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MARCH
House & Garden

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Home Office

Newark, N.J.
Once again we stand at the threshold of an old institution—the annual Spring Gardening Guide. For years that has been the title of the March number of House & Garden, a sort of pivot on which our magazine wheel revolves.

This year we are making a special effort to help you do your part in winning the war by the products of the soil. For it is your garden and your efforts that are going to count toward the food supply. So in March there will be seven pages of packed, tabulated, illustrated facts on just what to plant and how to make it succeed. Three of these pages have to do with planting instructions, while the other four will deal exclusively with the control of plant insects and diseases, in a way that is new and more helpful than anything of the sort we have ever attempted before. Not only are the descriptions and directions adequate, but we have gone even further and will show by photographs many of the garden pests and the actual operations of combating them. These pictures have been taken specially for us by a practical gardener who is also an expert photographer.

Then there is an article on testing your own soil, and a lot of pertinent pointers in the War Garden Department. All these have to do primarily with the utilitarian food side of the garden. In order that the mind as well as the stomach may be fed, and that flowers as well as vegetables and fruit may enter into the menu, we have included an article on sweet peas, another on garden vistas, a third on a famous Swedish garden, and a fourth on beautifying the vegetable plot. And last (we have saved this as the grand climax) Richard Le Gallienne contributes one of his charming essays under the title "The Soul of the Garden." Altogether there are upward of eighteen pages devoted to garden matters.

The house hasn't been neglected, of course. A page of new fabrics and another of mirrors, paved floors and galleries, curtain bindings, the third installment of the Spanish furniture series, how to buy pictures, half a dozen good houses of as many types, the Little Portfolio of Good Interiors—the list is long. We think that we have assembled a rather good issue; in another month you can judge for yourself as to the correctness of our opinion.

THE SPRING GARDENING GUIDE

In the garden of an artist, which will appear in the March issue

PUBLISHED MONTHLY BY THE VOGUE COMPANY, 19 WEST FORTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; W. E. BECKER, TREASURER; SUBSCRIPTION: 1.00 A YEAR IN THE UNITED STATES; CANADIAN AND MEXICAN, 1.00 IN FOREIGN COUNTRIES; SINGLE COPIES, 25 CENTS, ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY
In the most complete and truly artistic execution of a house the architecture will come through the walls and leave its mark on the interior woodwork. Here, for example, the architecture of the house was Colonial, and that spirit has penetrated to the interior trim, culminating in the finely carved closet of the dining room. This is in the residence of F. F. Dodge, Esq., at Stonington, Conn. The architect was Harry F. Little.
HAVE not time,” said Madame de Staël, “to write you ten words . . . so I will give you ten pages.” With which keen *jeu d’esprit* the brilliant lady summed up once and for all the essential difficulty of the epigram. The problem is no less a test of ingenuity in architecture than in literature, for even average ability can produce a reasonably good picture of ample size: the good house of diminutive size requires more than average ability. The large house there is plenty of room to waste, usually plenty of money to cover all costs. By which I do not mean that large houses are usually well planned, but rather that a corridor which is strictly necessary, a few superfluous square feet here and there, cannot mar the success of the large house, while a misplaced 6” may be very important in the plan of a small house.

For a small house is neither a miniature model of a large house, nor a detached portion of a large house, but is a distinctly special problem in itself. That it is no less an opportunity than a problem is a truth which has but recently been dawning upon architects.

Small Houses and Architecture

It is only fair to the architects, too, to say that the keenly competitive nature of their profession, and the inevitable “cost of doing business” has made it largely impossible for them to lavish as much work on the small house as they would like to. The result has been that the small house has too frequently been culled by its prospective owner from a book of ready-made plans, or left to the uninspired hand of the contractor, whose idea of a plan has often seemed to consist of a large box, horizontally and vertically divided into eight equal compartments called rooms. (Today, however, there are distinctions to be drawn as among contractors and their tastes, since the house shown here was built for a contractor!)

Until recent years the small house of real architectural merit has been lamentably rare. The vicinity of Philadelphia for some years past has demonstrated, in several highly intelligent real-estate developments, that the small house may also be well designed, and it may be that we are on the threshold of an era of more general public appreciation of the distinctions between “architecture” and “building.”

In appraising the small house as an architectural design, the most natural beginning is

Here, instead of accepting the commonplace that “all small houses are alike, excepting that some are worse than others,” the architect has said that some small houses may be better than others.
to place it beside the most generally familiar criterion—in this case the modern English cottage of the type developed by Voysey and Lutyens and a score of other able and imaginative English architects.

Spontaneous admiration and acceptance of the English cottage, however, like spontaneous admiration and acceptance of anything, is very unsafe. We are likely to be so charmed by the picturesque exterior of the English cottage that we forget to consider the interior. Externally, without question, the English architect has made the most of his problem, freely using unusual materials, often local, in an admirably colloquial manner, with expressive craftsmanship. The sum total is a small dwelling of engagingly picturesque mass and detail, with quaint windows and chimneys, pervasive charm which, seen from the road, reflects grievously upon the artistry of our own architects.

We feel a little better about it when we learn that most of the plans of these engaging little houses are very impractical, being cut up into too many small rooms and "passages," the rooms often inadequately lighted; the whole interior in fact sacrificed for the exterior.

The Ideal Combination

Obviously, then, the ideal small house will be found to combine a picturesque and architecturally expressive exterior with a practical and architecturally sane interior—a combination far easier to state as an hypothesis than to execute in three dimensions.

Considering first the exterior, it may certainly be said that the country-house architects of America have recently paid more attention to the possibilities of materials. Color and texture have come to be appreciated as essentials of design. Nor are materials handled with the lack of imagination which so long differentiated American from English domestic architecture. In the cottage illustrated, for example, the stucco has been tinted cream color with a slight accent toward pink, while its texture has been made as rough and as expressive of troweling as possible. Most notable of all, the exposed timber-work has been carried out in the good old wrought manner, with downed pins of modern of nails. The arched way to the left of the garage is a detail worthy of appreciative study and emulation as illustrative of the interesting possibilities of modern woodwork.

The use of steel casement windows throughout, with leaded glass, is another contribution, the picturesque total of vines and planting giving about this unusual combination and with the mantle of laid over its roof, the passing years, here will be a bode of pure charm and fitness.

The Plan

The plan is as unusual of the exterior, and follows the English idea of placing the usual American position of service quarter and living quarters, placing the kitchen and entrance near the road, the rear of the house left free for access to the garden. Bedrooms have been compactly contrived in a remarkably small compass, and the principal space has been given to the big living room, with its open trusses and, most interesting of all, its dining alcove. Here is a declaration of emancipation from an old habit, a tangible expression of a belief that a dining room is not necessary to a cottage plan. Since it room used only at night, the space which it occupies may better thrown into a large and generous living-room.

Further incentive may be given to the "dining-cove" idea in small houses by the numerous choices of modern furniture outside the confines of distinct "dining-room" furniture. There are gate-leg tables, the straightwood Windsor cottage chairs; the sofa may repose in a lowboy, the linen in a dignified Jacobean wall-table "hutch."

This living-room has much to admire in straightforward simplicity and in its frank utilization of all available space in wing it occupies. The house being called "Hearth," a generous example of this domestic art is centered at one end, with the other end is diversified by a quaint stair and an entrance leading to a bedroom over the porch.
The driveway gate, leading into the garage, is so designed that it is not only a natural part of the house, but an interesting architectural story by itself.

Along the side of the house appear commodious casement windows, the solid cluster in the bay lighting the dining alcove in the big living-room.

"Apart, yet a part," the cheerful, sunny dining alcove in the big living-room does away with the problematical necessity of the dining room.

One is impressed, in this garden gate, not only by the fact that it is built of wood, but that wood is a very interesting and friendly material.

The entrance to "The Hearth" owes much of its charm to architectural restraint—to the things which the architect refrained from doing to it.

The interiors of "The Hearth" are conspicuously free from triviality, and show wherein a small house may also be large.

Through the frank architectural expression of its construction this living-room openly declares that a house, even though small, may proudly be a house instead of a plastered-and-papered packing box.
The breakfast room, once only to be found in the houses of the wealthy, is fast becoming recognized as a practical and desirable adjunct of the home of moderate cost. The reason for its popularity is largely psychological. It has proved itself an invaluable aid in starting the day right. At the dinner hour the formal dining room, stately, subdued, filled with a mellow radiance by becomingly tinted lights, forms an ideal background for the flush of jewels and plate and scintillations of wit whose spontaneous brilliancy needs no extraneous aid. But in the strong, unsparring light of morning, its low-toned color scheme seems dull and depressing; its note of dignified aloofness wholly out of key with the fresh, buoyant mood of the opening day.

Then it is that the intimate, gay little breakfast room proves its worth, its cheery atmosphere defying grouchiness, routing the "blues," and lending zest to the simplest fare. As to Flooring Material

whichever its character or location, the process of developing it from a mere four-walled enclosure into an individual expression of beauty and charm is a keen delight if approached, as it should be, in the spirit of play. For here one may be as unconventional as one pleases and parade pet hobbies which any other room in the house would refuse to tolerate. If the room is of the porch or clan garden type, a penchant for the crystalline twinkle of falling water may be gratified by the installation of a fountain, ranging all the way from an inexpensive wall basin of cement, to a pool of rare marble adorned with costly sculptures. Of course, the fountain may be wrought into effects of sparkling freshness if broken into small areas and judiciously distributed over a neutral background. A bright blue and intense orange were thus most successfully combined in a suburban breakfast room paneled in narrow blue black stripes, near the center of which each panel was bordered in glow orange a conventional floral motive. Or smaller scale, but with a glow orange stripe taffeta was used for seat cushions and a narrow edge of black silk window draperies, which formed a key with black. A white sun parlor type, a booth covered in fish net covered, as of Japanese rush mats or China velvet, was chosen. The scheme at the whole was stimulating and full of life, yet perfectly harmonious.

As to Flooring Material

The winter breakfast room should be light —light walls, cheery curtains. Use interesting china. In short, start the day with a mental and physical change.

As to Flooring Material

If a choice of flooring material is possible, tile, brick and composition present nearly equal claims. The first two are more expensive than wood, but present a pleasing, more noisier underfoot. Tile is also brittle and hence more liable to become chipped or cracked. On the other hand it offers the largest decorative possibilities, especially where two or more colors are laid in ornamental patterns, pastel red and wainscot were of wood, bay window panel in orange a conventional floral motive. The breakfast room is most satisfying when it overlooks a garden, and where this is not the case the decoration may be so planned as to make it seem almost an integral part of the outdoor scene. Even in a city apartment where the breakfast room should be a continuation of the street, the aid of flowered fabrics, an abundance of greenery, fiber rugs in the quaint patterns and subdued colorings designed for use on porches and country houses. Even rag rugs are preferable to the more conventional and costly weavings.
February, 1918

Rush rugs for the floor, a cottage table and chairs, a piece or two of Italian pottery, perhaps peasant china—and the porch breakfast room is created. This is in the residence of H. P. Vaughan, Esq., Sherborn, Mass. G. P. Fernald, architect.

Privacy can be given the breakfast corner by dropping the shades, or better, by curtaining the windows with some pretty cretonne or a sunfast. The well designed wicker furniture is adaptable for all-day use on such an enclosed porch.

Only the essential furniture should be placed in the breakfast room, and it should be informal. The walls can be painted a light shade and color notes found in the curtains and rug. Glass curtains of net or scrim will help soften the light.

The Essential Pieces

Owing to the small size of the average breakfast room, its furniture frequently is limited to the essential table and chairs with the addi-
THE HARDEST KIND OF PATRIOTISM

Serve the Nation by Living Normally Under Abnormal Conditions and Preserve the Morale of the American Home

There are many kinds of Patriotism, just as there are many kinds of glory—one glory of the sun, and another glory of the moon, and another glory of the stars. Yet each in its separate sphere works to the effectiveness and power of the whole.

There is the patriotism that bids a man give up home and kin and pleasures and the benefits of labor to face the privations of the battle-field and almost certain annihilation.

There is the patriotism that keeps a woman working cheerfully half the night at a canteen and a mechanical working overtime at her lathe.

There is the patriotism that makes a philanthropist out of the poorest man who gives of his savings to agencies of mercy.

There is the patriotism which moves a great executive to forego a substantial salary and lend his experience and energies to the Government for a dollar a year.

There is also the patriotism which moves along quite unheeded, unostentatious and does the everyday work of life by keeping affairs as normal as possible in these abnormal times. Of all brands of patriotism this is the most difficult to maintain. It has no glamor, it wears no uniform, it has no reward save the consciousness of well doing. And because it lacks the military air and serves the nation indirectly, it would seem to be working against the cause. Its glory is not of the sun nor the moon, nor the stars, but of the night sky—one tone, steady, enduring, the background for the brilliance of war.

Almost all grades of patriotism have received public acclaim. Peculiarly enough this has been neglected. Yet it is vitally important—this business of keeping a cool head.

Our first year of the war has found us passing through precisely the same spiritual and economic phases that England experienced. The initial period of flag waving was followed by deep depression, then business slackening, governmental chaos, finally the beginning of adjustment and order, until the people settled themselves down to a state of war and lived as normally as they could under it. Unlike the German people, we were not raised in a constant state of preparation for hostilities. We are a people of peaceable commercial instincts, and we must adjust ourselves to the exigencies and requirements of war. Eventually—indeed, the day is not far off—the abnormal will become normal to us. It will seem that we always were at war.

The first step in the transformation of the American people was the complete mobilization of its forces. We were not content merely to mobilize an army and send forth a battle fleet; we called to the colors the timber upon a thousand hills, the wool upon myriad flocks, the output of the mines, the products of our countless factories. Every producing agency in America was turned, in some fashion, to the furnishing of the war. This meant that the cement which last year was used for house foundations is being used for gun foundations, that the timber which framed our houses is used in building barracks, that the wool which went into rugs must now go into army blankets and that the silks which we used for draperies now must be given to the service that our 10,000 airmen can be supported in their flights.

Now the American can raise the slightest objection to this transformation of our energies. For we can have but one aim—to pursue the war to the speedy and lasting peace which victory alone can bring us and our allies.

In due time, however, we must reach that second stage of readjustment to conditions, when this abnormal energy must settle itself, when the battle on this last line as is required to go forward for light is the first. Then shall we learn that one of the greatest possible services we can render to our nation and the cause is to preserve the moral home.

The home is the heart of a nation’s life. Unless it is preserved intact no nation can abide. Belgium was ruined when her houses were destroyed and her family life disintegrated by German atrocities and deportations. The spirit that is keeping Belgium alive today is the love of her homes and the desire to protect them. How more necessary it is, now that the safety of our homes is threatened, that we preserve their morale?

The morale of their home is measured by the pride man and woman take in it. This means a house that is kept clean, a house that is in good repair, furnished in good taste and maintained with careful order. It is the duty of every American to see that these simple things are preserved. With the world plunged into the most terrible struggle ever known, we must maintain at least one spot of peace and order and beauty and an unshaken strength of spirit. The home must be preserved as a refuge from the world.

But we must not be content with the comfort of our own home. For the ambition of home owners in America measures the ambition of our nation. We are constantly striving for new and better homes—homes with distinctive and individualistic character in their design, their gardens and their furnishing. The existence of this ambition has raised a great problem. Should we, as patriotic Americans, sacrifice and the money given directly to the Government in Liberty Bonds, we must also give it indirectly. This is the true test of patriotism.

Thrift. In former times thrift meant hoarding; today thrift means keeping money at work. The rich men of the past have become rich not because they hoarded their money in a stocking, but because they invested wisely and spent it where the best returns were to be had.

The best investment a man can make is in a home. He inherits it thereby not only in the present for himself, but also in the future for his children. And his children will reflect their home—they will reflect its good taste, its simplicity, its open-door hospitality, the beauty of the garden about it and the strength of its foundations.

But the home is also the heart of a nation. For we have but one aim—to pursue the war to the speedy and lasting peace which victory alone can bring. And to bring victory it is necessary to preserve the morale of our home. And to preserve the morale of our home it is necessary to preserve the morale of our nation.

In due time, however, we must do this. For we cannot continue to live normally while the war is in progress. The day will come when we shall have to adjust our homes to conditions, when we shall have to forego some of the comforts we have enjoyed. Then shall we learn that one of the greatest possible services we can render to our nation and the cause is to preserve the moral home.

DIRECTIONS TO THE ULTIMATE LANDLORD

Shut up the old house,
Close the door,
Draw all the curtains down:
Let the long shadow take the floor,
For I am out of town.

WILLARD WATTS.
The interest of any garden lies in its numberless corners and glimpses of great charm that the casual observer would ordinarily overlook—here a twist in the path, there an exotic blushing weather, there a stairs climbing into the sky. This garden view is from the residence of Frederick Dana Marsh, Eng., New Rochelle, N. Y., of which other views are shown on pages 24 and 25. Henry G. Morse, architect.
The bookplate of the Countess of Derby, containing her coat of arms, designed by George W. Eve

(Right) The work of Harold Nelson is shown in the bookplate of Horace Shaw

(Below) Bookplate of the Brothers de Goncourt, designed by Gavarin

A cross-stitch design executed by Ernst Auffseeser for Hath Tisdall

The bookplate of Harry Puck, designed by Gardner Teall

A delectable bookplate design by Gardner Teall

Frank Chouteau Brown, the architect, designed a characteristic bookplate

Ellen Terry's bookplate, by Gordon Craig

A weathercock is Claude Bragdon's decoration

The owner's favorite sport is symbolized in this design by William Edgar Fisher

(Above) The city on a hill is executed by Ernst Auffseeser

(Lefl) Aubrey Beardsley is characteristic in his bookplates

(Lefl) Designed by Gardner Teall for his books on printing

(Right) Another child's bookplate drawn by Gardner Teall

A strong, conventional design has been drawn by James Guthrie Pickford Waller

A garden long Blaine Robinson set the spirit bookplate by Rhead

The Book-Belongs-To

Shorty

James Paulding-Farnh
BOOKPLATES of BOOKLOVERS

An Inexpensive Hobby for the Collector Whereby He Touches the Personality of Many People and Many Times

GARDNER TEALL

WITHOUT books, said Bartholin, God is silent, justice dormant, natural science at a stand, philosophy lame, letters dumb, and all things involved in Cimmerian darkness. He might well have inserted, and the house empty! Carlyle, too, thought that of the things which man can do or make here below, the most momentous, wonderful and absurd are the things we call books. Is it wonder, then, that everything connected with books and its history has an interest which cannot fail to appeal to the intelligent man—perhaps not always just at first, but by when the attraction of that interest is clear?

