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THE WINDOW IN DECORATIVE COMPOSITION

The window is one of the most important factors in any decorative composition, and much of the success of a room depends upon the draping of it. Either it is an object to be covered, or, as here, an architectural feature to be accentuated. This interior is from the residence of Henry G. Vaughan, Esq., Sherborn, Mass. The woodwork is stained gumwood, the floor painted black and white to simulate tiles, the upholstery is dark blue and the curtains are a sheer, dark blue net. Little & Brown, architects.
OLD Spanish furniture has four outstanding qualities—dignity, concentrated interest, vigor and intrinsic sufficiency. The last mentioned proceeds as a necessary consequence from the other three. There is enough dignity, enough interest and enough vigor combined in each individual piece to make it sufficient, in its right, to command attention and respect. One might add that this quality of sufficiency is and, at times, even exacts freedom from interference by other crowding pieces of furniture, for reasons which will appear in the course of discussion. This is equally true whether simple or ornate, it is so virile that it holds its own by harmonious contrast and so adaptable that it appears to complement advantage a against either a severely austere or a richly elaborate setting. Its is only when placed in a weak, namby-pamby environment that is neither austere nor consistently rich that old Spanish furniture looks out of keeping. And, in such cases, it is the background that suffers by comparison.

**Traditions and Character**

Of Spanish wall furniture in the 16th and 17th Centuries, the pieces of most usual occurrence were chests of several kinds: armoires, **vargueño** cabinets, **papelera**s, cabinets both low and high of many variant-types, small wall tables that may not inappropriately be called consoles, low small tables, upboards and bedsteads.

In making a survey of early Spanish mobiliary equipment, it must be borne in mind that, influenced to a certain extent by the traditions of Moorish usage, which employed but little movable furniture, the people of Christian Spain furnished their rooms scantily—scantily even when compared with the contemporary custom in Italy and France, which nowadays most of us would deem meager. It is doubtless due, in some measure, to this fact that Spanish furniture acquired its quality of sufficiency already alluded to. The same fact also explains the paucity of the 16th and 17th Century Spanish pieces extant when compared with the relative abundance of Italian and French pieces dating from approximately the same time.

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

**Vargueño Cabinets**

Thanks to the Moorish habit of sitting upon cushions, a habit they transmitted in large measure to their Christian neighbors and pupils in the arts of peace, the **vargueño** cabinet was for a long time the only important piece of Spanish wall furniture. It rested upon a stand of which the earliest form seems to have been a table with trestle legs and wrought iron braces, similar to that supporting the **papelera** in Figure 14. Slightly later in date, stands of carved walnut, like that shown in Figure 3, were especially made to hold the **vargueño**, or else the support was supplied by a cupboard base, containing drawers and doors, very much like the low cabinet shown in Figure 12. In the latter case the base was often made to correspond more closely in design and decoration with the cabinet it supported than was the...
case with either of the other bases. In structure the varguengo was a rectangular box with one side hinged at the bottom so as to let down, thus forming a falling front. Sliding supports were provided on the stand which, when pulled out, held up the drop front. Within, the whole side, or rather the whole front, was taken up with rows of small drawers and possibly a door in the center concealing still other small drawers or a pigeonhole for large papers.

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

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

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

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

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

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

(Continued on page 6)


**WROUGHT IRON in the GARDEN ROOM**

*Wrought Iron is in Vogue.* This is the most casual perusal of the architectural and decorative magazines published in the last two years will prove a tendency toward Italian period furniture and design that includes a generous use of ornamental wrought iron. Many of the best town and country houses around New York, Chicago, Minneapolis or Detroit, and particularly in that architectural paradise, Southern California, show the strong influence of the Italian villa. Certainly, we should be grateful to whatever force gave us our present American-Italian Renaissance. It means for the city house plain staterooms, mellow tile roofs, paved terraces with screens, lanterns, electric wall brackets, torchères, and even furniture. The change is for the best. A sunroom, in the average American house, is really nothing more than a glorified porch where, in winter, storm sashes take the place of screens, and an inadequate heating plant tries unsuccessfully to cope with three exposures, a north wind and a tile floor with no basement underneath. The result is only too frequently drafts, loss of good temper and a consequent adjournment to the living room until spring.

### Uses for Iron Furniture

The garden room is more conveniently located near the center of the house, easily accessible from the hall and with frequently only one exposure—to the south. It is more of a living room, with the charm of the conservatory attached; its furnishings tend toward easy divans, flower boxes with real or imitation rockings, aquariums, cut flowers, and garden magazines! Wrought iron seems preeminently fitted for such a room. It is durable, it withstands the ravages of water; it has an out-of-door feeling, it harmonizes with tile or stone or marble floors, and like the garden itself, it gains charm with years. Time rusts or bronzes it until its old age is venerable, like old wine. It has, moreover, behind it the precedent of all time. Reflecting on the prehistoric epoch of the Iron Age, one could hardly call it a fad.

The accompanying photographs illustrate some very simple examples of garden room furniture. In the flower stand, the old copper vase is recessed sufficiently to allow a few inches of sand or loam in which jonquils, iris, poppies or peonies are held upright by use of Japanese lead flower holders; or the bottom can be filled with water, the outer edge of the top covered with roses or laurel leaves or some other attractive foliage, and short-stemmed blooms allowed to float in the center. A garden room table may have many uses. It makes an excellent base for a table lamp; it can be used as a smoking or magazine stand; it is serviceable as a tea tray. It may also be placed in an entrance hall or vestibule as a card stand, or as a place to put one's hat and gloves. These are some of the more obvious uses. Others will suggest themselves.

### Uses for Iron Furniture

The hall or garden room candelabrum illustrated has stem and feet of deep rusted iron, the top foliage in antique gilt, and the leaves and roses turning around the base in dull green and red. An electric base plug connection is provided under the stem, carrying up through it to the ivory yellow base. (Continued on page 66)

![Florentine flower pot with a light fixture above. 30" long. Wired, $32.50.](image1)

*Florentine flower pot with a light fixture above. 30" long. Wired, $32.50.*

![Wrought iron seems preeminently fitted for such a room.](image2)

*A wrought iron candelabrum illustrated has stem and feet of deep rusted iron, the top foliage in antique gilt, and the leaves and roses turning around the base in dull green and red. An electric base plug connection is provided under the stem, carrying up through it to the ivory yellow base. (Continued on page 66)*

![A novel scheme for partially screening both shelves can be worked out in wrought iron in a Florentine Gothic design. Each door 14" by 72". They come at $60 the pair.](image3)

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

![A flower stand can be fashioned after a pier-crust table with a recessed top in which can be placed jonquils or iris in lead holders. 32" high, 24" across. $30](image4)
The house carries out the spirit of Tudor traditions. It is executed in brick laid in Flemish bond. The roof is of red tile with rounded and swept valleys. Exterior woodwork is heavy timber mortised together and pinned with wooden pins. English metal casements for all windows. Terraces, steps and walks are stone flagged.

THE RESIDENCE OF GARDNER STEEL, E.
PITTSBURG, PENNA.
LOUIS STEVENS, Architect

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

The arbor and seat in the garden are reached by a flight of steps from the lawn. A bird bath is in the middle of this garden.
Living room place, a feature the house, is red with lime-wash and lined with red, rough hand-made tiles. The dog grate is old English tile. An unusual treatment is used in the doors with their sconces, and in the ceiling beam, its support-bracket springing from the keystone of the fireplace. The doors are sand-blasted with heavy p hinges and red glass lights.

In the dining room the simplicity of the wall treatment enhances the beauty and interest of the window and door openings. These doors let out on the terrace of the rose garden. To one side of the room is a large stone fireplace with antique Welsh wrought iron fixtures. The furniture was especially designed for the room and the hangings chosen to harmonize with its period. Katherine Parker, decorator.
WHAT'S become of the old-fashioned dining room? asks a correspondent in a recent letter. To which we answer, "What's become of the old-fashioned dinner?"

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

The large house was made possible by a multitude of servants and retainers who could be hired at a low wage or no wage at all. The small house eliminates the servant altogether or reduces the size of the house but the sense of ownership. Now in a small house even the most possible cubic inch of space must function and contribute to the well-being of the occupants. A room that is occupied only two or three hours a day is waste space; it must be eliminated. In its stead the breakfast porch or corner can serve for the first meal and at the same time add interest to the meal and living room. The other two meals can be served at one end of the living room, that part being screened off while the table is being prepared. Instead of having a cramped living room and a cramped dining room, the small house will have one large living room to serve both purposes.

This principle, of course, cannot be said to apply to the last house where space is unlimited, where ceremony still characterizes the manner of living, the architecture of the house is influenced at the separate dining room must remain. In the mansion one is obliged to live up to his house; in the cottage one's house adapts itself to his life. But the nature of both these houses depends upon a problem that is gradually increasing, one that in no far future time will become acute—the servant problem. The large house was made possible by a multitude of servants and retainers who could be hired at a low wage or no wage at all. The small house eliminates the servant altogether or reduces the size of the house but the sense of ownership. Now in a small house even the most possible cubic inch of space must function and contribute to the well-being of the occupants. A room that is occupied only two or three hours a day is waste space; it must be eliminated. In its stead the breakfast porch or corner can serve for the first meal and at the same time add interest to the meal and living room. The other two meals can be served at one end of the living room, that part being screened off while the table is being prepared. Instead of having a cramped living room and a cramped dining room, the small house will have one large living room to serve both purposes.

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A STUDY IN MIXED STYLES

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

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

GARDNER TEALL

TIME has crumbled many a granite monument to the memory of monarchs of early Egyptian dynasties, but a tiny scent bottle of yellow glass, with the name Amenophis worked upon it in blue, has come down to us from the Golden Age of the Pharaohs. King Amenophis little guessed that his fragile gift at life’s parting from Queen Taia would have survived the vicissitudes of the unguessed ages that have treated his granite pedestal of the Colossus of Thebes with such scant courtesy. Yet here we may hold it in the palm of a hand, a lovely trinket whose fragility has defied the boast of bronze or the strength of stone!

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

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

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

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

The millefiori glass of yesterday and to-day offers to the collector a fascinating study, is the “Glass of a Thousand Flowers.” Pretty name the Italians gave it centuries—mil, a thousand, and fiori, flowers. Don’t you remember when you were little, the round, heavy glass paperweights into which you could look like a crystal and find mysteriously embedded flower-forms of colored glass? How you put grandfather’s head, too, when you asked questions about it. These old millefiori paperweights—long since out of fashion, alas—were bought on faith as curiosities, and in the sophisticated age that decreed such marbles unfitting the dignity of maturity relegated them to hiding places now for the most part forgotten. The wonderful striated marbles, attractive “glassies” of our own Golden Age, maintained with us the tradition of attention; and now we have once more begun to display the paperweights of the Thousand Flowers and antiquarians are doing such business in them that manufacturers are most encouraged to place on the market these interesting objects of millefiori glass.

Collectors of Glass

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

They look valuable and they are. But for all their pretensions, these aristocratic specimens of early Venetian millefiori and mosaic work are ancestors of the flower-embedded glass paperweight that adorned grandfather’s desk in post-bellum days.

