esq., West Orange, N. J. In the center of the page is another view of the baluster grouping. Lawrence Peck, architect.
SLATE AS A ROOFING MATERIAL

The Color, Texture and Charming Irregularities that Can Be Produced in a Slate Roof Well Laid

ROMER SHAWHAN

Sketches by Frank J. Forster

The possibilities of slate as a roofing material, susceptible of unusual texture effects and at the same time characterized by great durability, have long been appreciated. It is absorbing more and more the attention of architects in their desire to produce a roofing surface that will add interest and artistic merit to their work. Much progress has been made in the development of beautiful effects in slate roofing. The secret of a successful house lies, of course, in the harmony of the ensemble; and as harmony means a combination of interesting details happily disposed, it is quite natural that the roof, one of the most important units, should play a dominant part.

Unfortunately, the desire for a pleasing and unusual effect sometimes results in a roof that is bizarre and wholly out of keeping and scale with the rest of the building. "Slate slabs" would perhaps be the appropriate term to apply to some of the shingles used, for it is not an unusual thing to see pieces of slate laid 16", 18" or even 20" to the weather. In many cases the effect of the shingles is massive and heavier than that of the stone walls which support them. Needless to say, such overbalancing is anything but pleasing, and seriously injures the composition as a whole.

The main fault in such examples rests in an exaggerated exposure of the slate to the weather. The slates themselves may be 2" or more in thickness at the eaves, and as wide as 42" anywhere on the roof proper, and still produce a pleasing appearance, granting that the slate is not laid so wide to the weather that the roof is thrown out of scale with the building it is protecting. In other words, a sense of proportion is what is needed, rather than a desire to produce an effect that "will make them sit up and take notice."

Aside from the present inclination to use slate laid too wide to the weather, a question only of effect and good taste, there are not many objections that one may make to a well laid slate roof. The pleasing combination of stone and stucco has been enhanced by the use of well selected slate for the roof of the residence of W. M. Campbell, Esq., at Harlsdale, N. Y. Ciretto & Forster, architects.
HOW TO BUY DRAPERY and UPHOLSTERY FABRICS

The Value and Uses of Foreign and Domestic Printed Linens, Chintzes, Silks, Velvets
and Velours, Brocades and Tapestries—Simple Tests That Prove Good Merchandise

LEON DE CHASSE

In matters of dress, popular education has made wonderful strides in the past few years. The woman who enters a department store today makes her purchases with an expert knowledge and discrimination which result, in part, from the educational campaigns of the advertisers, but are derived in large measure from her own necessity for self-protection in getting the worth of her money.

At the silk counter, the salesman seldom has to tell a customer the difference between satin, crepe de Chine or taffeta, or even to pronounce on their qualities. She can distinguish for herself between silk, cotton and mercerized stockings, be specialized knowledge of these things.

Prints

Perhaps the favorite and most successful decorative fabrics are the prints. The foreign printed linens, which are becoming so scarce now, owing to the impossibility of obtaining and treating flax, have always been most satisfactory. Those draperies you put up years ago or even more years ago, or those slip covers you had made, although they have been in the sunlight, washed or cleaned, and roughly handled many times, still look well now, and have changed but a little, if at all, so far as the color is concerned. They are probably hand-blocked prints.

The hand process seems to give better results than the machine process, both for appearance and durability. This hand work is slow—a man makes but a few yards a day, as little sometimes as four or five yards—and has not been very successfully undertaken in this country.

We look to England and France for our best hand-blocked prints on linen, cotton (cretonnes and chintzes), silk or velvet.

The machine process is much more rapid. One machine turns out several thousand yards a day—but the results are limited to smaller patterns and fewer colors. However, some very effective prints are being made both in America and abroad at very reasonable prices by this swifter process.

It is practically impossible to tell at a glance what satisfaction can be had from a print. Will it wear? Will it fade? Will it wash? The best thing to do is to test it a little yourself. Wash it and hang it out in the sun for a day—try it in salt water, too, if you wish. If a few square inches of the material stand your test, it is more than likely that the curtains will stand too.

Glazed chintzes have a cool, clean look of their own. It is surprising how little they have been used in this country. We owe it to a few good English decorators that these charming prints have been used here at all, and it is from England that we get nearly all our designs.

Valences of glazed chintz are delightful over a curtain of striped moire or a heavy taffeta. As slip covers or chair seats they are also very decorative and give good service—but be sure to have a glazed chintz handled by a man who is accustomed to such work! It is quite different from any other kind of material, and only a skilled man can get good results. Roller shades of glazed chintz are quickly worn out, and it will not be long before many other uses come into favor, too.

Printed silks are in especial demand for lamp shades, their colors and designs showing to great decorative advantage in this way. They are being made here in a wonderful variety of designs and colors.

Unfortunately, we have not begun to know the decorative value of printed velvets. The best of these, usually of English provenance, are cotton velvets with a short but very close pile, and can be had in an infinite number of color effects, those with dark backgrounds being probably most effective.

Velvets or Velours

The distinction between velvet and velour is a difficult matter. Velour, of course, is French for velvet, and that language seems to be satisfied with a single word. If we wish to use two words, well and good, but let us realize they mean exactly the same thing and not expect a salesman to show us two different fabrics when we ask for a velour and a velvet.

To be sure, there are all kinds of velvets, and it is necessary to specify. The flax velvet or "linen velour" is unfortunately a thing of the past.

France, which used to provide us with these goods, is unable to obtain flax and the mills that used to weave that textile, mostly in the north of France, have not heard the songs of the mill-hands for a long time. A few attempts at making "linen velour" have been made in this country, but without success.

Cotton velvets of domestic manufacture are as good as any made abroad. The dye situation, although not at its best, is gradually improving. Three years ago the importation of foreign dyes, on which we were entirely dependent, was suddenly stopped, and for a time our dyers were in trouble. Gradually the chemists are overcoming the difficult problems which arose with this new situation. It will not be surprising if before long the market will be able to offer "sunfast velvets" such as we used to have.

It is interesting to note here that the color of draperies or upholstery does not necessarily fade or change.
Armures are very effective wall coverings, and that the heavy cotton cord or filling of the rep are very satisfactory for hangings, bedspreads and so on, but they were never intended to be used on furniture. Mohair velvets are not affected as easily by pressure. There are soft silk damasks for draperies, stronger ones—all silk, or silk and linen mixed wear unevenly, the raised pattern taking most of the wear first. It is a mistake to believe an all silk damask or brocatelle or other material is better wearing than a mixture. There are many upholstery fabrics, mixtures of silk and linen or silk and cotton, which will give better results than an all silk material. Of course, at even weight an all silk material will outwear a mixture, but it is difficult to obtain as heavy a pure silk material, and it is much more costly.

Too soft or flimsy a material should not be used on furniture, but should rather be reserved for hangings. A fairly firm fabric is best for upholsterie purposes and for wall coverings. A simple test of weaves in general consists in trying to part the warp and the filling of the fabric. By gently pulling the surface threads between your thumb and index finger, keeping both that each side of the fabric. If the threads give easily and leave a gap in the surface, it shows loose weaving; the stronger the resistance, the closer the weave, and, especially where silks are concerned, the better the quality of the fabric.

Cotton, mercerized and jute damasks are usually considered wall coverings, but seem often appropriate for inexpensive hangings, should the "dressy" appearance of silk be unnecessary. Wool damasks, although a little out of fashion at present, are reliable for both hangings and drapery purposes, but are never so pleasant to the touch as their rivals, the silk damasks.

The Brocades

Of course, the fabric par excellence is brocade, so often called silk tapestry in error. This wonderful material combines the luxurious appearance of silk with a profusion of colors that prints alone can rival. They are the richest product of the silk industry and where a really elaborate room is desired, they are the logical material to use.

Some brocades, aside from their own designs, have metal threads of silver or gold worked in. The French call these lambs, and the best of them imported from either France or Italy.

Brocades are sometimes so beautifully made that they are difficult to tell from hand embroidery. This brings needlework to mind. Petit point and gros point tapestries (French for "small stitch" and "large stitch") are hand needlework on a canvas base, done usually with heavy threads of wool and forming a square stitch. Antiques of this character are rare and costly, but many machine imitations have been made that give very much the same effect, and are just as hard wearing.

Wool tapestries always seem to have a richer look than cotton ones. They are really better, but on cloth of coarse weave will not wear very badly. Amures are very effective wall coverings, and are very satisfactory for hangings, bedspreads and so on, but they were never intended to stand hard usage. This is true of all amures of silks, cotton, or mercerized. The textile used only alters the appearance, and the loose threads thrown to the surface are present in any case. The cotton amures and their numberless variations have proved excel-

nen drapery fabrics, especially for rooms of a light character—boudoirs, bedrooms and so on—and even the most inexpensive have given very satisfactory results. It is noticeable that cotton generally holds a dye better than silk, and for that reason, if no other, the mercerized and cotton armures are splendid fabrics to use in a seaside or country home.

The Variety of Damasks

When a rich upholstery material is needed for hard usage, it will be hard to improve on damask. Indeed, few are the wants that cannot be filled with a damask of some kind or other. There are soft silk damasks for draperies, stronger ones—all silk, or silk and linen mixed wear unevenly, the raised pattern taking most of the wear first. It is a mistake to believe an all silk damask or brocatelle or other material is better wearing than a mixture. There are many upholstery fabrics, mixtures of silk and linen or silk and cotton, which will give better results than an all silk material. Of course, at even weight an all silk material will outwear a mixture, but it is difficult to obtain as heavy a pure silk material, and it is much more costly.

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SPANISH BEDSPREADS in AMERICAN HOMES

Their Decorative Value as Wall Hangings and Rugs—The Colors and Weaves of the Old Examples

COSTEN FITZ-GIBBON

In Spain, within the past two or three years, a great wave of appreciation has developed for the decorative qualities and possible uses of the old Spanish bedspreads of bright colored wool. This appreciation of a long familiar and long neglected article, in a new capacity, grew to such proportions that it encouraged the active revival of the ancient craft of bedspread weaving—it had never altogether died out—in the little hill town of Albujarras, once the chief seat of the industry.

It need scarcely be said that this somewhat sudden return of the brilliantly colored woolen bedspread into popular favor did not contemplate its quondam use as a bed covering, although in many out of the way places it not infrequently still serves its former purpose. The spreads are so heavy that they well-nigh crush anyone lying under them and are impossibly uncomfortable, to our way of thinking, but their weight and substantial texture well fit them for the decorative uses to which the modern Spaniards have put them and in which we are now following suit—as wall hangings, as rugs and, sometimes, as covers for large, heavy tables in halls.

Uses and Sizes

Our own present appreciation of wall hangings is mainly due to the great interest awakened in tapestries in the last few years. The Spanish bedspread cannot, of course, be deemed a rival of tapestries in elegance of design, color or texture, but it has, nevertheless, its own appropriate functions to fulfill and can often be employed to advantage when considerations of cost, size, consistency or some other limitation precludes the possibility of having a tapestry.

In size the spreads range from about 6' to 9½' in length by a width of from 5' to 7½'. Their body or ground is a coarse canvas through which are shot the strands of divers colored wools that form the face or pile and, incidentally, the design. The woolen strands of the weft are pulled up, at proper intervals to form the design, into tufts like large French knots. In the single colored spreads, the lower canvas ground, with the colored woolen threads running through it, is plainly visible. In the multi-colored spreads the ground is completely hidden and a uniform surface of multi-colored tufts appears.

Characteristic Colors

The coloring is strong and vivid and without gradations of shading. From two to four or five colors are used. While the coloring is not always pleasant—for instance, in a composition consisting entirely of unmitigated reds and greens or of equally violent reds and yellows—the combinations are usually mellow and agreeable. The blues, both light and dark, are particularly good and the arrangements of blues, reds and whites or of blues and yellows are especially satisfactory. In the use of such combinations as pale green, mauve and biscuit, considerable delicacy is often displayed. The spreads of a single color, such as blue or black, are quiet in effect and especially suitable for rugs. While much of the coloring is intense and the contrasts vigorous, as in so many Spanish things, the deep, full texture absorbs the light and softens the ensemble so that it is only a comparatively few cases that the aspect is at all garish.

The devices used are con-
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A TEST of STUCCO BASES


C. O. POWELL

HALF the world was at war. We had taken our stand as neutrals, you will remember, and the efforts of government officials were directed to maintaining that stand. This was the background of 1915. It was a background of threatening war clouds. One would think that in those days Uncle Sam had enough to do with his hands. Yet he still had the time to study out what were the best ingredients to go into the construction of the American home.

This story is only a page torn out of the romance of our government, to show how varied are its endeavors for its citizens.

The prospective builder who decides to make his home of stucco often finds it difficult to decide which of several construction methods will result in a permanent and satisfactory job. Each has its special talking points. In almost every type of construction there are certain definite methods, well known to all builders, which must be followed if satisfactory results are to be secured.

Stucco construction has, because of its newness, been handicapped through lack of such definite standards. The builder of stucco houses has not had the benefit of centuries of experience as have the artisans who use older materials and methods.

The standards formulated and published by manufacturers of various materials used in stucco construction have done much to establish good methods, but the government took the Missouri stand and wanted to be shown.

The Question of Stucco Bases

One part of stucco construction which has caused more discussion than any other is the kind of material which should be used as a base for supporting the stucco. The composition of the stucco has been pretty well determined by well-known authorities, but the mass of conflicting claims regarding the different types of bases has led many a builder to choose some other type of construction rather than run the risk of selecting the wrong stucco base.

Recognizing the value to builders in having definitely established the results which may be obtained by the use of various stucco bases, and being requested by a group of manufacturers to make such tests of stucco construction as would determine the efficiency of these bases, the Bureau of Standards of the United States Government arranged a series of complete and comprehensive tests. These tests were planned to cover all the elements entering into stucco construction.

To preclude subsequent criticism of materials, mixtures, construction and workmanship, the Bureau of Standards placed the entire program in the hands of a committee invited to act in an advisory capacity.

The committee chose about fifty of the most common types of stucco construction to be tested and sixteen different stucco mixtures. Fifty-six panels, each 15' long and 10' high were then constructed, using the various types chosen.

Each test panel contained either a door or window and all were embodied into the wall construction of a test building erected in a manner to compare favorably with good resident construction.