Of course, there are those who care a great deal for books and those who appear to care little for them; but it is a fact that books are necessarily concomitant with the interests of those who do not care for them, and very often, as they do their aires, those who are their aires devotees.

Borrowing and Lending Books

Despite the many people whose books are for practical purposes only, there are those of us who take our books from their shelves, cut their covers, and absorb a portion of their contents the betterment of our own. We even wax enthusiastic and lend them. I hold that, next to that stingy person who makes books and will not lend them, anathema be pronounced on those who insist on lending one book he doesn’t have to borrow! However, between these extremes, exists the helpful bookish friend. But be, less cynical than the greedy one, less mistic than the prodigal, has learned by experience that a good book is a good friend and not to be permitted to go astray. Both circulate. You can lend your book and lose your friend. Do both with discretion.

Your friend will come back to you the way he likes you; your book has no such ritual incentive, and so you have to watch it. Would not have it thought that I have belief in book-borrowers and the good faith of their intentions of returning. In fact, I live this very day discovered on one of my shelves a copy of the estimable Locke’s “Essay of the Human Understanding” whose owner absolutely a mystery to me. Where did it come from? Did I borrow it? I do not think so. I did not think, intentionally; books are things I do forget about. There seems but one solution of the mystery: some friend must have insisted on lending it to me. I thought I had returned all the unsolicited lendings, a thought that lightened the morning until now, when I have made this perplexing discovery! Had there been a name within the book—ah, polite and patient reader, I am brought back to the subject of my essay! There was no name, no identification. Is it any wonder, then, that I bless those who mark their books, not as one’s launderer marks one’s clothes, heaven forbid!—but intelligently, attractively.

Early Bookplates

I do not suppose anyone knows who started the custom of putting an identifying name slip within the covers of a book. I have no doubt that but that the papyrus rolls of the ancients, both in public and in private collections, were marked with some suggestion of ownership. The commonest form with moderns has been to write the name on the flyleaf or on the title page. George Washington sometimes so marked his books. He had an engraved label to denote ownership too, one bearing his arms. Such bookplates, or ex libris as they are often called, were adopted by book owners in very early times. There is, for instance, an extant bookplate bearing the name of Jean Knaupensberg and dating from 1450 or thereabouts, and also the famous one known to have been inserted in books given to the Monastery of Buxheim by Hildebrand Brandenburg around 1480. Naturally, one does not look for bookplates before the invention of printing and engraving. We have English bookplates bearing dates as early as 1574, perhaps earlier. One need not go into the history of bookplates here. There are excellent inexpensive books on the fascinating subject, many of them in English, such as “American Bookplates” by Charles Dexter Allen, “English Bookplates” by Egeron Castle, “French Bookplates” by Walter Hamilton, “German Bookplates” by Count Leiningen, “The Child’s Bookplates,” etc.

Collecting versus Vandalism

Now it would be arrant Hunism to enter the realm of bookland under friendly guise and ruthlessly tear from precious volumes the bookplates they contained, just for the sake of making a collection of something. There are, of course, vandals here and there at all times who do such things, but your true collector will not stoop to such outrages. On the other hand, the world is flooded with books of a sort that no longer have value or interest; others that have, but that are not rarities and have so suffered under the hand of time that to give them an honest burial would be charitable indeed.

From these, then, one may remove the bookplates, remembering, of course, that a book of no present-day worth, yet bearing the bookplate of a celebrated owner, should be kept intact for association’s sake. A volume of this sort—one of days gone by when books were fewer—will be found, if its original owner was a person of note, to have had (Continued on page 52)
A charming setting for this little English house might be on the top of a hill overlooking the surrounding country. The idea was roughly sketched on such a site and seems to fit it well. Proper landscaping would be essential. This house could be constructed for $7,500.

A SMALL ENGLISH HOUSE FOR THE SUBURBS OR COUNTR

Especially Designed for the Readers of House & Garden

By CARETTO & FORSTER, Architects

FOR some time after the war there should be an increasing demand for good small houses. This will be due to the fact that there is a more equal distribution of money consequent on higher wages being paid. And although living has been relatively higher than it was before, not all the money earned will be spent on day-to-day living. The strange paradox of this war, and the stern justice of it, is the fact that the people for whom the war is being fought are being compensated in good measure. This was not true of previous wars. Looking ahead, then, one can see the rise of a proletariat that will want homes—homes good to live in and good to look at, not expensive homes, but homes that are distinctive. This natural desire will be satisfied by the small house.

Small House Revival

Heretofore the planning of the small house has been left to contractors or amateurs, because many architects felt—and justly—that the endeavor brought insufficient compensation. At the same time they were conscious of the monstrosities that are being perpetrated on the public. A cessation of more pretentious building has given architects an opportunity to turn their attention to the small house, with the result that the coming generation will doubtless see a remarkable renaissance in the architecture of moderately priced house, the costing from $5,000 to $7,500.

The open treatment of living room and dining room presents a feature of spaciousness, even though the house itself is small. The dining terrace or open breakfast porch is easily served from the pantry.

PROSPECT OF THE FUTURE

Cheap copying is invariably disappointing. One gets the outside of a cup only. We have seen the jig cottage and the slap-dash bungalow down the way to failure. If our small houses are to be successful they must have an individuality created by honest workmanship, and the older countries have developed types of house that are at once completely satisfying and individual and from which we can copy.

On other pages of this magazine there are considered the things one and cannot have in the small house.

This is an end to make the small house 100% efficient to make all the room of the house contribute constantly to comfort, pleasure and convenience of the occupants. It means the eventual elimination of the dirt.

The second floor plan makes a simple arrangement; two master bedrooms with cross ventilation and connecting baths. Servants’ room and bath with servants’ stairs are in the wing.
The garage for one car is conveniently located on the property. On the second floor there is a room and small bath for the chauffeur. The little circular dooryard leads to the kitchen coop attached to the south side of the building.

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The Plan

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up to and including the soffits of the eaves. The chimneys are old flat stone topped with cement pots. The timbers of the tower are of rough hewn oak.

Rough stone slates of diminishing widths cover the roofs; blending colors of purple, green, and mauve that lend richness and character, give a pleasingly soft effect. The roof is tipped with a lead ridge roll. This effect could be approximated with shingles laid to simulate thatch.

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Simplicity of Background and Furniture in Picture Setting

When Reinhardt and Gordon Craig made their stage setting the world his wife stood agape. That was because world and his wife were not accustomed to seeing good art and simple art on the stage. Yet they grew accustomed to the change; today a setting which is not simple causes much caustic comment as a mid-Victorian parlor with a Rogers group.

As the moving picture show began to be taken as a serious and legitimate branch of drama, a branch having the widest influence on the tastes of the people, this same demand for good art and simplicity became evident. No longer the tawdry setting would be tolerated; if the cinematograph were to be taken seriously it must make serious improvements. Once the mechanics of it were conquered, movement to give its settings artistic atmosphere was launched.

The illustrations on these two pages show just how far progress has been made. There are with one exception the work of Hugo Ballin, a mural painter, who has carved his energies to the setting of the Goldwyn Studios. The other is by Leed, Inc., firm of decorators, made for the Goldwyn Studios.

In both cases the fundamental principles...
or "The Fringe of Society," Leed, Inc., built up this dining room. The furniture in harmony and the arrangement makes it easy and naturalness of acting. Here the background is simple paneling.

City have been applied. Because of the limitations imposed by the camera a great deal of the color was not possible; the main idea was to apply good taste to contours of rounds and the furnishings. This meant bling furniture and draperies of precise form and arranging it so that it would pose naturally in the camera focus. The color scheme used by Mr. Ballin is a blue-yellow scale that comes out, in the cases, various tones of gray. In some cases there is a large expanse of background monotony is broken by pilasters, tapestries, etc. These backgrounds, built of wall board, can be changed, repainted and cut to suit a number of pictures.

The lighting used with such interiors also shows improvement. In day scenes the flood light is used; in night pictures the light is centered in logical spots—in lamps or sconces—the actors being grouped about them. The backgrounds are thereby kept unobtrusive.

And in that lies one of the main secrets of these new settings—the play is made the thing, not the tawdry and imitation background. Against a simple setting of furniture in good taste the actors play their parts without interruption from their surroundings.

GARDEN BACKGROUNDS

Photographs by Gillies and Badour

The lattice screen forms an effective background. Garden of L. Hopheimer Esq., Woodmere, L. I., B. E. Stern, architect.

Vines make an pleasing wall when combined with garden furniture. Garden of M. W. Ellis, Esq., Charles City, In.

A wattle fence is unusual and pleasing. From the garden of Mrs. C. P. Orvis, Scarsdale, N. Y. J. A. Bodkin, architect.
The house crowns a hill, and the way up to it is by a rocky, winding path. Exterior walls are hollow tile covered with gray stucco and broken vertically by timber work and rows of narrow casement windows.

(Left) Back of the house the service yard has been enclosed with a wall, making it an integral part of the house. From this yard one enters the laundry and through that into the kitchen.

(Right) One of the most interesting features of the house is the recessed porch. This with the rocks around the entrance and the garden they enclose makes a corner such as one finds in an English sunken garden.

THE RESIDENCE of FREDERICK DANA MARSH, Esq.
NEW ROCHELLE, N. Y.
HENRY G. MORSE, Architect
Photographs by Gillies
The fireplace in the master's room is a copy of an old mantel found in a cottage near New York. The panel decoration is painted directly on the plaster; the drapery and hangings conform to its colors. Fireplace bricks are black. Mr. Marsh, a well known mural painter, has executed the decorations.

There is both simplicity and dignity in the hall—the simplicity of line and the dignity of color. The floor is red quarry tiles laid in white cement. The woodwork is gum-wood laid out in panels and painted ivory. A rich color note is found in portieres and valance.

The hall paneling has been repeated in the dining room, thus affording an opportunity for the hangings to be given full value as a decoration. This paneling also lends an air of permanency to the room which cannot be had by the use of any other sort of covering.
GIVING the GARDEN a RUNNING START

Vegetable Seed Planting Indoors so as to Produce Thrifty Crops Two Weeks in Advance of the Ordinary Season

F. F. ROCKWELL

THERE are three classes of gardeners: those content to follow the ordinary garden routine; those who like to watch and follow what they see their progressive neighbors doing; and those who are the most progressive neighbors. While it is not true that all garden enthusiasts are progressive, nevertheless all the progressive gardeners are enthusiasts, and they do not consider anything that will really make their gardens better too much trouble.

Where you find the best gardeners you almost always find that they grow their own plants. It is extremely difficult to find first class vegetable plants in the open market, especially with the demand that there is going to be for them this year. The gardener who wants to be sure of having a full supply of vegetable plants this spring will make preparations now for growing his own.

The list of things which may be started at home is much larger than you can buy in the form of plants. It includes pole beans, beets, cabbage, cauliflower, celery, sweet corn, cucumbers, egg-plant, kohlrabi, leeks, lettuce, melons, okra, onions, peppers, pumpkins, rutabagas, squash and tomatoes. You may not want to attempt all of these things this year, but they can all be started with perfectly practical results.

And then there is no comparison between home-grown plants, which have not been hurried and which have been given all the room they need, and those others, which are ready to wilt at a glance, that you usually find when you go looking for plants to buy. Even with the things which are ordinarily grown—cabbage, tomatoes, cauliflower, lettuce, pepper, egg-plants—home-grown plants, large and sturdy, transplanted directly from your frames or flats to the garden, will mature from one to two weeks earlier than those you ordinarily buy.

Earliness, however, is not the only advantage. Equally important is the matter of gaining time in starting seeds for the second crop on the same ground, so that they will (Continued on page 60)
THE BEST PURPLE and LAVENDER FLOWERS

For the Garden of Aloofness, the Garden of Shy Colors and Mystery—Eight Different Species and Some Other Suggestions

GRACE TABOR

Instead of thinking altogether in terms of flowers and garden material, suppose consider the color itself—purple, the color of mystery and shadow, of royalty and splendor and majesty, a color peculiarly suggestive the imagination when the mind dwells upon position in the spectrum. What comes next, our eyes cannot see? What greater glory lies outside this last elusive ray? Is men have always held it profound esteem, this highest color of all the scale that is within our ken?

A purple flower is of course just a purple flower, with nothing remarkable about it—it is nothing any more remarkable than there is out all flowers. But if broad conception of the or's real splendor and innicence is fixed in the mind, a purple flower becomes full of wonderful entialities; for then it takes its rightful place a bit of pigment with which it may be possible to create a garden masterpiece. There is, to be sure, a risk in adopting poetic fancy as a garden rival, for such a fancy seems to be poetic if the poet to adhere to it grows old. But some sort of is essential, something to—and from. All gardening must partake the spirit of the poet. For such a is more suited than any other, naturally, providing it is not strained. If the poetic is natural, therefore, the proper to harmony in the planting, rather than to exact execution the elusive rift. The poetry will be expressed, fear, if you these things, and the garden will develop its own soul.

Color and Distance

In the practical considerations that immediately arise when it is decided a garden, special stress is to be put on this: purple, and all its associated hues and tints are the color of distance. Or to put it the other way: they are the colors that are distant. No matter how near you may bring them to the observer, they will convey a sense of remoteness and separation. They are what I may perhaps call shy colors.

This is naturally going to have a great influence on the effect of a garden planted entirely in these shades; and this effect must be reckoned with in designing such a garden. Everything about it will emphasize remoteness, aloofness, mystery, if it is well conceived. For these colors are also the shades of twilight and the sunset hour, and shadows everywhere at all times. No other thought can be associated with them.

No other thought ought therefore to intrude in such a garden. So, in the very beginning, we see that it must be remote—not adja­cent to living rooms, nor to casual observance, but quite hidden and unsuspected, somewhere apart from all the rest. It is not a common garden, if you please, but a gem; not a garden for all day and every day, but for special times and visits—just as special conditions of atmosphere and sunlight and distance and significance is fixed in the scale that is within our ken? Purple flowers all that seems remote, without actually being far distant from the dwelling; and it does not take a vast estate to compass this effect. Modest domains may accomplish it quite as well as any other, through “planting in” and “planting out” judiciously.

Each particular place will present its own problem, as always; so that I can do no more here than suggest the character of the work to be done, rather than particularize. Secure seclusion and an effect of remoteness for the site of a purple garden, first of all. Then adapt design to such space as may be thus secluded and set apart.

In Nature's lavish use of purple, the shades that are nearest the observer are brighter and clearer than those that are at a distance. The landscape grows pale as it recedes, until the horizon is a misty lavender or mauve. Apply this principle to the purple garden. Use in the foreground the more vivid and positive shades. Put the lighter hues beyond; and beyond these, those that are lighter still. Even a small space will seem to be more than it actually is, under such treatment—especially if it has distance one way.

The Proportions of a Purple Garden

For some reason that I will not venture here to attempt to analyze, a plot considerably longer than it is wide lends itself to this idea better than a square plot. Probably it is because a long and narrow plot does not lie spread out before the observer to such an extent as the square; it is possible to emphasize the length just because it is not relatively wide.

So in setting apart the area which is to be devoted to this garden, plan to have it at least three times as long as wide. Probably it is a very small plot, once you have it thus defined, carry the design altogether.

(Cont. on page 70)
HARMONY in FURNITURE COMBINATIONS

AGNES FOSTER WRIGHT

In furniture combinations we have to consider scale and construction, woods and wood finishes and details of ornament. Here the imaginative decorator whose theories are well grounded may make combinations that the average mortal dare not attempt. You will find the decorator uses that subtle third which makes oil and water mix.

Elaborate furniture of one of the elaborate periods should not be mixed with modern designed furniture. By this I do not mean modern furniture made after the old period designs, but furniture of modern design such as Mission and some of the things made in inferior shops showing the Viennese lines of construction or post-Victorian designs. These pieces may be good enough in themselves, the con-

Opposite groupings, in the guest room below and to the left show relationship established by straight line contour and by color. The day bed is upholstered in a striped fabric of mulberry, green, gray, silver and rose; cushions in mulberry and gold. The rug is mulberry velour. The chairs are covered with the same material as the day bed. Lee Porter, decorator

Opposite groupings, in the guest room below and to the left show relationship established by straight line contour and by color. The day bed is upholstered in a striped fabric of mulberry, green, gray, silver and rose; cushions in mulberry and gold. The rug is mulberry velour. The chairs are covered with the same material as the day bed. Lee Porter, decorator.

R es t o r a t i on c a n r e a d i l y be seen between the Italian painted serving table to the right and the rest of the furniture in the dining room above. This furniture is Spanish, finished in green and gold. The woodwork is ivory; rug, shades of rose, white and black; and curtains of cream with a deeper tone for overcurtains. Lee Porter of James T. Wingo & Son, decorator.

While there is not a line of construction the same in Louis XV and Louis XVI, they make the happiest combinations. The subtly curved inspirational decoration of Louis XV sets off the delicately tapered leg and carefully studied ornamentation of the XVI. One is made while the genius of art carefully breathes in, the other when he breathes out in happy unrestraint. These two periods are symbolic of all the others of fine construction. They mix well because back of their designs is an elementary idea and spirit of which they were fashioned. Thus, we can safely mix the Louis XV and XVI, the Hepplewhite, Sheraton, Adam, the later Italian periods showing the French influence and the more finely constructed American Colonial.

In direct contrast to these are the bolder (Continued on page 52)
THE POSSIBILITIES of WALLBOARD
How It Can Make the Small House Beautiful and the Third Floor Back Liveable

V. B. SHORE

Perhaps it was a dear old house that you remodeled, or a new one that was the stabilization of all your dreams. In either case up to the third floor you left nothing to desire. But everybody knows that in house building, the original figures are apt to be utopian, if not downright sanguine, whereas the actual carrying out is always cold-bloodedly m. So you had to let the third floor drift into the realm of the We'll-Do-It-Whens; and every time you go up there the sight of the cracked plaster or the naked rafters causes old, othered longings to creep out of their nooks and half-formed resolves to struggle to being.

But when you think of the narrow margins we are willing to allow yourself for your own comfort these war days, you sigh regretfully, and turning out the switch at the head of the stairs a close door firmly on old longings and new resolves and descend. Perhaps the ogre is not cost, but a vision of plasterers, murderously white of feet, tramping your defenseless halls and stairs—the peeling out of old plaster, the putting in of new, the wearisome waiting for it to dry, followed by still more waiting for it to dry! And then long after the enthusiasm for re-decorating has given way in your kaleidoscope of enthusiasms to something new—a committee for the Americanization of aliens, or knitting circles, or a course in civics—behold the walls at their work!