Near relatives, too, are the striated marbles, the glassies so much in vogue with the younger set.
The Venetians added to the colored glass effects of the ancients the discovery of crystalline white glass, and marvellously combined the two in many a piece of veined and variegated loveliness. Some of the examples reproduced here offer convincing proof that the result well deserves its charming appellation of "The Glass of a Thousand Flowers".

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

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

Ancient Glass and Venetian Glass

We need not go into the early history of glass here, more than to say the ancients were highly skilled in the making of mosaic and millefiori glass, their products inspiring the Venetians and their followers in Europe and America. One cannot do better than to quote here from M. A. Wallace-Dunlop's Glass in the Old World, long out of print. In this work the author says: "No method of glass working has probably excited more attention than the wonderfully dainty mosaics found scattered over the world in beads and amulets. Old writers have exhausted their ingenuity in conjecturing the secret of their manufacture. Many of them are far too minute for human eyes to have existed, but like many other marvels the explanation is simple when once discovered. They were made (and are now successfully imitated in Murano) by arranging long slender glass rods of various colors so as to form a pattern, a picture, or the letters of a name, and then fusing them together, and while still warm the rod or cane so formed could be drawn out to almost any length, the pattern becoming perhaps microscopically small, but always retaining its distinctness. A tube of glass treated in the same manner never loses a minute hole in the middle. Thin slices cut off such a rod would present on each side the exact picture just as the pattern appears when slicing a cucumber or pattern originally arranged. When this idea had been once suggested, thousands of patterns could have been invented, and slices from these rods placed in liquid blue or other colored glass, and cast in a mould and ground into shape, gave rise to the endless combinations of Greek or Roman workers. . . . The millefiori glass of the Venetian republic was simply a revival of this old industry. . . . Under the Ptolemies the Egyptians acquired a rare perfection in mosaic! We have, so far as I know, no Roman mosaic or millefiori glass antedating the reign of Augustus. It is in the Augustan age that we first learn the name of a mosaic glass artist, Proculus of Perinthus, to whom the Alexandrian merchants erected a statue.

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

(Continued on page 60)
SUBSTITUTES for SIDEBOARDS

The Touch of Individuality in the Dining Room

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

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

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

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

In the residence of Mr. Sidney Drew in New York City the entire dining room is furnished with wrought iron. The table is wrought iron, the console serving table shown above, and the large console which is used for a sideboard during meal times. Lighting fixtures are wrought iron on antique gilt brackets. Over the table hangs a Greek primitive. McBride, decorator.
The garden was never really planned—it just happened. A natural hollow south of the house called for some kind of special treatment, and the solution of the problem is seen today within the limits of this little circle with its trim box edgings, simple pool and four rose arches.

A FORMAL GARDEN of UNIQUE LINES

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

ROBERT STELL

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

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

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

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

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

The formal garden which is not the result of some carefully conceived and formulated plan is seldom successfully carried out. Yet here in this little Connecticut hollow is found the exception which proves the rule. In a setting essentially that of a large estate it presents a note of contrast which is strikingly appropriate. One glimpse of its intimate pathways, of the enticing pool with its reflections of the surrounding trees and flowers, and the whole place slips easily into scale. There has been added the final touch which completes the landscaping picture.
THE ANCESTOR OF THIS LITTLE DESK WAS A CERTAIN BEAUTIFUL ANTIQUE—a Gothic cabinet of authentic linenfold paneling and carved grapevine motifs. Closed, it appears a cabinet. $100

OF WALNUT WITH ANTIQUE POLYCHROME DECORATIONS, THIS CHAIR IS DESIGNED TO ACCOMPANY THE DESK IN THE CENTER. $25

THIS CHAIR COULD BE USED WITH MOST DESKS OF GEORGIAN DESIGN, SINCE ITS PERIOD IS NOT INSISTENTLY EMphasized. $18

CHARMING IN DESIGN AND EXQUISITELY EXECUTED IS A HEPPLWHITE SECRETARY OF MAHOGANY WITH A MELLOW ANTIQUE FINISH $135

THE WALNUT DESK IN THE CENTER IS DECORATED IN POLYCHROME AND EMBODIES IN ITS DESIGN CHARACTERISTICS OF THE ITALIAN AND OF THE SPANISH RENAISSANCE. $60

A STURDY ITALIAN CHAIR WITH RUSH SEAT WILL HARMONIZE WITH ANY DESK WHOSE INSPIRATION IS FROM ANTIQUE CABINETS. $27

A CHAIR THAT REPRESENTS NO PERIOD HAS THE ADVANTAGE OF ACCORDING WITH ALMOST ANY TYPE OF DESK. THE PRICE IS $20

BELOW APPEARS ONE OF THE MANY ATTRACTIVE REPRODUCTIONS OF THE DIVERSE SECRETARIES IN VOGUE IN QUEEN ANNE'S DAY $135

A STOOL OFTEN ADDS A NOTE OF INDIVIDUALITY TO A DESK OF ANTIQUE INSPIRATION. THIS ONE WOULD BE PARTICULARLY SUITABLE FOR THE DESK SHOWN BELOW. $18.50

VERY MUCH OF A MAN'S POSSESSION IS THIS SPLENDID RENAISSANCE PIECE IN WALNUT. LIKE THE DESK AT THE TOP, IT APPEARS A CABINET WHEN CLOSED. IN OAK, $256. IN WALNUT, $317

DESKS AND CHAIRS

ADDRESSES OF DEALERS MAY BE HAD OF THE HOUSE & GARDEN INFORMATION SERVICE, 19 WEst 44th STREET, NEW YORK
THE WINTER PORCH

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

MARY WORTHINGTON

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

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

If we are an adept at growing plants, then have the carpenter build up simple lattices around the windows. A handy man can buy (Continued on page 72)
THE IMPORTANCE of GOOD UPHOLSTER
It Is Again Not the Cost but the Upkeep that Matters, and Cheap Furniture Proves Unprofitable in the Long Run
E. F. LEWIS

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

Good and Bad Springs

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

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

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

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

The arms and the nicely rounded back acquired in the good chair are arduous stitches, but are usually turned out of wood in the case of a cheap chair and covered with a thin layer of moss—not hair—which is very cheap, makes a great saving of material and labor.

Down the Distinction

The last great distinction between the good and the bad is in the down cushions. There may be ways of gaining the other effects of well-made chair, but there is no substitute for good. There are two cushions, one in the back and one for the seat. The down is put in a cushion with compartments so that it cannot slip about too much, for down is positively elusive. The back cushion is fastened on the burlap muslin-covered back, and the entire thing upholstered, although the line between the main part of the chair and the down seat cushions are usually upholstered separately so that they can be removed and shaken up fall back into original shape. The matter how matted they may seem. Down cushions are never used in a chair, the usual method being a separate cushion. When there is a separate cushion it is sometimes of silk floss, the same as used in cheap sofa pillows. This soon lumps up and grows thin and flat until it will not continue used.

The Test of Wear

The cheap chair may look all right when you buy it, but at the end of a year some of the springs break beneath the frame or the seat sags forward or back or to one side, forcing you to sit in a certain position in order to be comfortable. The back grows hard and the arms harder and the edge of the seat cuts in. The really good chair with down back and seat will outwear numerous coverings and will always give the same amount of comfort; and when you want to pull it to pieces you will find the inner materials still good. If you are going to buy upholstered furniture buy only the best! And if you have any doubt about your ability to select good upholsterly, then take along a decorator or insist on a complete explanation at the store. Perhaps the best advice, after all, is to purchase materials still good. If you are going to buy upholstery, then take along a decorator or insist on a complete explanation at the store. Perhaps the best advice, after all, is to purchase good upholstery, then take along a decorator or insist on a complete explanation at the store. Perhaps the best advice, after all, is to purchase good upholstery.
The space below deep windows of this type can be used for a diversity of purposes, the purpose, of course, depending on the room and the position of the window. To the right is a wood box built in proximity to a fireplace. This can be made with doors to open out, as shown here, or with a lid in the seat that lifts up. The seat can be cushioned.

MAKING THE MOST OF DEEP WINDOWS

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

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

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

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

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

In the library the panels of the deep windows can be replaced by shelves and the space beneath used for large folios that should be laid flat. The books will not obstruct the light.
Ivory colored designs raised from a background of deep gold decorate the writing desk door at the right. The complete desk is shown in the lower corner of the opposite page.

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

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

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

The examples at the left are representative of the curious mingling of Egyptian, Assyrian and Grecian influences which characterizes Persian art.
VE of the Twentieth Century are the greatest art-borrowers of history. For
not only do we conscript and adapt from primitive peoples, and from ancient civilizations that have brought their art to a high
tree of complexity; we even take advantage of the Ali Baba wealth of previous free-
ters whose art was eclectic in the days when Europe was a barbaric fringe around the Aegean, waiting for Alexander to be born.
In other words, we have just achieved Persian furniture—or rather we have taken some of the charming designs of Persian art and made use of them as decorative panels for our American furniture in our quite cosmopolitan homes.

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

Persian designs are never ornate. The above conventionalized trees below present one of the simpler motifs. Above, an imitation of a one-piece tile, which would be suitable for over-mantel hanging. Its colors adapt it to use with many different backgrounds.

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

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

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

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

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

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

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

E. H. GOODNOUGH

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

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

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

Decorative Value

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

A lighting fixture must have decorative value if only because of the prominent position which it holds. Unconsciously the eye rests upon an object from which emanates light; if it be well designed, artistically perfect, harmonious with its surroundings, it produces an impression of lasting charm. If it be incorrect, a discordant note amid real beauty, the entire room is destroyed by its lack of harmony and intrinsic ugliness.

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

Your hall will reflect the dignity of your household, radiating the welcome and good cheer within, if you use a pendant lantern filled with a glass cylinder, an inner candle group simulating real candles by the use of glowing electric bulbs. You may create restful effects in your living room by the use of screened wall sconces for general illumination and the always satisfying floor lamp for intimate work.

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

In the dining room the light of electric candles from wall or pendant fixtures, radiantly glowing and the soft influence of embossed silk coverings, suggests contentment. For reception room and bedroom, dainty color schemes are now developed in colors. To harmonize with each room produce a most charming effect in wall sconces, the room's most dominant note being a relief lamp, and added color being frequently given by introducing hand painted flowers or other appropriate motives. A strong revival of the Italian spirit has produced lighting fixtures of crude wrought iron in colors of nature, orural iron rusted, or combine with rusty gold.

The Cost Estimate

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

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

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

To left below, on all linen heavy damask table cloths: 68" x 72", $4.50; 68" x 90", $5.75. Napkins, 22" x 22", 55 doz. 24" x 24", $5.75

Luncheon set of five: 28" centerpiece, twelve 10½" doilies, twelve 6½", $4.25

Lunch cloth and napkins of hand hemstitched linen, designs of hand mosaic openwork. Cloth, 36", $7.50; 14" napkins, $1.00 doz.