The Test Panels

The bases for the fifty-six panels comprised nineteen of metal lath, nine of terra cotta tile, eight of wood lath, six of monolithic concrete, four of plaster board, three of brick, three of gypsum block, two of a stucco which has a heavy fiber backing covered with asphalt, in which are imbedded dove-tailed wooden lath, one of concrete block and one of a special patented base of wire lath and building paper.

The number of panels of each base were roughly proportioned to the probable extent of their general use throughout the United States. The metal lath panels included three types of construction commonly used. The first type was that in which the stucco was applied over metal lath furled out to provide an air space between the stucco and the paper covering the sheathing. The second type was only furled enough to allow for a key or clinch between the lath and the paper over the sheathing. In the third no sheathing was used and the lath was applied over furring strips placed directly on the face of wood studs. The fact of these studs was waterproofed so that the wood could not absorb the water from the wet stucco, and thereby prevent the proper setting of the stucco.

The metal lath used was all painted lath.

In constructing the panels having a base of wood lath, three were lathed horizontally in the usual manner over sheathing and building paper. The remaining five were counterlathed, the lath being placed diagonally over the sheathing and building paper.

The construction of the balance of the test panels was carried out in accordance with the established methods of construction for those materials. No sheathing was used back of the panels of stucco board and plaster board.

The plastering for all panels was applied between October 19 and November 24, 1915. The stucco was kept well wet down after applying and during the latter two weeks was well protected from frost.

Two inspections of these panels have been made; one in April, 1916, and another in December, 1916.

The method of inspecting is particularly interesting and should be remembered to secure the full value of the reports on the various types of construction. The same plan was followed in making both inspections, first (Continued on page 64)
As America has for her ancestry and traditions the best blood of a dozen other nations and their lore, it is only natural that these merged inheritances should be reflected in the architecture of her homes. In this example there is a pronounced English feeling, but there is more—in the color and texture of the walls is an echo of the Spanish Missions, and in the long dormers a Dutch note.

Architectural consistency should be an axiom of country house building, if not by unity of materials, at least by harmony of general lines. This is especially true of the garage, such an important modern structure as to deserve more than the mere haphazard treatment generally accorded it. Although the garage and stable in this group are distinct from the house, they are so placed that they form a part of the general scheme.

The RESIDENCE of
WM. J. McCAHAN, JR., Esq.
MOORESTOWN, N. J.
Although the contour of the house is irregular, the plans show no waste spaces due to useless corners and unnecessary passages. Hallways are condensed. Ample ventilation and light are provided for in all the chambers.

Chiefly to its long, rambling form is due the pronounced English feeling of the architecture. The texture of the walls and the irregular fenestration add further interest. Four great chimney stacks give the atmosphere of solidity. The house sits well on the ground. Unity is given the group by the low, covered porch and a walled-in service yard, so that one pictures it as a whole.

A COUNTRY HOUSE of RAMBLING LINES

J. FLETCHER STREET, Architect
OAKS AND THE LAWN

A Summing Up of the Oak Family and a Plea for Its More Extensive Use in Landscaping Work—The Twelve Best American Species

ARCHIBALD RUTLEDGE

Of the three hundred species of oaks known to science, some fifty-five are native to America, and a few European species have been successfully introduced. Whether considered from the artistic standpoint of its beauty, or from the economic side of its timber value, the genus Oak is unsurpassed in the great family of trees. In the constant struggle for ascendancy which is continually going on in the forest, the oak is an aggressive competitor. Oaks are admirable, too, in that they will grow in practically any situation and on any kind of soil. Whether the conditions be moist or dry, cold, temperate or tropical, fertile or sterile, at low altitudes or as high up as the timber line extends, oaks will grow.

Every lawn whose extent will permit of the planting of large trees should have its oaks. Some lovers of trees have selected the sites of their country homes in groves of virgin oak, which naturally form one of the chief glories of their estates. But oaks can be transplanted without difficulty, and every man can grow his own grove. Moreover, to its natural beauty will be added the pleasure of watching the grove develop year by year.

Transplanting

While the nature of the oak's rooting system makes transplanting somewhat uncertain, it can safely be done with the proper exercise of care and patience. All oaks have immense, taproots; a large part of the growth of the first two years of an oak's life is concentrated in the development of its root system. Among the most desirable species for the lawn, such as the white oak and the pin oak, seedlings more than seven years old cannot be transplanted with certainty. It is always wiser to plant younger trees whose roots have been in no way impaired, than to set in older ones whose roots have been injured. The great essential to be considered is that no time be lost in growth, and none is likely if the roots are kept intact.

When and How to Plant

Oaks may be transplanted either in the late fall or the early spring—preferably during the latter period. There should be no artificial fertilizer of any kind placed in the holes in which the young trees are set. The soil should be well pulverized, but not enriched. The oaks should be set at a depth slightly below that from which they have been lifted. It is an advantage to retain about the roots, if possible, some of the soil in which the tree was rooted. After setting, a mulch of old manure about the tree will conserve valuable moisture.

Several primary considerations are demanded when one considers planting oaks on the lawn. The chief of these is the space available. Though they take many years to attain their growth, oaks will eventually develop to immense size in situations which are favorable. The white oak, for example, attains a height of 140' and a diameter of 8'; the Spanish oak and the bur oak will grow even larger; while the live-oak of the South attains a diameter of 10' and 12'. The famous Peach-tree Oak of Charleston County, South Carolina, shades an area of more than an acre of land. Oaks in a close stand will, of course, develop very tall trunks; those in an open situation extend their growth laterally as well as vertically. However, small groups of oaks, such as are highly decorative on the lawn, if afforded abundant light and air from some directions, will develop on the outside the characteristic lateral branches.

All lateral growth can be controlled by trimming the trees when young and thus forcing up their crowns. By this encouragement of top growth, the shape of any oak can be somewhat adapted to the extent of the lawn which it occupies. But it must be remembered that after a certain height has been reached, trimming the lateral branches of an oak will detract from the tree's natural grace and beauty, and probably also from the vigor of its normal development.

In general, unless the trees are set in groups or small groves or in a row to border an avenue, a distance of from 30' to 40' should separate oaks on the lawn. Where the space is available, a greater distance would be advantageous in the case of the larger species. The most superb oaks are usually solitary specimens, standing at some distance from other trees.

The Finest American Oaks

The chief American kinds which are highly valuable for lawn planting are the live-oak, white oak, pin oak, scarlet oak, black oak, post oak, bur oak, yellow oak, chestnut oak, (Continued on page 66)
Before building it is often possible to figure the exact position for the furniture. This forethought usually produces groupings that give the air of permanence and satisfaction. In the library above a place was created for the Colonial secretary, and it fits in that place exactly. The furniture grouped about it is natural and convenient. Fisher, Ripley & LaBouteller, architects
Contrast of wall treatments for dining rooms is shown in these two photographs. Here the walls are rough plaster, the windows deep set, and wrought iron has been used for fixtures. Robert R. McGoodwin, architect.

The walls in this dining room are paneled and painted, lending the room that simple formality that serves so well as a background. The mantel is an enriching touch. Paul R. Allen was the architect. W. & J. Sloane, decorators.

The right kind of valance will "make" a bedroom. Here it is of striped and flowered chintz in pleats. The colors are gray, ivory and soft old rose. The rugs are blue and the walls papered gray. Duhring, Okie & Ziegler, architects.

Books are very decorative objects. But because of their variety of colored bindings the surrounding should be simple and the accessories few. This principle has been successfully followed in the library below. Fisher, Ripley & LaBoulellier, architects.
An interesting finish has been given the walls in this living room. They give the appearance of old plaster that has been painted and repainted until they are thick with pigment and uneven. The rugs are Chinese in blue and yellow and the draperies yellow and lavender. Putnam & Cox, architects.

Among its many purposes white wood paneling serves as a silhouette ground for furniture. Rich in itself, it adds value to anything placed against it or close by. This is excellently illustrated in the drawing room corner below, where walls play foils to furniture. Fisher, Ripley & LaBouILLier, architects.
PERIOD CHAIRS IN REPRODUCTION

Part of the editorial purpose of House & Garden is to serve as a news agency for things appertaining to the house and grounds. Each month will be shown on this page the latest designs in furniture. By the time the magazine reaches you, the articles will be on display in the shops. The address of the nearest dealer can be had by applying to the Information Service, 19 West 44th St., New York City.

A modern adaptation which tells us of the stately dignity of the formal chairs of Renaissance Italy.
What an Architect Is and What He Is Not — Costs and These Times — The Things to Expect from Your Architect and the Things He Is To Expect from You

H. F. Sedgwick

Most home builders are convinced of the necessity for employing an architect. But I doubt if it can be said that most home builders are fully aware of what they should expect from their architect and what their architect is entitled to look for from them.

First of all, let us rid ourselves of some common prejudices.

The architect is not merely a super-draftsman who takes the client's rough ideas and perfects them in blue prints for a builder. If he were nothing more than that the profession would have ceased to exist ages ago.

The architect is not an expensive luxury restricted to the rich man who can afford to pay high fees for services rendered. He does exact a fee—the architect must live—but in the end he saves more than he costs. One dollar wisely invested may save you the loss of twenty dollars invested unwisely. The fee saved on the beginning of the house may prove a loss when the house must be finished to your satisfaction by an architect. In other words, the question of whether you shall employ an architect or not resolves itself into a matter of wise or unwise investment.

The purpose of the architect is not to make a client spend more money than he had originally intended, but to direct the expenditure so that a livable house will result, one that the client will be proud to own and the architect proud to show.

This insistence on monetary affairs requires an explanation.

A good house—a house good to live in and good to look at—is not to be had without the expenditure of time and effort and money. Time and effort you may not be able to reckon, but the money you must. And there are some serious money matters to be considered before building a house.

It is not possible to build a house today for the sum it would have cost five years ago or even last year. The past decade has seen a steady increase in both the cost of materials and labor. This revision upwards has affected all parts of the country. And it is no use arguing that because Mr. So-and-So's house cost $4,000 five years ago, it can be duplicated for the same this year. The plain, cold fact remains that the house which cost $4,000 five years ago will cost $5,000 today. And I feel safe in saying that $5,000 is the minimum figure for which it is possible to build a house of distinctive architecture and lasting construction today. Bungalows and cottages may be an exception, but there is no exception for the full-fledged, all-year house designed to give commodious quarters to a family. A contractor may put you up a box for less, but he will not be able to build you a house of which you will be proud because of its individuality and fine workmanship.

One of the most damnable theories ever perpetrated was the insinuation that houses can be made from piano cases and furniture from barrels, that beautiful little homes that will last through several generations can be run up without skilled designing and supervision and for an insignificant sum.

If you want a good home, you must pay for it—pay for the expert advice of the architect, for his supervision of the work, for his protecting you in the selection of materials and the contractor. It is far better for you to have this understanding about expense at the start.

Your decision will measure, in some way, how deep your interest really is in this matter of creating a house worth living in and worth being proud of.

Supposing, then, that you are convinced of the necessity for employing an architect and are willing to invest the effort and money to create a house worth while, what should you expect from your architect and what shall be expect from you?

You have an idea of the sort of house you would like to build. You feel that this is the sort of architectural environment in which you want to live and bring up your family. These ideas, together with the detailed requirements of your family and the approximate amount you want to spend, will be the things you lay before the architect.

With these three points in mind he will make sketch plans. He will help you visualize that his type of house fits your site and your needs, and what its possibilities are. If you are not satisfied, any number of changes can be made until the exact ideas are set down. Then the working drawings are made up, the builder selected, and the construction commenced.

At this point, just a word of advice. Few houses are finished exactly as originally planned. As the work proceeds you will want some changes. The fewer the changes the better it will be for your purse. The extras often represent an appreciable addition to the estimated cost—extras such as more chimney stacks, more bath tubs and bay windows you did not dream of when the first design was approved. However, your satisfaction is what the architect is aiming to accomplish, and even if the house costs more than you planned, it was wiser for you to be perfectly satisfied.

This satisfaction presupposes the use of good materials and good workmanship, and the client insists on the architect to see personally that both of these go into the construction of your house.

The matter of the architect's fee is one on which the layman may be vague. The general rule is six per cent for commercial work in cities and ten per cent for residential work. This is based on the cost of the finished house, and is reasonable enough. A larger percentage may be determined on, or, in some instances, the architect may be paid a lump sum. The architect who charges less than ten either invites watching or is a poor business man.

Payment is usually made in fifths. The custom followed generally is to present a bill for three-fifths when working drawings and specifications have finally been adopted, and the remainder when the work is completed.

In only the rarest instances does the architect handle all the money concerned. The contract for building a house is made between the owner and the builder, and the owner pays the builder direct. While the narrowest interpretation of the architect's work is to design a house and assemble its specifications, he is a poor architect indeed who does not superintend the job personally. This protects both owner and architect. In this way the architect carries out his relations with the builder.

It is a favorite complaint of architects when showing their work to prospective clients to excuse this detail or that on the ground that the client insisted on it being included in the house. This may be the architect's fault or it may be the client's. Mutual concession always makes for cordial results in such matters, although both parties concerned should be ultimately satisfied. As one architect recently expressed it, "The majority of things that people greatly desire are matters of detail. The intensive housekeeper will come in with a dozen plans and photographs of model kitchens, model pantries and the latest approved hygienic kitchen cupboards. In a case like that I do not try to impose any suggestions at all: I do just what I am told to do."

In the last analysis, the house is yours and not the architect's. If you demand the impossible, it is his duty to protect his reputation by diplomatically showing you the right, and the practical way of doing what you demand.
TREASURE CHESTS of FAR CATHAY

Symbols of Materialism though They May Be, There Is About Them Much of the Mystery of the Far East in Medieval Times

Original Pieces and Modern Reproductions

MARGARET MEADE

It attaches to it, and we carry about with us the delicious consciousness of a secret. The love of mystery is elemental and eternal. Just as children torment each other by hinting of "secrets" which they could tell if only they would, the lure of the unknown is the motive that prompts half of human action.

Centuries before the Roman legions had landed on the dreary coast of Britain, and found it peopled with half-naked barbarians, there was a civilization in the Far East that was already old. The traditions of China were even then venerable, and its suave and cultured people were skilled in arts that the rest of the world was just beginning to understand. Perhaps it is the immensely ancient lineage, or perhaps it is the native genius of the Oriental mind, but of all those who deal in mystery, there is none so cunning, so baffling and so alluring as the Chinese. Who but a Chinaman could have made the first of those treasure chests which add to the bare fact of protection all the pomp and circumstance of polished brass and symbolic inscription? The Chinese are a ceremonious people, with a fondness for the intricacies of etiquette and form, and they went about the guarding of their treasures with the same elaborate nicety which characterized their weddings, philosophy and religion.