Perhaps if you could just give the order and have the thing done while you still have some semblance of a second maid, and without causing all that agony through the rest of the house—! Well, you can. Wallboard is the solution of the difficulty.

What Wallboard Is

Nearly everyone is familiar with the appearance and purpose of wallboard. Not everybody is familiar with its possibilities. It is a composition fiber product which has the appearance of cardboard about 3/16" thickness. It comes in panels about 48" wide and of varying lengths. These panels are nailed directly to the studs or rafters or over old plaster or any other foundation material.

After the wallboard has been nailed around a room it is tinted, painted, enameled or, if lined, it may be stained or varnished. Strips of wood are then nailed over the joinings to hide them and carry out the panel effect. Most wallboards require the panel treatment to cover the joinings, but there are so many varieties of panel treatments possible that this is hardly a limitation. The panels may run above a window, or below a chair rail, or all the way to the baseboard to the picture molding. An additional 3/4" molding of contrasting color beside the wood strips outlining the panels gives an opportunity for charming effects.

If, however, the panel treatment is not desirable in your case there is one wallboard on the market which architects are using, where you desire a semblance of plaster. The joinings (Continued on page 56)
WHEN THE VASE IS PART OF THE FLOWER PICTURE

Flowers by courtesy of Max Schling

Red roses in a tall, straight vase of yellow pottery. Vase $3.50

Vase of gray crackle ware with blue border. 12" high. $12.50

Roses and orchids make an informal bouquet in a tall vase of cream colored Capri ware with twisted stem. Vase $12.50

The grouping below, suitable for hall or reception room, includes a walnut table 12" wide and 24" long, $18.75; Capri candlesticks, $5.50 the pair, and Capri bowl, at $4

Calla lilies, roses and ferns are held in a Venetian glass vase about 15" high. The color is amber. $6.75

A low bowl of cream colored Capri with handles formed by conventionalized twisted snakes. Is to be had at $9.50

In a pottery jar of blue Japanese ware with handles and rings through the handles, are grasses and autumn leaves. Vase $12.50
HOW TO BUY FIREPLACE FIXTURES

The History Behind Hob and Dog Grates—Construction and Material that Comprise Good Modern Craftsmanship

DUDLEY H. CLULOW

Illustrations by Courtesy of Arthur Todhunter

The fireplace is undoubtedly the most important feature of a room, and consequently should be made to form the nucleus for its decoration.

This result cannot, of course, be accomplished unless the individual pieces which go to make up the furnishings of the fireplace are carefully selected in order that a certain harmony be established. The pieces must not only harmonize one with another but with the room as a whole.

The Original Hearth

In the old days of the 12th and 13th Centuries, the fire was built upon a large hearth in the center of the main dining hall, and sometimes raised above the level of the stone floor. The same fire was used not only for warmth but for cooking also; the latter being done by attaching the sides of meat to iron spits suspended on firedogs over the burning logs, in this way permitting the roast to be revolved as it cooked, first to one side and then to the other. From this is derived the expression “done to a turn.” These firedogs, connected by a billet bar, were the early prototypes of the andirons of the present day and in general form have retained to a remarkable degree their early characteristics. Spitooks, though no longer used, are still frequently to be found as a decorative feature.

In the course of time—about the end of the 13th Century to be exact—with the devising of better means of disposing of the smoke from the fire, the hearth was moved from the middle of the room to a side wall. At first a hood was built out from the wall, to catch the smoke and convey it to an outlet higher up in the wall. Similar canopies of stone, beautifully carved, are to be observed in the elaborate fireplaces of the French and Italian Renaissance.

In the declining years of the 14th Century, the hearth was thrust out, forming a recess, with the chimney built against and projecting from the outside wall, and from that time the fireplace developed by gradual stages but with little further material change. The opening became dignified with a frame or mantel, to which, for convenience, a shelf was added later.

With the advent of cast iron in the early part of the 16th Century, this new material began to supplant the use of stone. It was quickly discovered that cast iron was more durable for the back of the fireplace, and it therefore replaced the brick and tile formerly used, which more or less rapidly disintegrated with the heat of the fire and had to be renewed. The first iron firebacks were very crude, but as the art of casting improved, they became more artistic in both form and design. On some are depicted mythological or historic subjects and others bear the coats of arms of the owners or the reigning monarch emblazoned in bold relief. A number of these interesting originals are still preserved to us. They cover a very wide range and good reproductions made in a number of instances from impressions of these old backs can be bought at very moderate prices. Their use at once lends an added touch of interest to the fireplace, and, with the glow of the fire on them, are most attractive.

Coal and the Brazier

The first form of grate was an iron basket or brazier for the burning of charcoal, and although it is recorded that coal was mined (Continued on page 80)
A CLOSET FOR EVERYTHING
An Exposition of the Practical Application of the Gospel of Orderliness
WINNIFRED FALES and MARY H. NORTHEND

self—though she may term it "cooperating with the architect" in order to mitigate the shock. It probably will prove a difficult task to convince him of her divine right to a sufficiency of closets, but with tact and patience even this may be accomplished. And the end justifies the effort; since, as every woman knows, an extra cupboard or two, or even a variation of a few inches in depth, or in the spacing of shelves, often makes all the difference between permanent satisfaction and continual inconvenience and annoyance.

There is one thing which no prospective home builder can afford to leave unconditionally to an architect, and that is—the closets. Inspect any man-planned house you please, and though it have a façade worthy of Palladio, rooms of faultless proportions, and the most scientific heating, lighting and ventilating equipment that modern invention has devised, yet will its closets be inadequate both as to number and capacity, and inevitably of the wrong dimensions.

Of course, the architect is not to blame. Like the well meaning but handicapped music manager in a western mining camp, above whose head was chalked the entreaty, "Please don't shoot the pianist. He is doing the best he can," the designer of houses is deserving of sympathy rather than censure; for only an experienced housewife can possibly realize how much closet space is required for the disposal of personal belongings and household supplies in the average family, or how the interior arrangement should be varied to meet specific needs. As the only solution, therefore, the presiding genius of the new home should politely but firmly insist upon furnishing the closet specifications her-

One woman of our acquaintance did precisely this thing, and her home, recently completed, contains in consequence an amazing number and variety of what may be termed "special purpose" closets, many of which turn to practical account the waste spaces of the original plan.

The first problem attacked was that of utilizing to the best advantage the space appropriated in the plans for a long and rather narrow hall extending from the side entrance of the house to the main hall, which it met at right angles. The lady in question sagaciously vetoed the proposed cement as wasteful with the result that the side hall was reduced to a modest entry, and the space thus retrieved was divided into two large closets, one opening from the entry and the other from the main hall with a deep book alcove between them, forming an extension of the library. One of the accompanying illustrations gives a view of the alcove, with a glimpse of the entry and its commodious closet in which are hung raincoats and motor togs. In another the interior arrangement of the corresponding closet in the main hall is shown. One side holds hats, children's wraps

(Continued on page 68)
Another study of the architectural background of a room is found in the residence of E. P. Charlton, Esq., Westport Harbor, R. I. The fireplace forms the focal point. Its dignity is enhanced by the gray marble on either side, the woodwork of the other walls and the beams of the ceiling. The woodwork is gray oak. F. C. Farley and P. M. Hooper, architects.
The furniture in this bedroom is painted gray with blue decorations. The bed curtain is blue brocade lined with blue chiffon, and the cover, blue brocade with a small figure design.

The four views on these pages executed by Mrs. Cushing, decorator, show the necessary corners of a bedroom. Above the dressing table and writing corner. The mirror is a corner.
A comfortable and natural group is built around the fireplace with couch and easy chairs. The slip covers on the furniture are blue striped moire. The carpet is taupe, and the curtains, blue gauze.

(Right) Another view in the Orvis residence—the living room. Walls, golden brown. Furniture and hangings in dull brown, blue and mulberry. Curtains of printed linen and casement cloth.

Another pleasing group is found in the bureau and accompanying chairs. Side lights with blue and white crystal shades and a little French print add touches of interest to the ensemble.
WAR GARDEN ACTIVITIES in the SMALL TOWN

A Practical Program Whereby Garden Clubs Can Raise the Food to Win the War

OLIVE HYDE FOSTER

The possibilities of war garden activities in a small town can be realized only by those who, like myself, saw last summer a few enthusiastic men and women undertake to “do their bit” by carrying through such movements to a successful finish.

The first step in one place was taken about the end of February, soon after the Government began to talk about food shortage. A woman’s garden club in a Long Island town invited a lecturer from the nearest state school of agriculture to speak one afternoon on the subject of home gardens in the back yard. Such enthusiasm did the speaker create that practically every woman went home determined to dig up every available bit of space and, moreover, to hurry matters by starting seed in the house. Furthermore, the speaker was urged to come again towards the end of March, and give an illustrated lecture at night which should be open to the public.

Interest spreading rapidly, in April representatives of the various social, religious, charitable and business organizations of the place formed a committee to push community garden work. One group undertook to secure all the vacant property available that could be subdivided and used for small gardens, and to find the people that would like to work such plots. Others arranged for getting the ground plowed and harrowed, undertook to secure seed in large quantities, see to the publicity work, look after the educational end of the project.

So much territory was volunteered, and so many applications were received for the land that it became necessary finally to employ a regular secretary to answer questions and keep the records straight! Plots were allotted as desired, ranging in dimensions from 20’ x 40’ to an acre or more, and prepared even with fertilizer as long as that was obtainable. A fee of one dollar was asked to help cover the initial expense, but that included seed and membership in the association. Where people could not afford to pay, they were given land and seed free. Then, in order to protect the gardens, which often were some distance from their gardeners, printed notices were issued in five languages, giving warning of the penalty for molesting growing crops.

A free course in agriculture was made possible at the same time by the state school’s agreeing to send a lecturer several times a week as long as necessary, to give instruction about soil conditions, planting of early and late vegetables, intensive gardening, and last of all, the harvesting of the crops. Of those taking the course, many cheerfully agreed to act as teachers and supervisors at the community gardens, a large number of which were being undertaken by working people with little time and no experience.

By the end of May fully 5000 such back yard and community plots were under cultivation, and many of these yielded produce worth from fifty to one hundred dollars. Over 25,000 bulletins from the U. S. Department of Agriculture, the agricultural colleges and the Mayor’s Food Committee of New York, were distributed throughout the vicinity, and people everywhere were eagerly seeking information as to the best methods of gardening.

June found the volunteer leaders and their student gardeners working harmoniously togetherness. Many who had never touched a tool or handled a seed, became enthusiastic as the tiny plants pushed through the earth, and the magic combination of sun, rain and soil made the seedlings flourish like the proverbial green bay-tree. Society women of wealth and position seemed to forget everything but their desire to help the country by increasing production, and going into the poorest quarters of the town, labored among the foreign population, teaching the latest approved methods of canning. Women throughout the district, especially the big market gardeners supplying the city, urged to contribute whatever they could spare. Women wished to sell their own delicious peas and beans, tomatoes and corn—women who never before attempted to can vegetables—brought their materials to this public kitchen where, for a small charge of one cent a jar (to cover cost of gas consumed) they were allowed to use the equipment.

Such a quantity of produce was done during the season, however, that even after the considerable number of jars had been sold, 35 cents each for the Red Cross, one hundred went to the local hospital and a quantity went to the benefit of the French War Relief.

To prevent interest from flagging during the season when heat and mosquito might discourage, when the call to seas or country might prove almost irresistible, a big war garden show was advertised at early date. Prizes were secured from Washington, New York City and the home town. Children as well as grown-ups were invited to exhibit the product of their gardens, individually or collectively, single specimen or arranged groups, fresh or canned. The stipulation made was that the preserved product should have been grown by the exhibitor.

The prize in this particular exhibit was won by a woman who from a garden 60’ x 60’ had herself raised and put up 26 varieties of canned vegetables. She told me later that although in poor health all summer, she had done the work even to cultivation, with no help but that of her husband, and had grown all the fresh vegetables the family needed from the middle of July to the first of December. Moreover, she bought and canned enough extra stuff, including preserves and jellies, to last until next spring, when her cold-frame lettuce and radishes will be ready.

The canned product exhibited, how represented only the more delicate, perishable vegetables. That hospital and the public enjoyed.

(Continued on page 56)
THE COLOR OF INTERIOR WOODWORK

It is remarkable how a touch of mahogany will vitalize white woodwork and give color to the interior trim. This spark of life is given here by the mahogany treads and rail and by a narrow line introduced in the molding just below the ceiling. From the residence of F. F. Dodge, Esq., Stonington, Conn. Harry F. Little, architect
The Excellent Craftsmanship of Spanish Furniture Makers—Splayed and Lyre Legs—Stools and Benches

HAROLD DONALDSON EBERLEIN & ABBOT McCULRE

SPANISH TABLES and SEATING FURNITURE of the SIXTEENTH and SEVENTEENTH CENTURIES

In Spain, during the period under consideration, walnut of an exceptionally fine quality was the staple wood for furniture, just as it was in Italy or just as oak was in England up to the Restoration. One can form some idea of the sort of timber employed by coming frequently upon table tops whose width is cut from one plank, and that plank is sometimes more than 2" thick. Though walnut may be considered the staple material, other woods also were used by the cabinet, table and chairmakers. One of the components of these variants from walnut was oak. Chestnut, beech, pine and cypress, as well as sundry different woods not already enumerated were drawn upon when occasion required, while mahogany, thanks to the medium of Spanish and Portuguese early commercial relations with far lands, found mobiliary employment considerably prior to its introduction elsewhere in Europe. The woods other than those mentioned occurred from time to time in limited quantities and chiefly as accessories to decoration.

The characteristic genius of contour, as with contemporary wall furniture, was rectilinear and, even after Baroque influence had begun to make itself perceptibly felt, a departure from rectilinear principles was usually confined to such manifestations as arched chair backs or arched and scroll stretchers between the front legs of chairs. One national peculiarity in the contour of tables is it especially important to note and this is the manner in which many of the pairs of legs are splayed outward, a feature that will best be understood by an examination of the illustrations.

Variety of Tables

The student of old Spanish furniture can fail to be struck by the great variety of tables in use in the period before the 18th Century not a few of them of a distinctly specialized type. That many of them, both of the loo refectory type and also of the console variety were specifically designed to be so placed the can be no question in the light of structural evidence. Not only were numerous Spanish and likewise Italian—tables of the sort grace with carving, turning, panelling or similar decorative means on one side only, but the side not exposed to view was oftentimes lacking even an ordinary degree of finish.

Of the larger and heavier oblong table which might be placed either against the wall or out in the room according to the dictates of fancy, two principal types may be clearly recognized. The one was supported by pairs of "lyre"-shaped, trestle legs, often splayed outward towards the table ends, braced with iron braces that in most cases were shaped and decoratively wrought and extended from the stretchers of the "lyre" trestles to the middle of the under side of the tabletop. The tops of these "lyre"-legged type varied considerably in length and width. Examples of the "lyre"-legged type varied considerably in length and width. Underframing and drawer supports were added it was generally in the shorter specimens. Examples of the "lyre"-legged type varied considerably in length and width. Underframing and drawer supports were added it was generally in the shorter specimens.

Fig. 1. A Moorish fragment of carved stone shows a decorative device found on some Spanish furniture

Fig. 2. A small 17th Century table with drawers, splayed trestle legs and iron braces

Fig. 3. A late 16th or early 17th Century walnut table with paneled drawer fronts, showing typical Spanish design and construction.
Late 16th or early 17th Century walnut chair with leather seat and back

A rich elaboration of carved ornament. The ornamented or not, however, the basic structural principles are easily recognizable. The other type of large oblong table had straight legs, turned or carved, and was stiff, either with underbracing or with stout stretchers. Figure 5 shows one of these tables, pattern without underframing, the end legs being attached to a cross-brace which is grooved and dovetailed to the thick plank table top in the manner for the preceding type. All the legs are fitted by stout stretchers just a little above floor. The waved carving on the legs is Iberian in motif and execution and to indicate a measure of Portuguese influence and refinement. Another representative table belonging to the straight-legged characteristic Spanish method of structure. The top is 2" thick; from this measurement an idea may be gained of the other proportions. The paneled drawer fronts are typically Spanish in design and execution and so, likewise, are the baluster-turned legs, extending from the stretchers to the underframing, and the feet.

Near akin to the "lyre" table of figure 14, but of slightly later development, is the variety of table with pairs of straight trestle legs, shown in figures 2 and 7. Here the legs have a double splay—outwards toward the ends of the table, and still more noticeably outwards toward the sides, the double splay being a peculiarly Spanish trait. Although figure 7 has heavy underframing enclosing two drawers, the old Spanish habit of grooving and dovetailing the heavy, block-like crosspieces into the top has persisted. The top of figure 2, which is a low structure mid-way between a table and a stool in stature and characteristic of the specializing tendency in old Spanish table designing, is "framed-in" and carries a narrow band of inlay.

(Continued on p. 76)
INVITING ENTRANCES TO THE HOUSE

The entrance should crystallize the architecture. In the residence of H. P. Vaughan at Sherborn, Mass., the architecture is Cape Town Dutch, and the doorway typifies it. G. P. Ferroud, architect.

For a Dutch Colonial type the Germantown hood and sashes form the most pleasing and simple entrance. A hooded entrance lends protection to the door of the home of G. A. Blake, Esq., Charles City, Iowa.

An overhang forms the porch roof in the residence of G. R. Morris, Charles City, Iowa, the entrance coming at one corner up a flight of brick steps.

Another of doors in Vaughan really is cut in the Dutch fashion lighted by a square panel above, giving the door unusual interest and direction. Shield p... add to the entrance.

The broken jamb is often used successfully with Colonial entrance porch. From residence of W. Johnson, 2 Charles City, Ia.

(Left) The half-timbered house can have a separate entrance porch, as in the residence of Mrs. C. P. Orvis at Scarsdale, N. Y. J. A. Bodner, architect.

(Right) Tudor brick arches with a whitewashed brick vestibule form the entrance to the home of Gardner Steel, Esq., in Pittsburg, Pa. Louis Stevens was the architect of the house.
THE MAP AS A WALL DECORATION

Pictorial Maps of the Old and New Schools—Their Color Value and Decorative Interest—Various Ways in Which They May be Displayed to Advantage

COSTEN FITZ-GIBBON

The decorative qualities of maps were more appreciated in other ages than in our own. The Romans sculptured them in marble and used them as mural embellishments in public places; and we know that the Incas had several monumental decorative maps which greatly impressed the Spanish conquerors of Mexico. The medieval cartographers and monkish illuminators imparted a highly decorative character to their maps; at a later date the old engravers and painters duly recognized the decorative claims of maps; later still, our grandfathers and great-grandmothers marked maps in the manner of painters, on bolting cloth or tin with sundry accessory ornaments, and then framed them to hang upon the wall. So much for a glimpse at precedent.