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

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

Bath towels embroidered in one initial, any wash color, $.50 per dozen. In multiples of six only

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

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

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

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

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

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

Oblong Italian linen centerpiece, hand embroidered. 16" x 24", $8. Oblong plate doilies, 10" x 15", $2.50 each
YOUR garden this year is something more than a mere matter of personal pleasure. If you can have a garden you should help to grow all you can—there is no question about that. Actual world famine is something more than a possibility if the world war continues. Every pound of food you can produce this year will help, will be a concrete contribution to civilization.

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

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

The first step in this direction is to be absolutely frank with yourself in determining just what you expect to do with your garden this year. Generally speaking, your garden will be for one of three purposes—pleasure, quality vegetables for your table, or profit. Of course, there is no clear line of distinction between these three; two or all three of them may be combined in the same garden, but usually one predominates. What matters in the present instance is that it does make a difference whether you have a definite idea of just what you expect to have a garden for this year, and how much of a garden you are prepared to take really good care of. There may be just as much enjoyment and good exercise in a garden so large that it cannot be properly cared for, and that will be abandoned to its own devices during a hot summer vacation, as there is in a small, well cared for garden planned for spring and fall use. But the person who would plant the former type of garden when he should have the latter would be foolish any year, and this year would be next to criminal.

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

After the earth between the rows is forked up it is much smoother and finer by a thorough raking.

<table>
<thead>
<tr>
<th>Vegetable</th>
<th>When To Plant</th>
<th>Number of Seed or Plants for Full Supply</th>
<th>Space Required</th>
<th>Seed or Plants for 100' of Row No. Ft. of Row for Five Persons—One Planting</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Rows Apart</td>
</tr>
<tr>
<td>Beans, bush</td>
<td>May to August</td>
<td>3-5</td>
<td>18'-34&quot;</td>
<td>4-4'</td>
</tr>
<tr>
<td>Beans, dwarf lima</td>
<td>May to June</td>
<td>2</td>
<td>24'-39&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Beans, pole</td>
<td>May and June</td>
<td>1</td>
<td>4'-6&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Beets</td>
<td>March to July</td>
<td>1</td>
<td>12&quot;-15&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Brussels sprouts</td>
<td>April to June</td>
<td>2</td>
<td>30'-34&quot;</td>
<td>6'-10&quot;</td>
</tr>
<tr>
<td>Cabbage, early</td>
<td>March</td>
<td>1</td>
<td>2'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Cabbage, late</td>
<td>July</td>
<td>1</td>
<td>4''</td>
<td>4'-6&quot;</td>
</tr>
<tr>
<td>Carrots</td>
<td>April to June</td>
<td>2</td>
<td>12'-18&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Cauliflower</td>
<td>April to May</td>
<td>2</td>
<td>30'-34&quot;</td>
<td>6'-10&quot;</td>
</tr>
<tr>
<td>Celery, early</td>
<td>April</td>
<td>1</td>
<td>2'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Celery, late</td>
<td>July</td>
<td>1</td>
<td>4'-6&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Corn, sweet</td>
<td>April to June</td>
<td>1</td>
<td>2'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Cucumbers</td>
<td>May</td>
<td>2</td>
<td>3'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Egg-plant</td>
<td>May</td>
<td>1</td>
<td>4'-6&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Endive</td>
<td>June to July</td>
<td>1</td>
<td>15'-18&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Kohlrabi</td>
<td>April to July</td>
<td>3</td>
<td>15'-18&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Lettuce</td>
<td>March to September</td>
<td>3-5</td>
<td>12'-15&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Muskmelon</td>
<td>May and June</td>
<td>1</td>
<td>6''</td>
<td>4'-6&quot;</td>
</tr>
<tr>
<td>Okra</td>
<td>May and June</td>
<td>1</td>
<td>3'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Onion others</td>
<td>March to June</td>
<td>1</td>
<td>1'-2&quot;</td>
<td>1'-2&quot;</td>
</tr>
<tr>
<td>Onion sets</td>
<td>April and May</td>
<td>1</td>
<td>1'-2&quot;</td>
<td>1'-2&quot;</td>
</tr>
<tr>
<td>Parsley</td>
<td>March to June</td>
<td>1</td>
<td>1'-2&quot;</td>
<td>1'-2&quot;</td>
</tr>
<tr>
<td>Parsnip</td>
<td>March to June</td>
<td>1</td>
<td>1'-2&quot;</td>
<td>1'-2&quot;</td>
</tr>
<tr>
<td>Peas</td>
<td>March to June</td>
<td>1</td>
<td>3'-3&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Pepper</td>
<td>May and June</td>
<td>1</td>
<td>6'-8&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Pumpkin</td>
<td>May and June</td>
<td>1</td>
<td>6'-8&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Radish</td>
<td>March to September</td>
<td>5-8</td>
<td>12'-15&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Salify</td>
<td>April to May</td>
<td>1</td>
<td>8'-10&quot;</td>
<td>5'-5&quot;</td>
</tr>
<tr>
<td>Spinach</td>
<td>March to September</td>
<td>2-5</td>
<td>12'-15&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Squash, summer</td>
<td>May and June</td>
<td>1</td>
<td>4'-6&quot;</td>
<td>2'-3&quot;</td>
</tr>
<tr>
<td>Squash, winter</td>
<td>May and June</td>
<td>1</td>
<td>6'-8&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Tomato</td>
<td>May and June</td>
<td>1</td>
<td>6'-8&quot;</td>
<td>3'-3&quot;</td>
</tr>
<tr>
<td>Turnip</td>
<td>July and August</td>
<td>3-5</td>
<td>12'-18&quot;</td>
<td>6'-8&quot;</td>
</tr>
<tr>
<td>Watermelon</td>
<td>May and June</td>
<td>1</td>
<td>8&quot;</td>
<td>6'-8&quot;</td>
</tr>
</tbody>
</table>
Il be inexcusable this year.

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

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

VEGETABLES for SPECIAL PURPOSES

For the Small Garden

Beans
Pole beans
Bush
Cucumbers
Lettuce
Cabbage
Kohlrabi
Carrots
Orium seeds

For the Efficiency Garden

Beans
Pole beans
Bush
Cucumbers
Lettuce
Cabbage
Kohlrabi
Carrots

For the Salad Garden

Chives
Carrot seed
Onion sets
Chard
Chinese cabbage
Spinach
Zucchini

efficiency that will do well on new soil

Beans
Bush
Cucumbers
Spinach
Carrots
Kohlrabi
Lettuce

vegetables that require especially well prepared and fertile soil

Lima beans
Carrots
Peas
Kohlrabi
Lettuce

vegetables for the "early-and-late" vegetable garden

Runner Early July
Beans
Cucumbers
Cabbage
Carrots
Corn (surtace)
Lettuce
Carrots
Peas
Spinach

special summer plants

Variety, Mid-August
Pea beans
Lima beans

with delicious flavor

Runner Beans
Cabbage
Carrots

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

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

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

The Little Garden

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

(Continued on page 76)
The decorator and the woman who would furnish her home in good taste, color schemes are as necessary as recipes are to a good cook. For the color scheme of a room plays the major part in establishing its atmosphere of liveliness. It is what makes the bedroom restful, the hall hospitable, the living room livable, the den inviting. It brings the great outdoors into the enclosed porch, establishes good cheer in the breakfast room and makes the nursery a land of wonder.

Perhaps your problem is here. If none of these color schemes fits your rooms, why not write The Information Service about them?

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

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

"Briefly, I should do the other rooms as follows:

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

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

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

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

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

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

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

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

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

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

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

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

"For unlined curtains in the dining room you could use orange sunfast which could be cut to full below the window and then finished with a silvery grey gauze to be carried to the floor.

This last is an excellent treatment now being used by the best decorators."

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

"In the dining room you might draw an entire trellised break-fast room decorated. So the color scheme, hundreds of House & Garden readers write in each month, asking for suggestions. Sometimes there is only one room to be redecorated, sometimes an entire house.

The decorator in charge of these problems has planned out in one day an apartment, an officers' recreation room, a dentist's office and a country house. This service, which is given free of charge, is fast becoming one of the most important of the magazine's activities. That the readers appreciate its value can be judged by their numerous letters."

To show the scope of this service and the detailed instructions given are appended a few of the letters taken at random from the files. The second reader is from the other end of the country, a professor of art who had an all-year country home. Perhaps your problem is here. If none of these color schemes fits your rooms, why not write The Information Service about them?

"I was talking to a prominent New York decorator the other day and he described to me the color schemes, hundreds of House & Garden readers write in each month, asking for suggestions. Sometimes there is only one room to be redecorated, sometimes an entire house. The decorator in charge of these problems has planned out in one day an apartment, an officers' recreation room, a dentist's office and a country house. This service, which is given free of charge, is fast becoming one of the most important of the magazine's activities. That the readers appreciate its value can be judged by their numerous letters."

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

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

Briefly, I should do the other rooms as follows:

The hall in a warm gray; in the living room, a brown rug, cretonne curtains of tan, rose and a little green. The chairs, which should have cushions, are a tan background, hangings of striped tan and green; in the guest room, gray walls, rose hangings and deep rose carpet."

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

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

"I was talking to a prominent New York decorator the other day and he described to me the color scheme to be used for a small sun room, which I think would be exceptionally attractive in your breakfast room. The fundamental colors were green—a soft, grayed, apple green—and lavender.

The furniture was painted in the former color, a great favorite just now, and most attractive in effect. In the use of lavender lay the novelty of the room. This was introduced in gauze valances in the pale lavender shade for the lights, and in the hangings which were of linen with a striped flowering design in lavender and white. A Canon I created that find the working out of this idea would produce a very cheerful and restful room to begin the day in."

A THIRD reader, this time from Pennsylvania, wants to know what paper and rugs to use in her dining-room which contains walnut and oak furniture and many built-in cupboards, and how to paper a bedroom which has twin brass beds and walnut dresser:

"In the first place, I advise you using a gray two-tone striped paper in the dining room. The up and down lines of the stripes will to some extent neutralize the horizontal lines of the cupboards, and make a good background for them. For floor covering I suggest a rug made of stripes of mulberry-colored carpeting sewn together. This idea of sewing carpet makes the nursery a land of wonder."

"In the bedrooms use: (1) A small flowered paper with a cream background, or (2) a tan stripped paper. Both of these are restful and unobtrusive, thoroughly suited to a bedroom."
Rare artistry is required to assemble a collection of varied antiques as successfully as in the studio of the late Dunbar Wright in New York City. Against a background of antique Jacobean wall paneling, beams and flooring have been used a 16th Century Ispahan rug, curtains and upholstery of 16th Century red velvet, old tapestries, an old chandelier, leaded windows with inserts of fine early stained glass, and lampshades of old gold silk. The decorator was Charles of London
Where the entrance hall is sufficiently large it can be decorated as a living room, made an addition to that room. In this residence, the home of Herbert H. Lehman, Esq., Purchase, N. Y., it has been treated as a music room off the terrace. The walls are grayish-tan sand finished plaster, woodwork cream, and the color of carpets and hangings neutral shades of tan and mauve. H. A. Jacobs, architect.