Strictly speaking, these chests and treasure boxes should be called Korean, for they were originally made in that peninsula. But though the Koreans are said to be

(Continued on p. 70)
CONVENIENT DEVICES FOR THE HOUSE

Whether a house costs a thousand or a hundred thousand, it's the little things that count and make you like it or dislike it. It's not the Queen Anne this or the Renaissance that or a Pompeian something else or a Gothic something else that makes or mars a happy home. There and a lot of other little things should have as much consideration in the planning of the house as the pergola and the living room fireplace and the front stairs. Here are shown six of these necessary devices. Watch this page for such ideas in householding.

T is not such a small matter as some of the others, but perhaps you dislike a screen door. In one of the recent houses where the architect and the owner have worked out so many little conveniences and comforts, the screen door has been eliminated. The upper half of the front door is composed of wrought iron spindles. The spindles are split and a wire screen fitted between them. Inside there is a sash door which may be opened or closed at will. When open, it allows free passage of the air, and it is possible to speak to anyone through the spindles. When closed, it makes practically a solid door. At either side of the door is a smaller sash door covering a similar set of spindles with a screen set through the center. The whole makes a handsome front entrance, free from the detractions of the ordinary screen door.

This principle has long since been applied to the entrance doors of more pretentious houses where bronze or wrought iron is used for the grilles. By making the spindles of iron the smaller house has a door that is just as burglar-proof as doors of the larger house.

WHY should it be necessary for the maid to answer the bell when it is only the postman or a laundry boy delivering mail or packages? To save her steps, and to assure delivery when the family is absent, has been made a chute in the outer kitchen wall. The mail drops into a box in the wall, and the box opens from the inside with a sliding panel. Apropos of this, there is a foolproof box that is being manufactured for the kitchen door, which permits large packages to be slid in from the outside, the door clicks back in place, and the package cannot be taken until the door is unlocked from the inside. The principle works the other way, of course, and packages can be put in from the inside.

FLUSH-FINISH kitchen cupboard door is easier to keep clean than one with panels. If so made that it extends below the lowest shelf, instead of fitting across the upper edge, it keeps out the dust. The placing of cupboards is a matter of individual preference and should be based on individual conditions and needs. The kitchen in which this feature is shown faces the north and has no room above it. To insure light, there is a stationary, waterproof skylight. Ventilation is given by louvres on one side.

AN unusually convenient cupboard for the average kitchen for everyday utensils and cooking ingredients is one against the wall at a height where everything in it can be seen at a glance and reached without tiptoeing or squatting. The one shown is about 7' long, 2' high and 15" deep, with two shelves the entire length and two sets of doors. In one side are the cooking dishes and the ingredients most used. In the other are kettles, griddles, skillets, pie and cake tins, pans, collanders—all the common utensils. Under the cupboard is room for a table, convenient for mixing. If the doors of this cupboard were flush finished and swung so that they extended below the shelf, it would be quite ideal. It eliminates in this kitchen the cupboards under sink and drain boards, in which one gropes in the dark with bent back and strained legs. The dimensions given suit this particular kitchen and this particular family, and may be varied for the next. The finish is enamelled paint that can be readily washed down. The shelves should be removable for the occasional scrubbing and sun bath.

THE ice man need never set foot inside the house. This has been proven by a woman who added her brains to the brains of her architect. A hole was cut in the back of a portable icebox and another hole in the wall of the kitchen pantry. A door was fitted to the hole in the box and another to the wall outside. Below the door are three cement steps and a small platform by which to reach these doors. The ice man slips in from the street, deposits his ice in the box and slips out again, and no one is the wiser or the crosser for his coming. The space under the flat form can be used for a box to hold the garbage can. Or, if one wishes to be more up to date, a garbage can may be sunk in the ground.

A BUILT-IN dressing table should be placed immediately under a row of windows. The base of the windows can be a mirror in which can be seen the slightest fuzz to be shaved or the tiniest new wrinkle to be combated. A mirror in the door of a small cupboard at each side of the dressing table may, by opening the door, serve the purpose of a hand mirror. Electric lights are so placed that the mirrors are as satisfactory by night as by day. In this room is the same type of flush finish door as in the kitchen opposite.
On the right are hand-carved polychrome candlesticks with shell cups and painted parchment shields. They are fitted for electricity, and must be specially ordered. About 12" high, $25 each; 7 to 10 days to order.

The little iron incense burner has an old design of Chinese figures. $3.50

A Chinese wall bracket with mirror and candle is shown in the center of the page. It is finished in dull gilt and has full electrical equipment. 20" high, $27.50 per pair.

On the left are: a pair of brass flower urns, 8" high, $3; Venetian glass bowl, amber and blue, diameter 12", $10

Reproduced in silver plate from an old Colonial design is a meat platter 16" long, $25. There are also a gravy boat and tray, $16 and $6.50 respectively, and vegetable dish, $24

Linen luncheon cloth with Porto Rican hand drawn-work in four corners, 36" square, $6.50. Napkins to match, 12" square, $1.25 per dozen.

Fine linen towels, with Porto Rican hand drawn-work, measuring 24½" by 15¾" and 40" by 24" respectively, the former priced at $1.75, the latter at $3.75.

Rock crystal goblets may be had for $15.75 a dozen, finger bowls for $21.45 and plates at $22.85. Other pieces to match at corresponding prices.

Above, a brass Colonial candlestick, 18" high, $12; a pair of brass flower urns, 8" high, $3; Venetian glass bowl, amber and blue, diameter 12", $10

A Chinese wall bracket with mirror and candle is shown in the center of the page. It is finished in dull gilt and has full electrical equipment. 20" high, $27.50 per pair.

SEEN IN THE SHOPS

The shops are scattered over half a dozen cities, but that does not deter the shoppers from buying what they select. Address the Shopping Service of House & Garden, 19 West 44th Street, New York City.
November, 1917

Dark green lamp decorated in colors, $30; painted parchment shade, $30. Shade of painted parchment to the right, $7.50. Shade at left of chrome parchment decorated, $40.

Charming French china from a dinner service of 100 pieces. Limited number of sets. It comes for $28.50.

English china: service plates, $17 a dozen; dessert, $12; bread and butter, $7.50; after dinner coffees, $9.

In center below, mayonnaise or whipped cream set of engraved crystal — the bowl priced at $4.25 and the plate at $4.50. Read 6" in diameter, and the plate 8" in diameter.

Engraved crystal is very much the fashion these days, and the graceful celery tray shown above is only one of numerous lovely patterns. It represents a most unusual value, since its price is only $1.50. The tray is 11" in length.

Engraved crystal is very much the fashion these days, and the graceful celery tray shown above is only one of numerous lovely patterns. It represents a most unusual value, since its price is only $1.50. The tray is 11" in length.

Beautifully engraved and mounted in sterling silver is this crystal cracker and cheese server, which may also be used for cake and bonbons. 10" by 11". With detachable handle of wicker and Sheffield plate, $10.75. Handle separately, $3.

Wainscoted wall and brocaded drapery display the intrinsic beauty of an Italian lantern of wrought iron painted in polychrome with a band of dull blue velvet in the center of the standard. The parchment slides have a black ground illuminated in orange, greens and blues. Graceful leaves of wrought iron hold the lamp in place. It is fitted with a candle and electric wires, and priced at $45 complete.
LOVELY flowers and lovelier lace, small, unimportant details, are in reality the most important details of all to the true home-maker. It is curious how indicative of the house these accessories are. Perhaps it is because laces—real laces, with which we are alone concerned here—are usually made by women, and one gets the underlying spirit of femininity through them.

There are many possible appropriate uses of lace and linen which are either overlooked by the housekeeper or badly done. One of the greatest mistakes is to put pure white (dead white, it is appropriately called) in a room. Dead white can be used only in an interior of ultra-modem coloring where pure colors without any neutralization are employed. The charming Quaker tradition of three things being irrevocably white—the table, the bed and the bride—has beautiful spirit but is not always so charming in reality. A bride, yes. That tradition at least let us cling to. And with the exception of the dining room done in an old English or Italian period, I should strongly advise white damask, but on the bed the soft tones of deep cream linen and lace, or quaint cretonne or crisp taffeta are very much more advisable.

One should soften and enrich an interior by the use of toned lace which presumably, or in reality, has grown creamy with age. Linen is not naturally white; it has a lovely soft beige tone. From the almost yellowish cream of old Normandy lace to the grayish tan of antique Arabic lace, the colors blend with the tone of linen.

One point which should be observed in the use of lace as part of interior decorating is that it be real. However small the piece, let it be handmade. One can always pick up an inexpensive length at one of the counters which can be made up with some loosely woven crash and simple stitches into an attractive and original table cover. One of the loveliest covers I have seen is made from a thin, loosely-woven gauze, very dark in tone, and on this is sewn a thin coarse mesh insertion of very dark, deep beige color. On each corner is a long tassel made from linen carpet thread, and under the whole is a piece of soft bronze sateen. This as a table cover in a brown and blue-green living room is suitable and charming, as well as individual and inexpensive. The same idea can be carried out for a dining table cover. In an informal dining room or in a room where an Italian or Spanish refectory table is used one will not find white damask particularly appropriate for an oak or walnut table. If the dining table is painted, the cloth can be laid directly on the table; the color showing through, as the mesh of both linen and lace is coarse enough to permit it. Filet, especially the larger...
mesh Italian and Spanish filet is charming when combined with a loosely woven linen and used for a dining table cover. If possible, select an oblong piece which will do as a center table decoration and then add linen on the ends and sides, finishing off with a narrow lace edge and handsome tassels. This furnishes enough space for service dishes and silver being laid directly on the linen, and when the inevitable spotting happens, the linen, not the more valuable lace, suffers from scrubbing. Also this kind of cover is much less distracting than the usual cover of square and oblong and round inserts laid helter-skelter in the linen. One continually endeavors to make a geometric problem of it.

The sateen undercloth for these cloths can be changed, of course, to suit the color of the dishes or table decorations. With a gold and white, or gold, blue and white dinner service, a soft sateen undercloth of yellow adds to the general richness, particularly if an amber colored glass compote is used as center decoration.

The Cover as a Whole
Not only should the linen be of a suitable color and texture for the lace, but the whole article should be appropriate to the room in which it is used. In a dainty bedroom soft Normandy lace covers are the loveliest possible. The color is rich and the lace and embroidery are delicate and refined. As a less expensive substitute, Cluny, fine filet, Torchon and fine Irish crochet may be used. Bureau and bedside table covers can be made with two filet oblongs inserted in either end of a piece of linen, and edged with narrow pointed filet. The undecorated central space will thus be left for the toilet articles. Pin-cushion covers; made so that they may be easily slipped off and laundered, give a touch of daintiness to a bedroom. Table and bureau covers should always be washable. For that reason silk or cretonne covers are inadvisable. Just as one can smarten up one's toilette with a pair of white gloves, so can a bedroom be freshened by using well laundered linen and lace covers on the tables and dressers.

Attractive bed spreads are being made from wide insertions of very heavy coarse crochet lace and strips of heavy, coarse linen. The linen should be of similar texture to the lace, and both preferably be deep ivory or ecru.

Lace in combination with this heavy linen is effective as a library or living room table runner if made with old-fashioned macramé. It is heavy enough to suit the furniture and conventional enough to have real style. The ends could be finished with long rich tassels, at the head of which a quaint Italian "motto" bead would give a touch of color. Such small touches lift an accessory from the ordinary to the interesting and individual. Dark blue linen lace on ecru linen, with the additional touch of a few odd-patterned stitches makes an interesting and suitable cover for a dining room buffet or serving table, especially if the dining room is furnished in blue.

Lace for Hanging
An excellent use for a long filet scarf or an altar cloth, such as one picks up in antique shops abroad, is to stretch it across the mantel, letting it hang down, as it did originally on the altar. The pattern will be beautifully silhouetted, especially if the lace is mounted on a smoke valance.

Beautiful lace scarfs may be hung as fabrics or tapestries are hung—purely as wall ornaments. Personally, I feel that they should have a distinct decorative raison d'être; that is, they should hang over a mantel as an overmantel ornament similar to a mirror or picture, or over a table or desk. Hung on a plain wall space with no relation to their surroundings, they appear ridiculous. Moreover the lace must be of such interest or value as to justify this display. It must belong to the "objet d'art" class. If the lace itself seems thin and too light, a piece of plain velvet or damask edged with galloon will serve as background, adding color and acting as a frame for the lace. The addition of tassels to the lace will give it a sense of weight. For lace that is too fragile and old or too valuable to use as a table cover, this means of display is especially suitable.

Curtains and Shades
The lavish use of lace on curtains is gradually becoming a thing of the past. Undercurtains are being made of simple striped net or scrim, fineness of quality being substituted for lace trimmings. There are, of course, opportunities in some formal houses to use undercurtains of filet inserts. In this case the window is enriched by the silhouettes of the filet. For the heavy, elaborate overcurtains of lace, so greatly in vogue on the Continent, a soft rich damask or a crisp taffeta is substituted. In every case, with the possible exception of a simple trimmed dotted Swiss curtain, lace curtains should be cream or beige in tone.

In the boudoir or for center dining table candles, lace shades give much charm and have the advantage of being kept fresh by laundering. Normandy or filet lace is particularly

(Continued on page 68)
FABRICS AS WALL COVERINGS

How Canvas, Scrim, Tapestry and Cretonne Can Be Made to Give Individuality and Distinction to a Room

The range of house furnishing and interior decoration is so great that it is practically impossible to exhaust all the subjects and all the problems that arise. There are, for example, dozens of ways to treat the wall—paper, paint, stencils, paneling, mural painting, mirrors. If your problem is not answered here, write The Information Service, House & Garden, 19 West 44th Street, New York.

Canvas stretched on the wall as a foundation for a coat of paint and panels made with molding is an effective and inexpensive treatment. Skilled workmanship must be insisted on.

A tapestry furnishes a rich background. The furniture placed in front of it should be simple and low in construction. The tapestry is the thing.