The map as a wall adornment readily adaptable to manifold treatments and is easily suited to any style of decoration. A few architects and decorators, both in England and America, have utilized this method of wall embellishment with happy results, and her decorators to whom the writer has broached the subject have seized upon the idea with avidity, being instantaneously convinced of its applicability. A map, properly handled, may appropriately be used to fill a chimney-piece panel, as an overdoor decoration, as a central feature in a wall space, or a series of maps similarly treated might be employed as a frieze or to fill a succession of like-sized wall panels. The places in which map decorations may most suitably be displayed are halls, dining rooms, libraries or living rooms, but special conditions may well suggest their use elsewhere also.

There are varieties in maps that most people dream not of until the subject is forced upon their notice. Quite apart from the general map of a number of countries together, or of a single country or of a special portion of some country—the sorts with which we are most commonly familiar—there are the maps of towns or cities; maps of sounds or bays, if one happens to live by the water side; maps of roads in a given district, if one is an enthusiastic motorist; maps of farms or estates which carry a peculiarly intimate and personal association; in short, a wide range of map possibilities, any one of which may be given a highly decorative presentation and lifted entirely out of the realm of the prosaic without in the least affecting its accuracy or practical utility, and any one of which may be adjusted to the hobby of its possessor.

It is a great mistake to fancy that a map must needs be an uninviting display of blobs of crude color enmeshed in a maze of criss-cross lines. Even granting that, for purposes of meticulous exactitude, a portion of the map be (Continued on page 64)
CURTAINING the ARCHED WINDOW

Where the window has architectural value as below, it should be curtained with a sheer fabric that will show the woodwork. The material can be hung loose from the arch and finished with crystal drops. Same material on drapes and sheer scrim for glass curtains.

Where the arch has no distinctive interest or interferes with the decorative scheme of the room it can be filled with a gathered fabric. The rosette can be of the same color as the piping on the drapes. Glass curtains of net or gauze.

THE CARE of LEATHER FURNITURE

Qualities of Leather and Cautions in Using Them

W. W. BURBANK

“WHAT can I do to keep my leather furniture in good condition?” I asked the Man Who Ought To Know.

“Nothing,” he said, and packed the tobacco down tight in his pipe with his big, square thumb.

I handed him the matches. “They say oil is good,” I suggested.

“They say a lot of things,” said he, over the flare of the match, “but mineral oil is one of the best things on earth to keep away from leather. It ruins it. And anyway, you wouldn’t want to sit on an oiled chair unless you had on your overallettes,” and carefully disregarding the ash tray at his elbow he painstakingly aimed the match at a flower pot four feet away. “The only thing to do with leather is to wipe it off with a damp cloth.”

“But a damp cloth won’t keep it from cracking, will it?” I asked with a trace of impatient superiority.

“Good quality full grain leather won’t crack,” he told me.

“Is that so?” said I. “Well, mine is cracking and it’s genuine Spanish leather, guaranteed!”

The Man Who Ought To Know smiled wearily.

“How many hides has a cow?” he asked, irrelevantly, lovingly regarding the ugly old pipe cupped in his big right hand. “Oh, do be sensible!” I cried.

“Listen,” said the M. W. O. T. K. “A cow hide can be split into five thicknesses—or even more. Each one of those thicknesses—or I should say thinness—is genuine leather. Spanish is only the name of the finish—the two-toned effect. You go into a shop to buy some leather chairs. The salesman shows you some and tells you the price and you gasp—”

“Why—I saw some downtown at X’s—practically the same thing—genuine leather—for ever so much less!”

“Yes, madam,” says the clerk and shows you some for ever so much less.

“Are those genuine leather?” you ask warily.

“Yes, madam. An inferior grade, of course. But genuine Spanish leather—guaranteed.” But he does not guarantee the wear. He could not. However, beguiled by the gorgeous sound of ‘genuine Spanish leather’ you buy the chairs. N’est-ce pas?”

I very elaborately smoothed the ruffle on cushion. He went on.

“The cow who supplied your chair, may Allah rest his soul, had a hide which was split into four layers. The outer layer had the natural grain. The next two layers were what are called ‘machine buffed’ and the inside, which is the poorest of all, is known euphoniously as ‘splits.’

“But the cow,” continued the Man, “the epitome of whose mortal lease was responsible for the first chair the salesman showed you looking down from the cow heaven saw that his hide was left practically in its original thickness with only, perhaps, the inside layer taken off. That chair had the full thickness—”

(Continued on page 54)
As a garden background and enclosure for the service yard lattice is excellent. The design should be carefully chosen and worked out.

Placed around the entrance, lattice both adds a decorative note and serves the utilitarian purpose of carrying vines that will eventually cover it. The residence of Dr. S. Scofield, Douglaston, L. I., R. C. Edwards, architect.

For formal grouping with a window, the lattice should be of a special design which carries out consistently the period or decorative note of the architecture of the house.

Tying up with the wood trim, the lattice that covers the pillars of this porch has pleasing decorative value. From the residence of M. J. Curran, Esq., Phillips Beach, Mass., Poore & Quiner, were the architects.

In a less public spot the lattice decoration for the window need not be so formal, as shown in the photograph below. Both examples are taken from the Curran residence.
SEEN IN THE SHOPS

Here are two shop windows. The articles in them can be brought to your home by the simple method of purchase through the Shopping Service. For names of shops, write House & Garden, 19 West 44th Street, N. Y.

There you see it folded and here you see it opened—a muffin stand. Painted soft gray with color decorations. 2½' high, 2' wide. $25

Picture it with flowers on the table—a silver plated, gold lined basket. 10" high. It comes for $3.38

The smoker’s stand is of gray enamel, equipped with matchbox and ash tray. 29" high. $10

It folds up to be packed when traveling, this suitcase stand. Of wood in soft gray with gay decorations. 2' high. $12.50

The design of this Sheraton fern stand, is executed in mahogany with brass jardiniere. Has an inner compartment of metal. 2½' high. $48; decorated in colors, $50

Mahogany gate-leg table, with drawer. 30" x 22" high. $12. Mahogany chair, 33½" high. $8.50. Green pottery vase, 10" wide, $2. Green metal lamp, 11" high, gray tinsel shade, $10. Pair of linen gauze and flax, $2.50

Scrapsbaker rose and zil brocade. It might be had in black and gold. It is priced at $9.50
A pleasing table decoration comes in crystal with gold stripes. The centerpiece measures 9" in diameter, $7.50. Candlesticks 10" high, $7.50 the pair. Comports measuring 6" high, $7.50 a pair.

The desk set below is of hand hammered cooper in bronze finish. Consists of a flexible brown silk wound pad, 16" x 21"; lamp 13" high; pen tray, paper cutter, inkwell and rack, $25.

Her desk set is of gray mél with gilt edges. 14" x 19", $25. Desk p with adjustable in French gray with bands, 14" high, $12.

Colonial candlestick for the guest room 20" high, 7½" base. Hand hammered cooper bronze finish, priced at $3.50.

When you buy a child's chair you buy by age. This may be had in sizes from two to six years. White enameled wood, imitation leather seat, $2.50.

When you use it as part of a fireside grouping; set in of the hearth or along one side. Warnaed with linen. Can be had upholstered in any fabrics. 16" wide, 19" high, 41" long, $27.

Mahogany hall table 16" x 18" with folding top and drawer, $30. Colonial mirror is mahogany with gold urn decoration. 18" x 11", $6. Card tray in reproduction of Chelsea ware. 6" wide, $4.50.
THE UNUSUAL IN DOOR STOPS

While there are antique and cannot be purchased to the shores found everywhere, they suggest some ideas for the application of other small pieces to this purpose.

A horse done in proust that once adorned the library of an old English residence now keeps the door. It is heavy enough for the purpose and graceful enough to be attractive.

King Alfred or St. Augustine—we don’t know which he is—was once put into indestructible lead. He was checked that the lead door is quite as suitably as of old he rode.

Then there is the pewter hot water bottle of our ancestors, that can be filled with sand and made to serve a good purpose as it stands against the country house door.

A VARIETY OF PAINT AND STAIN FINISHES

Color Selections that will Vitalize a Room—Antiquing and Enameling—The Processes of Staining—Satisfactory Water Paints

MARY WORTHINGTON

HOW many a woman, in taking over an old city or suburban house, has to fight for the painting of the yellow oak hall and stairway? Men are different. Men hate to see natural wood painted. I presume that is on account of the fact that as boys they planed and polished and grew to find wood grains attractive. Besides, men are so single-minded that they fail to see the difference between a pretty grained piece of wood in the hand and a yellow, highly varnished piece of paneling, impenetrably aggressive, in the front hall. I have stood back of so many women in this fight, I know all the men’s pros and all the women’s cons.

All woods are not lovely, all grains are not fine, and a great deal of woodwork is very bad. The wood trim in the average and the above-average city apartment is a disgrace. A slipped hammer, shoes on the spongy, soft wood, the mitres do not meet, the head holes are badly filled, the window ledges sag, basement is a disgrace. •

If the woodwork is a constant night to men, furnishings but are obliged to move into an apartment where the woodwork is preferably stained and varnished. This house makes a beautiful side wall. Oak and nut are both expensive and the former must be carefully finished to avoid that Harlem-flat distinction.

A Room in Blue-Green and Gold

I recall a revamped room that had some blue and some green furniture. The walls were kalsomined a light blue-green, a lovely watery tone taken from an over-mantel pastel of a Mediterranean seaport. The woodwork was given a deeper tone and the flat surfaces between the molding of the trim was in gold—the sun on the Italian sea! An inexpensive modern piece of foliage tapestry, which always held in its distant foliage a wonderful blue-green, was hung on the wall opposite the fireplace. Here was a room made distinctive and charming at no great expense, and with little labor. A floor lamp which by day was of soft gold, at night time showed the sea blue green, the interlining being turquoise blue that shone through the gold gauze.

A Room in Stanhope and Oak

There was the dull little hall that had soft yellow woodwork and an almost white wall with just a touch of yellow in it. The door panels were outlined in mulberry. Over the door a little payson oiblg was pasted in the panel, and a dash here and there of yellow and mulberry brought out its high lights. The floor, instead of being painted in diamonds, had oibogs the same proportion as the door panels. A deep toned mulberry mat was placed before the door.

Bedroom walls can be tinted and their woodwork painted such a variety of lovely colors—soft blues and yellows and cool greens in combinations that set off mahogany and painted sets of furniture. For the living room, unless the furniture is very delicate, browns and tans and taupes should be used.

In this case the woodwork is preferably stained. Gumwood makes a beautiful side wall. Oak and nut are both expensive and the former must be carefully finished to avoid that Harlem-flat style. It looks so often seen.

Walnut and Oak

A walnut side wall with the door and window trim and the over-mantel picked out with dull gold is as beautiful a finish as can be had, but it is an expensive process, and walnut and dullest lacquer make a distinguished combination, particularly in a library or dining room where fine black walnut fixtures and consoles are used. If with black there is a timeworn lead that is carried out still further on the consoles you have the finish removed to the wood, then stain and wax. This is an expensive process, and often, in a hall for example, where the wall reaches high up, it makes the hall too dark. In case, paint. Shut your eyes, throw tradition of the winds, and paint such a wonderful soft gray from the Harlem-suburban yellow oak, paint and you emerge triumphantly into a quasi-Georgian world. Your nice chairs and consoles and mirrors silhouette beautifully against the lightened walls. Friend Husband will acknowledge to his neighbor that he’s blessed if it isn’t an improvement.

Satisfactory Water Paints

The tenant whose landlord will not hear of painting the woodwork can readily overcome this difficulty. There is a water paint on the market that can be washed off to the landlord’s satisfaction on lead. While it does not dry off, it does change color rather than stay the same. It can be redone on the exposed parts, but the tone is apt to change somewhat that is not the ideal thing, but it is sufficiently adequate for temporary purposes. This is a solution for those brides who have put up their furnishings but are obliged to move into an apartment where the woodwork is a constant night.
CHESTS, HUTCHES AND THE CHAIRS THAT GROUP WITH THEM

A highly decorative Italian wall cabinet, characteristic of the Italian Renaissance, is found in this modern design. An excellent choice where an antique effect is desired. 53" high, 22" wide, 46" long.

Further information, together with the names of the dealers in your locality, can be obtained by writing to the Shopping Service, House & Garden, 90 West 44th St., New York City.

A hutch of truly Jacobean character throughout. The molded drawer fronts, sturdy underframing and applied turnings are all earmarks of the period. It measures 33" high, 35" long, 18" wide.

Further information, together with the names of the dealers in your locality, can be obtained by writing to the Shopping Service, House & Garden, 90 West 44th St., New York City.

A hall or dining room grouping is made of a cupboard and chairs. The oak cupboard combines motifs of Renaissance Italy and England. The doors are carved with Tudor roses. The chairs are more distinctly Italian, particularly in the graceful arcade treatment of the back.

These Italian Renaissance chairs are finely made of walnut with gilded and polychrome decorations characteristic of the period. They would group with many of the pieces on this page.

A staunch oaken chest marking the transition from Gothic to Elizabethan: Gothic traits seen in the channelled corner posts and linenfold end panels, while the "Romaine" panels with medallions bespeak the Elizabethan.

A hall cabinet of unusual lines is in this Italian Renaissance design in walnut. Plain or with antique and polychrome. 43" high, 37" wide.

A hall grouping, to form a decorative composition with an Italian table, cassone or hutch and with tapestry as background, nothing is more Ignored than Italian Renaissance chairs.

The elaborate marqueteric inlay of rare woods in this William and Mary cabinet is characteristic. The pierced carving of the legs is unusual.
February, with its winds and snows, seems a time for indoor work. But there is little planting that can be done in connection with gardening matters. The work that is undertaken this month, however, determines to a large extent the success of the coming season's gardening activities—and this is more true in 1918 than usually. Preparedness in advance is the secret of success in gardening, even in normal times when there are ample supplies of seeds and implements of all kinds which can be obtained promptly. This year, when seeds and fertilizers are short, and manufacturers are behind on their orders, preparedness assumes an even more important role. Make a special point, therefore, of doing all preparatory work now.

One of the most important factors in having a good garden and a garden of big yield is to get an earlier start, with a good supply of all the vegetables which can be started under glass, thus getting a longer season. A time required for the first crops to be ready for use, and permitting sowing of succession crops and winter crops to the best advantage. If you have the facilities for starting your own plants, by all means grow them yourself; not only because this will mean a considerable saving, but because you can grow for yourself better plants, in nine cases out of ten, than if you waited until planting time to buy them. Start them early; then if you fail with the first sowing, you still have time to sow again. Moreover, we have had an earlier and harder winter this year than for several years, and the chances are that we will have a correspondingly earlier spring than we have had for several years.

The First Things to Sow

The first things to sow are cabbage, cauliflower, beets, lettuce, onions and kohlrabi. These should be sown from February until early March, according to your facilities for starting them and the climate in your locality. Potatoes should be set in the ground three weeks with celery and tomatoes, egg-plant and peppers, which should be given a temperature three degrees higher, as they will not make satisfactory growth without abundant heat and, if once checked in their growth by too low a temperature, take a long time to get over it. The details of how to dig up the soil, sowing, watering and so forth are given on page 26.

Although this is going to be a war year, and we will need all the food we can possibly produce, there is no good reason for entirely omitting flowers from the garden. There is need for a few dozen plants of the best known annuals and biennials and perennials, such as geranium, sweet alyssum, antirrhinum, dianthus, ageratum, petunias, marigolds, petunias, nigronette, phlox, salvias, verbena, and runner beans, which will take little time and little space in addition to that required for the vegetables. Even if you feel that you cannot have a separate flower garden this year, there is plenty of opportunity to use these plants as borders for the vegetables, in out-of-the-way corners, and in regular beds of barely perennials or roses. Let us still have flowers that we may combat the mailed fist and shining sword in spirit as well as by force.

In this connection with growing early crops, let us take a few sweet peas this year, better than you ever had them before. The sure way to do it is to start the plants early under glass in small paper pots. By doing this, you can afford to get the newest and the most rare and also to get the most valuable seedlings, since it is more likely that they will be ready for use, and permitting the immediate passing off of any surplus space. Put the little cuttings in, planting them to half their depth in straight rows about as close as they will stand, so that they will not crowd each other. Water them frequently enough to keep the soil moderately moist, but not soaked. Shade for a few days from the hot sun to prevent withering. They will begin to strike new roots in from four to five weeks, when they can be potted up and have their careers as individual plants.

Reliable Seeds

Seed stocks of all kinds of vegetables were more nearly exhausted last year than ever before. Many things we cleaned out entirely, and the supply of some things did not remain as long as usual. On top of this situation, last year's production in many things was below normal. And, with late seed harvested, some things did not mature sufficiently, due to the very late, spring and early fall frosts.

If these reasons, the planters will have to be on his guard against buying poor stock this year. Extra care should be taken to procure it only from the most reliable sources. Seed of your own, if over from last year, may or may not be good. The only way of being sure your seeds, whether bought this year or saved from last, is to test the

(Continued on page 66)
The first floor plan of the clapboard cottage has just enough rooms for a small family to live in and be comfortable.

The clapboard house has livable possibilities and will, with foundation shrubbery, present a finely finished appearance. Kenneth L. Dalzell was the architect.

Upstairs there are three bedrooms, a bath, and a sleeping porch. Each room is well proportioned and well lighted.

The first floor plan of the Colonial stucco house shows an open arrangement, with a fireplace in the living room.

Two baths and four chambers on the second floor, with several more in the third, make this residence possible for a growing family.

A COTTAGE and A LESSER COUNTRY HOUSE

Livable Designs in Clapboard and Stucco

Built on Colonial lines with modern adaptations, this suburban home furnishes all the necessary comforts. Veranda and sleeping porch add to the floor size. W. T. Marchant, architect.
February started vegetables
Inspect the roots of before hardening off
Transplant pot started vegetables before hardening off

The gardener's kalender

The under-est in preen-

2. Candides Day. You can now in the greenhouse "n. w. new cab- large, canary, tomato, onion, lettuce, lettuce and artichokes. These plants should be grown in stocky, healthy plants for setting out.

3. There are numer-ous garden flowers that are greatly improved by starting now. Asters, geranium, salvia, scabiosa, achillea, scabiosa, veronica, delphinium, etc., should be lifted, carefully potted and kept in a cool greenhouse or window. Cutting can be taken from them, and your supply increased.