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

The color scheme of this dining-room includes wainscot painted putty gray, grass paper above. Italian furniture in gray oak, upholstered in red figured velvet; terra cotta vases. H. F. Huber, decorator.
The wall background of this living room is gray oak. The furniture is walnut upholstered in plum figured velvet. Curtains are dark blue. Chinese vases serve as lamp bases; the shades are embroidered. It is a room of large, open spaces, a room abundantly lighted. It is in the residence of E. P. Charlton, Esq., at Westport Harbor, R. I. F. C. Farley and P. M. Hooper, architects.

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

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

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

Elizabeth Leonard Strang

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

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

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

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

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

At each season there must be a dominance of blue secured by the selection of the best species in that color due at that particular time; corresponding accents of contrasting color.

The placing of these flowers must be fully considered with relation to the design of the garden as a whole. No part of the garden should be bare or lacking in bloom at any particular turning point during the season, and therefore, a careful distribution of the flowers for each period, early and late in one season, becomes absolutely necessary. The accents of course, placed at the garden's focal points. For instance: yellows and purples show strongest around the pool, are a little less striking on either of the entrance steps, are subordinated on the center path and appear only in a minor role of the scheme at the less important points.

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

Then the forms of the plants themselves suggest certain groupings. For example: spikes of gladioli beside soft masses of gypsophila; larkspur in low, round masses in the center of the beds, and asters around the border where they may dominate during their period of bloom; asters around the border where they may grow conspicuously in the front mid parts of the season, to speak of course.

(Continued on page 58)

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

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

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

Because of their variability, it is difficult to get aquilegias of a uniform blue. But they are good for secondary positions.
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<td>7. <em>Aconitum autumnale</em>: Japanese bellflower, 1'-3', early July to October. Very large, showy, wide-open bells of light blue in clusters. Kittin in tone than the larkspur. The same color as the Campanula persiculosa, which has been omitted from the June list as not quite harmonizing with the tiarkspur, though excellent alone.</td>
<td>39. <em>Crocus peripaea</em>: Large, deep purple flowers. 3'-6&quot;, March and April.</td>
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<td>9. <em>Aconitum serpyllifolia</em>: <em>Aconitum serpyllifolia</em>: Ever-blooming forget-me-not, 6&quot;-12&quot;, late April to early May. Blue flax, 10. mid-May to Rocky Mountain blue columbine. 3'-5', early July to October. Very large, showy, wide-open bells of light blue in clusters. Kittin in tone than the larkspur. The same color as the Campanula persiculosa, which has been omitted from the June list as not quite harmonizing with the tiarkspur, though excellent alone.</td>
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<td>10. <em>Aconitum Japonicum</em>: <em>Aconitum Japonicum</em>: 2'-4', September and October. Very large light blue annuals are nemophila with light blue cup-shaped flowers, and nigella or love-in-amist.</td>
<td>41. <em>Violets cornuta</em>: <em>Violets cornuta</em>: Purple petunias (annual). Only use a certain variety, which is of deep, dark purple; none of the reddish ones.</td>
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<td>11. <em>Aconitum gracile</em>: <em>Aconitum gracile</em>: Very early tulip appearing in March or April. Flowers somewhat spreading of creme white with primrose yellow center, the outside striped and greenish white.</td>
<td>42. <em>Clematis Jackmanii</em>: Deep purple clematis, June and July. With the larkspur. A vine which should be trained on a trellis, 3'-6&quot;, mid-July, lasts a month. Deep ehest blue spikes.</td>
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<td>13. <em>Aconitum Japonicum</em>: <em>Aconitum Japonicum</em>: 2'-4', September and October. Very large light blue annuals are nemophila with light blue cup-shaped flowers, and nigella or love-in-amist.</td>
<td>44. <em>Purple petunias (annual)</em>: Only use a certain variety, which is of deep, dark purple; none of the reddish ones.</td>
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<td>14. <em>Aconitum flavum</em>: <em>Aconitum flavum</em>: 2'-4', August and September. Dwarf blue, shading to white.</td>
<td>45. <em>Purple paeonies (annual bulb)</em>: <em>Baron Hauert</em>: Later summer, time of bloom depending on how late it is planted.</td>
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<td>15. <em>Aconitum flavum</em>: <em>Aconitum flavum</em>: 2'-4', August and September. Dwarf blue, shading to white.</td>
<td>46. <em>Autumnum</em>: <em>Autumnum</em>: Some bloom from violas and petunias; and gladstal if planted in early July will bloom in October and November.</td>
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<tr>
<td>24. <em>Aconitum Fleming</em>: Monkshood, 2', September and October. Dwarf, with very large pale blue flowers.</td>
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<td>25. <em>Aconitum Wiltos</em>: Monkshood, 5'-7', September and October. A taller variety with the same large light blue flowers.</td>
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<td>29. <em>Tulips Keferstein</em>: A very early tulip appearing in March or April. Flowers somewhat spreading of creme white with primrose yellow center, the outside striped and greenish white.</td>
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<td>30. <em>Narcissus in pale yellow varieties</em>: <em>Narcissus in pale yellow varieties</em> in late April to late May. Flowers pendulous, tubular, light blue with pink buds. The luxuriant gray-green foliage dies down later in the summer.</td>
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<td>33. <em>Nemophila</em>: <em>Nemophila</em>: Light blue, 1', Covered with masses of small light blue flowers. Other good light blue annuals are nemophila with light blue cup-shaped flowers, and nigella or love-in-amist.</td>
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<tr>
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<td>35. <em>Iris Germanica</em>: var. Purple King*: Flower-de-luce, 2'-3', May. Of a very deep purple, one of the earliest of the family to flower.</td>
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<td>36. <em>Violets cornuta</em>: <em>Violets cornuta</em>: Purple petunias (annual). Only use a certain variety, which is of deep, dark purple; none of the reddish ones.</td>
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<td>38. <em>Hardy chrysanthemum</em>: Small golden button, 3'-5', October and November.</td>
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<td>39. <em>Crocus peripaea</em>: Large, deep purple flowers. 3'-6&quot;, March and April.</td>
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* Plants marked thus used for dominant effect.
Black and white checked carpet, a black and white door with a silhouette panel above. The treatment would give interest to a dull apartment hall.

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

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

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

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

A heavily carved overdoor from the State House in Philadelphia.

A carved entrance overdoor decoration with a lamp inserted.
GARDEN ADVICE from AN AMATEUR to AMATEURS

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

KATE ELLIS TRUSLOW

[Continued on page 56]
SEEN IN THE SHOPS

Any of these good New Year's resolutions may be purchased through the
Shopping Service of House & Garden, 10 W. 44th St., New York City

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

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

A useful small duster for glass and silverware has a morocco covered handle, and a morocco covered holder, with gilt ring for hanging. 28" over all. Holder, 11" x 6½" $5.

To the number of six, her hats will fit into this beautifully finished mahogany cabinet which forms a delightful adjunct for dressing room or boudoir. Each side lets down, and measures 22" square. $35.

To left and right appear open and closed views of a mahogany finished cellarette. Closed, it is a handsome cabinet of simple lines, admirably suited to a library, study or man's room; open, it reveals the glassware for fulfilling its natural destiny. 18" long, 36" high. Complete, with glassware, $15.

The beauty of this Adam silverware is scarcely indicated by its low price. In chest of imported leath­erette, lined with blue velvet. Solid handles, $83. Solid handles, $48.

A mate to Punch, who appears opposite, is Judy. Her utility, material, dimensions and price duplicate his.
An unusual brass candlestick is copied from an old English tavern model with bell. 11" high, base 5" diameter, $6 pair. Brown lacquer sweet meat cabinet, 4" square, 7" high, three compartments, $3.00

Photograph frame, dull wooden finish, gold relief. 3 ½" x 5", $4.50. Wooden box, reproduction of terra cotta, 3 ½" x 5 ½", $6.50. Candlestick, wired for electricity, 9", $3.50 pair. Parchment shade, 4 ½" x 3", $2.

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

Mayonnaise bowl and plate of engraved crystal; the former, 8½" diameter, the latter 8¾". The spoon has sterling silver ferrule and pearl handle. $3.50 complete.

Photograph frame, dull wooden finish, gold relief. 3 ½" x 5", $4.50. Wooden box, reproduction of terra cotta, 3 ½" x 5 ½", $6.50. Candlestick, wired for electricity, 9", $3.50 pair. Parchment shade, 4 ½" x 3", $2.

A lovely example of Italian peasant ware is this Capri salad set of bowl and six plates. The conventional decorations are in green. Bowl, 9" diameter. $8.

Below is shown a card catalog of Fannie Merritt Farmer's recipes for good dinners for every day in the year. Wooden cabinet, 6" x 5 ½" x 4 ½". $2.

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

Mayonnaise bowl and plate of engraved crystal; the former, 8½" diameter, the latter 8¾". The spoon has sterling silver ferrule and pearl handle. $3.50 complete.

Unusual eagle door knocker of solid brass. 9" x 4 ½". $5.50.

Photograph frame, dull wooden finish, gold relief. 3 ½" x 5", $4.50. Wooden box, reproduction of terra cotta, 3 ½" x 5 ½", $6.50. Candlestick, wired for electricity, 9", $3.50 pair. Parchment shade, 4 ½" x 3", $2.

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

The Safety Zones of Comfort and Convenience

FREDERICK WALLACE

Photographs by Norwood

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

CORNERS are the safety zones of rooms. In a crowded living room, a corner is a retreat from the furniture that naturally groups itself around the hearth; where one feels free from the litter of magazines on the center table; where, without putting disordered pillows aright, or rearranging chairs or collecting the multiple sections of one Sunday paper, one can sit down for a moment, near an inviting window or a friendly book-shelf, and have a look at one's garden, or read the last chapter of a new novel before one has read the first.

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

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

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

The three-cornered table on the open stairway serves to make a quaint serving corner in a Colonial room such as this.

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

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

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

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

A Living Room Corner

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

The angle of the stairs shown is nicely softened by the grandfather's clock in the corner. Primarily a hall is a wise place for a clock since it is the main passageway to the breakfast table, the suburban train, the theatre and church on Sunday morning. Why do we put clocks in living rooms? Where is the hospitality in asking your neighbors to sit about your fireside, gazing full upon a mantelpiece clock that ticks formality into the conversation and sends them home "on time"? I hate living room clocks just as I hate alarm clocks; they represent all the things in life that one does and doesn't want to do, they get you up too early and make you go to school and remind you that you're sitting up too late. They are the bêtes noires of human existence.

A Corner of a Hall

A fourth shows an existing treatment of the corner of an entrance hall. A feeling of the room is of extreme informality, one can judge by the open ceiling, the triple-dow out of center, and the stairway, placed quite geometrically at one end. How much pleasanter there should be an open, unobstructed passage, like the one here, instead of a solid plastered wall. Here you realize how important the play of light must be. Between the oak posts, it gives you a feeling of an upstairs to the house that the owner is not ashamed of, there for your enjoyment and entertainment, if you care to use it? Too little thought is given to the treatment of stairways, particularly in summer houses; they are successful, too, in the year round house, allowing for additional heat radiation is made.