Walls hung with silk, scrim or net in soft folds give an air of great quiet and rest to a room. The wall trim should be exposed here and there to provide relief to the eye. This treatment is not advisable for large rooms. It is best in bedrooms and boudoirs.

Canvas stretched on the wall as a foundation for a coat of paint and panels painted and stencilled with a large design in subdued colors. Above is a frieze of painted leather. W. L. Bottomley, architect.

The method of applying cretonne or linen panels is practically the same as that used with canvas; the fabric is stretched on flat, the panel defined with molding and the intervening spaces painted. Here the large built-in mirror is an integral part of the wall.
The residence of F. A. Taylor, Esq., Tarrytown, N. Y., has the touch of formality demanded by brick and slate, relieved by white trim, blinds and keystones. Dwight J. Baum, architect.

The living room faces the street, affording a degree of privacy to the porch. The garage is well incorporated in the wing. Three baths and six rooms are above.

TWO SMALL HOUSES from EAST and WEST

A complete eight-room Dutch Colonial house for a double-end lot is that of O. M. Carrick, Esq., at Interlaken, near Seattle, Washington. The walls are shingled. Designed by N. E. Coles, it cost $5,500.

Oak floors are in the main rooms, polished in others; tile in bathroom. The interior woodwork is old ivory throughout.
The house has a background of trees that set off the white walls.
Chester A. Patterson, architect

THE RESIDENCE of
GEORGE DICKINSON, Esq.,
Tarrytown, New York

Two ells enclose a paved terrace.
All the downstairs rooms have excellent light and ventilation.
The white wood paneled background of the dining room has color reliefs in fireplace and curtains.

Simplicity characterizes the finish of the living room. The plan of the room is open and cheery.

Space on the second floor is reserved for large chambers and a good sized servant's wing.
The combination conservatory and greenhouse attached to the dwelling and heated from it is always attractive. The ground plan of this one is shown on the following page.

DOES THE SMALL GREENHOUSE PAY?

Yes, if You Like Flowers and Fresh Vegetables, and Enjoy Working Among Them the Year Around—The Vital Questions of Cost and Yield

F. F. ROCKWELL

With the growth of the garden movement in America there has come, so naturally that its presence has hardly been realized, an equally great interest in keeping the garden growing the year around. We are no longer content to let General Frost, that vandal of the North, sweep down on us without warning and occupy our peaceful garden spots and flower beds, not only destroying the most cherished things, but dictating to us what we may and may not grow to maturity and when we shall grow it.

Does a small greenhouse pay? If you like flowers and fresh vegetables, it does. There is no form of gardening as absorbing as gardening under glass. If you have ever tried it, you know that there and there only can you get on terms of perfect intimacy with your growing plants. You see not only the results of Nature's efforts in working out her problems, as you do in the outdoor garden, but each progressive step is under your close scrutiny—the swelling seeds, the sprouting seedlings, the unfolding seed-leaves, the forming of the buds, and the final achievement of cheery souled flowers, when all the world is mantled in snow and hardly a green thing is to be seen.

Watching and helping in the development of these things becomes part of your everyday work. Even the mysteries of root growth and development, as uniform and systematic as that of the plant above ground, will become to a large extent familiar to you. All this intimate knowledge will be of use not only in your gardening indoors, but in your vegetable garden and flower beds as well.

In fact, your little glass house, no matter how small it may be, is a veritable school for gardening in which you become more quickly and more accurately familiar with the methods and the effects of pruning, pinching, disbudding and transplanting, and the use of insecticides—indeed, all the little technicalities of gardening—than you do in your work out-of-doors. It is a school wherein thoughtful attendance has its quick reward in pleasure as well as profit, in learning and in achievement.

As to the pleasure that is stored up in a winter garden, I do not think that I ever met anyone who has done work in a real little greenhouse of his or her own—which is quite different from pottering around and getting things all mussed up in a living room or in some other place that was not suited for gardening—who did not confess to finding it interesting and even more fascinating work than in the garden outdoors. There is, in the first place, something quite enchanting in the realization that you have your own little world, quite independent of the season and the weather, in which you are master and creator.

I know of nothing else in grown-up pastimes which comes so near to the unadulterated fun of the play-house period of childhood as having one's own greenhouse. If there is anything more delightful than sitting in the sun and making mud pies, it is potting up a batch of nicely rooted cuttings or transplanting a lot of sturdy young seedlings, in the generous warmth of a sunny little greenhouse on a cold winter's day, when a snow-covered landscape reminds you, whenever you look up, of what you would be missing if you did not have it.

Nor are the returns you can get even from a small greenhouse, in the way of things for your table, to be sneezed at. While, in some cases, a small greenhouse might not pay merely as a dollars and cents proposition, nevertheless the vegetables and cut flowers which can be obtained from early fall until nearly midsummer, and the
vegetable plants and flowers which can be started for use in the spring, will total up to a sum that represents in most instances a very good interest on the investment required.

The Cost Consideration

Paradoxical though it may seem, the cost of maintaining a greenhouse of your own has not increased in proportion to most other things during the last ten years or so, in spite of the fact that all building materials have gone up considerably. This is due, first of all, to the fact that improvements in greenhouse construction have made them infinitely more durable than they were formerly. The big expense of a greenhouse used to be not in its first cost, but in its extremely rapid depreciation. One of the old style wooden houses, built by a local carpenter, would need constant fixing up and repairing after the first four or five years. A modern greenhouse, which is practically all made in a factory especially equipped for greenhouse materials, requires a minimum of labor to put up, and will last practically as long as a dwelling house. This improvement in construction has meant an equally important saving in the matter of heating. As soon as a greenhouse begins to get leaky, as the old-fashioned all wood houses very quickly did, the expensive task of trying to heat up all outdoors in order to maintain a living temperature for your plants becomes a necessity.

Furthermore, the heating of an attached greenhouse may be made very largely a matter of utilizing a by-product of the house heating system, so that the item of expense is still further cut. With a good house of modern construction, heated from the house heating plant and costing from $500 to $1,000, it is not a difficult matter to produce $1.50 to $3.00 worth of vegetables, cut flowers and plants during the year. This is a sum that will compare favorably with the debit items, which consist in the investment, depreciation and slight extra amount of fuel required for heating. As with the small vegetable garden, the thing which makes possible such a favorable showing as this with the small greenhouse is that the labor required is usually a by-product of the owner’s time, which would usually not be utilized. In a commercial undertaking of the same nature the item of labor would be one of the largest, if not the largest, of all the costs.

Quality Yield

There is one more point to consider, even from the money side of the question. In comparing cut flowers, such as carnations, violets, snapdragons, mignonette and a score of others that can be easily grown in a moderate temperatured greenhouse, with those from the florist’s shop, remember that the former will remain fresh about twice as long. Fresh vegetables which may easily be had in season in the same greenhouse, compared with those you would buy from the grocer, show such a superior quality that a comparison on the cash basis alone does not give anything like a fair trial balance.

While, in order to get the biggest money returns from your greenhouse, every square foot of space within its four walls should be utilized for the most intensive gardening possible, nevertheless the greatest returns in pleasure are to be had where the greenhouse is designed with a view to making it a place to live as well as to work or play in. And yet it is only occasionally that one sees a greenhouse designed with this important point considered. Possibly this is because many small greenhouses are modifications of more expensive ones which have been designed for people who have had sun parlors or conservatories in addition to their greenhouses, or else smaller editions of commercial greenhouses. Therefore, the particular advantages which a combination house of this kind offers have been overlooked.

The Attached Greenhouse

The accompanying sketches give a simple suggestion for a small attached greenhouse, planned with the idea of enabling one to enjoy to the full the warmth of summer sunshine, the fragrance of freshly opened flowers, and the good smell of fresh, moist soil, not only whileputtering around the greenhouse, but while reading or sewing or even playing cards or taking afternoon tea! Very little bed or bench room has been cut out. With this arrangement it is possible to have the plants which happen to be at the height of their beauty where they can all be seen and enjoyed together, no matter what the season of the year. While they are being developed, and after they have gone by, they may be kept in the working part of the greenhouse, or under the benches or in the frames, as the necessities of the particular thing in hand may require.

While the drawings show a greenhouse which is attached to the dwelling house at right angles, with a change in the floor level where the living room end or conservatory is partitioned off, the same arrangements may be used even in the simplest kind of an attached greenhouse, or in the lean-to type, as well as in one built at right angles. When it comes to the more technical matters of the design, material, equipment and heating of the greenhouse one finds in these days a wealth of material to select from, fitted to every requirement.

Too frequently the mistake is made of considering the fittings before the general plan and purpose of the house have been determined upon. The result is that while one may get a house that is very good of its kind, it is not the kind to give its owner the greatest possible satisfaction. To be sure of getting what you want, have the general plan of your proposed greenhouse.

(Continued on page 80)
THE LAST RITES for THIS YEAR'S GARDEN

Putting on the Winter Mulch, Cleaning Up the Odds and Ends, and Generally Preparing the Grounds and Planting Plots for Freezing Weather

D. R. EDSON

Jackets of clean, long rye straw tied about tender roses will protect them from winter injury

When every frosty morning finds fewer leaves clinging to the already barren looking trees, and fewer of the garden's last lingering flowers, it may seem to the uninitiated that Nature has about completed her year's work; that things are drawing to a close and that there is little or nothing more doing.

But "things are not what they seem." For every leaf that drops, you will find, if you look closely, a new bud dwelling under the little brown overcoat that will protect it through the winter. And down under the fallen leaves that have blown about and caught in masses among the dead stalks of the biennials and perennials, and in every nook and hollow in woods and swamp, you will find old roots or little seedlings a few weeks old, or bulbous plants such as Jack-in-the-pulpit or Solomon's Seal and the tropical looking "skunk cabbage," tucked away safely for the winter. Every hedgerow and field is full at this season not only of interest but also of information; of lessons which the wide-awake gardener can hardly help taking to heart, and which will give him many good pointers for the more artificial work to be done at home. Hardly a move that Nature makes in swamp, field, woods or by the roadside that does not hold a kernel of information for the open eye. And that, of course, is the only kind of an eye for a good gardener to carry about with him!

Garden Sanitation

There is, however, one thing in which the gardener can make a decided improvement on Nature's methods: that is, in the matter of garden sanitation. For the old Dame herself does not worry much about insects and diseases, trusting rather to the survival of the fittest to keep things going. What the gardener may think the fittest from his point of view, however, is often the vegetable or flower which proves especially susceptible to injury from these sources. Therefore, if he would succeed with them, artificial assistance is necessary — and cleanliness has proved as desirable in the garden as it is in the home. The great majority of insect and disease troubles are carried over from year to year in the form of dormant or hibernating life or in eggs or disease spores that find a lodging in the fallen leaves or the old stalks, flowers or fruits in the garden and scattered around the grounds.

One of the most important things to be attended to, therefore, in the final garden clean-up is to make a careful search for any traces of disease and for every possible hiding place for hibernating insects. All suspicious material should be carefully gathered up and burned. One of the greatest mistakes that can be made is to use all the late garden refuse indiscriminately for the compost heap, as is often done. A general fall pruning, with such sanitation in view, will often prove a great help in controlling diseases of all kinds. It will not take long to go over (Continued on page 72)

Do not apply the mulch until the ground is frozen. Its purpose is to protect from sun, not cold

The winter ground mulch is a necessity for many shrubs to prevent alternate freezing and thawing

With slender evergreens, much of the breakage caused by snow can be avoided by tying

Evergreen boughs as a winter protection for perennial beds or even shrubbery plantings can often be used
November

**THE GARDENER'S KALENDAR**

**Eleventh Month**

### SUNDAY

Grape pruning is in order now rather than in the spring, to avoid bleeding.

**MONDAY**

This Kalendar of the gardener's labors is aimed as a reminder for undertaking all tasks in season. It is confined to the Middle States, but its services should be available for the whole country if it be remembered that for every hundred miles north or south the season advances or lags from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

### TUESDAY

Root vegetables may be stored in a well drained trench.

### WEDNESDAY

**Dahlias** tops should be cut off and the latter stored.

### THURSDAY

**Peas** stored in a dark cool room will keep in good condition for weeks.

### FRIDAY

**Bulbs for greenhouse forcing** are buried in sand out of doors.

### SATURDAY

Page bouqueted around a specimen box built to protect it from sun scald.

### SUNDAY

The arborious tops should be cut off and the bed given a good mulch of manure.

### MONDAY

Protect your tender evergreens by straining in or covering them with pieces of burlap.

### TUESDAY

Crape pruning is in order now rather than in the spring, Crape pruning is also needed, however, as crape agin in a permanent work and its long life depends upon how thoroughly you prepare your ground.

### WEDNESDAY

5. You can set asparagus in fall. It must be heavily mulch, however, as aspar- agus is a permanent work and its long life depends upon how thoroughly you prepare your ground.

### THURSDAY

6. After the frost has destroyed the young growth and the garden vegetables there is still lots of salvage. Lima beans should be picked and shelled, and corn cut on the stalk and stored.

### FRIDAY

7. Dahlia must be put away. Dig the bulbs and leave them in the sun for a few days. Then they may be stored in a dry cellar, covering them with sand to prevent their shriveling in the air.

### SATURDAY

8. A little care will make your garden last many weeks longer. Lettuce, endive and endive are hardy when planted in the fall, and may not be damaged by frost. Lettuce is a valuable winter crop and its long life depends upon how thoroughly you prepare your ground.

9. After the all vegetables are in winter quarters, the garden should be given a thorough cleaning. If you have potatoes and tomato trellises should be put away. Burn the brush and vegetable tops.

### SUNDAY

11. Cabbage can also be stored for the winter. Place in trenches, head down, with the earth heaped up over them. When doing this, never cut the cabbage, but pull it out from the ground by the roots.

### MONDAY

12. Celery should now be stored for the winter. Place in trenches, head down, with the earth heaped up over them. Put an apple or a few pine boughs over the celery to keep it from freezing. It is a good plan to cover the celery with burlap or straw. Put a few pine boughs over the plants to keep them from the cold.

### TUESDAY

13. Most people who inhabit the cities thrive better in the city. The city is a good place to travel in. A thorough coating of air slaked lime, or a good plan to cover the celery with burlap or straw.

### WEDNESDAY

14. Most people who flourish in the city. Those who live in the city thrive better in the city. A thorough coating of air slaked lime, or a good plan to cover the celery with burlap or straw.