4. All kinds of bedding plants that are grown from cuttings, such as coleus, geranium, ageratum, begonia, (tuberosous root- ed), celosia, heliotrope, lavatera and petunias are among them.

5. Vegetables stored out of doors should have some attention; continue feeding them, they will penetrate if extra protection is not applied. Beets, carrots, celery, parsnip, potato, salsify and beet should be well covered.

6. The different types of primula make very fine pot plants for decora- tion in the house. Many of them can be forced in the house. Well-rooted pot plants can be lifted and forced in the dwelling.

7. Mushrooms are easy to grow. Start a bed now in your cellar or under one of the benches in the green- house. Fresh straw in manure should be put in 12" deep, shallow bed, sparrowing, covering with 1° of soil and keep dark.

8. There are a num-

9. The tuberosous-root- ed begonias make very showy pot plants. They should be lifted, carefully potted and brought indoors.

10. If you have a small piece of frame that is heated, you should try some kiln dried pota- toes. This will be ready by the end of April if started now. They are rich yellow in color and have a won- derful flavor.

11. Have you or- dered your new varie- ties of Dahlias? Get the new stock as early as you can and start them in the greenhouse or window. Cutting can be taken from them, and your supply increased.

12. If you want large flowers from your chrysanthemums, you should order the new stock now. Take stocky cuttings, keep them healthy and don't force them and don't give them root bound until you want first-class stock.

13. Early flowering shrubs such as St. Julien, Walteria, Prolific, Paul De- cumbens, radish, radishes, etc. can be forced in the greenhouse in March. Well-rooted pot plants can be lifted and forced in the dwelling.

14. Geraniums stored in the cellar over winter should be looked after one of the benches in the green- house. Fresh straw in manure should be put in 12" deep, shallow bed, sparrowing, covering with 1° of soil and keep dark.

15. If you have sown the seeds of some of the best flowers, such as dahlias, clematis, etc., should be covered with sand if too dry.

16. Don't neglect to thin all the early flowering perennials such as wallflower, matricaria, etc. that can be forced in the greenhouse "n. w. Good stock plants must be lifted, carefully potted and brought indoors.

17. Why not use the greenhouse for an early crop of tomatoes, which if started now will fruit in May and yield abun- dantly until the outside crop is ready? Use forcing varieties like Carter's Sunrise, the Don, Winter Beauty.

18. Gladiolus are one of the best summer garden plants. They should be started from seed now. Seed must be used in sow- ing, don't cover them, but simply press them into the surface.

19. Show me the am- biguous gardener who doesn't want to grow good transplants. If you raise them you must have room for 12-24 of them in 1" pots, which can be built eas- ily. The frames should be 2° square, 12° high in front, 15° at back.

20. Next to a green- house the orchard is a friend of the gardener. This is the time to start the planting of fruit trees. It is much better to thin the trees now than later on.

21. You can sow in the hotbeds now all the vegetables and flower seeds recommended for sowing in the green- house early in the spring. The seeds should be 1" apart in 4" pots in the cool greenhouse or window. When you have a bay window you can also sow in this way.

22. You can now in the hotbeds now all the vegetable and flower seeds recommended for sowing in the green- house early in the spring. When you have a bay window you can also sow in this way.

23. Have you made any attempt to get pot- brush or bean poles for your garden? Cattle makes the best bean poles. If you can get them three years old and are quite dry, you can start them into growth anytime in spring. Make a foot or two of the pole. Birch is the best pea brush.

24. You can spray the deciduous trees and shrubs now for San Jose scale. Lime salt or sulphur mixture or any of the prepared miscible oils can be used. Fruit trees, roses, evergreens and other smooth bark trees are susceptible.

25. Fruit trees can be pruned now. Branching trees should not be cut heavily; remove all weak interior branches. It is hard to start a vig- ours growth. Newly transplanted fruit trees should be pruned about one-third about.

26. Climbing roses that were not pruned after flowering last summer should be attended to now, cutting out the dead and buds on the whole plant. This should be done yearly to keep a supply of productive wood.

27. Seeds of early vegetables and flowers can be sown indoors. If you have room you can start the seeds in any small place. The seeds should be sow- n in pans, pots and labels; Rct sand, leaf mold and sifted mire for drainage.

28. Sun rises 6.23 A M.; Sun sets 5.37 P. M. Have you ever had a year made of your garden soil to find what plants will grow in it? The University of Vermont, Your State Agricultural College will be glad to send you soil analysis. They will also better write them for particulars.

The "raise your bit" slogan should not be limited to actual work which you have to perform, anything which could  he  o b s e r v e d should be enlisted. Among the objects which could  be  y o u r  a i d s which practically every gardener working with him are the herbs. See to it that the desirable spe- cies about your garden — the mugwort, woodwax, the mugwort, heather, and song sparrow — do not come near your yard. The severe winter wind, gale and sunflower seed are best.
Old English Interiors,
Furniture, Fabrics,
Floor Coverings, Decorations.

W. & J. SLOANE
Fifth Ave. & 47th St.
New York City
The quaint charm of this four piece Windsor Bedroom Suite is thoroughly characteristic of the furniture which discerning people so readily identify. And like all Hathaway furniture, its ownership is well within the limits of common-sense economy.

The suite is available in three different finishes—a soft two-tone ivory enamel, a delicate mauve gray, or plain mahogany—and, in any finish, the price of the four pieces illustrated is $225.

Heavily constructed, straight lined and virile ornamented pieces of Louis XIV, Italian and Spanish Renaissance, Gothic, Elizabethan and Jacobean and its pitiable clod of a stepson, American Mission. The mixing of these periods (except the last mentioned) requires discrimination. In these instances the purpose is contrast. A severe Italian credence can be delightfully contrasted with a Venetian painted chair of the Louis XV variety, with carved lines and soft, dull enamel finish and decorations. But a satinwood chair of Hepplewhite design does not mix with a Louis XIV chair; one is pompous and elaborate and the other refined and delicate. In combining contrasts, then, the point should be that one relies upon severity of line, the plain surface of the wood, the perfection of proportion to make it self felt; the other piece upon its gracefulness of line, its delicate decorations and the feeling of unsuspected rhythm in its turning.

The elaborate things of too varied proportions cannot combine. Against the simple must be set the delicate, against the underdecorated the decorated. Where one piece depends for its values upon the color of the wood, the other must depend on its color of pigment.

The use of painted furniture in a room cannot be too highly recommended. But by painted furniture I do not mean using peasant pieces or similar American modes in a room with delicate furni- ture of wood finishes; I mean the pieces of French, Italian or perhaps English design which are of graceful line and usually have carved ornamentation.

Combining Different Woods

The combinations of different woods is an everyday problem. We have on hand, for example, several pieces of mahogany, but we do not wish to create a new living room in mahogany; we’re tired of mahogany, perhaps, and wish to buy new pieces. In such instances I generally advise putting the mahogany pieces upstairs in bedrooms—the ever-present Empire sofa making an excellent piece for an upstairs hall—and beginning afresh downstairs with Italian walnut, its pitiable clod of a stepson, American Mission, and the chaste character of the mahogany scraped and stained to a new living room in walnut; we’re tired of mahogany, perhaps; it has too varied a color and feeling and has stood the test of weathering.

The other alternative is to mahogany scraped and stained to a new living room in walnut; we’re tired of mahogany, perhaps. Walnut does not go well with mahogany, but, instead, we can make it to bring the feeling of the mahogany with us. Rosewood mahogany and wicker go well together, and the feeling of any furniture can be harmonized with almost any other wood, since the woods have their characteristic proportions cannot combine. Against the undecorated the decorated, painted pieces combine nicely. But a satinwood chair of Hepplewhite design does not mix with a Louis XIV chair; one is pompous and elaborate and the other refined and delicate. In combining contrasts, then, the point should be that one relies upon severity of line, the plain surface of the wood, the perfection of proportion to make it self felt; the other piece upon its gracefulness of line, its delicate decorations and the feeling of unsuspected rhythm in its turning.

The Uses of Wicker

The subject of combining with wicker is quite important. Wicker is an inexpensive "filler in." It may be combined with any of the common woods, but it is most unsuita

The Bookplates of Book Lovers

(Continued from page 19)

some intimate connection with his personal development and it thus deserves to be preserved as a human document. But there have been millions of bookplates engraved and printed since the necessity for them and their vogue appeared. The provident book collector or book owner naturally had many more bookplates than found their way into books. It was so with the bookplates of Samuel Pepys and of Charles Dickens. Many of these have been preserved and have come into the hands of collectors and dealers in literary property. Now it is only within comparatively few years that collectors have turned their attention to collecting bookplates.

The hobby, once led forth and saddled, found many an eager rider, and to-day there are hundreds of collectors in America and Europe and many important ex libris societies; moreover, a number of periodicals are devoted solely to the subject of bookplates and their collectors. Nearly all of our great libraries have bookplate collections. The British Museum Print Room, for instan
takes one consisting of 34,468 the bequest of Lord Frankes.

Harmony in Furniture Combinations

(Continued from page 28)
niture, in soft greens, well and soft deep creams and blues, not just but of a tone which looks with mahogany. In this way we freshed our room by the contrast. In a room with walls, use some soft green paint ture with a gray carpet and striped linen or green and taffeta undercurtains.

The revival of interest in thd arts which made itself manifest 1890's led to an interest on th(
How beautiful and wholly charming they were! Even today, how they express the spirit of those historic times. What an appealing sense of livability—the very essence of Home—they create.

Fortunately there remains in a good state of preservation a number of famous old Mansions containing their original scenic, or "landscape" papers. The best of these we have reproduced—and with such fidelity that some of our Reproductions have been used to restore the rooms in which the original papers appeared.

This consistent regard for the highest decorative standards distinguishes ALL the designs in the Strahan line—recognized by prominent Decorators throughout America as foremost in both artistic value and quality.

Strahan papers and fabric effects are on sale in all the principal cities. Write to us for the name of the Decorator or Dealer in your vicinity from whom they may be obtained.

Thomas Strahan Company
Manufacturers of Distinctive Wall Decorations
Chelsea, Mass.
New York: 417 Fifth Avenue  Chicago: 59 East Adams Street
DISTINCTIVE FURNITURE
From Berkey & Gay

Seldom can you find engraved furniture so individual, so smart as this attractive suite from Berkey & Gay. The interlacing ovals and graceful curves are interestingly conceived. In dark green, blue or yellow, with enlivening touches of other colors, this suite makes a gay little room where any woman would feel youthful. Another pleasant bit of news—it is not expensive! But like every Berkey & Gay piece of furniture is so excellently made that it may be treasured for a lifetime, even for generations.

The Care of Leather Furniture

Begin the Day in a Breakfast Room

The Bookplates of Book Lovers

Preserving a Collection

As bookplates take up so much room—even thousands of them easily displayed, the subject is a practical one. A bookplate has a practical side that is a matter of pride. Every bookplate tells its own story, a twentv-bookplates represent a collection as truly as twenty paintings represent the one who has them. One need not think of the collection as a hobby beyond itself, for bookplates are just as individual in their own way as the contents of a family album.

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Inside The Home
And Out

MORE and more are homebuilders learning to appreciate the fact that the use of rare and expensive woods is no longer necessary in building even the most pretentious of dwellings.

More and more they are learning that no great variety of woods is essential; that, in fact, there is one wood perfectly adapted to every requirement of modern homebuilding, from staunch framing and durable exterior finish to the finest interior trim.

That one all-purpose wood is

Southern Pine
"The Wood of Service"

Home building with workable, durable Southern Pine is true economy, with no sacrifice of service and satisfaction. Southern Pine, most plentiful of woods, costs less than any other building material of anything like its high quality.

If you are planning home building or home remodeling, it will be well worth your while to send for the two valuable booklets, "The Interior of Your Home" and "Beauty Plus Service in Floors." They are free to you if you mention this magazine in your request.
No other upholstery fabric combines extra-
rich, decorative appearance with extraordinary
wearing qualities to such extent as the beautiful
and famous Chase Mohair Velvets.

Made from the lustrous fleece of the Angora goat,
they have been for over thirty years the exclusive
upholstery in the leading hotels and households of
America—practical—economical—luxurious.

Upholstery of Chase Mohair Velvets lives through a
generation of severe use—the patterns enchant with
their harmonious and unique colorings—no wearing
out in spots—a comfortable, sanitary covering for
worth while furniture.

Saying "Chase" When Buying Upholstery

made by Sanford Mills

Chase Mohair Velvets

look their best at all times, and require a minimum
amount of care: fast colors and scores of shades, tapes-
try effects, stripes and figure designs to choose from.

War Garden Activities in the Small Town

(Continued from page 36)

were stored in the best approved fash-
ion—sweet potatoes in a warm dry place,
carrots, beets and turnips in dry sand,
new potatoes and cabbage in a cool, dark
corner, celery in trenches, French endive
and rhubarb transplanted to covered
pots in the cellar. Many of these women
will not spend a dollar on either fruits
or vegetables this whole winter! I really
feel tempted to call Mr. Hoover’s atten-
tion to the town. Fewer. Then, in winter,
when the odd angles and deep rafters
give you an opportunity for making pic-
ture rooms. Wallboard is the simplest
plunge route to the billiard room you had
frequently thought of having up there, or
the sewing room, or the extra study for the
older children.

In one home where the raw rafters
were always an annoyance, the attic
was transformed into a light gray enameled
source of delight in this way. The
boards, as in most attics, slanted from
door right up to a point in the rear
where they met. Two feet in from
side wall of the house a false verti-
cal wall was built of board. The floor
space cut off by this wall from the
attic was to be reached by sliding doors.
The vertical wall was 4’ 6” in height,
building it further in, you may make
double high.

Above this vertical wall the beds
were placed, the slant of the rafters
were cut off, leaving that ratio
to be reached by sliding doors. A
vertical wall was 4’ 6” in height,
building it further in, you may make
double high.

In old or made-over houses wallboard
has a great many uses. It lends itself
especially to the treatment of the attic
where the odd angles and deep rafters
give you an opportunity for making pic-
ture rooms. Wallboard is the simplest
route to the billiard room you had
frequently thought of having up there, or
the sewing room, or the extra study for the
older children.

In one home where the raw rafters
were always an annoyance, the attic
was transformed into a light gray enameled
source of delight in this way. The
boards, as in most attics, slanted from
door right up to a point in the rear
where they met. Two feet in from
side wall of the house a false verti-
cal wall was built of board. The floor
space cut off by this wall from the
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THE creative tendency in modern architecture is sometimes curbed by limitations in the practical use of materials.

This example of the use of Thatched "CREO-DIPT" Stained Shingles for this unusual and artistic home indicates the possibilities of using a present-day material developed in a scientific way.

"CREO-DIPT" Stained Shingles for Thatched Roof solve the architect's problem of securing artistic effects. They are stained in weather-grey, moss-green or other color desired, bent and sawed so that ordinary workmen can lay easily by following our specifications.

"CREO-DIPT" Stained Shingles are also furnished in Dixie-White, 24-inch length, for side walls.

"CREO-DIPT" Hand-Rived Cypress Shingles are another specialty for side-wall material.

And then there is the regular line of "CREO-DIPT" Stained Shingles, any color desired, standard grades for roof and side walls.

A book of "CREO-DIPT" homes for regular work and a book of "CREO-DIPT" Thatched Roofs for thatched work give many pleasing examples of interest to home builders and architects.

Working drawings of construction with standard specifications and instructions for design and construction of Thatched Roofs will be furnished on request.

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At Little Prices
For Every Purpose
FROM
Little Tree Farms
BIRTHPLACE OF LITTLE TREES THAT LIVE

Why you should buy trees and shrubs this year and why you should buy them early!

Before the war Europe supplied a large portion of the nursery stock used in America. That source of supply is now cut off. American growers have curtailed production during the past two years. Consequently there is bound to be a scarcity of planting material and prices will be correspondingly high.

Be Forehanded—Save Money

Buy little trees now,—plant them out for borders and edging for your vegetable garden, also in rows like vegetables and flowers. Employ the Little Tree Garden idea and set the trees out without additional labor; they will require practically no care; they will add beauty and charm to your vegetable plot, and they will be increasing in size and value all the time.

It's real economy and pleasure.

With a Little Tree Garden on your land it is always planting season with you

How many times while walking about your estate have you thought “A little blue spruce would ‘brighten up’ this corner” or “A few shade trees right here would be just the place to swing a hammock this hot day,” or “I wish that objectionable view on my neighbor’s property was screened from sight,” or “A mass planting of Japanese Barberry with its bright red berries would be cheerful in the fall and early winter,” or “A little blue spruce would ‘brighten up’ this corner,” or “A little blue spruce would ‘brighten up’ this corner.”

Sample Bargain Combination for Little Tree Garden
52 PLANTS FOR $15.00

This combination is comprised of eleven very desirable species for American planting—all American-born and American-grown. Below are listed the varieties, sizes and quantities of each that make up the combination.

5 Silver (Concolor) Fir, 3 to 4 feet tall
2 Juniper, Red Cedar, 2 to 3 feet tall
5 White Spruce, 1 to 2 feet tall
5 Blue (Colorado) Spruce, 1 to 1.5 feet tall
5 Red (Norway) Pine, 1 to 1.5 feet tall
5 Douglas Spruce (Yew), 1 to 2 feet tall
5 Arborvitae (White Cedar), 1 to 1.5 feet tall
5 Sugar (Rock) Maple, 1 to 2 feet tall
5 Red Oak, 1 to 2 feet tall
5 Japanese Ruby Bush, 1 to 1.5 feet tall
5 Regal Privet, 2 to 3 feet tall

EL Plants for only $10.00

2 of these combinations—105 plants—for $34.00
10 of these combinations—525 plants—for $125.00

Send for catalog today. Illustrative and instructive, listing twenty million trees, shrubs, vines, shade and forest planting.

Write for specific information.

Give your conditions and object of planting. We will advise the proper planting materials and how to have complete success.

War Garden Activities in the Small Toll

(Continued from page 56)

With a hearty get-together spirit stimulated by the local garden club there come better and more productive crops

start, for now we know just what a huge problem the country has to work out.

What a splendid thing it would be if in every town the people would pledge themselves to grow all they could, and to give their excess, either canned or dried, to relieving the needy families in our vast fighting force. What morale and vigor it would put into the months the men drag along, to learn their dear ones back home were being cared for.