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

(Continued on page 70)
THE MAKING of EASY STAIRS

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

ERNEST IRVING FREESE

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

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

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

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

Again, you are forced to concede that sleeping rooms, bathrooms and boudoirs are rooms essentially private, to be approached only by way of an essentially private thoroughfare. And you have agreed that a stairway, in a private dwelling, is an essentially private thoroughfare, and that it should afford an easy means of transition from one floor to another.

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

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

Vestibule and Stair Seclusion

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

Then why cling so tenaciously to the old-time stair-hall of our forefathers when the conditions that once rendered it logical no longer exist?

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

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

Measuring Risers and Treads

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

The vertical face of a step is called the riser; the flat part, where the foot rests, is the tread. The height of a riser is the vertical distance between one tread and the next; the width of a tread is the horizontal distance between one riser and the next.

And in the correct proportioning of the width of tread to the height of riser lies the secret of a comfortable stairway.

To determine these exact proportions, I have for some years made use of a diagram that is based upon the results of a valuable series of experiments once made by Mr. Frederic Law Olmsted. This diagram reduces the correct proportioning of comfortable steps to a definite law. There is no guess-work about it. By its use, the...
A problem in remodeling. (A) Hedge; (B) flower border and garden; (E) walk; (G) shrubs (move to L in lower plan); (J) shrub or low tree; (K) shade tree; (L) tall shrub; (M) tall evergreen tree; (N) cold-fruited; (O) drive (change to U)

Alway.....
Some Notes on Its Possibilities and Proper Use

H. A. MARQUIS

With discrimination nothing can so give life to an interior as painted furniture. But that discrimination presupposes many things; presupposes a recognition of color combinations, an understanding of what backgrounds are necessary, a feeling for the types of furniture.

The decorative value of painted furniture lies in the fact that it adapts itself to any color scheme and can be re-painted when the scheme is changed.

If we want a bedroom in mauve and lemon yellow, for example, the carpet, or foundation of the floor, should be purple or mulberry. The walls would be neutral tan, the curtains mauve silk piped with yellow, which will vitalize the mauve. The furniture would carry the same value. Mauve as curtains and be striped with lemon yellow. Or one chooses for the hangings a figured cretonne, and the dominant colors are red, brown, and green. The furniture could be painted in one of the dominant colors and decorated in one of the secondary.

This choice of the right color is the secret of success with painted furniture. Having decided on the hangings, one can sample the fabric to the furniture shop and see that the paint used harmonizes correctly.

The Choice of Backgrounds

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

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

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

In Nursery and Porch

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

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

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

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

In the nursery, simple painted furniture adds the interest of color and quaint decorations and creates a pleasant atmosphere for the children.
SAVING coal is nearing the goal. If you would speak like Walt Mason, and at the same time keep in mind that all goals are now one—winning the war.

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

The Fuel Administration is advocating the placing of a thermometer in every home. A thermometer is a clock for heat. It has no alarm bell, but in a way a thermometer is a war measure.

The main problem to a disease that is definitely fixed in pneumonia? The Fuel Administration knows that one man in eight dies of white plague. What average person thought the remark applied to aquatic performances, that he was seven-eighths water. This authority added that man needed cool air and moisture about him.

A majority of our doctors say that even Americans who can almost achieve the impossible cannot exist healthfully in a temperature of more than 68 degrees. Fresh, cool, moist air is the foe of pneumonia. But whether you fear pneumonia or not, it does take legal advice to realize that a thermometer is a good thing. Rules for using a thermometer are as follows:

Getting the habit

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

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

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

A majority of our doctors say that even Americans who can almost achieve the impossible cannot exist healthfully in a temperature of more than 68 degrees. Fresh, cool, moist air is the foe of pneumonia.

But whether you fear pneumonia or not, it does take legal advice to realize that a thermometer is a war measure.

Getting the thermometer habit at home will one of the most precious things in the United States just now—coal. Getting the habit in your factory office will save yourself money and will give you Sam just that much help in winning the war for America. For it will remind the person who desires the thermometer habit that heat must be bred, and that a uniformity of temperature is a great help toward healthful living. Dr. Eugene L. Fisk, Medical Director of the Life Extension Institute, maintains that "The American public is not educated to the fact that air is a stimulant to body and promotes normal evaporation and heat distribution; and that the steam radiator gives such a uniformity of temperature that in a room heated to 70 or 72 degrees the body temperature rises to an almost absolute point."

Let the thermometer take its place with the shovel as a household weapon for fighting this war. Not only will it help you to keep down the consumption, it will stimulate the seeking out of leaky windows and poor radiators.
Architecturally the house follows no distinctive type, save that it is American and has adapted the useful points of many styles. The structure is wide clapboard painted white, with green shutters and a green shingled roof.

**A SMALL CLAPBOARD SUBURBAN HOUSE**

**WILLIAM T. MARCHANT**  
Architect

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

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

**THE GARDENER'S KALENDAR**

**First Month**

_Sunday_ 1

He is so small, he does not know
The summer sun, the winter room;
The spray that oaks and elms come again.
All this is far beyond his ken.
A little world he feels and sees,
How he'll promote a face against her breast,
And does not care to lose the rest.

_1. New Year's Day._

_Sunday, 7th A. M._

_Sun sets, 4:32 P. M._

Heart gardening, planning now. Lay out the garden onto scale, plan systematically and decide now just what you will grow.

_Tuesday_ 3

Do you realize that the food situation is going to be more serious this year, and that you owe it to the country to do your bit? Have as large a garden as you are physically able to care for.

_Wednesday_ 4

Make out your need order early, so as to have the best seed selection. In your order, don't suppose that all the various varieties catalogues give the quantities of Seed required.

_Thursday_ 5

How about ordering some fruit trees now? If you haven't room for large trees, plant some dwarfs. Remove all loose bark on old fruit trees, as it harbors the pupae of insect enemies.

_Friday_ 6

Wet, heavy snow is destruction to soft evergreens such as rhododendrons, juncipers and snowberries, so with a wooden rake and shake the branches gently, as they are easily broken.

_Saturday_ 7

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

_9_ Friday

Go over your tools and repair any that need it. A new handle for the secateurs—need for the hedge shears—there are many little things that can best be attended to now.

_10_ Saturday

A top dressing of sheep manure will be top dressed, half soil and half sheep manure makes a good mixture. The foliage should be sponged with tepid water, one spoonful of borax to a pint.

_11_ Sunday

Did you envy your neighbor's terraced garden during the dry spell last summer? Then why not plan some sort of terracing for yours? There are new ideas to suit any purse.

_12_ Monday

Have you started the early grapy or the cellar house? Frequent spraying of the wood is essential, and an early start means an even "break." Remove any moss that may have accumulated on 3" of top soil and replacing it with rich earth is advisable.

_13_ Tuesday

The moss that accumulates on the trunks and branches of trees such as elms, maples, etc., is unhealthful and injurious. A stiff brush will remove it, especially during a spell of wet weather.

_14_ Wednesday

You should always keep a barrel of liquid manure in the greenhouse to feed all kinds of plants. Copious manure, sheep manure, grass, manure of soda, etc., are good. Give the plants variety.

_15_ Thursday

Why not devote a portion of your yard to flowers? This is far more sanitary than planting it up. An oil stove supply enough heat for the cooler vegetables like spinach, carrots, etc., etc., are good. Give the plants variety.

_16_ Friday

Better order your spraying material now. Be sure all will be around later. It is necessary that your Poisoning for the bugs that cause destruction for those that puncture, and diseases.

_17_ Saturday

Have you over-built, over-bought, overdone, or are you going to trim your house down? Saturday next spring? Better see that it is in good shape now, with plenty of oil to prevent rust.

_18_ Sunday

All kinds of winter protection such as leaf mulches, litter, etc., are put against the strong winds and storms of Saturday next spring? Better see that it is in good shape now, with plenty of oil to prevent rust.

_19_ Monday

There are many kepi's, old fruit trees, as it accumulates on the branches. There are many kepi's, old fruit trees, as it accumulates on the branches.

_20_ Tuesday

Do not suppose that all the varieties catalogues give the quantities of seed required.

_21_ Wednesday

Make out your need order early, so as to have the best seed selection. In your order, don't suppose that all the various varieties catalogues give the quantities of Seed required.

_22_ Thursday

The ordinary turnip, forced in the dark either in the cellar house or greenhouse makes a growth that is especially tender and the plants grown in the greenhouse should be fed with liquid manure.

_23_ Friday

The routine turnip, forced in the dark either in the cellar house or greenhouse makes a growth that is especially tender and the plants grown in the greenhouse should be fed with liquid manure.

_24_ Saturday

This is the proper season to overhaul all greenhouse plants, to pot and other decorative plants. New perennials should be ordered and the plants and other decorative plants.

_25_ Sunday

Every one of really hardy trees and shrubs can be pruned now. Don't cut the branches too short. Now is the time to prune and replace the foliage appears—can hardly even be forced into flower by plunging them in water in a warm room.

_26_ Monday

Why not build a white frame coldframe for your garden? You can get a couple of sah, and other decorative plants. New perennials should be ordered and the plants and other decorative plants.

_27_ Tuesday

Don't build a white frame coldframe for your garden? You can get a couple of sah, and other decorative plants. New perennials should be ordered and the plants and other decorative plants.

_28_ Wednesday

All kinds of vegetables should be built this winter

_29_ Thursday

This Kalendar of the gardener's labors is issued as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, and it's service should be available for the whole country if it be remembered that every one hundred feet south or north there is a difference of about one days later or earlier in performing operations. The dates given are for an average season.
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Velvet Okra is queer. The shoots fairly push the blossoms off. Be sure to pick it young and every day. It is delicious in combination with tomato and onion for winter soups.

Emerald parsley I find best for this latitude. By covering thick with leaves in fall I can always gather a little all through the winter. Brussels sprouts are very easy to raise and they bear until Christmas. I have gone out in the deep snow and gathered them for dinner in December. Long Island Dwarf is good. We raise several varieties of squash—Golden Crook-neck, Hubbard, Extra Early White Bush Scallop and Vegetable Marrow. This last named is good dipped in egg and bread crumbs and fried in deep fat.

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

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

Garden Records

It is a funny thing that even the best of gardeners dote on planting tons of seed all in one day. When every inch of space is filled, they wear such a pleased smirk. But the smirk comes off when they see my wrath! In the days of my innocence I used to buy all the seeds needed, put them in a basket and trustingly hand them to the man on the planting days. No so now! I think I must resemble Mrs. Pipp, as I sit in my little kindergarten chair in the middle of the garden path, doling out the seed for one row of beans, half a row of radishes, and so on. (Once in early days we had eight rows of radishes, each 25" long, all ready to eat at once!) I keep a garden record, of course, and at the end of each plot, after the plants have done their black and dastardly work, I put down the date, variety and quantity. Later on I add the date when "up," when gathered and the amount out of the crop. With a willing cook, I can always get enough for "Mister's" dinner, this last item is only approximately correct.