### THURSDAY

15. Strawberries should be mulched with good manure. Take care to keep this from the strawberries. This also will keep this from the strawberries. This also refers to roses and other good plants that are not winter-kill.

### FRIDAY

16. Tender evergreens, especially those in the greenhouse, must be protected. Leaves, litter and manure may be used as a mulch.

### SATURDAY

17. Boxwood edging requires winter protection. Anything that will protect the boxwood between now and frost will help them. Put the boxwood in a pile, and cover it with burlap and straw, or in the greenhouse. Frequent and thorough watering of ground bone. This also keeps the boxwood alive.

### SUNDAY

18. Cane fruits' are very tender. The easiest way to protect them is to lay them on the ground and cover them with a few inches of earth, applying a good mulch of some sort over this.

### MONDAY

19. All outside water systems and faucets should be turned off, so as to avoid damage from freezing. Mark all of the pipes should be covered and covered to prevent their freezing.

### TUESDAY

20. Don't burn your leaves. They are one of the best fertilizers you can get. Burn them with care. This is a good practice with old leaves.

### WEDNESDAY

21. Dahlias must be covered with sand to protect them from the cold. Put the sand on the ground and bury them.

### THURSDAY

22. Rhododendrons should be sprayed now to kill the eggs. A good plan to cover the celery with burlap or straw.

### FRIDAY

23. Evergreens should be protected from the south side, and not from the north side. The cold blasts that do the damage are usually from the south. Cover the evergreens with burlap or straw, or in the greenhouse. Frequent and thorough watering of ground bone. This also keeps the boxwood alive.

### SATURDAY

24. Just as soon as the foliage is off it is a good plan to look after your trees for egg laying. The eggs are white in appearance. Put the eggs in a pile, and cover it with burlap and straw, or in the greenhouse. Frequent and thorough watering of ground bone. This also keeps the boxwood alive.

25. Formal evergreens, such as junipers, are usually damaged by frost. This can easily be prevented by tying the trees together with a rope of straw or a piece of heavy cord.

26. To protect tender roses over the winter, the soil should be thoroughly covered with leaves of lime. Very tender plants can be stored.

27. All trees, especially fruit trees, should be sprayed now to kill the eggs. A good plan to cover the celery with burlap or straw.

28. Standard roses, tender hydrangeas, etc., can be buried to prevent winter killing. Barrels or boxes with lids can be placed over the plants and buried with earth, may also be used.

29. **Thanksgiving Day.**

Carnations must be disbudded and the surface of the earth kept stirred. From this time on, mulch of some sort should be applied to the plants, mulching thoroughly with leaves of lime. Very tender plants can be stored.

30. Hardy lilies are hardy in their natural state. They are one of the best fertilizers you can get. Burn them with care. This is a good practice with old leaves.

31. Deciduous trees and shrubs should be budded now. The trunks should be cut off and the latter stored.

32. **House & Garden**

It is well now to set up your winter feeding stations for the birds, so that the latter can be protected from the cold. It is advisable to plant their bulbs about two deep, using plenty of sand and mulch over them to prevent excessive moisture. Then, by the time the ground bone. This also will help them.
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Antique Style Foot-Scraper. Weights 29 lbs. Heavy base prevents upsetting. Finished in black wrought iron. $5.50.

The Decorative Value of Wood

(Continued from page 60)

cut to show prominent figure. In the former group the woods exhibit no contrast in color or density, being uniformly plain throughout; but in the other the growth is conspicuously layered and a cross section exposes a characteristic "grain," varying according to the angle of cutting. For example, a board cut from the middle of a Georgia pine log shows merely the edges of the light and dark layers in parallel lines. In the case of flooring such lumber is called edge-grained. Since the greatest number of such boards can be secured by sawing the log into quarters and then taking the boards from first one side and then the other of these quarters, it is common to speak of radial-cut lumber as "quarter-sawn."

Methods of Cutting

A common method of making lumber is to saw as many boards as possible from the outside of the log since the wood in this portion is freshest from knots. Such lumber is said to be "flat-sawn"—in the case of oak it is called "common oak"—to distinguish it from quartered or radically-cut material. Pine, fir, chestnut, ash and sometimes oak are sawn in this way for interior finish and have a much more conspicuous grain than when cut otherwise, except in the case of oak. Edge-grain woods of this kind are much the best for flooring as they will wear evenly without warping. Maple, beech and birch flooring will give about the same wear no matter how it is cut as these woods are very uniform in structure. Any wood that is inclined to warp badly, for example gum and tupelo, will give better satisfaction if it is quarter-sawn.

The flakes showing on quartered oak are thin sheets of tissue, the medullary rays, which extend from the bark into the wood for varying depths. While all woods (with unimportant exceptions) have rays there are some due so few where they are large enough to be showy and none in which they are as prominent as in oak. The oaks vary this respect, the white oak having the largest and most conspicuous rays. Quartered oak is by no means always the same in appearance, for in one case the whole ray may be exposed and in another only a portion, depending upon the angle of sawing. Large flake or "splash-figure" which is in special demand by the piano trade and for table tops shows the greatest amount of rays. When only the edges of the rays show, they may run at right angles to the dark lines of the grain, producing what is sometimes termed "zebra figure," or diagonally, producing "herring-bone," "blaze," and "moonshine flake," as the different patterns are occasionally designated. Some rays have deep-colored rays which show prominently in quartered material and produce a figure which English furniture workers know as "lace wood." Mahogany, cherry, the so-called silk-oak of Australia and a number of other kinds have rays large enough to add attractiveness to radically-cut material.

Veneers

While some veneers are made by sawing or slicing off thin layers from one side of a timber or block others are produced by turning a timber or a block against a sharp knife—rotary-cut veneers. Since a log is not a true cylinder and there are many local irregularities it follows that rotary veneers will show to the best advantage any figure due to differences in seasonal growths, since in a great many species the wood formed in the early growing season is lighter in color and more dense or different in structure from that formed in summer. (Continued on page 64)
AN artistic roof does more to secure artistic results than any other feature of architectural design and construction.

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The Decorative Value of Wood
(Continued from page 62)

The commonest effect is the so-called "landscape grain," which fancifully resembles a contour map or a series of knolls and valleys in relief. Very wide panels in a single sheet are obtainable in this way but are not suitable for matching for design as the sawn veneers often are. Flash doors faced with a single sheet of rotary veneer with an inlaid border are often more attractive than paneled doors. Birch, red gum, brown ash and red oak are suited for this purpose.

The normal direction of the fiber of a tree may be considered vertical, but many things occur to interfere with this arrangement and produce all sorts of local or general disturbances. As previously mentioned, alternating spiral bands in which the fiber inclines in one direction for a time and then gradually changes to another, are fairly common in some woods, especially those of the tropics. Sycamore provides a native example. One name applied to such figure is "roe" but here usage is not very definite.

Oddities of Grain

At the root flare of all trees, at the insertion of branches in the trunk and at the main forks or crotch of a tree there is usually more or less crowding and distortion of the fiber, resulting in anything from wavy grain to intricate "crotch." Much mahogany is unusually beautiful and a narrow crotch produces figures resembling flames, the spray of a fountain, or a cluster of plumage. The closest thing to a "feather curl." The term "curl" is not the same as "curly-grained," which applies to small regular waves or sometimes to any irregularity in the grain where wavy rhizomes result. Crotch mahogany veneers make up into artistic long panels by buttting and matching, but especial care is required in gluing them to get satisfactory results.

Where the figure gives the effect of being raised from the surface, the wood is said to be "mottled." The kinds of mottle are unlimited and embrace some of the figures already described. One form found in maple resembling a series of parallel ridges is called "fiddle-back mottle" because it was formerly much used in making violins. A certain peculiar mottle in mahogany resembles a lot of irregular wrenched bands, which are known as "plum mottle," shows varying dark, plum-shaped spots distributed irregularly over the surface.

Burls are the source of the most intricate patterns in wood and usually have little or no relation to the growth of the tree. These arise as the result of attacks of insects or disease or some other injury. A number of burls develop abnormally and grow into an intricately tangled mass. Each bud when cut across shows the pitch as a little spot or eye with layers of wood about it. When burls are cut into veneers and with this the figure is duplicated on either side of the line of union, and it requires little imagination to pick out the representation of all sorts of animals and grotesque objects. Walnut burls are very valuable, particularly the large varnish-shaped kinds at the base of the tree. Redwood, ash, birch and others occasionally produce burls of value. Gnarly English oak makes good veneers if sound, and the dark patches which add to its appearance are said to be due to decay.

"Bird-eye" maple is not a distinct species of tree but is the name given to the peculiar dotted markings. The inner bark of such trees is covered with spots that give a spotted appearance in the trunk. When these are cut across, each appears as a number of tiny concentric circles exactly the same as that which makes up the surface of a tangerine. Similar structure is occasionally found in other woods.

While figured woods are beautiful and ornamental when properly made up and finished, their place is in furniture, cabinets and panels rather than in interior trim. An entire room finished in curly pine or fir or quartered sycamore is not as conducive to repose. Interior trim should be chosen to supply the setting for the background, the frame which should display the picture rather than itself. It may be of special color or kind to harmonize with the furnishings or neutral in tone to blend well with almost any setting. Appreciation of the decorative value of wood involves discrimination in utilizing it.

A Test of Stucco Bases
(Continued from page 31)

a superficial examination was made to note the general appearance of each of the panels, then a careful and close examination, after the panels had been sprayed with water, to note cracks and other defects not easily observed in the dry panels.

Reporting the Results

As was to be expected, the panels having a base of brick or monolithic concrete showed up very satisfactorily in both inspections. However, these two constructions are not so extensively used as some of the others, primarily because of the high cost. In the case of new brick construction there is no imperative reason for using stucco but it is sometimes used to "overcoat" the walls of old brick houses.

The next type in point of excellence were the metal lath panels. Considering a rating of excellent as 100% perfect, these nineteen panels will average 84% for structural condition. Appearance is of course, largely dependent on the color of the stucco and the care with which it is applied and has no direct bearing on the structural conditions.

The group of metal lath panels in which the metal lath was applied directly to the studs without the use of abutting have the highest rating of all the metal lath panels. The only panel having a base of brick and those counter-lathed. The average for structural condition of the wood panels was much below the terra cotta and metal panels and the stucco base panels and the panels of the stucco board which is made up of dovetailed wooden lath or sawn fiber backing showed a lower rating.

These findings the Government has included in a "progress" report which constitutes one of the most interesting of the Government publications. The experiments are being continued and not for some time can complete reports be made to the public.
The attractiveness of this adjustable desk and piano lamp is a reminder that beauty and utility make severe demands upon Handel Lamps.

Not alone must the decorative design harmonize with the color tones; the design of the entire lamp must lend itself to the efficient and satisfactory use of the illumination. Specialized attention to these vital details gives character to every Handel Lamp.

No. 6577 is the lamp illustrated. See it at your dealer's or write for illustrated booklet.

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INTERNATIONAL SILVER COMPANY
Meriden, Conn.

1847 ROGERS BROS.
SILVERWARE

Oaks and the Lawn

(Continued from page 40)

labor and willow-oak. The English oak is the least of the imported species. The choice of the right sorts to plant constitutes a second fundamental consideration of this subject.

Of the smaller varieties, the black-jack oak, on account of its compact and deep crown, which attains its perfection in the North, is a very attractive ornamental tree for situations which would not permit the development of larger trees.

Favorites of North and South

Among the oaks mentioned, the live-oak is the favorite in the South, and the white oak is probably the most popular in the North. Each tree, however, will be given brief consideration here, in order that a just estimate may be reached, in relation to the desirability of each for planting purposes upon particular lawns or in certain parks.

The live-oak is the largest of the family, and one of the greatest of American trees. It is the only evergreen of the genus and is probably the most beautiful of oaks. Unfortunately it is territorially limited. It will not thrive north of the latitude of southern Virginia, and even there, not at high altitudes. It is a tree of the coast. In the South, after the yellow pine, it is the most characteristic tree. Moss-draped, with far-reaching limbs large as the trunks of ordinary trees, and with its deep and massive crown, it is impressive and truly majestic.

The white oak is the finest hardwood tree of the North. It grows from Maine to Minnesota, and southward to Florida and Texas. Though tolerant of all soils, it reaches its maximum development on rich, moist land. The size which it can attain has already been mentioned. The beauty of the trunk and foliage, and the proportion and symmetry of the crown height recommend this noble tree. Where space permits, there is no finer tree for planting on the lawn.

The pin oak is usually a medium sized tree, but may reach a maximum height of 120' and a diameter of 3'. It is one of the easiest of all oaks to transplant, and its rapid growth as compared with some others. A slightly larger tree than the pin oak is the scarlet oak; its shape is much the same. The lower lateral branches, however, are horizontal, and the upper ones ascend to a cone, making a very beautiful and graceful shape. This form of the tree is so characteristic that it is sufficient to identify it. The range of the pin oak is from Massachusetts to Michigan, and southward to the Carolinas, Tennessee and Oklahoma. It is one of the best oaks for lawn purposes; it may be grown on hilly and mountainous situations; it is inferior to that of the white oak. The bur oak is of especial value on city lawns, or in parks near the great centers of population, as it can withstand the effects of smoke which are so deleterious to many members of the oak family. It is also singularly free from the attacks of disease. The bur oak will attain a height of 170' and a diameter of 7'.

Seven Other Sorts

Perhaps as valuable a tree as can be planted on a lawn is the yellow oak. Ordinarily a medium sized tree, it will sometimes attain, as in the southern parts of the Middle West, the dimensions of the white oak. The trunk of this tree is often widely buttressed at the base, giving it an appearance of stubborn strength. Its head is narrow, somewhat shallow, and round topped. The foliage is very dense and beautiful. This oak somewhat resembles the chestnut oak, and it is sometimes called the chinquapin oak. Its range covers all parts of the country except the extreme West. It is a tree of the same range as the bur oak. For the lawn it is especially attractive. On account of its short trunk, its broad, symmetrical crown, its straight branches, its smooth bark and the gorgeous autumnal coloring of its leaves, it is one of the most desirable lawn oaks.

The black oak is known chiefly to tanners, who extract tannin from its bark; yet it can be ornamental as well as useful. It is a tree that prefers hilly and mountainous situations; its range extends from Maine to Ontario and southward to Alabama and Tennessee.