The Small Tree as an Accent Point

If you analyze any pleasing landscape, it will be great or small, you will discover that its attractiveness depends on its composition, the blending of its component parts. Such a composition involves the proper ordination of some elements and the emphasis of others. And invariably, I think, we shall find one element as the dominant feature which sets the whole scheme in scale and serves as a focal point from which the eye can reach out and absorb the lesser details. It may be a waterfall or a giant boulder, a lake, a house, a tree or a splash of sunlight in the woods—always it is the one object which catches the eye and accentuates, the others.

The landscape architect knows all about these things. He knows, too, how unimportant and meaningless is the landscape accent as a whole, unless it is a focal point to a given section of the scheme. It is the one point of interest which the reader’s mind is to be drawn to, to give his attention and appreciation, to ponder over long and lovingly in an effort to discover what it is all about. So it is about this focal point that we must first really understand, and that gives full value to the scheme. That focal point may be many times selected to accent the points of the scheme. They serve admirably to accent points is proof of their usefulness in such a connection.

If we eliminate purely formal work from the discussion, we find that successful landscaping follows Nature’s principles of arrangement. So let us consider a few natural examples of trees accenting the scheme.

First there is the skyline tree. In the North Woods it is the single pine, dominating the hill crest for miles. Through New England the role is filled by elm or oak, “sentinel” of the ridge,” as Walter Pritchard Eaton so aptly expresses it. South and west other species take up the task, but in every case the result is the same, a sudden tightening of the grip which the scene takes upon one’s imagination.

Then there is the winter tree, which may be either in silhouette against the landscape or a background for it. The twin spikes of the cedars against a snowy hillsode come to mind; the last fringe of scrub oaks as you leave the woods and set out across the frozen meadows; the dark wall of spruces that hems in the lake at dusk.

Examples might be multiplied indefinitely, but as this is not an essay on nature, I am going to mention one more of the boundary hedges, few growing in conjunction with a formal scheme. They serve admirably to accent points of the scheme.

Do not think that a tree must be large in order to serve you. Nature is going to mention one more of the boundary hedges, few growing in conjunction with a formal scheme. They serve admirably to accent points of the scheme.

Plan, therefore, to punctuate your landscaping with small trees—nothing by no means, the lines of design, the hints of color, the beauty of the whole, which your sense of fitness will have to determine. Build up the scheme carefully and you will arrive at the prize essay. If every a small tree is placed exactly where it should be, the finished product will be as smoothly as anything Cardinal Richelieu ever wrote.

ROBERT STEIN

Little Tree Farms (Near Boston)
NURSERIES OF
American Forestry Company
Division K, 15 Beacon St., Boston, Mass.
Todhunter Mantels

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

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“Better Gardens” is the keynote in 1918, just as “More Gardens” a year ago created millions of new ones. To get the best results from your garden you must have the highest quality of seeds obtainable. While the cost of the seeds in your garden is the smallest cost, it is really the most important. Every packet of Henderson’s seeds has behind it the accumulated experience of 71 years of successful seed raising and selling. Use Henderson’s Tested Seeds this year and get the fullest results from your garden.

“Everything for the Garden” is the title of our annual catalogue. It is really a book of 192 pages, 16 colored plates and over 1,000 half-tones direct from photographs. It is a library of everything worthwhile for the gardener, farmer, or lover of flowers.

An Unusual Offer

To obtain for our annual catalogue, “Everything for the Garden,” described above, the largest possible distribution, we make the following unusual offer: To everyone who will mail us 10c we will send the catalogue and our “Henderson Specialty Collection.” In addition, we will send without extra charge our Booklet, “Better Gardens.”

After all, it is the actual results which count, and to demonstrate the superiority of Henderson’s Tested Seeds we have made up this Henderson Collection, consisting of one packet of each of the following six great specialties: Ponderosa Tomato, Big Boston Lettuce, White Tipped Scarlet Radish, Henderson’s Invincible Asters, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas, all enclosed in a coupon envelope which, when emptied and returned, will be accepted as 25c cash payment on any order of seeds, plants or bulbs amounting to $1.00 or over. Make this year a “better garden” year.

Peter Henderson & Co. 35-37 CORTLAND ST. NEW YORK CITY

Peter Henderson & Company, 35-37 Cortlandt Street, N. Y. C. 1 boxwood hedges 10c, for which we send catalogue, “Everything for the Garden,” and complete directions, “Henderson’s Specialty Collection,” in coupon envelope, and booklet, “Better Gardens” as advertised in House & Garden.

Giving the Garden a Running Start

(Continued from page 26)

have ample time to mature before fall. Another is that the weaknesses are discarded before the plants are put in their permanent positions; and they have such a good start that insects and dry weather have less effect on them than when they are started from seed. In starting your own plants, moreover, you know exactly what you are getting. In buying promiscuously you are taking a big chance everywhere. In last year’s unprecedented demand for vegetable plants, I know of some gardeners who said that the “very thievish proper plants” they had obtained, only to have them develop into beautiful scarlet salvias. You will not be among a gardeners not to be taken in that way, but no gardener can tell the pedigree or even the exact variety by looking at young plants.

Even if you have not the equipment ready now for starting your own plants, it is possible to get ready for this spring’s work if you begin at once. Building a hotbed or a small greenhouse in the old-fashioned way with hammer and saw was a time consuming job, and practically out of the question for this time of the year. The first greenhouses were built—a little affair, 10 x 12’, of homemade sash bars and old photographers’ plates—was put up in the last of April or the first of May. With my enthusiasm of youth led me to do it.

With the modern ready-made and standardized greenhouses, the pot and coldframes, however, and sectional small greenhouses in complete units, the building of a frame or a small greenhouse is a matter of hours where there used to take days. A hotbed or frame house where the heat from the cellar or the heating plant in the cellar can be utilized, can be put up with a light hand. Most modern construction is heated frames, having their own heating system in a separate outbuilding. The growth of the plants may be started up at any time, temporarily, if necessary, on a layer of manure on the frozen ground.

One of your problems in starting to build frames or greenhouses at this time of the year, of course, is to get the materials. Most greenhouses and commercial gardeners carry a large supply on hand, and you should buy your original骨架 beforehand, the few buskels likely to be required for your needs.

Success With Seeds

What are the essentials of success in starting your own seeds? The first thing to provide, after you have a place in which to start your seeds, is soil of the right kind. A very small proportion of gardeners make the mistake of using ordinary garden soil for seed starting purposes. The soil must be porous, not tight. The dry wood must not be to tight. The dry wood will swell as soon as it comes, and the joints will become out of a tight fit. So to provide for the escape of any surplus water that may pass through the soil, the bottoms of the boxes should be cut up into sections in 2” or so deep, and the bottoms, the same material, with a few holes bored in it. The flats for transplanting should be 3” deep; and it is well to make up now all you are likely to need.

Whether the soil is put in flats, or directly in frames, it must have under it a layer of coarse porous material which will serve to drain the soil and allow the roots to get out. Small broken cinders, from which the fine ashes have been sifted, or asphalum moss (which can be obtained from any greenhouse or general nurseryman) are good for this purpose. Excelsior will do, but it has the disadvantage of being non-absorbent, which, of course, the other materials mentioned will take up and hold a large amount of water, which will go back to the soil as it is needed. These materials already mentioned will take up and hold a large amount of water, which will go back to the soil as it is needed. These materials will take up and hold a large amount of water, which will go back to the soil as it is needed.

Filling and Planting

In filling the flats with soil care should be taken to press it firmly.
Have Your Own Vegetable Garden

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The Silent Partner of Architecture
Giving the Garden a Running Start

(Continued from page 60)

especially around the edges and at the corners. Where only a few plants are to be started, "seed-pans," which resemble sawed-off or shallow flower pots, may be used for sewing the seed, as they take up much less room than the flats. In either case, the soil after being put in, should be watered very thoroughly, so that it is moistened through to the bottom, absorbing all the water it will take up without getting soggy. The idea of this is to have, if possible, enough water to carry the seeds until after they have germinated without hav­ing to water again. If they can then be given another thorough watering on some bright morning just as they are coming through, that will carry them well on their way to a strong start with strong, to make good plants. The temperature, of course, tends to dry the soil out quickly. So as to get "bottom heat," a prompt, strong growth will be greatly helped. The high temperature, of course, every kind and variety of seed planted should be carefully labeled, as planted, and marked with the date and the source of seed.

For several days after planting quite a high temperature may be advantageous. Fifty to sixty degrees at night will be too much. If there are freezing pipes, a bench, or the flats can be placed directly over heating pipes as to "get bottom heat," a prompt, strong growth will be greatly helped. The high temperature, of course, tends to dry the soil out quickly. The temperature should be kept a little high enough to carry the seeds until dry enough to mark off very shallow rows on the surface, about 2" apart. A small blunt stick, such as a dull lead pencil or an orange stick, will be handy for this purpose. Seeds such as cabbage and lettuce should be covered only about 1/2" deep; beets may go a little deeper. Beans and peas should be gently pressed down into the soil surface, and barely buried with soil, enough to cover them from sight. Of course, every kind and variety of seed planted should be carefully labeled, as planted, marked with the date and the source of seed.

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<td>Pink and white</td>
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<tr>
<td>Countess Spencer</td>
<td>Rose-pink</td>
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<tr>
<td>Cream</td>
<td>Primrose-yellow</td>
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<tr>
<td>Elpidia Pearson</td>
<td>Finest light pink</td>
</tr>
<tr>
<td>Florence Nightingale</td>
<td>Lavender</td>
</tr>
<tr>
<td>King White</td>
<td>Pure white</td>
</tr>
<tr>
<td>Margaret Alice</td>
<td>Finest rich deep pink</td>
</tr>
<tr>
<td>Mrs. Hugh Dickson</td>
<td>Salmon</td>
</tr>
<tr>
<td>Royal Purple</td>
<td>Rich royal purple</td>
</tr>
<tr>
<td>Scarlet Emperor</td>
<td>Deep scarlet</td>
</tr>
<tr>
<td>Thos. Stevenson</td>
<td>Orange scarlet</td>
</tr>
<tr>
<td>Wedgwood</td>
<td>Silvery blue</td>
</tr>
</tbody>
</table>

Collection containing a liberal packet each of the twelve "Incomparable" sorts for 85 cts., or one ounce of each for $3.50 postpaid.

For complete list and cultural notes see Dreer's Garden Book for 1918 256 pages brimful of valuable gardening information—Mailed free on request if you mention this magazine.

J. A. DREER
714-716 Chestnut Street, Philadelphia, Pa.

My Monroe Saves Ice And Food And It's So Easy To Clean

Can you say as much for the refrigerator in your home?

Such men as John D. Rockefeller, George J. Gould, C. L. Tiffany and R. T. Crane, Jr., have chosen the "MONROE" for their home refri-
gerators, because it is 100% efficient in these refrigerator essentials: immaculate cleanliness, maximum coldness, dryness and low operating cost.

A handsome, expertly-built, lifetime refrigerator that actually re-
duces ice bills 1/3 or more, helps conserve food and affords perpetual protection from the dangers of half-spoilt, germ-infected food, offensive odors and all unappetizing conditions.

MONROE REFRIGERATOR
No other refrigerator is built like the famous "MONROE." Has
beautiful snow-white food compartments made from one piece of genuine Solid Porcelain Ware over an inch thick, with full rounded corners. No cracks or crevices where dirt or decaying food can lodge. No breeding place for bacteria or offensive odors.

Original demands for the best are absolutely satisfied by the MONROE, the Refrigerator of Supreme Quality. Provided a little higher than other refrigerators, but will earn its price several times over in the course of years of efficient service.

Not sold in stores—Shipped direct from factory—不肯 promote—Monthly payments if de-
sired.

MONROE REFRIGERATOR COMPANY
42 Summit Street, Ledakian, Ohio

30 DAYS' HOME TRIAL

Endorsed by the Good Housekeeping Institute
THE MACBETH GALLERY

INTIMATE PICTURES
Leading American Artists
will be on Exhibition and Sale
from February 4th to 19th
This collection is presented
1—To show that a picture need not be large to be important.
2—To afford people with limited wall space opportunity to secure fine paintings by our best artists.

WILLIAM MACBETH
450 Fifth Avenue at Fortieth Street New York City

LEED INC. INTERIOR DECORATIONS
681 FIFTH AVENUE ~ NEW YORK
Nuts and Fruits for Food and Profit
Eat Fruit and Save Sugar
Eat Nuts and Save Meat

"OVER THERE" is a direct appeal for more food—without food, what good are men and ships?

NUT TREES FOR HOME GARDEN
English Walnut, Black Walnut, Butternut, Filbert, Hickory and Chestnut are more nourishing than meat, wheat, flour or potatoes. They are raised, growing and bearing abundantly in the vicinity of Rochester where the temperature range is from 100° in summer to 15° below zero in winter.

FRUITS and BERRIES are VICTORY CROPS
Apples, Peaches, Pears, Plums, Cherries, Grapes, Raspberries, Blackberries, Strawberries, etc., hold out attractive possibilities to land owners. A few fruit trees in the home garden can be so chosen as to supply a family with fresh fruit for a long season.

OUR DEPENDABLE TREES and PLANTS are GUARANTEED to GROW
Knowing what to plant contributes largely to success. The 1918 "Majalog" (our illustrated catalogue in magazine form) solves the problem. Sent free on request.

GLEN BROS., Inc. (Established 1866) Glendwood Nursery, 1904 Main Street, ROCHESTER, N. Y.

Plant Evergreens
For Year-round Beauty
A gleam of living green brightens the winter landscape. And, stately evergreens contrast strongly with deciduous trees in summer. We offer you more than 60 kinds, including:

- White Pines: 1½ feet to 15 feet high. A noble native tree that thrives on almost any soil. It grows rapidly—2½ to 3 feet a year.
- Douglas Spruce: An evergreen of enchanting beauty. Steel bluish-green foliage and graceful branches. The tree is very hardy. It is valuable for lawns, for masses and for avenues.

We have Evergreens for every landscape purpose. All are strong-rooted, due to frequent transplanting. All our trees are dug with great care and packed while still fresh from the ground—no storing.

Irish Roses: In spite of submarines, we have succeeded in importing a large shipment of genuine Irish Roses—the famous Dickson strain. Planted early, they will bloom this very summer. Our Catalog lists nearly 200 varieties—all hardy.

Get your name on our mailing list to receive our illustrated 1918 Catalog and mid-summer and autumn announcements. Write today.

ROSEDALE NURSERIES
S. G. Harris Box H, Tarrytown, N. Y.

"Gladiolus Kunderdi"
The wonderful new races originated by
A. E. Kunderd
of Goshen, Ind.

OUR 1918 catalog contains 93 wonderful new varieties all named now for the first time. Nearly 300 varieties are described. All of our own creation. Most of them can be obtained only from us. No other strains of Gladiolus can compare with these. Send for our 52-page free catalog. It contains 24 illustrations. You are not up to date without it.

Flowers can be made to express every thought or feeling. But how much more joy for the sender when the flowers come from his own garden. There is real joy and relaxation in making a flower garden, in watching the handsome blooms unfold their glorious colors, and in sending them to someone dear to you.

Here at Cromwell we have thousands of plants that are waiting for an opportunity to grow in your garden. The treasures of Rose-land; new and old varieties of hardy perennials, many acres of trees, shrubs and evergreens—all described and pictured in Cromwell Gardens Handbook; the 1918 flower book of this 46-year-old concern. Send a postal for a copy.

Cromwell Gardens
A. N. Pierson, Inc.

Box 14, Cromwell, Conn.
In considering the lighting of your home in a decorative manner, it is a comparatively simple matter to resort to reproductions and find numerous subjects fit for decorative enlargement in such volumes as Leckwel's "Geographie du Monde Aujourd'hui," Coote's "Remarkable Maps of the XV, XVI and XVII Centuries," or Marcell's "Maps of the XIV and XV Centuries," to say nothing of numerous American Colonial publica-

tions. The idea of the map's decorative value is the main thing to grasp in means of realization we supply to our clients. And surely the idea is a serious attention in the light of such achievements by Jules Guerin and William Delano of Delano & Aldrich, again, in the light of such artistry as Winter's House & Garden which may have been grown in the greenhouse during the winter and may be continued in the frames the outdoor crops come on.

In complete harmony with this observation, it is evident to give through the shorter days of winter may be started now a spring crop under glass. These crops may have to make, now. Go can care over all your tools and new parts that may be needed, a shortage of raw materials and of new machines keeping them ready when you are ready for them. Tools have gone up in price, but they will pay this year as well. Seeds, shrubs, small fruits and vegetables, that can either be sown in the ground or in the greenhouse, or can be raised in the house cellar, your problem is simplified. But the majority of hotbeds are cold heated with the old manure method which is, after all, very reliable and pretty satisfactory in spite of some of its inherent drawbacks in the way of work. The manure for heating the frame should be especially adapted to the purpose. Ordinary barnyard manure, such as you would buy for your garden, will not do. The heat is supplied by the fermentation of the manure, and old, well rotted manure that is "spent" is not capable of giving off this heat. Get horse manure with some straw mixed through it, and cover with newspapers or shreds of sphagnum moss. The flat should, of course, be kept moist and in a very warm place, to produce quick germination. The seeds then can be watched easily and each one taken out as it sprouts.

The Map as a Wall Decoration

This is not a long or difficult task. Count out twenty-five or fifty seeds, according to size, of each variety you expect to plant, carefully label each, and test them for vitality. This may be done by planting them in moist earth, between two pieces of blotting paper kept moist, or on pieces of oiled sponge kept on a saucer of water. Or if you have a considerable number of things to test, a simple way is to take a very shallow flat, fill it with humus about 1" deep, mark off rows, press the seed down into the humus, cover with newspapers or shreds of sphagnum moss. The flat should, of course, be kept moist and in a very warm place, to produce quick germination. The seeds then can be watched easily and each one taken out as it sprouts.

Getting the Shobeds Ready

But one of the distinctive features of this year is to see to preparing the hotbed for starting seeds or growing early spring crops. Of course, if you have a frame that is heated by pipes or through an open window from the heating plant in the house cellar, your problem is simplified. The majority of hotbeds are still heated with the old manure method which is, after all, very reliable and pretty satisfactory in spite of some of its inherent drawbacks in the way of work. The manure for heating the frame should be especially adapted to the purpose. Ordinary barnyard manure, such as you would buy for your garden, will not do. The heat is supplied by the fermentation of the manure, and old, well rotted manure that is "spent" is not capable of giving off this heat. Get horse manure with some straw mixed through it, and cover with newspapers or shreds of sphagnum moss. The flat should, of course, be kept moist and in a very warm place, to produce quick germination. The seeds then can be watched easily and each one taken out as it sprouts.