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

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

I will give a list of seeds and the quantities needed to plant a plot of ground the size of ours—about one-third of an acre:

- One ounce beet seed, Crosby's Egypt.
- One ounce beet seed, Crimson Globe.
- Two ounces carrot seed, Danvers half-long.
- One quart Golden Bantam corn.
- One bushel Irish Cobbler seed potato.
- One ounce young onion seed, Silver skin.
- One ounce parsley, Emerald.
- One pint Kentucky Wonder pole beans.
- One pint bush limas.
- One quart peas, Gradus.
- One-half ounce Swiss chard, Giganteus.
- One-half ounce okra, White Velvet.
- One ounce Henderson's New York lettuce.
- One package Tennis Ball lettuce.
- One package black seeded Simpson lettuce.
- One package mignonette lettuce.
- One package big Boston lettuce.
- One package Hausman Improved lettuce.
- One ounce radish, Crimson Globe.
- One pint wax beans.
- One ounce Brussels sprouts, Long Island Dwarf.
- One ounce spinach, New Zealand.
- One package crook-neck squash.
- One package Vegetable Marrow squash.
- One package Hubbard squash.
- One package white bush squash.
- One package cucumber, White Spice.
- One package cucumber, Long Green.
- One package pumpkin seeds.
- Two dozen Stone tomato plants.
- Two dozen Fodera tomato plants.
- One dozen red cherry preserving tomatoes.
- One dozen yellow cherry preserving tomatoes.
- One dozen bull-nose peppers.
- One dozen Black Beauty egg-plants.
- We have several varieties of grapes.
- The vines are always clipped in March before the sap rises; it is the first joyous sign to me that "spring is on the wing." We gather about two hundred pounds of grapes every fall.
- We cannot raise fruit trees, much to my disappointment, for they are always attacked by San José scale.
- We have a field about 25' x 100' lying fallow. It used to be a quince orchard until attacked by scale, and we are thinking of setting it out to hops. We have several varieties of hops for winter's beer.
- I am told they grow well in this latitude, and bear in about three years.

My old-fashioned cousin, the former owner of this house, used to have an herb garden, and we still have sage and thyme, catnip, mint, parsley, savory and sweet marjoram. I am going to start some lavender, Sweet Basil and rue, tansy and thyme—the very names are a delight! We always plant marigolds down each side of the vegetable garden paths. It gives a touch of regal pomp while the garden is a-dying.

Fertilizers and Insecticides

The question of fertilizers is an important one, constantly before us, but I have been told that it attracts those cruel, sneaky cutworms. Because of too much bonemeal it will burn the roots. Of course, well-rotted manure is indispensable; but I also strongly recommend the use of bone-meal. We buy about seventy-five pounds every spring for both vegetable and flower beds. Just before the plants run out and sprinkle it on dry around the roots of the various plants. I have worked into the corn, bean and cucumber beds.
STAIR & ANDREW

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Garden Advice from an Amateur to Amateur

(Continued from page 56)

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

Paris green is absolutely necessary for potato bugs, and for the deadly aphids I use a kerosene emulsion as follows:

Dissolve half a pound of whale oil or ivory soap in one gallon of hot water. Add two gallons of kerosene and pump or churn till a thick cream results. Dilute with ten or fifteen quarts of water to one of emulsion.

This summer I am going to experiment with nitrate of soda as a fertilizer. Let us hope that something I have written may help someone just starting in with a garden—

with plenty of enthusiasm but not a great deal of patience. I only hope to prove to them the joy it has for me.

It is a real adventure to run a garden—there are so many things to do just around the corner. Remember—don't claim that your vegetables are cheaper, but I do claim that they will be enriched a thousand fold.

Planning a Garden of True Blue

(Continued from page 58)

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

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

Succession of Dominant Effects

For instance: In March and April on the main path, the walks on the sides may be bordered with large masses of clumps of iris, its nodding blue bells, pinkish white, and grey-green foliage proving very effective in combination with a few violas of rich purple. At salient points are placed pale yellow narcissus.

Approaching the pool the mertensia gives place to the tall, branching forget-me-nots, which, a tribe later in the spring, the stalks of pale yellow May-flowering tulip, Moonlight. Behind the forget-me-nots, in order to focus the yellow effectively, are four balanced clumps of straw-colored iris.

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

While the bulbs of early spring confined to the border of the beds, effects of May are noted all over the garden. Aside from the group described in the preceding paragraph of the centers of the beds, there are masses of light blue anchusa, are down the center by four well balanced clumps of iris Purple King. The anchusa is distributed all over the garden as well, and may be called the dominant flower of this month. But contributing its quota nowhere else are masses of line blue flowers, and although the individual plants are too delicate to dominate a large area, they are perfectly acceptable, but in minor quantity and of smaller stature. One clump is enough to get a uniform color with aquilegia, they are too delicate to dominate an area, but being accompanied by masses of light blue anchusa, the effect of a blue color is played in minor groups down the side walks.

When the individual flowers are of a beautiful blue, it is difficult to get a uniform color with aquilegia, but at least in the case of the variable tendency of seed, so they are likewise planted on the side lines.

The Summer's Bloom

In June comes the larkspur with its large spikes of its blue, its robust growth and immense height, it fills a large place in each bed. It should be planted in large size, in clumps rather than in long line device that conveys little mass effect, pleasant contrast to the accentuated, so appearance so frequently observed is always better. Because of their delicate creamy white petals, Clematis recta and the pale go.

Tastasio of meadow rue are used in small clusters, but large quantity than the yellow of early spring. One deep note of yellow must not, however, be omitted, in its petal, sky blue shading to white at the center, give the sinis a greenish tinge if placed too near to them. A very few of the early tulips echo this effect down the center walk.

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

Approaching the pool the mertensia gives place to the tall, branching forget-me-nots, which, a tribe later in the spring, the stalks of pale yellow May-flowering tulip, Moonlight. Behind the forget-me-nots, in order to focus the yellow effectively, are four balanced clumps of straw-colored iris.

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

While the bulbs of early spring confined to the border of the beds, effects of May are noted all over the garden. Aside from the group described in the preceding paragraph of the centers of the beds, there are masses of light blue anchusa, are down the center by four well balanced clumps of iris Purple King. The anchusa is distributed all over the garden as well, and may be called the dominant flower of this month. But contributing its quota nowhere else are masses of line blue flowers, and although the individual plants are too delicate to dominate a large area, they are perfectly acceptable, but in minor quantity and of smaller stature. One clump is enough to get a uniform color with aquilegia, they are too delicate to dominate an area, but being accompanied by masses of light blue anchusa, the effect of a blue color is played in minor groups down the side walks.

When the individual flowers are of a beautiful blue, it is difficult to get a uniform color with aquilegia, but at least in the case of the variable tendency of seed, so they are likewise planted on the side lines.

The Summer's Bloom

In June comes the larkspur with its large spikes of its blue, its robust growth and immense height, it fills a large place in each bed. It should be planted in large size, in clumps rather than in long line device that conveys little mass effect, pleasant contrast to the accentuated, so appearance so frequently observed is always better. Because of their delicate creamy white petals, Clematis recta and the pale go.

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When the individual flowers are of a beautiful blue, it is difficult to get a uniform color with aquilegia, but at least in the case of the variable tendency of seed, so they are likewise planted on the side lines.
YOU ARE INVITED TO INVESTIGATE OUR METHODS FOR PRODUCING THE MOST ARTISTIC RESULTS AT A MINIMUM OF COST. DESIGNS, ESTIMATES AND SUGGESTIONS SUBMITTED FOR APPROVAL ON REQUEST. CAREFUL ATTENTION GIVEN TO OUT OF TOWN COMMISSIONS.

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Radiator Otrusiveness Solved With Our Decorative Metal Grilles

WHY consider for a moment having the machinery of your heating system in the form of radiators, always in insistent prominence?

Let us suggest ways of obscuring them, with decorative metal grilles. Ways that easily convert the objectionable into the desirable. Ways that turn the ugly into the harmonious. Send for Catalog 66-A.

“THE BEAUT-I-ATOR”


TUTTLE & BAILEY MFG CO.
52 VANDERBILT AVENUE
NEW YORK
Enlightening thoughts on the making of easy stairs and the glass of a thousand flowers.

**The Making of Easy Stairs**

Continued from page 47

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

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

A steep stairway, provided the steps are correctly proportioned, is not necessarily an uncomfortable one. But a steep stairway is dangerous. On the other hand a stairway with a very gentle slope is neither uncomfortable nor dangerous. It is, however, exceedingly extravagant of floor space. Evidently the "happy medium" is somewhere between—somewhere between the steep and the very gentle. A height of the risers of the ordinary stairway can be placed definitely between 6½" as a minimum and 7½" as a maximum, inclusive. This fixes the corresponding minimum width of tread at 10", and the maximum at 12½". Therefore, the dividing plane between the steep and the narrow is a stairway risers of 7" and tread, or the "happy medium," neither danger by steep nor extravagantly sloping.

During the month of January ten per cent. of the purchase price of furniture will be set aside for the American War Relief.

Studio at 5 East 37th Street, NEW YORK.

**SATINOVER GALLERIES**

No. 3 West Fifty-Sixth Street, NEW YORK.

**THE GLASS OF A THOUSAND FLOWERS**

Continued from page 2

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

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

After all, there must always remain the zest of the chase in the spirit of the true collector without which wonderful finds would never have been made. Though we need not go to the extent of the Countess of Picque, a lady of Louis XIV's court. This lady died at Fontainbleau in great poverty at an advanced age. Historians of the gossip of the day have laid her indigent circumstances at the door of the rash man of business, but I fancy her Peterson, for mirrors had been placed beneath her head with it. When almost in need of business, she astonished her friends by purchasing an enormously expensive house in Rome. "I had a piece of land," said she, "and this extenuation, "which brought me in not a man of business, but I fancy her Peterson procured this mirror. Have I not managed wonderfully to possess this beautiful glass instead of dull old indifferent hearthside is equally bad.

In the latter case, where one flight of stairs is directly over another, that is to say where there is no well hole, the stairway can be placed definitely between — somewhere between the steep and the very gentle. The "happy medium," neither danger by steep nor extravagantly sloping.

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

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MAGALOG

Our Illustrated Catalogue in Magazine form. A reference book for all the year. SENT FREE upon request

Are you planning for a garden beautiful this spring or a Home Orchard of early bearing fruit trees? A Rose Garden that will bloom from spring to frost? A Berry Garden that you can pick berries from this summer? Let us help you. We are Landscape builders. We create pictures with plants for year round beauty.

Our entire organization of landscape engineers, architects, shrub, tree and orchard experts is at your disposal. Symmetrical, advanced, carefully selected fresh dug, easily rooted nursery stock, produced under the rigorous conditions of Western New York is what you pay for and what you receive.