The chestnut oak or rock oak is known chiefly to tanners, who extract tannin from its bark; yet it can be ornamental as well as useful. It is a tree that prefers hilly and mountainous situations; its range extends from Maine to Ontario and southward to Alabama and Tennessee.

The oak is somewhat sensitive to the effects of transplanting. Occasionally, on an open stand, it will develop into a crooked tree. It is very exacting in its demands for light. On the lawn, the tree is likely to be low and divided, and the crown broad and open. The shape of the rock oak does not recommend it, but its other features are notably attractive.

Six Other Sorts

The red oak is not only one of the largest of North American hardwoods, but it is decidedly the most rapid grower of the whole oak family. A seedling has been known to grow 10' in one year, 18' in ten years, 39' in twenty years, and 57' in fifty years. More than any other American hardwood it is grown abroad, especially in Germany, both for ornamental and timber purposes. The red oak has the same range as the bur oak. For the lawn it is especially attractive. On account of its short trunk, its broad, symmetrical crown, its straight branches, its smooth bark and the gorgeous autumnal coloring of its leaves, it is one of the most desirable lawn oaks.

The chestnut oak or rock oak is known chiefly to tanners, who extract tannin from its bark; yet it can be ornamental as well as useful. It is a tree that prefers hilly and mountainous situations; its range extends from Maine to Ontario and southward to Alabama and Tennessee. The oak is somewhat sensitive to the effects of transplanting. Occasionally, on an open stand, it will develop into a crooked tree. It is very exacting in its demands for light. On the lawn, the tree is likely to be low and divided, and the crown broad and open. The shape of the rock oak does not recommend it, but its other features are notably attractive.

(Continued on page 68)
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

A Dozen Delicious Melons all within arm’s length—that’s the kind of result you may expect from LUTTON GREENHOUSES

LUCK does not enter into the case, for LUTTON construction permits every available sunbeam to reach the plants. The owner is “a master of the seasons” for he can regulate the temperature and ventilation perfectly so as to reproduce the natural climatic conditions most favorable to the growth of each particular species.

The most sensible investment in these times of stress is a greenhouse and the most sensible type of greenhouse is built by the LUTTON CO. This is not an empty claim, but is based on reasons that we can easily explain to you if you will give us the opportunity.

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Radiator Obscuring With Decorative Metal Grilles

THIS panelled window closet effect is in the magnificent home of Arthur Curtiss James, New York. The panels are hinged, carrying out the closet effect, and making the radiator accessible for heat control or repair.

We should be glad to make suggestions for the solution of your radiator-obscuring problem, or to please to cooperate with your architect.

Send for Booklet No. 60-A.

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TUTTLE & BAILEY MFG Co.

52 VANDERBILT AVENUE

NEW YORK
 Often indeed a small group, or even a single piece of well-chosen Furniture, will infuse an entire room with a charm that is quite beyond expression.

Gathered together in this interesting establishment, for more than two-score years devoted exclusively to the fine industrial arts, are many such groups and odd bits of Furniture, as well as unusual decorative objects, which are not elsewhere retailed, yet are available here at no prohibitive cost.

In these Galleries one may select those appointments, en suite or singly, which will impart to all the rooms of the modern dwelling decorative distinction and that sense of livability typical of the well considered American home of today.

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

French filet forms the table cover here, complementing the Normandy lace of the lamp shade. Bright silk of a color to harmonize with the lamp itself underlines the Normandy lace in Interior Decoration (Continued from page 51)

Lace in Interior Decoration (Continued from page 51)

suitable for this purpose. A very fine Irish crochet with soft tone silk underneath is attractive in a bedroom.

Colonial furniture, do not use crash and a coarse lace; use instead the finer varieties and the softer, smoother linens. In a living or dining room do not use fine white linen and Valenciennes or Irish crochet that is aggressive of finger. As in all other phases of decoration, suitability should guide us in the use of laces, however and wherever they may be employed in our rooms.

The Spanish oak is effective as an ornamental tree. The shaft is tall and straight and the crown open, broad and round topped. Its range appears at present to be limited to the Atlantic slope. The trunks of mature Spanish oaks look very stately and fine; but they are evidently not as strong as they appear, as in exposed positions they are sometimes blown down.

The laurel oak, known also as the water oak, single oak and jack oak, is a comparatively small tree, and is therefore especially adapted to planting on lawns of limited extent. It is one of the most beautiful of all ornamental trees. It thrives best in rich, moist situations, and in bottom lands it attains a considerable stature. During the early years of its growth its shape is pyramidal and closed, and its beautiful lateral branches often gracefully sweep the ground. The range of the laurel oak is in the eastern and central regions. It grows rapidly and is not hard to transplant.

The willow oak may be distinguished by its peculiarly long, slender, willow-like leaves. It is distributed locally throughout the South, East and Middle West. This tree may attain a height of 80' and a diameter of 4', but usually it is much smaller. Its crown has the shape of a pyramid, but it is round topped. The willow oak may be readily transplanted; and while the average observer would not recognize it as an oak, it is an attractive tree for the lawn.

The English oak, the best of the imported varieties, is a beautiful tree with a clean dark trunk. Throughout the spring and early summer its foliage is vivid green, but it turns much darker on maturing. This tree has an appearance of sturdy vigor, and attains massive proportions.

The question of grouping oaks on the lawn is one to be decided, of course, largely by individual taste. In general, oaks of decidedly different forms of growth cannot be grouped successfully. For example, the Spanish oak with its long shaft and high crest, cannot be effectively placed with the scarlet oak, whose pendulous branches sweep the ground. White oaks planted together in a close stand make a beautiful group, but probably more successful are groupings of pin oaks, of scarlet oaks, and of post oaks. The larger species seem to deserve a solitary position. The box oak, the yellow oak and the red oak, which will probably become great trees, should be afforded ample opportunity for their truly noble development.

The appearance of oaks on the lawn is always attractive. They radiate clean strength and abundant vitality. Their young foliage is peculiarly delicate, tenderly beautiful. Their summer foliage is rich and heavy, and conveys an impression of the stately vigor of the trees. In the autumn the coloring of the oaks is gorgeous; and the gradual changing from brilliant tints of one hue to tints just as brilliant of another is one of the miracles of nature. The poet who wrote of "the fiery funeral of foliage old" must have been looking at autumnal oaks. Even in winter the appearance of oaks is attractive. Their limbs are bare and clean and strong. They impress the beholder with a sense of their patient, tolerant strength, which is in no way dismayed by the long, bitter months; they speak eloquently of the valiant hardihood of their character.

Oak and the Lawn (Continued from page 66)
November, 1917

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to match any period of furniture, rugs or
draperies.

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from the hand of
the sculptor lends
the same artistic
atmosphere to the
sun room that the
artist's canvas
gives to the living
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finished sections of excellent lumber. It
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Tranquiligly, the wide range of Hathaway reproductions is well portrayed by the two pieces illustrated. They are pieces fundamentally different in conception and execution, dating from two distinct periods; and yet both might find their way into the same charming home.

Both are productions indebted for their design to the work of world-famous cabinet makers—the sort of furniture to which we of the twentieth century are turning more and more.

They are the sort of furniture for which people of discernment are turning to Hathaway's—knowing that they may find, in great profusion, reproductions of faithful accuracy and of real intrinsic value, fairly priced.

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Some of the finest of the ancient cabinets were made in the city of Songdo, when the cabinet was used by the wealthy families of ancient Songdo, resplendent in brass and copper, with its individual wardrobe.
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there is no piano comparable to this beautiful Vose Grand at $575 f. o. b. Boston. Three generations of the Vose family with sixty-eight years of highest ideals in piano construction have given the Vose its enviable reputation. We challenge comparisons. Write for our beautifully illustrated catalogue and easy payment plan.

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NEEDLEWORK CHAIRS—An especially fine collection now on exhibition.

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HETOREFO the romance and beauty of old Spain have been expressed in few art objects. Today, however, this spirit has been caught and interpreted by the genius of the modern furniture designer. This has been achieved in the new Span-Umbrian furniture. In design it carries out the traditions of the colorful day of the Spanish Grandee. It emanates beauty, dignity, and restrained elegance.

Moreover, it expresses the essence of modern thought in furniture. It has a pleasant-to-live-with character and gracious vigor of design. Its color-tone is warm, soft, and mellowed; time and use can only enrich its beauty. It also contains valuable information about furniture and illustrations suggesting interesting new treatment of rooms. Berkey & Gay Furniture Company, 186 Monroe Avenue, Grand Rapids, Mich.

Treasuje Chests of Far Cathay

With its inherent beauty, you notice the characteristic vivacity of this new furniture.

The Last Rites for This Year's Garden

(Continued from page 70)

The beginner in gardening very naturally gets the idea that a winter mulch is applied to keep his plants from freezing. Such, however, is not the case. In practically every instance the object of the winter mulch is to protect the plants from the sun and not from the cold. In extreme northern sections some hardy plants are winter killed by actual freezing. However, the sun, as a general thing, is not strong enough or long enough to cause freezing. Winter injury is done by the alternate freezing and thawing of the soil, or the effect of warm days and bright sunshine on some parts of the plant while other parts remain frozen. The mulch prevents the sudden warming of the ground frozen after it once freezes up in the fall, until there is no longer danger of hard frosts in the spring. Roses and dahlias, fruit trees trained against walls with southern exposure, etc., are often wrapped in evergreen boughs or shucked with a screen to keep the sun from them, and to prevent injury from the second of the two causes mentioned above.

For these reasons great care should be taken that the mulch is not applied too soon. Anything that is hardy enough to survive in the open ground is not likely to be injured by a few autumn cold snaps. In fact, the gradually increasing cold weather accomplishes one of Nature's chief purposes: the ripening of wood on new plant growth. If and when it will grow firm and hard and go safely through the winter. In practical terms the mulch should not be put on until after the ground is frozen hard, and when it appears likely that severe winter weather has set in for good.

Efficient Mulch for Beds and Borders

Winter mulching is needed in the fruit, flower and vegetable gardens, on newly planted borders, on beds around trees or newly set shrubs. The borders should be gone over with a scythe or sickle after hard frosts have killed the foliage of the late flowering hardly perennials such as chrysanthemums, snapdragons, and aster, and the tops cut down to within 3" or 4" of the roots. Burn all this dead material. Manure makes an excellent mulch for borders, should be saved and stored away for mulching or for the compost heap. Gather the leaves as they fall and store them in sagas, barrels or boxes. It is an easy matter to pack them in tightly so that a large quantity can be stored in one place. They will then be readily available when you want them.

Leaves alone, however, will not answer every purpose as well as some other things. In addition to saving all the dry leaves you can, procure a supply of straw, hay, corn husks, or corn stalks, and should be saved and stored away for mulching or for the compost heap. Gather the leaves as they fall and store them in sagas, barrels or boxes. It is an easy matter to pack them in tightly so that a large quantity can be stored in one place. They will then be readily available when you want them.

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Reasons for Winter Mulching

(Continued from page 57)

The Last Rites for This Year's Garden

(Continued from page 70)

(C)The Last Rites for This Year's Garden

(Continued from page 70)
Your Christmas Shopping Problems

may be lessened to a great degree by sending for our illustrated catalogue of WHIP-O-WILL-O furniture. Willow furniture of the better sort is very much in vogue at the present time, in the furnishing of living rooms, sun parlors, breakfast rooms, also bedrooms and enclosed porches. WHIP-O-WILL-O furniture is made up in many odd and original designs. The Louisville Three Cornered Desk and Chair (as illustrated) are very odd in design and take up but little space.

Unique candle stick made in the form of a parrot stand.

Natural $8.75. Stained $9.75.

Evening Glow Desk Lamp (as shown).

Natural $10.50. Stained $11.25.

Look for the little blue trade mark on the bottom of each piece. It stands for the highest standard in willow work.

WHIP-O-WILL-O FURNITURE CO.

715 Linden St. Scranton, Penna.

ARE YOU SATISFIED?

Do you continue to use garbage and rubbish cans because you are satisfied? Or do you tolerate them because you think they are necessary evils?

The KERNERATOR

Has at last emancipated the home from these evils.

The door shown is located in the kitchen. Into it is put everything that is not wanted—tin cans, garbage, broken crockery, paper, sweepings, bottles, cardboard boxes—in fact all those things that accumulate in the home from day to day and are a continuous nuisance and dangerous health hazard.

The material deposited falls down the regular house chimney flue to the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required.

One penny for operating cost and yet you have abolished garbage and refuse cans forever.

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KERNER INCINERATOR COMPANY

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We ship them by express, roots and dirt carefully packed in wooden box. Insure it as a Christmas tree and after Christmas plant it on your lawn for perpetual beauty. French Firs, $1.25. Spruces, $1.00. Box 25. Includc 50c. For each 50 ft. extra.

A large bail of each is left around the roots. It is easily unwound and must to a wood platform for shipment.

HICKS NURSERIES

Box Q, Westbury, L. I. Phone 68

"You Were Fortunate to Secure a Place Blessed with Trees and Shrubs"

"But I didn't," my friend said. "My good fortune lay in knowing where to go for them. All those trees and shrubs, which add inestimable beauty and value to my estate, came from Hicks Nurseries and were planted only last year.

I saw their advertisement in House and Garden and wrote for a catalog. The catalog convinced me that it was practical to transplant big trees, so I placed my order in the fall just about this time.

Hicks Nurseries selected the shrubs and big trees from their large stock, dug and delivered them here on their own motor trucks, making a haul of 100 miles. Yes, every shrub and tree lived and has grown satisfactorily, just as they guaranteed. They also ship by express and freight up to 1000 miles, and guarantee satisfactory growth."

Order Living Christmas Trees Now

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HICKS NURSERIES

Box Q, Westbury, L. I. Phone 68

"You Were Fortunate to Secure a Place Blessed with Trees and Shrubs"
by a third or so before putting on the mulch. This applies particularly to the stronger, taller growing roses, as it not only makes them less in the way, but wards off the danger of their being whipped about and beaten by the wind. Of course, the regular pruning is not given until the spring. Hybrid tea and tea roses, that require more mulching than most other kinds, may be put into winter quarters by running a strip of wire about the bed, as already described, and then filling it with leaves to a depth of 1' or so. This method, with evergreen boughs placed over the top, will carry through most tea roses.