Soil and Manure

With the longer days and bright sunshine which we will begin to get from now on, some of the vegetables which require more heat than it is evident to give through the shorter days of winter may be started now a spring crop under glass. These crops may have to make, now. Go care over all your tools and new parts that may be needed, a shortage of raw materials and of new machines keeping them ready when you are ready for them. Tools have gone up in price, but they will pay this year as well. Seeds, shrubs, small fruits and vegetables, that can either be sown in the ground or in the greenhouse, or can be raised in the house cellar, your problem is simplified. But the majority of hotbeds are still heated with the old manure method which is, after all, very reliable and pretty satisfactory in spite of some of its inherent drawbacks in the way of work. The manure for heating the frame should be especially adapted to the purpose. Ordinary barnyard manure, such as you would buy for your garden, will not do. The heat is supplied by the fermentation of the manure, and old, well rotted manure that is "spent" is not capable of giving off this heat. Get horse manure with some straw mixed through it, and cover with newspapers or shreds of sphagnum moss. The flat should, of course, be kept moist and in a very warm place, to produce quick germination. The seeds then can be watched easily and each one taken out as it sprouts.

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Burpee's Seeds

The Famous Dollar Box

In years past the House of Burpee, long famous as American Headquarters for Sweet Peas, has offered many collections. The Dollar Box has always been most popular; many thousands have been sold.

This year the Collection contains the world-famous Fiery Cross, The President, King White, Margaret Alee, and sixteen others, many of them first-prize winners, together with leaflet "How to Grow Sweet Peas."

Twenty True and Tried Spencer Sweet Peas mailed to your address for $1.00.

Collection A

Drew's White—Show type; White; of beautiful form; large and fine.
D. M. Moore—Decorative type; maroon, velvety and rich. Splendid.
Jeanne Charmet—Decorative type; Violet-rose; dainty; large flowers.
A. D. Livoni—Show type; very pure beautiful rose color; remarkably free bloomer.
Yellow Caloata—Decorative type; bright yellow; large and flabby.
Advance—Cactus type; bright red; large; free bloomer.
Countess of Lonsdale—Cactus type; Apricot; remarkably free bloomer.
King Leopold—Peony type; beautiful clear sulphur; free bloomer and good size.

Write for free catalogue describing Iris, Gladioli, Peonies, Hardy Phlox and other plants and bulbs. It also lists all kinds of flower, field and garden seeds.

The Wing Seed Co.
Box 1327.
Mechanicsburg, Ohio

(Blouse of Quality and Moderate Prices)

ARE YOU SATISFIED?

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

The KERNERATOR

Has at last emancipated the home from these evils.

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

The material deposited falls down the regular house chimney flue to the incinerator built into the base of the chimney in the basement. From time to time a match is touched to it and it burns itself up. The material deposited is the only fuel required. Not one penny for operating cost and yet you have abolished garbage and refuse cans forever.

SANITARY—ECONOMICAL
CONVENIENT—ODORLESS

A postal to us today will bring an interesting catalog to you tomorrow.

KERNER INCINERATOR COMPANY
594 Clinton Street
Milwaukee, Wisconsin

OfKcea in all the Larger Cities
Super-Easy Chairs and Settees

"THE QUINTESSENCE OF COMFORT"

Made from the finest selected down and hair in B. Altman & Co.'s own workshops

The Ritz "Super-Easy" Armchair

(Assigned to the Ritz-Carlon Hotel)

B. Altman & Co.
Fifth Avenue — Madison Avenue
Thirty-fourth Street NEW YORK Thirty-fifth Street

INTERIOR DECORATION AND FURNITURE

The HOUSE OF HUBER manufactures its own furniture from rare antiques.

Furnishings for town and country homes and for individual rooms, a specialty.

No service charge. Samples submitted. Send for booklet.

H. F. HUBER & CO.

A Closet For Everything

(Continued from page 32)

and the sloping ceiling is a foot of space which has been cleverly used to form a little cupboard that extra supplies of soap, towels, and rubber; and the other is provided with shelves for the numerous unclassified items of personal and household use which need to be kept out of sight, and yet have no special place of their own.

Service Cupboards

The service portion of the house is a marvel of convenience with scarcely an inch of waste space, and nearly every cupboard has been built to the measure of its contents. The small spaces at either end of the sink in the butler's pantry have been utilized in a most original manner. At the left is a tall, narrow cupboard with a lower section for table leaves, a middle one for serving trays, and upper compartment for the storage of soaps and soap powders. On the right, in the wider space, a cupboard with shelves placed only a few inches apart which hold platters, and an upper one in which is kept the glassware in everyday use. The saving of time and labor effected by placing the glasses directly on the shelves as they are washed and wiped, is obvious. Almost equally accessible is the china closet built against the upper half of the opposite wall. One half of the space beneath is devoted to the plate warmer, enclosed by slatted doors, and the other half to a series of drawers of graduated sizes which hold dish towels and table linen. Around the top of the pantry, close to the ceiling, is a row of small cupboards for the storage of odds and ends and surplus china.

Another "special purpose" closet puts to practical use an otherwise useless jog of space which has been ingeniously utilized. Against the rear wall is fastened a half-round block of wood on which is coiled the heavy hose of the stationary vacuum cleaner. The brooms hang on the side wall, with their bristles just clearing the floor.

Above the broom closet is a cupboard for the china used in the kitchen and servants' dining room.

A special closet for his tools and the dream of every handy man.
Flowers Bring Peace

Yes, flowers bring peace of mind to the war worker. Keep sunny and sweet in spite of the stress and strain by growing "The Queen of Flowers," and you will respond heartily to sunny and sweet in spite of the stress and strain by growing "The Queen of Flowers," and you will respond heartily to your care; her fragrance and marvellous color harmonies appeal to your sense of beauty, and impress you daily with the wonder of Nature's works.

Start now to plan your summer rose attractions. And let C. & J. guaranteed-to-bloom Roses help you out, with their widely-varied forms and colorings, with sorts adaptable to any climate. And especially, consider the

New Chinese "Hugonis" Rose

—the first rose to bloom in spring. Absolutely unique as regards appearance and habit of growth. The color is intense canary yellow; very bright and attractive. It is really exceptional in its abundance of bloom, and by reason of its mighty fidelity. The young shoots are a rich crimson in color—so added beauty not seen in many varieties. Hardy as a daisy—suitable for lawn or planting among shrubbery. One-ton pot-plants: 2 yr. size, $1.50 each, postpaid. Larger 2 yr. sizes, postpaid, $5.00 each. Our supply of this new beauty is limited. Order your plants at once.

1918 Floral Guide
Free to You
An interesting and valuable 64-page book that will show you many new possibilities in garden-making. Little appreciated, but of infinite value in your garden work is the use of Duo-Glazed Hotbed Sash. It starts your season two or three months earlier, gives you two or three crops a year, and prolongs the season into the late fall—or all winter if you want it. No garden but what can be made at least twice as productive with hotbed sash.

FARR'S
Hardy Plant Specialties
(SIXTH EDITION)
The most complete and helpful book of hardy garden PERENIALS, SHRUBS and TREES that I have ever issued.

SPECIALTIES FOR EARLY SPRING PLANTING
NEW FRENCH LILACS, PHILADELPHUS and DEUTZIAS
NEW JAPANESE and ASIATIC SHRUBS
NEW SORBUS, ROSE HIP, HEDGES, FLOWERING SHRUBS, CORYLUS, CHERRY, etc., for the border and rock garden.

DWARF EVERGREENS
New specimens for formal gardens, lawn groups and rock garden plantings.

PEONIES
The most complete collection of herbaceous and tree peonies in the world.

IRISES

many novelties of my own raising. (Awarded the Panama-Pacific Gold Medal.)

PERENNIALS

PHELDA PHAIUS, ASTERS, DELPHINIUMS, TULIPS, CROCUS, etc., etc.

This book containing 112 pages of text, 10 full page illustrations (13 colored plates) is already in the hands of most well informed gardeners, but if you have not received it, or it has been mislaid, a copy will be sent to you promptly on request.

BERTRAND H. FARR, Wyomissing Nurseries Co.
106 Garfield Avenue
Wyomissing, Penna.

MAKE GARDENING PAY BETTER
by the use of Duo-Glazed Hotbed Sash. It starts your season earlier, gives you well grown plants when others are seeding, gets two or three crops a year, and prolongs the season into the late fall—or all winter if you want it. No garden but what can be made at least twice as productive with hotbed sash.

Callahan
Duo-Glazed Hotbed Sash
has many remarkable points of superiority. It's made right—extra heavy, extra well tempered and extra strong. Its glazing is so ample it can be put up by a boy, and it can be cleaned easily and quickly. It will outlast the gardener, for it's made of cypress—the wood eternal. And it costs little. Write for the catalog on sash, with chart of planting seasons.

Better your equipment with a beautiful, sturdy and economical

Callahan Sectional Greenhouse
Can be set up in a day or two by any handy man. Built in sections, that go together perfectly. Made of the best cypress, in single or double sash, can be added to later, or moved. Size to suit you. Perfect in every detail of construction, ventilation, heating, etc. Get the Sectional Greenhouse catalog.

The Callahan line includes Quality Single Sash, Double-Sash Hotbed Sash, Garden Frames, cold or heated by oil heater; sectional and one-to-fit greenhouses; the latest ideas in greenhouses, and many others that will interest you—but makes your garden more effective this year.

CAllAHAn DUO-GLAZED SASH COMPANY
143 FOURTH ST. DAYTON, O.
Where the house is sufficiently supplied with closets, one should be reserved for wrapping paper and string. This “shipping room” will be appreciated.

A Closet For Everything

(Continued from page 68)

at most a cedar-lined closet of ordinary dimensions, but here is a closet the size of a small room, roofed, walled and floored with cedar, and provided with an outside window and electric lights. Along one side extends a pole for hanging garments, and on the other are shelves for boxes and bundles. A large chest affords additional protection to fur coats laid therein at full length.

For Youngsters and Others

It is generally acknowledged that the law of orderliness should be impressed upon children at an early age, but few homes afford the necessary conditions for putting it into practice. A box or drawer of totally inadequate size is often the only receptacle provided to hold the child’s little belongings, and the confusion and inconvenience which attend its use are a direct contradiction of the very principle it is designed to inculcate.

What a contrast between the flowing box or crowded drawer and ample storage space provided in the playroom of this house of worn closets! The room occupies one half of the attic and measures about 24’ by 10’.

One entire wall is lined with bookcases and shallow cupboards for smaller playthings, and at either under the eaves, are three deep cupboards separated by dormers, in which are the larger toys and games.

Truly, there seems no reason why every member of a household should not be an ardent exponent of the gospel of a closet for everything and everythin...
**Beautiful 365 days in the Year**

With gorgeous red berries against foliage that is green all year round, this vine beautifies the home with a thick shade in the summer, and with glowing fruit and bright leaves when other vines are bare. Evergreen Bittersweet (*Euonymus Vegetus*) climbs to a noble height in the severest climates, where English ivy can be used only as a ground cover. Two year old vines fruit freely. Planted in rows and sheared, it makes an incomparable evergreen hedge, solid and erect.

**Strong Pot Plants, 50c each; $5 per doz.**

\[835 \text{ per 100.}\]

Write now for latest catalog of **Hardy Plants, Trees, Shrubs, etc.**

It contains a great variety of the most dependable and popular favorites in hardy plants, Roses, Peonies, Delphiniums, Evergreens, Rhododendrons. Also seeds of superlative quality. Write today.

**ELLIOTT NURSERY CO.**

339 Fourth Ave., Pittsburgh, Pa.

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**Anchor Post Fences**

Every form of Wire or Iron Fence and Gate required for country homes and grounds may be obtained from us. Low Fences to protect your hedges and keep out children and dogs; Unclimbable Fences to prevent trespassing of any kind; Special Fences for Tennis Courts, Poultry, Dogs, etc. The superior design and workmanship of Anchor Post Products is an established fact—one that is demonstrated by thousands of existing installations. The service they are giving others is proof of the service they would give you.

Catalog Describing Any Type of Fence Mailed Promptly

**ANCHOR POST IRON WORKS**

11 Cortlandt St. (15th Floor) NEW YORK

Philadelphia Boston Cleveland Atlanta Hartford Newark

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**The War-Time Flower Garden**

No one, who has an atom of joy, or sympathy, or love of the beautiful in his make-up, will venture to classify Flowers among the “Non-essentials”. Better another meatless or wheatless day per week than Flowerless days all summer.

Resolve therefore to “Grow Flowers as Usual”—to grow Asters and Sweet Peas, and Cosmos, and Nasturtiums and all the other old-time favorites. Grow them for the table and living rooms to brighten somber days; grow them to give joy to the heart on festal occasions; grow them to carry messages of love and sympathy to those who are sick or sorrowful and need their cheery companionship; and grow them for inspiration, for mental relaxation, for health-giving exercise.

**Heatherhome Flower Seeds**

have proved a revelation to American Gardeners. We have in past years developed many wonderful creations that have never yet been equalled. This year we again have several marvelous novelties that all Garden Lovers should grow and enjoy. Among them are a new Midsummer-blooming Cosmos, with Mammoth Flowers of a rich, glowing crimson, the new American Beauty Aster, a rose-pink window-box Petunia that is a wonder, the latest developments in Sweet Peas, and many others.

Our 1918 Catalog is Ready

We have called it “The War-Time Flower Garden.” It lists nothing that is not well-worth growing; all undesirable have been discarded. Yet it covers everything in Seeds, Plants and Pots, that is essential to the perfect garden. Shall we mail you a copy? Let us know quickly, as stocks, particularly of European-grown specialties, are limited and you must order early to avoid disappointment.
E. GIMPEL & WILDENSTEIN

The Best Purple and Lavender Flowers

(Continued from page 70)

an equal part—but save in some special instances, it is hardly worth while to go to the trouble. A scheme devoted altogether to the deep rose purples and rising from these to the exquisite glow of rose mauve is so beautiful that it is a pity to mar its perfection by carrying it further.

Truly Purple Flowers

The purplish flower in the world, probably, is the velvety leaved iris, in a true purple variety. Black Prince, a German iris, is one of these. Iris pansy 'brucei' is another, of smaller growth and even daker color. Amongst the Japanese species there is a variety called Shuchikawa, which is a warm and glowing color, veined with white. A bright and lighter purple is Onigashima. This is not veined but preserves its pure color throughout. It is not as dense, however, as the Shuchikawa.

Differing as completely from iris in every way as one flower possibly could differ from another, the hardy asters—are some of these the Michaelmas daisies of folk speech—alone might furnish material for planting a purple garden, and one moreover that would be in bloom perpetually from May to October. Here is a plant whose merits have not gained the recognition they deserve, and I would very seriously call attention to the opportunities they present. Beginning in May, the dwarf Alpine species (Aster alpinus) which may be used as edging anywhere, though it is distinctly a rock plant and very useful in rockeries or in rocky places, opens the warmer aster season with flowers that are almost over the line into the blue-purple class. This is a low growing species usually reaching only 6" to 8". Larger flowered is Aster alpinus nalis, a variety which has lately been introduced. Following this comes Aster sub-caeruleus, lifting aloft from a tuft of leaves flowers of exceptional size and texture, on bare stems 1' high, in June and July. These are representatives of the dwarf Alpine class. Next there are the true Michaelmas daisies. Among the Erysimums in July and run over into August. Aster acriis has lighter colored flowers, while Aster amellus (Beauty of Cobweb) is an exquisite shade of mauve, warm and glowing.

Michaelmas Daisies

Next come the true Michaelmas daisies (Aster novi-belgii leading the procession) with their delightful, bright purple flowers waving as high as one's shoulder. Nearly all of these asters are from 4' to 5' high. Aster formosissimus is lighter and also bright, but not quite so tall, being usually only about 3'. Aster Carthi is another three-footed of a pale shade of lavender, blossoming a little earlier than the others, and so bridging the barely possible little gap between the summer flowering kinds and the Michaelmas daisies. These are expected to bloom during September and October, but the variety just mentioned is foreshadowed and starts in August, continuing through September. Another one begins in August but does not leave off quite so soon is the splendid Aster novi-belgii Climax, a new variety growing as high as 8', and forming a very strong and fine bushy plant. The flowers are most abundant, lavender in color and usually considerably more than 1" in diameter.

Last of all to flower is the Aster sub-caeruleus, familiar to many who do not know the others, and one of the finest of all. Its flowers are dark in color and large—sometimes 2" across. This blossoms in October and November and is one of the smallest growing usually only about 2" high. One might have supposed just of these alone, and run the gamut of color as well as of size, but the height, and in the order of their colors, that comes to mind is that the asters flowers more satisfactory both to hardness and ease of culture, were quaintled with them, if you do not already know them. There are others—that is, there are real blue, rose, and white, of course; so plant candidates for favor if you are a lining yourself to purple.

Campanulas and Others

Among the campanulas there is a sort known as Coventry bells, which is Campanula trochosheinum, but which should be in the purple class had it a purple color. Its leaves are as clear a purple as anything may choose. This is a sturdy one in height, with spikes of flowers from June and July. It is a perennial plant, the Canterbury bells are not.

Funkia and Hollyhock

Several of the plantain lilies traces of purple or violet, and Funkia gigantea is distinctly lavender in color. As the foliage of Funkia is decorative and well adapted as material for planting a purple garden, I think of this color scheme: for even more so with the cornflower color, the blue is the one true color for the garden. But I would be doing the purpler wrong to deny a very great justice to the opportunities they present. This plant as Delphinium Queen of Scots, in his picture of Funkias, and they are of that exquisite flower that colors flower 'Margaret.' No other one thinks of a truly purple—no even near purple, I suppose. But there is a double maroon which is so deep and vivid that it is deep an acquisition to the purple colors when used just as a single clump in the foreground. This color is one of the most beautiful hollyhocks; and the lychnis is one of the few flowers that carries this color successfully.

Blazing Star and Phloxes

The native "blazing star" or feather is another thing not often thought of, but which should be in the purple class, if nowhere else. It is very tiny, set along a very stubby, long and slender spike. The top of the open first, and then it is a plant as heavy looking spike; though I would be understood, from this, to mean it is clumsy. It blossoms in July and August, and rejoices in the name Liatris. Liatris pycnostachya has the warm purple flowers and is very tall, while Liatris scorosus has flowers of a dark and rich shade, and is
Your War Garden
How to Make It Help Hoover
Earlier in 1918

Give it a head start via cold frames—that’s how.
Don’t be content to wait on a lagging Spring. Meet it halfway—or more than half way. Set out your seedlings in cold frames during February and early March. Give them a chance to grow into strong, sturdy plants, while your “open air” garden is still tied up tight in frost knots.