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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 day by 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. Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

SANITARY—ECONOMICAL CONVENIENT—ODORLESS

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KERNER INCINERATOR COMPANY 594 Clinton Street Milwaukee, Wisconsin Offices in all the Larger Cities
Tinted Walls are Now the Vogue

Designs and patterns on walls have had their day. Multi-colored treatments are passé. Good taste decrees artistic monotones and health dictates the elimination of poisonous pigments. In the soft, velvety tones of neutral tints decorators and home builders find the perfect combination of beauty, sanitation and economy. It provides the ideal background for home furnishings, and yields the much desired atmosphere of good cheer and restful harmony.

HARRISONS
Sanitary Flat Wall Finish
(A Du Pont Product)

Decorators and home builders find the perfect combination of beauty, sanitation and economy. It provides the ideal background for home furnishings and yields the much desired atmosphere of good cheer and restful harmony.

Harrisons, Inc.
Established 1793
Philadelphia, Chicago, Minneapolis, Kansas City

The Glass of a Thousand Flowers

(Continued from page 62)

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Established 1793
Philadelphia, Chicago, Minneapolis, Kansas City

The War Garden Department

(Continued from page 50)

If you have any seeds on hand, do not know whether they are good or bad, or a liability until you have tested them.

The points to check are:

1. Roasted seeds.
2. Autograph damp seeds.
3. Bad seeds.
5. Seeds that are too fresh to begin with.

While this can be done by placing the seeds between two layers of blotting paper in a fairly warm temperature, a much more satisfying test can be made by using an oven.

Seeds that are fairly fresh to begin with are: beans, beets, carrots, celery, cucumbers, endive, gourd, kohlrabi, lettuce, mustard, parsnip, pepper, radish, squash, tomatos, turnip.

But as in most cases there is no need of telling how old the seed was you get it, particularly if it is some months since you have not planted it, you may not make a good gardener, but you will be a long step in the right direction.

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Why not have clean, safe Water in Your Home?

Bathe in sparkling, refreshing water. Have your dishes washed and your food prepared in water you know to be clean and safe.

Use filtered water in your laundry and secure the snowy white perfection of your clothes and linens.

Install a Loomis-Manning Filter

People have told us, "I put in your filter as a precaution but am amazed to see the dirt and other matters it takes from our water supply which we consider practically perfect."

Almost all waters can be improved by efficient filtration; and for those "perfect" waters, a filter provides a safe-guard against possible accidental pollution—a condition which has so often occurred.

You can have attractive, dependable, fresh-filtered water for every purpose in your home because discoloration, odor, taste, iron stain, danger from water-borne diseases, etc., will be removed from every drop of water entering your home by a Loomis-Manning Filter.

This filter can be easily installed in any house either built or building. The largest part will go through any ordinary doorway. Attached to the water main, every drop of water passes through the filter with no appreciable loss in flow or pressure. The water system is not disturbed in any way. The filter operates splendidly under city pressure, pressure from elevated or pneumatic tank or any system of water supply.

A Loomis-Manning Filter is free from complications and the simple care can be given by anyone. Does not require expert attention.

The finest construction—most durable and efficient. Several sizes to meet large or small requirements.

Send for Catalogue and Booklet.

We have perfected a splendid method for cleansing discolored hot water and for the removal of iron rust and stain from either cold or hot water. Send for full information.

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Wing's Quality SEEDS

During the last few years our vegetable and flower seed departments have developed at a rapid pace until today we stand prepared to supply the "Best by Test" in all vegetable seeds as well as in such flowering bulbs as Gladioli, Iris, Dahlias and Paeonies.

For six years we have worked along definite lines of improving and reeding new varieties. Here are a few of our vegetable specialties:

**Tomato**—Wing's Ed Sunrise: The best tomato we know. Ripens same day as Marriana. 30% more prolific and 30% better quality. Heavy yielder. Thin skinned—solid with few seed cells. Liberal size packet mailed for 10c. Be sure and try this wonderful new tomato.

**Corn**—Wing's Golden Sugar: This new variety is an enlarged Golden Bantam. Matures in about 80 days from date of planting. We will mail ½ lb., 25c; lb., 45c. Postpaid.

**Lettuce**—Just in Head: Our latest introduction in the early head lettuces. Matures five days earlier than any other of our tested varieties. Forms large heads of exceptional quality. As we only have a small quantity of this seed, we will be compelled to limit our customers to one small packet each. Price 15c.

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It is one of the few books containing definite information about the time of sowing of the different vegetables. Describes the very best and most reliable sorts of vegetable, flower and field seeds, bulbs and some rare and new specialties which we believe can not be obtained through any other American Seedsmen. This Seed Guide gives cultural directions and helpful suggestions how to plant and grow to the utmost profit. Write for your free copy today.

The Wing Seed Company, Box 127, Mechanicsburg, Ohio

(The House of Quality and Moderate Prices)
Spanish Wall Furniture of the 16th and 17th Centuries

(Continued from page 14)

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

Cabinets and Cupboards

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

Although the decorative paneling on the cabinet in Figure 12 is formed by small pieces applied on a flat wooden background, the design was apparently derived from an erstwhile necessity. Cabinets of this sort, though showing some points to a tradition learned by the Spanish from their Moorish relatives, also reflect a Moorish influence and point to a tradition learned by the Spanish from their Moorish tutors who, in turn, had learned from the Saracens what the Coptic joiners of northern Egypt had taught them—that the use of lattices and small panels, loosely set, was the only way of combating the shrinking and warping effects of the sun and preventing cracking of the wood.

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Every reader of House and Garden ought to send a postal card request for Kunderd's 1918 Catalog of New Gladiolus.

It is handsomely illustrated and contains the largest and finest collection of gladiolus in the world and the best cultural notes, either for growing prize or show flowers, or the usual garden culture. Many grand new varieties of our own will be offered. This catalogue is free.

Address the originator of the Ruffled Gladiolus.

A. E. KUNDERD - Box 2 - Goshen, Ind.
Persian Motifs in Furniture
(Continued from page 29)
white marble, and pearl and black mar-
ble," with hangings, "white stuff, fine
linen and blue, being held fast with
cords of fine linen and purple upon
rods of silver and pillars of white marble."
The Persian Empire reached out still
further. It touched the Indus, and
adapted the elephant to its decorative
designs. It ransacked the cities of
Asia and Egypt and Assyria, and
brought Telephones back to be chief
sculptor to Xerxes, most magnificent of
all the Persians, with his Hall of a
Hundred Columns, and his Harem of a
Thousand Eyes.
So wonder as we look at the frag-
ments of this incredible art—"the caprice
of an almost dilettante gifted with a
grand taste"—this official art, this art
built of priceless stones and priceless
woods and priceless genius—each equally
and soullessly bent to the conqueror's
whim—wherever we find what the artists
thought, those ironic exiles from Tholos
who left us the portrait of stern old
Cyrus in the tall head-dress of an Egyp-
tian law-relief, those lurid Greeks with
sunk Ionic temple-bronzes in the tyrant's
sun-baked walls.
Persian art reached its gorgeous and
unnatural zenith toward the end of the
sixth century before Christ. It wasn't
an art that could grow, for it had no
soil. So it just solidified. The temple,
the palace, the tomb, had one cornice,
one order, one column, one capi-
tule. Tyre did an immense trade with
Persepolis in—can you believe it?—in
faked antiques! Persepolis was rich and
Tyre—well, Tyre was progressive.

Wrought Iron in the Garden Room
(Continued from page 15)
candlesticks. Plain silk or painted
parchment shades are provided to
soften the light from the five lamps.
The sconce is also a very simple
light wall bracket. The shade should be of
the "scone" type—attached to the
candle with a spring clamp. The
fixture itself is left either in antique
iron, or is touched up in color to match
the interior fittings and hangings.
A rococo wall fixture has two flower
cups, fitted with candlesticks and
shades as described above. The metal
is either made "flame copper," which in
time oxidizes to bronze, greena and
brown, or is painted in full color.
The very interesting Florentine hang-
ning flower basket should obviously be
placed in a room of considerable height.
Most charming decorative effects can be
obtained by weaving English ivy or
similar foliage between the iron leaf
work in the bowl and then placing a stiff
central group of asteris, zinnia or other
sturdy bloom in the center. Ivy could
also be trained up the three linked
chains. It will be noticed that the
bracket supporting the fixture is the
same metal as is used in the single wall
light illustrated.
A novel scheme for partially screen-
ing book shelves is also illustrated. The
frame for the door is made of delicat-
ely modeled iron, with a simple
Florentine Gothic screen covering the
open space. The idea helps to solve a
problem given with glass doors, such a treat-
ment gives a pleasant sense of secu-
ritу while lower growths such as hy-
dromas, weigelas, spireas and the like
are left unbroken except for the stepping
paths and walkways.

The Garden Possibilities of a City Back Yard
(Continued from page 43)
of the lawn than walks, and thus, as well as for their picturesque-
ness, are preferable. Iron statues are a better choice for mass planting about
the foundation of the house than decora-
tive bushes; they require less care, and afford
more protection in winter. They may
also be used to mass against the rear
of the tea house.
In the plan on page 42, the lawn
is left unbroken except for the stepping
stones through the central group of
plants. This plan gives a different
view of the garden from the center of
the house.
In the rear a little tea room or arbor
is placed, and on each side two crecent
shaped beds for lotus and water
lilies are built. If preferred these
beds may be planted with low growing
plants, and tall shrubs or forbs. The
lilies are massed in the rear and corners of
the lot. Dogwood, Cereis canadensis, flow-
ering holly, and other plants, and with
deutzias, weigelas, spireas and the like
may be massed along the side walls
with lilacs, spirea and trilliums.

Saves Coa

Dry air requires overheating and consequent waste of coal.
Diesel does not hold heat. Properly moistened air does.

Saves Health

Ordinary heated indoor air is unhealthy. It is too dry.
It is cold to Nature. Dry air causes sore throat, catarrh, dry
skin and falling out of the hair. It promotes bronchitis, pneumonia,
tuberculosis.

Saves Furniture
Dry air shrivels, cracks and ruins furniture and woodwork of a ho-
useful kind.

A HUMIRAD insures Nature's humidity indoors

Bay State

Brick and Cement Coat
main walls of brick, corbeled eaves, weatherboarding.

C. A. Dunham, Co. Marshalhough, C. A.

Architects' Supplies

New York, N. Y.

The Garden Possibilities of a City Back Yard
The Unobtrusiveness of Kelsey Health Heat

Kelsey Health Heat heats your home without subdividing its apparatus upon your notice; without marvling most interiors with those incongruous lumps of iron called radiators. It must not, however, be confused with furnace heats. Furnaces deliver small volumes of highly heated, oxygen-starved, hard-pressed air—unhealthy air.

Kelsey Health Heat works but the opposite. The temperature is lower, but the volume is larger, the speed higher. The health-giving oxygen is retained in full. Its large volume of warmed air causes a complete change of air in every room four times an hour. Its high speed carries it to rooms impossible to heat with furnace heats.

It will deliver more heat from less coal than any other system. A statement which we stand ready to prove.