The mulching border should be mulched, particularly the first winter or two after planting. For doing this work, it is best to use rough manure or leaves instead of straw, so that the mulch can be worked into the soil in the spring, making a drought resisting mulch border cover. As the mulch is to be left on the soil from heaving, rather than to serve as a protection for the plants, the soil about each shrub should be well covered. Do not crowd the mulch, however, around the stem or trunk of the plant, where it may furnish protection to heaving mice or other rodents.

Some of the native hardy lilies are safe with no protection, but most of the exotic kinds, like the hardy Japanese sorts, the candidum or Madonna, the longiflorum and the spicatorium, are safer with a mulch protection, particularly if they are grown in raised beds. Any plant or bulb that is naturalized among shrubs or grasses is mulched by Nature to a certain extent.

For Vegetables and Fruits

In the vegetable and the fruit garden, mulches are also required. Nothing is better than clean manure hay for strawberries, as it is free from weeds, stays well in position, and makes a dry, clean ground covering for the fruiting season. Straw is more likely to blow around the surrounding garden in spring, and to be a great bother by catching in the teeth of the wheel during the summer. In cold parts of the country, the ground between the rows as well as the plants should be covered. In more southerly places, mulching over the plants alone will be enough.

The small fruits—the cane fruits, gooseberries and currants—are benefited by winter mulching, which in their case is of double value, as it may be used over again as a summer mulch, when the plants have been hoed out or cultivated in the spring. All plants of this kind suffer from dry weather at the fruiting season, and as it frequently happens that one is too busy to prepare a mulch just when it is most needed, it is a good plan to put it on now and have it ready, as well as in this way getting the benefit from it during the winter. Late plantings of spinach or onions, to be carried over into the spring, may be used. Straw is less in the way, but sometimes a sun screen is also needed, stretching across these a few stout wires, and interlacing evergreen boughs. A fence like this may also be made to serve as a good wind shield.

The standard or tree roses, and more tender roses, which are more susceptible to winter injury than the similar varieties grown in bush form, may be given sufficient protection in severe climates by being taken up, roots and all, and wintered over in a trench with straw or hay placed over them and 1' or so of soil on top. Give the soil around each plant a liberal dressing with the hose the day before taking up, if the ground is very dry. Cut back about each plant a little, and place the soil back firmly, but do not crowd the mulch, however, around the stem or trunk of the plant, where it may furnish a protection, particularly if they are grown in raised beds.

Preparedness for next Spring's Garden

One of the greatest opportunities is to prepare such parts of the vegetable garden as may have been occupied by late crops and could not be sown again to a winter cover crop, by manuring and trenching them late this fall, just before the ground freezes. Manure applied now will be in a better condition for the plants to use in the spring than if not put on until then. Apply the manure, which should be fine and well rotted, evenly over the surface. Put on as much as possible, as there is little danger of getting too much, 3' or 4' thick will be about right. Instead of spreading this under in the ordinary way, however, proceed as follows:

Start at one end of the side or strip to be dug, but instead of turning the soil over and putting it back where it was lifted from, throw it clear out onto the ground, leaving a trench several inches deep and about the width of the fork or spade. Then break up or pulverize the soil in the bottom of this trench, unless it happens to be very sandy or gravelly so that the natural drainage is about perfect. Next take the top soul and manure from the succeeding strip of ground, about the same width, and turn it over into the trench already dug; this will have a second trench like the first, while the first is filled up to the ground level or a little above. Repeating this work until the whole plot has been dug over, you will have your garden dug to twice the usual depth with the manure thoroughly spread through about 6" or 8" on top, which will rot or decay through the winter. The ground thus prepared need not be only ready for use much earlier than usual in the spring, but the plant food will be in such a condition that the new growth can make immediate use of it.
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Your house needs the protection of the Bay Stater. His coating is inexpensive and easily applied.

Send for free sample. Try it. See how it works. Bay State Coating comes in white and a variety of tints. Mention the color sample you want. Booklet No. 2 will be of interest to you. Ask for it.

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New York Office: Architects' Bldg.

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The timbering as well as the shingles of this beautiful Old-English residence are stained and preserved with

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The shingles are warmer than English tiles and the coloring is much softer and richer owing to the texture of the wood and the deep velvety tints of the stains. The stained timbers, in old smoky browns and dark grays that bring out the grain, harmonize perfectly and weather out beautifully. Cabot's Stains are artistic, inexpensive, lasting, and the Creosote preserves the wood.

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STROKE HOUSE PUMP ?

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Arkansas Soft Pine affords particular home builders the ideal woodwork for rich browns, deep mahogany or dainty silver gray and enamel tints. It is free from every deterrent effect on stains or enamel. Our book explaining why and how will be sent on request. If interested in home plans, let us know at once. Arkansas Soft Pine is Trade Marked and sold by dealers East of the Rockies.

ARKANSAS SOFT PINE BUREAU
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A court treatment of roofs where slate introduces color and variety

Interesting and irregular roof intersections can be attained

Slate roof, and when one considers the life of such a covering in comparison to roofs of other materials, the additional initial cost is not worth considering with a view to economy in the long run.

Graduations and Color
Slate has an amazing variety of colors which make possible its harmonious combinations with most forms of wood, brick, stone and concrete. Shades of dark blue, blue-black, gray, purple, green and sometimes red are quite common and a careful selection of colors and textures will produce almost any effect that may be desired.

A very important point to consider is the graduation of size and thickness of the slate. A graduated roof starts at the eaves with thick slates spaced wide to the weather and runs by degrees to slates much thinner and closer to the weather at the ridges. The rounded valleys, the turned-up gable eaves, the dropped ridge pole which simulates a sunken ridge and lead roll, are some of the details of construction which go toward the interest and success of a well laid slate roof.

Historic Uses of Slate
Many charming illustrations of slate roofs are to be found in this country, but it is natural that they should be the result of European examples. Fortunately indeed are those who have been able to ramble through the by-ways of English and Welsh rural districts, and see for themselves the neat example of their domestic work. For those who have an eye for the picturesque there is nothing more appealing than the thatch rooted homes of the country folk. The soft lines and color, the variation of texture, the hand wrought unevenness at the crest of the roof and the projection of the eaves, stimulate the imagination of the observer.

For the Tudor manor houses of the early type, our sympathies are only secondary. As conditions altered, and the more substantial and elaborate homes required a more sanitary and lasting roof, it was natural that roofs of permanent material, such as stone, slate and tile, should be resorted to. Of these the most widely employed was slate because of its adaptability to the spirit of the Tudor, as well as its value from a practical standpoint.

Craftsmanship and Weathering
As is shown by the illustrations here the success of the slate roof depends very much on the careful craftsmanship exercised in laying it. The slates must be especially selected for color, value, size, and surface texture. The effect of primitive crudity that one finds in the old Tudor houses can only be gotten today by studied effort and painstaking workmanship. The architect who personally superintends the job will find his effort amply repaid. The roof, one of the most prominent parts of the house, deserves this careful treatment and justifies the added expense.

Cooperating with architect and workman is the weather. And upon the weathering will depend much of the ultimate effect of the roof. Rain, snow and sun will mellow the slates, blend the colors and enrich the texture. Nor will the transformation be at the expense of the slate itself.
LOWE BROTHERS
VARNISHES AND ENAMELS

Distinguished for beauty of finish, enduring wear and resistance to hard usage.

Ask our Architectural Service Department for suggestions about your house finishing problems.

The House, Outside and Inside, with color plates and a booklet on Varnish sent on request.

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Actual weather tests have proved conclusively the superiority of this material for Roofing, Sidings, Curbstone, Tarpaper, Bump, Chimney, and similar uses. Look for the Keystone logo, which signifies that Kathryn Copper Roof is used. Demand Kathryn material—instead of cheaper substitute made from ordinary sheet stock. Ask for our catalogue of Building Plans. ALUMINUM SHEET AND TIN PLATE COMPANY, Fifth Avenue and Seventeenth Street, New York.

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DEANE'S FRENCH RANGES

cost more than ordinary kitchen ranges because they are worth more. They cost less to maintain because they are constructed to insure uniform heating with minimum coal consumption. The saving in coal, alone, will pay for them. In addition they give highly satisfactory services under all reasonable conditions. They are made in various sizes to conform to all requirements. We also manufacture a complete line of kitchen accessories. Send for catalogue.

Bramhall, Deane Company
NEW YORK CITY
Italian Seating Furniture and Tables of the 18th Century

(Continued from page 29)

early Louis XVI provenance (Fig. 11) show marked evidence of Italian manipulation which has not lessened its artistic value. In similar manner we find Italian versions of most of the familiar composition. Adam and Louis XVI forms—round backs, oval backs, square backs, classic motifs and borrowed architectural features, but always with some distinctive modification.

Square Backed Pieces

Of all the 18th Century Italian seating furniture, the square-backed type, oftentimes so Sheraton-esque that much of it may fairly be regarded as the close counterpart of the great English designer's synchronous creations, affords perhaps the greatest charm, the widest variety and the strongest claim to commendation as a vital factor in the realm of mobiliary art. Structurally, chairs and settees of this type are strong, their measurements insure comfort to the sitter and, from the point of view of design, they are well considered. In diversity of interpretation they range from classic elegance to the most engaging playfulness. The chairs, settees and window seats, in which the lyre motif forms the chief decoration, are as graceful as anything one could wish. Closely akin to the types already noted are such slightly later types as are exemplified by the triple chair-back polychrome painted and parcel gilt settee shown (in Fig. 9) or by the caned-seated walnut and gilt chair (Fig. 7) with an interlacing circle motif in the back. Both are admirable in contour and decorative detail and both present subtly pleasing features, such as the slight curving of the top and bottom rail of each separate section of the settee back, or the agreeable concavity and bead molding of the chair back.

And like dignity, refinements and excellence are to be found in a great proportion of the allied square-backed settees of this same device is seen in the decoration. A more extensive development of this same device is seen in the back of Fig. 12 in the form of an interlacing guilloche motif surrounding an arcade widi shaped spindles. There is no attempt at carving and the shapes are merely cut out in flat profile. The painted decoration is then applied in the media of contour and color mutually assist each other in producing an agreeable decorative result. This principle is susceptible of endless diversity and was made use of by the Italian craftsman in felicitous manner. The chair shown in Fig. 12 is of bluish white ground with dark green cypresses, a d i n g occasional touches of gilt and mauve. Humble cousins of the square backed chairs just noted, are the rush bottomed and painted peasant chairs. The body of the chair back and the crossrail are in black and Tuscan red.

For Painted Decoration

The perforations on the back of Fig. 16, forming a sort of guilloche motif on the upper and lower edges, represent a simple but highly effective device, frequently resorted to by the makers of Italian furniture intended for painted decoration. A more extensive development of this same device is seen in the back of Fig. 12 in the form of an interlacing guilloche motif surrounding an arcade with shaped spindles. The shapings on the back of Fig. 12 in the form of an interlacing guilloche motif surrounding an arcade with shaped spindles. There is no attempt at carving and the shapes are merely cut out in flat profile. The painted decoration is then applied in contour and color mutually assist each other in producing an agreeable decorative result. This principle is susceptible of endless diversity and was used by the Italian craftsman in felicitous manner. The chair shown in Fig. 12 is of bluish white ground with dark green cypresses, a d i n g occasional touches of gilt and mauve. Humble cousins of the square backed chairs just noted, are the rush bottomed and painted peasant chairs. The body of the chair back and the crossrail are in black and Tuscan red.

Devices for Painted Decoration

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Norway Maples

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14 ft. $3.50 $25 $80

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KOHLER Lavatories and Sinks embody the same distinctive principles of design and construction.

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for city homes and apartments as well as for less formal dwellings con-

forms to the logical solution. Send for catalog.

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for Every Place
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Wedding Gifts a Specialty
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This is the season of the year when the Dining Room assumes additional importance, becoming, as it were, the center for the dissemiinating Holiday cheer,—the point toward which all interests converge.

Whether a new Table, a fine set of Chairs or a new enclosed cabinet worthy of the family silver, or merely the addition of some small accessory to complete the furnishing of this most interesting room, the extent and diversity of our present exhibit insures satisfactory selections and choices ample latitude as to price and design.

ORIENTAL AND DOMESTIC RUGS AND DRAPERIES

FLINT & HORNER CO., INC.
20-26 WEST 36th STREET
NEW YORK

Italian Seating Furniture and Tables of the 18th Century

(Continued from page 78)

of the defining bend moldings, and the decorations are in the same dark blue and vermilion with occasional dashes of other colors.

At the end of the 18th Century and in the early part of the 19th, the passion for Directoire and Empire modes was, of course, fully echoed in Italy as elsewhere, but still with the same agreeable touch of domesticity, which greatly relieved the bombastic aspect so often noticeable in other furniture manifestations of the period. At times, too, there were evidences of delicacy of conception, both in contour and decoration, that went far to redeem a mode that cannot be regarded as of altogether the happiest possible inspiration.

18th Century Tables

In examining Italian tables of the 18th Century, one finds, to a far greater degree than in the seating furniture, evidences of fineness of design and lack of broad, comprehensive grasp. But the failure to measure up to the standard of acceptability was by no means universal or even preponderant. Many of the tables of the period compare favorably, especially in point of design with the best contemporary work of other countries and, in point of decoration, often excel. One source of weakness in design was the tendency to indulge in over-elaboration. Not a few of the early 18th Century tables were distinctly good in line and will not suffer when placed beside English and French tables of a like date. The worst offenses in table making—and this applies equally to design and decoration—were committed when the Italian craftsmen were confronted with the vagaries of the Louis XV mode in its most extravagant phases. Nearly all Italian tables and methods of opening and closing the ventilating apparatus by an easily turned hand wheel, requiring little space or against the garage, or in some other position where it can be given but little shelter by another building.

Heating Systems

While steam heating is used for large establishments, hot water is used conveniently and satisfactorily for the small home greenhouse. Even better, however, is the vapor-vacuum system. This combines the advantages of both steam and hot water. It is as cheap to install and as quick to respond in an emergency as quick to respond in an emergency, but with the latter's disadvantages. Without doubt, this system is growing in popularity and giving great satisfaction.

Either of the three systems may be used depending on the heating system you already have in your residence, if this is practical, or against the garage, or in some other position where it can be given but little shelter by another building.

Does the Small Greenhouse Pay?

(Continued from page 56)

house definitely in mind—or better still, on paper, no matter how rough a sketch it may be. Then you can talk with the builder about material, etc. without so much as buying a single article. Nothing will please your housemates more than the assurance that they will have, in the winter, flowers and vegetables of the very latest vintage, and it is often cheaper to purchase a greenhouse, than it is to purchase the same article in the store.