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Throops of Character

Make permanent your Plumbing by installing "Improvno" Vitreous China

When You Build

please Bear in mind that there is still plenty of

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

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

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

Screen painted in black lacquer with yellow panels for a country house by Norman Jacobson.

Painted Furniture

(Continued from page 51)
I

AMBEAU FAMERS
East 39th Street
New York

Chippendale Mirror in carved wood frame finished in old red.

IRWIN POST
INTERIOR DECORATIONS
12 W. 47th St.
NEW YORK

Set of four tables in black or red Chinese lacquer with oblong or rectangular tops; the flat decorations in old gold unappraisedly applied by hand.

New Ease of Operation

THE quiet action of Mott’s “Silentis” and “Silentum” closets can be taken for granted. Mechanical skill can not further silence running water and still produce a thorough, sanitary flush.

What we would especially call your attention to is the manner of flushing.

This operation is accomplished, with utmost convenience, by a slight pressure of the foot on the valve set in the floor. Or, if the valve is set in the wall, by a pressure of the hand.

All working parts are out of sight. Yet they can be gotten at readily, in emergency.

Everything we sell, we make

MOTT’S quiet-action closets are further described in our new “Bathroom Book,” which shows 22 model bathrooms and quotes prices on modern bathroom equipment. Sent for 4c postage.

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INTERIOR DECORATOR

FURNISHINGS FOR TOWN AND COUNTRY HOUSES
AND FOR INDIVIDUAL ROOMS

Special Collection of Antique Mirrors and Frames

DANERSK FURNITURE
Price at all times, we are furnishing new action by our continuous careful selection and purchase of pieces of original design in high style, as shown in our Original Catalogue. Please address:

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Consulting Decorator
announces the renewal of her Studio
from the Architect’s Building
154 Park Avenue

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139 East Nineteenth Street
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The most beautiful, durable wall coverings made—FAB-RIK-O-NA INTER-WOVENS. Samples free.

Mrs. Muchmore
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The most beautiful, durable wall coverings made—FAB-RIK-O-NA INTER-WOVENS. Samples free.

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407 Arch St., Bloomfield, N. J.
The Bossert Price Not a "Cut-Lumber" Price

Bossert prices cover the greatest part of the labor of construction, the fitting and attaching of all hardware, the hanging of all windows, doors and blinds, painting, etc. The only additional cost in erecting is for the simple and inexpensive work of assembling which can be done quickly by unskilled labor. Work which must naturally be done on the ground—such as masonry and plumbing—is, of course, not included.

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The purchase of a Bossert House will secure a real worth-while amount of money for you. You share in the common ownership of your own house, which means a reduction in the cost of insurance, a prospective organization and efficiency in manufacturing. The price of the Bossert House shown above is only $105.00. Bossert qualities, such as large size, cost would not be wasted or strained. The purchase of a Bossert House is, of course, such as additional cost for the simple and inexpensive construction, the fitting and attaching of all hardware, the hanging of all windows, doors and blinds, painting, etc. The only systematic or centralization in the management of the house is done by the efficient, old-fashioned methods.

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California Bungalow
3 Rooms and Porch—

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Just the thing for your future vacation spot. Quickly and easily erected. Can be put up and taken down anytime.
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Corners in the Decoration of a Roof

full of umbrellas, raincoats, a broken chair waiting for the repair shop, and the inevitable children's overalls. Where does mother come in? Father doesn't come in at all. He usually goes right to the library where there is a bright fire burning, and the prospect, on Saturday night, of bridge or poker and maybe a "good song ringing clear" even if it does get a bit loud.

The father isn't going to transact any business in a den; he is, after his wife has studied the problem for three years, going to write out his monthly checks at just such a desk as this, where he can, quite in the gentle atmosphere of books and portraits, discover the extravagant charges of the butcher and the candlestick maker. Here is every appointment he requires—a clock, a desk, a telephone (both external and internal)—if you will note the push buttons on the wall boxes in the principal rooms and the garage), a clock, ledgers for accounts, a place for his grandfather's portrait and above all the model that runs the house throughout the year and out of the way but never out of mind.

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

Drafting the Garden for War Use

(Continued from page 32)

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

In general, the most satisfactory use to make of the very small garden is to make it a garden of specialties, without any attempt to have a complete list. Each growing season will be a limited space, for instance, devoted to salad plants of various kinds, which will keep the diet well supplied with the delicate and important class of vegetables which are always hard to get in best condition at the retail market. A continuous supply of beans of the various desirable kinds may be produced in abundance in a very small area.

A Garden of Completeness

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

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

If you expect to be away for a regular summer's vacation, the garden should be planned especially with that fact in mind. Numbers of gardeners are making their gardens ready for each spring which come to full bloom about the time the family is least able to enjoy them. Numbers of gardens may be passed by the gardeners for months, overgrown with weeds and unproductive, simply because the garden was started the week before the family arrived.

In working out the details of the size of your garden, you will have to study the rules in addition to the general principles, the amount of each vegetable it will be necessary to plant to support your family for a month. Each month's supply should be planned especially with the fact in mind that the garden is most productive during the first six months of the year, the period which the garden may be arranged for.

Second, figure out the number of square feet of each you will need. Third, make a plan of your garden, showing the size and shape of the area you have to grow, keeping in mind the first plantings of beans, beets, carrots, lettuce, onion sets, early peas, raspberries and many other things which will be planted in the second quarter. These early plantings may be the best, but only if they are given a chance to develop and grow. Beets and carrots, of course, are two of the most important things which may be grown in a very small garden space.

First, put the vegetables which you expect to grow. The next step in the planning of the garden is the placing of the most important things, the plants which will be planted in the beginning of the season and for which you will want to have the most space. Next, place the vegetables which will be planted later on in the year, as these will need less space and more protection from the weather. With this done, you should have a fair idea of the size and shape of the garden, and the necessary amount of seed and transplanting materials to purchase.
Do you want a Dog

Our Dog Man will tell you where to get a good dog. Don't worry about looking around. Either write or visit the Dog Kennels advertised in House & Garden, or write our Dog Man for information. He will refer you to reliable breeders and give you advice about different breeds. Write

THE DOG MAN
House & Garden
19 W. 44th Street
New York City
The Winter Porch

(Continued from page 25)

Budding's Seeds
RELIABLE ALWAYS

Our catalog contains complete lists of seeds. Bulbs, rosettes, bulbous, biennial, annual, etc., of every kind. Kind for free copy.

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Burpee's Hardy Plant Specialties

In a book of 112 pages, 30 of which are full page illustrations (12 in natural color). It is really a treatise. The instruction is ample. It gives full information on upward of 500 varieties of Foliage (the most complete collection in existence). Lomnlo's new and rare horticultural, philodendron and lilacs, and the irises (both Japanese and Dutch) are given. I have all the new introductions as well as the old-time favorites.

Garden lovers who do not have the Slath Seeds Catalogue on their desk should send for it. If they send for it, the Slath Seeds Company will send them a handsome calendar of the Slath Seeds Company, Bursas and Potatoes, 100 Church Street, New York.

Converting the Porch

If a summer porch is to be converted into and used primarily as a winter living room, summer furniture should not be predominant. The winter porch living room must not partake too much of the dinner room or too much of the parlor. There are now on the market many fine pieces of furniture that seem admirably suited to the purely winter use of the porch. There are comfortable chairs, semi-formal tables and accessories galore. One expects something new in a porch room.

Many people have a definite prejudice against painted furniture, and we must be prepared to furnish the winter porch without it. Also there are those who prefer painted furniture for summer, but not for winter. In each case we must fall back upon the natural wood finishes and get our warm notes in the upholstery, the curtains or the walls themselves. It seems to me that the latter have not been sufficiently developed. For instance, why cannot the walls have a warm, neutral orange tint, a color so wonderfully reminiscent of Tuscanv? Or, we might use its color, a blue-green tint. The background of the walls could be decorated with that, simply stenciled patterns in the same feeling as the color of the walls. Or, the walls can be divided into panels in the top and each of such panels can be painted arabesques in blues, black, yellows and Persianian red. Art students could be found whose training was sufficient for them to execute water tint designs of the walls. A frieze of the walls could be bought in imitation of tiles. If the background is of blue, yellow and lavender, all in soft color so wonderfully reminiscent of Day. Or the walls can be divided into panels in the top and each of such panels can be painted arabesques in blues, black, yellows and Persianian red. Art students could be found whose training was sufficient for them to execute water tint designs of the walls.

Spanish Furniture on the Porch

For furniture there comes a set of interesting Spanish pieces. The design is very simple. The wood is walnut stained very dark, and the chair spats and all the turnings have a half inch band of antiqued gold. The seats are rush. The arm chair is very comfortable, as is the double seat—a long bench with sides, and each divided in half. It is designed to stand in front of the fireplace. This set also includes a 36" square table which can serve for tea and coffee.

Wicker seems too coarse and too sum-
mery to use with such a set, yet there comes a very close and even woven wicker which, when upholstered in a fairly formal material such as a broad

(Continued on page 74)
DEANE'S FRENCH RANGES

please the housewife, because they reduce work. The fire requires little attention, burns evenly and heats the oven uniformly on all sides. Every part is easily accessible for cleaning. Other advantages, platform drop oven doors, elimination of smoke pipe, polished steel trimmings, etc.

They please the Householder because, in addition to the excellence of the service rendered, they burn but little coal and their sturdy simple construction insures long life.

We also manufacture plate warmers, boulers, incinerators, steel cook's tables, laundry ranges, etc. Send for fuller information.

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Such features as Automatic Control, Self-Oiling Construction, Individual Valves, Fully Covered Working Parts, produce a pumping unit which requires but little or no attention, and one which can be operated on a highly economical and most satisfactory basis.

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add beauty to your home—flourish, bloom, accommodate, and increase your property. Speedily and cheaply! A fast way to know if you are getting your money's worth. Study our catalogue—send for a copy at once. The Barthlett Way is your absolute test.
mercerized silk stripe or a linen moire, would be excellent. The curtains, made up simply, might be of the same material.

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

A plant stand, 5' high, is also of wrought iron touched with gold. Around this could be grouped plants in Spanish terracotta pots. There would be several low tables and benches. And there, in your mind’s eye, is created a comfortable, distinguished living porch from which all upholstered furniture and practically all the wicker has been excluded.

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

New York’s January Art Exhibits


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


A More Comfortable Home

In your country home a Winter Porch may be added in the most interesting and economical way.

In the Spring of the Year the Porch makes a十分 convenient and comfortable room. It may be used for your Flower City and all the usual activities of a Winter Porch.

R. Leigh, 17 Central Ave., Orange, N. J.

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Three Garden Trojans

GARDEN by BARKER

BARKER WEED MULCH & CULTIVATION


"Pennsylvania" Quality

LAWN MOWERS
All blades crucible tool steel

EXCELSIOR RUST PROOF FENCE

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Active cold air circulation — Sanitary liningings. Send for catalogue.

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to meet your exact needs that will cost but $75.00 and give you a concrete foundation of permanent quality. It will save you from having to come springton in summer. Knowledgeable to operate but hard to get out of sight.

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