Various Styles

The curved eave type of greenhouse has a number of advantages, among which are more graceful lines and a clear view of the landscape from the inside, which is very important in a house used as a conservatory rather than for the mere growing of things. On the other hand, with modern methods of construction, the eaves of a straight-sided house do not necessarily constitute a weak point, as they used to be in the old-fashioned type of construction. There are several patented types of eave in the market, all of which are satisfactorily well shielded from rain and cold, and do not get leaky. One of the little points to look into carefully is to see that the lower panes of glass in each row are firmly supported and held in place, and not dependent on glazing points or some other unreliable scheme. Light of glass that can slip are always a source of annoyance and expense.

While not absolutely necessary, side ventilation is almost always desirable. With modern methods of opening and closing the ventilating apparatus by an easily turned hand wheel, requiring little space or against the garage, or in some other position where it can be given but little shelter by another building.

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Does the Small Greenhouse Pay?
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When you buy, ask “Is it Natco?” When you build say “I must have Natco.” Be safe.

*Photograph of the great Athens Park Fire*

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This is never endangered if you have had the good fortune to fill the Swell-Clo that it cannot be heard outside the bathroom.

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*Write for booklet 34—“Bathrooms of Character.” It shows the better way.*

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Wherever a neat, artistic, water-proof surface is wanted, Con-Ser-Tx Canvas Roofing should be used. It will not leak, buckle, crack, stretch, peel or rot. It is

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Unlike untreated canvas, CON-SER-TX is not affected by the action of the sun, wind, rain, snow or frost. It is a high-grade roofing material, which is economical and durable.

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Cottage and Darwin tulips in wide variety. Send for price list.

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Made of Heavy Galvanized Steel

Self Watering—Sub Irrigating

For Windows, Porches, Sun Parlors

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Manufacturers of the well-known *Savo Watering Box*

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**November, 1917**

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Elizabeth Campbell—Bright galmon-pink, with deep crimson eye.

Thor—Beautiful salmon-pink overlaid with a deep scarlet glow, large while halo.

Tender poach blossom pink, with bright crimson eyes.

White with decided crimson-carmine eye.

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Mrs. Jenkins—The best all round piure white.

Luminous violet-rose, with while auTuiilou and a bright carmine eye.

Rynstrom—Same carmine rose color as the Paula Neyron.

One of the largest flowered varieties, a pleasing shade of soft pink.

FORSTER—Bright organdy pink, with bright carmine eyes.

Price:—Any of the above Superfine sorts, 20 cu. each. $2.00 per doz.: $15.00 per 100; set of 14 worstes. $5.00.

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Buy "Yale" products for these reasons only—because they are best for their purpose; because they will give you the longest, most satisfactory service.

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Lilac-time is springtime at its best. One can scarcely con¬ceive of a spring garden without Lilacs; every bush a mass of glorious colors, and filling the air with delicate fragrance. Beautifully perfect, as were the old purple and white sorts, the master hybridizer, Victor Lemoine, touched them with his eagle hand, and to 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.

All these new Lilacs are unusually free bloomers—far surpassing the old sorts, and have over 100 sort with one root, growing on their own roots. If you wish these rich blooms in your garden next spring, the plants must be set this fall.

Lilacs are so close akin to the cat¬tleya that they hybridize with them and their differences can close to the vanishing point. Lalia Leucoglossa is a favorite because of its spicy fragrance, long stems and free-blooming habit. Lilacs are grown like cattleyas and have the same lovely colors.

Besides their velvet, eye-like spots, the dendrobiums seem like glorified pansies. Dendrobium nobile is the best one and not difficult to handle satisfactorily. If a number of plants are secured and treated successfully, their blooms can be enjoyed all winter.

The flowers are rather large and quite showy, rose and white, with violet crimson blotches. They like compara¬tively cool conditions and should be hung near the glass in the warm end of the house.

Cattleyas are the most popular of all orchids. They have large and superbly colored flowers which last well; they are easily grown and some species or other can be kept in bloom all the year. Nor¬mally the color is light rose, or lilac¬rose, throat yellow, lip crimson, with frilled edge of white. Cattleya labiata, C. trianae and C. Mossiae are three fine sorts that thrive in the warm end of a greenhouse.

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ANCHOR POST

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

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ANCHOR POST IRON

New York

November, 1917

83

A "Transformable" Light that Harmonizes with any Decorative Scheme

When you change your draperies and wall coverings this season plan to have your lighting in perfect harmony with the furnishings, through the medium of the artistic HOLLOPHONE Decolite

By inserting fabric of the desired design and color between the two glass "boxes" you assure absolute union with the decorative scheme. If you wish, you may insert the identical material used in your hangings, table throws, etc. The Decolite gives a light of wonderful richness and beauty, unsurpassed in quality for reading and sewing—no glare or strain on the eyes.

Decolite is one of the many scientific lighting units brought to you by the Holophane Co., makers of luminous windows and lensed lights, the first and largest manufacturers for thousands of homes, stores, industrial plants, public buildings, schools, hospitals, etc., throughout the country.

Holophane Glass Co., Inc.
Dept. K-2
301 Madison Ave., New York

There is absolutely no danger in this combination, as the gas section is as entirely separate from the coal section as if placed in another part of the kitchen.

Note the two gas ovens above—one for baking, glass paneled and one for broiling, with white enamel door.

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 134 that tells all about it.

Weir Stove Co., Taunton, Mass.

...but no other spray will do all that "SCALECIDE" will do. Kills all kinds of scale—all kinds of insects that can be reached in dormant season—and fungus diseases. A single application is all that is necessary.

Don't Think Only of Scale when you think of "SCALECIDE"—it is all there to Dormant Spraying

Does all that any other spray will do—but no other spray will do all that "SCALECIDE" will do. Kills all kinds of scale—all kinds of insects that can be reached in dormant season—and fungus diseases. A single application is all that is necessary.

Read our money-back proposition before ordering anything else.

Send for free booklet, "Profit in Fall Spraying".

B. G. Pratt Co., Mfg. Chemists
50 Church St., New York

Oak, as a CABINET WOOD, still is serene in its conscious superiority.
84

That Self-Heating Greenhouse

WHAT a wonderful agent is Cause and Effect! If I hadn't had two maples growing side by side on my garden site which required taking out, there would have been no hole, eight feet square and six feet deep, to fill; and, without the hole I never would have filled it with fertilized manure upon which we then constructed a hotframe that end of the fifteen-foot boards we carried us through the winter with fresh lettuce. And, if we had not tasted the delights of fresh lettuce (for nothing) all through the winter, we never would have thought of expanding the idea into a small greenhouse. Our hotframe had taught us that a prime coat of mulberry, utilizing the heat of the earth and the fermentation of fresh manure, would handle successfully any vegetable that could stand an occasional touch of 30° Fahrenheit. Further, in the early spring months, such as March and April, many May flowers and vegetables could be started from seed, while saving the expense of buying potted plants.

Plans and Materials

So, when we and the children and the sentiment on the matter was so great and solemn, we laid our plans as follows: Four logs, two nine feet, two seven feet, to be laid in an exact square, same being the trunks of our left-over forest trees saved from the local sawmill. Said four logs to slant against four pine corner posts, to which were to be nailed the top boards, bringing the walls of the greenhouse up to two feet high. Earth and sod to be hauled up against the logs outside, concealing them from view, and making a pretty green rise of grass, from the garden level up to the white eaves of the greenhouse. A heavy roof rafter of 4" pine to run lengthwise of the greenhouse, to which were to be hinged five 6"x3" hotframe sashes on the side, their lower ends resting on the top board of the greenhouse walls. Back end of greenhouse of tongued and grooved pine; front end was in glass framing, with a glass door. And then the interior—ah, yes, the interior here was to be our great invention! Around three sides, a cement block wall, two courses high. We hewed the logs and the concrete walls to be filled with four or five loads of fresh manure, topped with loam, making a self-heating bed three feet wide by thirty-three feet long, with a floor and a cement tank in the center—and the space or bins in between the logs and the concrete walls to be filled with four or five loads of fresh manure, topped with loam, making a self-heating bed three feet wide by thirty-three feet long, counting the two sides and one end as a bed! The concrete tank down at the center of the greenhouse was not only for water plants, ferns and fish, but was equipped with a bicycle, nine feet long by nine inches deep by sixteen inches wide. It would hold a lot of water, a splendid container of heat, storing the sun's heat in the day time and giving it out again at night. As a matter of fact, during the harshest winter that followed, that water was never even touched with ice, and, aside from a few moulded nails, the setting in a lantern on extra cold nights, we gave the greenhouse no care that winter, and yet brought up an orange tree through without getting it frost-bitten.

Cost and Labor

Before going into the enterprise we figured the costs as follows: The ten hotframe sashes at $30; the end framing at $15; the concrete blocks at $3; the top boards, rafter and end boards at $6; and the labor on concrete work at $60.

Apart from the concrete work we elected to do all the rest, by way of pleasurable recreation, and the very next Saturday saw us about it. Two fifteen-foot planks; two nine-foot planks; a short session of cutting and putting in place. These were then nailed to the four 3"x3" pine posts, one of them at each end and the other one halfway down the sides. The four holes were dug and the posts let down to the right level, and the three-foot hot rafter then drove through the post into the ends of the logs, thus holding them secure against moving. Then, many wheelsbarrow loads of earth were hauled and now appeared against the outside of the logs, the slops thus forming, covered with cut sod, tamped and gardenized. The work consumed a Saturday. We might add that the location chosen for the greenhouse was in one corner of the strawberry bed, with its length running north and south, the north end in matched boards and the south end in cool cementing made for us at the mill. We chose the strawberry bed, partly because any other part of the garden could not be spared without making our wheel-hoe planting lines too short; partly because the strawberries were a permanent institution, not subject to change; and partly because that particular spot was sandy soil, where even strawberries did not thrive and were apt to be winter-killed, so we naturally took it as the poorest spot of soil that could be spared from the garden area.

Completing the Frame

A long yellow pine rafter, dressed at all four sides, 4"x4" by 16' long, was set into the posts, resting at the back against the cement tank, and on top of the two front posts. The remaining pairs of hotframe sashes were fitted and run up, and the glass cases at the back. And the labor went on for another Saturday. That was the completion of the frame. The sides were the next to be rough-cast, and the glass framing, with a glass door. A self-heating bed three feet wide by thirty-three feet long in glass cages, with a glass door. And then the interior—ah, yes, the interior here was to be our great invention! Around three sides, a cement block wall, two courses high. We hewed the logs and the concrete walls to be filled with four or five loads of fresh manure, topped with loam, making a self-heating bed three feet wide by thirty-three feet long, counting the two sides and one end as a bed! The concrete tank down at the center of the greenhouse was not only for water plants, ferns and fish, but was equipped with a bicycle, nine feet long by nine inches deep by sixteen inches wide. It would hold a lot of water, a splendid container of heat, storing the sun's heat in the day time and giving it out again at night. As a matter of fact, during the harshest winter that followed, that water was never even touched with ice, and, aside from a few moulded nails, the setting in a lantern on extra cold nights, we gave the greenhouse no care that winter, and yet brought up an orange tree through without getting it frost-bitten.

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Here's a thoughtful gift for the boy or girl away from home or for any friend whose palate appreciates tasty delicacies. Try quails, guava and sauerkraut jelly; orange and pineapple preserves and grapes. Fruit Marmalade of such high quality as to be delicious any time. We think how these would save you time and effort through a Jefferson Hotel or through a bungalow und otiuir tyien. Every Home Builder

November, 1917

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Catalogue will be sent upon request.

GALLOWAY TERRA COTTA CO

3218 WALNUT ST. PHILADELPHIA.
That Self-Heating Greenhouse

(Continued from page 84)

after the loam went on this, the interior of the house became oppressively hot even for November.

The following Saturday the end glasses arrived from the mill and were soon fitted and screwed into place. Inside the greenhouse was now laid the concrete floor and the long narrow tank that went down the center was finished.

The front cornice of the greenhouse caused some little thought. Obviously, the thin frame of the hotbed sash would not do to secure the end frames to, because these sashes must be raised for airing and ventilation on hot days, so we built a cornice of 4"x6" pine running down from the rafter to the wall frames at the south end of the greenhouse, and the last sash was latched against these, whilst under them came the end glass frames being nailed to them by long heads driven down through the cornice. Filling in the corners under these coves we put an inch cove moulding quarter-round, and finally, over each crack between the hotframe sashes, we nailed a wide, flat, 2", double OG pine moulding, nailed to one sash only, so that they could all be raised at the lower end beginning with the north sash.

After all this work had been painted with two coats of Outside White, we rested from our labors, and found ourselves in possession of a 9x15'-greenhouse at an expenditure of some $60 in cash and four Saturdays of exercise. It being November, we planted the west bed inside the greenhouse in lettuce, and moved in the orange tree and all the box pyramids and balls about the place, for we lost a great deal of poted box from freezing up the winter before and did not propose to have this happen again. And so we went into the winter.

Warren H. Miller.

Spanish Bedspreads in American Homes

(Continued from page 36)

vntionalized forms of fruit, flowers, foliage, vases, baskets, birds, animals, lettering and geometrical designs. Nearly all of the patterns, owing to the medium of materials and method of fabrication, display the angularity of the cross stitching familiar on old samplers. Borders of stiff grape vines and bunches of grapes were in particular favor and, since those spreads were frequently given as wedding presents, the Christian names of the bride and groom now and again appear with prominent into the border, as in the "Eduarda and Lorenzo" spread shown in one of the illustrations.

Our American conceptions of interior decoration have so broadened in the recent past, our appreciation of decorative possibilities has grown so catholic and cosmopolitan, that the merits of the Spanish bedspread, now becoming more generally known on our side of the Atlantic, render it a welcome and adaptable adjunct in household embellishment.

Interesting color values are given a room by the spreads. Dull green, dull red and yellow hang behind the table, and a rose and white spread is on the floor. Courtesy of John Wanamaker.

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Are ideal windows for modern houses, when Americanized by our adjusters. They operate the sash without disturbing screens, storm sash or curtains. Our beautifully illustrated booklet tells why the windows in your house should be casements. It's invaluable to home builders. So postalize.

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For Children and Birds

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