You will not only have earlier vegetables—you will have more vegetables, better vegetables.

Send for our Booklet Number 218. It tells of the Pleasures and Profits of cold frames. Gives you a line on their possibilities. Is, in fact, a regular cold frame manual.

Here is a Twentieth Century Frame. A good “try-out” size, large enough for practical purposes. Costs $11.50 complete, ready for immediate set-up. Why not send for one of these right away?

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Builders of Greenhouses and Conservatories

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How to keep Radiators
Hottest at least cost.

SAVE coal! Something must be done—and at once. During the next twelve months the Nation will need a hundred million tons more than it did last year. Increased production can only supply fifty million tons. THE OTHER FIFTY MILLION TONS MUST BE SAVED.

Dunham Heating Service is so designed that it gets every last bit of heat from the coal and utilizes every single heat unit. The Dunham Radiator Trap is the big factor in this coal saving. It occupies a position on the outlet side of the radiator. It automatically allows the water and air to escape and KEEPS IN THE PRECIOUS HEAT until it has done its work. Right here Dunham Service saves many, many buckets of coal that are ordinarily wasted. A Dunhamized radiator cannot hiss, hum, or spurt water. These things WASTE heat units. A Dunhamized heating system SAVES heat units.

How about you? Are you burning too much coal and not getting sufficient heat? A poor heating system not only burns up good money and brings many discomforts and much sickness but wastes coal urgently needed by the Government for War purposes. Consider this matter of heating very thoughtfully.

Ask a responsible heating contractor near you about Dunham Heating Service. Ask him how Dunham Service can be applied in your home at a surprisingly low cost, considering the big saving in coal it accomplishes. Or ask him how your present system (if it has a boiler) can be Dunhamized. You’ll start saving coal the very day Dunham Service comes to you.

THE DUNHAM RADIATOR TRAP

This device allows the water and air to escape and keeps in the heat.

C. A. DUNHAM COMPANY

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DEANE’S COMBINATION
COAL and GAS
FRENCH RANGES

These ranges during half a century have demonstrated constantly that they meet every requirement of the exacting chef. Their sturdy construction guarantees long life; exclusive features make operation economical and insure quick and uniform heating. Hence their selection for many of the foremost homes in America. You will make no mistake if you place a DEANE in your home. Send for illustrated catalogue.

We also manufacture plate warmers, broilers, incepiners, steel cook’s tables, laundry ranges and many other devices for the modern kitchen.

BRAMHALL, DEANE COMPANY

301-305 West 36th St.

NEW YORK CITY
more less imposing. Either or both are good.

It would be worth while to have a
garden devoted to purple flowers if for
no other purpose than to indulge one-
self in the phloxes that run to this
shade, and so must be kept rigidly sep-
ated from the rest of their family
that run in the opposite color direction.

Nothing in the world is more awful
than a phlox planting showing both;
and few things are more awful than the
varieties of phlox in purple when seen
in combination with anything else. Yet
they are too beautiful to be omitted al-
together; so what is there to do but
have a purple garden for them alone?

One of the most brilliant is B. Comte
—a royal purple; von Hochberg is an-
other, a vinous crimson-purple; Miss
Paul Durfee is one of the loveliest of the
lighter colors, an orchid shade of mauve;
Obryant Wittig is considered the best
of the maroon or magenta color; La
Vague is purest mauve. These are all
of the midsummer flowering class. Earlier
to bloom is Phlox subulata, of which Hercules is the mauve or lilac
example.

In the comparatively new race of
phloxes which has been named Phlox
Arnold, which blooms from the end of
May through June and well to the end
of July, there are Amanda, only 1' high,
which has lilac flowers with a touch
of darker color at their centers; and
Charlotte, taller by 6", with large, pale
lavender flowers that are warmed with
an overlay of pink. And then there is
the charming little creeping phlox that
blooms in early spring, which has a
lavender or lilac variety—Phlox sub-
ulata ilicicola. This is not to be con-
founded with the rather painful rose-
purple of this plant usually seen. For
some reason or other there are few more
objectionable things than this, although
it is a color that in other flowers very
often has great charm.

For early spring Primula cvrulea pro-
vides a deep shade of purple that is re-
freshing and lovely. Its flowers are
large, too, for a primrose, and it blos-
soms abundantly. Scabiosa bloom
from June to September, one variety
(Scabiosa coerulea) alone doing this.
This is a soft and delicate shade of lav-
ernder, suitable for the middle distance,
growing about 18" high. Scabiosa Fa-
ponica blooms from July to September,
more less imposing. Either or both are
good.

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This is a soft and delicate shade of lav-
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growing about 18" high. Scabiosa Fa-
ponica blooms from July to September,
February, 1918

A Bigger, Better Garden

Your gardener may have extra duties this year—pretty nearly every employee has in these war-time days. Make his work as easy and pleasant as possible. Equip him with modern, fast-working garden tools. He will repay you many times with a bigger and better garden. Experienced gardeners prefer IRON AGE GARDEN TOOLS

They will fertilize, plant, hoe and cultivate as fast as a man can walk. And they save the back—no bending over the rows. Indeed, IRON AGE Tools run so easily that the children like to push them. Yet they are strong, dependable and practical tools. Your choice of 30 combinations at prices from $4.50 to $10. See them at your dealer's today. Write for free booklet Bateman Mfg. Co., Box 640G, Grenloch, N. J.

82 Years in Business

This Man Enjoys Working His Garden the IRON AGE Way

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BOSsert interiors are designed to afford the maximum of attractiveness, comfort and convenience. Their real, home-like atmosphere is instantly appreciated.

Bossett Houses save time, bother and money. You have no long delays in building; no bother with expert labor, prohibitive in cost and almost impossible to get; and the prices of Bossett Houses are remarkably low.

Bossett Houses are sturdy, substantial and permanent, and bear no resemblance to takedown, makeshift houses of temporary character. All details of Bossett construction are fully covered by U. S. patents. The price of the house shown above containing 4 bedrooms is $2,127 F. O. B. Brooklyn.

The Bossett price covers not only lumber but the greater part of the labor of construction—the fitting and attaching of all hardware, the hanging of all windows, doors and blinds, painting, etc.—in fact, the only additional expense is for the simple work of assembling.

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All Year Round Flower Box

Four water into the tube ones a week. Perfect air circulation and drainage. No surface watering. Leak-proof and rust-proof. You can move Savo Boxes indoors or out and have beautiful flowers and plants the year round. For Windows, Porches, Sun Parlors

Six sizes—artistic in design and beautifully finished in Aluminum or Dark Green. Write for FREE Booklet—10c

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Architects: Shepard, Farrar & Wilson, Kansas City, Mo.

A Tile Roof adds wonderfully to the beauty and character of a building. Note this beautiful Glaser-Stauss residence of Kansas City, Mo. The roof is of Imperial Closed Shingle Tiles. (See detail of design in border of this advertisement.) Ask your architect about a tile roof for your new home.

Our illustrated booklet "The Roof Beautiful," printed in colors, contains views of many beautiful homes with roofs of Terra Cotta Tiles, and is sent free upon request.

LUDOWICI-CELADON CO. Manufacturers of Terra Cotta Roofing Tiles

General Offices: 1107-1117 Monroe Building

CHICAGO, ILL.
Spanish Tables and Seating Furniture of 16th and 17th Centuries

(Continued from page 39)

The wrought iron braces from stretch- ers are understated and the shaping of the under side of the stretchers are dist-
tinctively Spanish.

The small round-topped folding table, with a single "gate" or extension leg, shown in figure 12, may be regarded as representing in itself two families of early Spanish tables—the "gate" table of well-known form, which usually had an oval or an approximately oval top, and the folding table, which could be folded up quite flat and leaned or stood against the wall. As a folding table, figure 12, with its long gate and a sym-
metrically placed pair of legs, exempli-
ifies one of many ingenious methods of storing away small occasional tables. The fully developed gate table, so fa-
miliar to us through our own British and American members of the genus, needs no especial comment except to note that in the Spanish pieces of this type the baluster-turned legs at the ends of the "gates," which swing outward to support the opened leaves, are frequent-
ly cut vertically in half to fit against the corresponding half legs which are sta-
tionary and support the corners of the body of the table. In other words, when the leaves are dropped the table stands upon four whole legs; when the leaves are extended, the table stands upon eight half legs.

Small tables with three-sided tops for the corners of rooms, designed to fit in the angle where two walls meet, really constitute a part of the wall furniture, as do also the long-legged stands or narrow tables meant for papier-mâché sup-
ports. Among tables not specifically inten-
ted for use wall there was abundant diversity in heights, dimensions, contour and methods of structure to ensure 16th and 17th Century Spanish rooms an adequate provision in this respect for all possible require-
ments. A detailed discussion might easily be carried to great length but the well-defined types already noted will suffice to convey a comprehensive idea of the subject which personal observation will readily supple-
ment.

Chairs and Benches

The earliest types of seating furniture shown in the accompanying illustrations are those appearing as figure 8 and are sometimes fancifully styled, when speaking of the correspondent Italian forms, "Barche" and "Savonarola," names of two great Florentines who were dropped into nobility nomen- clature or why one chair should be given an adjectival and the other a substantive appellation. It is sufficient reason.

Both are built upon the folding principle and are thus re-
corded in the period. They are exceedingly rare. As are the two preceding examples. The highly ornate stretch-
tween the front legs, although, to some extent in contemporary chairs of closely related type, is a characteristic of Spanish chairs, as will be seen by other examples trated. The plain green velvet seat and back afford an advantage for the brass-headed nails.

Characteristic Walnut Piece

Still more eloquent of its mat-
in design and craftsmanship, the chair with the carved walnut chair of about the same date. Although, as in the case of specimen, runner feet supporting legs were occasionally employed in Spanish chairs, they were not as common in Spain as in Italy. In every respect other figure 15 is a typical Spanish—the broad feet of the carvings with motifs that only an Ital-
craftsman would have used, the arms back with carved spindles, the seat and crossrail carved in a manner that is characteristic of Spanish art. It is a stretch-
ter and, finally, the backposts.
ON the coldest winter's day it is summer time inside of a King Greenhouse. Flowers and plants are in full bloom, and vegetables of all kinds are growing.

Open the door, and with one step, you pass from mid-winter into the bright, cheerful atmosphere of the tropics. King Greenhouses are beautiful, both within and without. They have a special type of construction which permits of graceful sweeping lines, and at the same time gives great strength, without the need of heavy shadow casting supports. Each King can be built to harmonize with its surroundings, and express the individuality of its owner. You will find real happiness in a King Greenhouse. Why not send today for literature and tell us about the greenhouse you have always wanted. Our experts have made many dreams come true. Plans and estimates gladly furnished without obligation.

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"All the Sunlight All Day Houses"
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If you employ a wood-finisher, choose one of the best, not necessarily the "lowest bidder". He will encourage you to specify BANZAI ENAMEL—the upper-class enamel by which may be achieved the utmost beauty of enamel decoration.

He will eagerly use PITCAIRN AGED FLOOR SPAR because of its enduring elegance and because it does not scratch white, yield to the heel or discolor from water.

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SPRAY Your Trees, Vines, Shrubbery, Plants, Flowers and Vegetables with MYERS SPRAY PUMPS
If you grow fruits and vegetables, have flowers and shrubbery, or raise poultry and stock, you need a proven Myers Spray Pump, and here are two popular styles mounted on trucks easy to transport from place to place and ready to spray, whitewash, disinfect or similar work.

Other Myers Styles include KnapBack, Hooket, Barrel, Pole and Pony models. Catalog illustrating entire line and giving valuable spraying information available on request.

F. E. MYERS & BRO., Ashland, OHIO
That lawn, so beautiful today, would look as barren and forlorn as when the house was built were it not for MOON'S. They told me what was needed—all by correspondence, too. I only sent them a rough sketch of the grounds.

Unquestionably there is a decided advantage in dealing with a Nursery that has hardy Trees and Plants for Every Place and Purpose. Each order is filled with freshly-dug stock, never more sturdy, and most carefully packed for shipment to any distance.

By all means write for our Catalogue B4. It will help you beautify your property.

THE WM. H. MOON COMPANY
NURSERYMEN
Morrisville, Pennsylvania

THE MOON NURSERY CORP.
White Plains, N.Y.

Spanish Tables and Seating Furniture of the 16th and 17th Centuries

(Continued from page 76)

Fig. 14. Splayed "lyre" trestle legs and iron braces are seen in this 16th Century table.

Fig. 15. Late 16th Century carved walnut armchair with carved stretcher.

Photographs illustrating this article are by Key of the Metropolitan Museum of Art, Trover Co. and Nicholas Martin.
66 Degrees of Kelsey
Equals 72 Degrees of Radiator Heats

This statement is not simply an advertising claim made by us. It is a recognized fact long since established by science. It is an every day natural law which with you are perfectly familiar, but have not happened to associate it with home heating.

It is based on the same basic reason that a so-called "humid day" in the summer, seems so much warmer than other days at exactly the same temperature.

The moisture in the air holds the heat in suspension. That is why.

The Kelsey Health Heat is automatically and scientifically mixed with just the right healthful, economical amount of moisture.

66 degrees of Kelsey Humidified Heat, equals 72 degrees of dry, parched radiator heat.

It may be cheaper to tear out your present heating apparatus, and put in The Kelsey.

Send us the facts, and we will send you the figures.

The Kelsey
WARM AIR GENERATOR

237 James St., Syracuse, N. Y.
The draperies at your windows are intended to lend color, cosiness and charm to the interior of your home. They are important enough to warrant the most careful choosing — especially should they be so dyed that their colors cannot possibly fade.

Orinoka Guaranteed Sunfast Draperies & Upholsteries

The strongest sun cannot fade them; the most frequentubbings leave them as beautiful as ever. Every color is absolutely guaranteed not to fade.

Insist upon the name "Orinoka" — the genuine Sunfast. Guarantee tag attached to every bolt. Write for our booklet, "Draping the Home," and name of your nearest dealer.

Our Guarantee: These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.


How To Buy Fireplace Fixtures

(Continued from page 31)

in Newcastle in the time of Henry II, it was but little used, the smoke from it being considered both unhealthy and objectionable. The latter opinion, at least, was no doubt well founded.

In the reign of the Good Queen Bess a shortage of timber being feared, the cutting of certain kinds of wood for fuel purposes was prohibited by royal edict. This no doubt was largely responsible for the introduction of coal into more general domestic use, which we observe at this time, and with the development of the grate.

For quite a while, however, coal was used only in conjunction with wood, which accounts for the spear-topped bars to be seen on some of the very early grades, their function being to hold the logs in place. These bars or "cradles of iron," as we find them referred to in an old record, had to be raised from the hearth in order to obtain the necessary draught, and naturally were frequently coated with the existing firedogs and andirons.

The Dog Grate

Gradually basket and andirons became incorporated into one piece, forming what is known as the dog grate. Later, particularly during the 18th Century, they were much elaborated. Some, rather flamboyant, show the influence of Chippendale, and later a number of superb designs for them were made by the Adam Brothers in the classic form typical of their work, with engraved brass or steel fronts and saw-pierced aprons below the bars, sometimes being fitted with ornamental cast iron backs, similar to those previously referred to. These Adam designs are of remarkably fine proportion and possess a wonderful delicacy of detail. The dog grate is undoubtedly the most decorative type which we have and its rich appearance is charming in conjunction with a marble mantle, being especially suitable for a drawing room or reception room, forming itself an important feature. Good antique dog grates are hard to find, and are costly, but fine copies are now being produced in this country, made with solid brass castings and fretted by hand, and expensive, considering that they are every way equal to the workmanship, design and artistic value. Some have a useful feature in removing sides, enabling them to be used with burning logs as well as coal.

As a heating device, the efficient modern furnace is not to be feared, but a radiator never inspires the same comfort. The grate is a gathering around its impasse and often makes it possible for the most serious deliberation to be held.

The home without such a fireplace, in the living room, is not to be remedied. Andirons, therefore, have been used in every period for hundreds of years and in that time have taken on many shapes and forms. The workers of the 17th Century with their beautiful enamelled, gilt, and chased silver, with a great variety of shapes and forms. The workers of the 17th Century were to have their place in the history of art, for, in some instances, they reached the point to which they ceased to be practical, and became purely ornamental, and in cases plain iron log stands called "creepers" were furnished with them. The real work, however, was done by the modern models, and there is still much to be said for the old and the new.

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This set of hand-wrought pierced steel tools shows modern craft skill applied to old designs.
A New Book

LETTERS to the MOTHER OF A SOLDIER

By RICHARDSON WRIGHT

One Dollar New

By the几百 of thousand dollars which some are training at war or at the front this volume bears comfort and assurance. Doubles are removed, questions are answered, fears are quieted and understanding is brought by these inspiring letters of a wise, kindly elder brother with a big heart and great mind. Suggestions are made as to how the mother at home can render practical help to the son at the front and to the country he is serving.

This is the mother's man­neyed word, her hundred of courage in the face of despair and doubt.

By RICHARDSON WRIGHT

Stokes PUBLISHER

New York, 1918

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Our little Book HOME and FIREPLACE gives a full explanation with reasons Why the Fireplace Is Important

The information is delightfully interesting and of infinite value. A copy may be had Free on request.

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Mr. Quick bought $5 worth of Knight's Berry Plants. The next spring he Net Profit from the fruit was $100, besides having all he could use himself. And he writes, "16 of the selected berries filled a quart". Knight's Berry Plants Pay. Send for Catalogue Today. DAVID KNIGHT & SON Box 61 SAWTER, MICH.

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Plan Now for Summer Shade

SELECT the spot on your lawn where you would like one or more beautiful shade trees Then let us make your wish come true. For over 25 years we have been growing big trees so that you can have your shade this year.

As the trees are thousands of trees, big and little, all kinds, Frequent transplanting and pruning have given them beautiful tops and large systems of fine, slender roots. Each tree is dug whole, with special care and a large ball of earth left around the roots. It is then extra- wrapped and roped to a wood platform, reaching you in thriving condition. We ship up to 100 miles and guarantee healthy growth. Prices are surprisingly low. It pays to buy from Mr. Hicks, the most reliable nurseryman of this size and kind, and to make certain—

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How To Buy Fireplace Fixtures

(Continued from page 80)

Andirons reproduced from a pair at Haddon Hall. The pattern retains the charm of the historical original.

To return to the grate, another development was along more simple lines. With the advent of coal, the large fireplaces heretofore used were no longer necessary or desirable, so in order to make them narrower, holes of stone were built in on each side, between which were set wrought iron bars. Cast iron superseded stone for the holes and hence the origin of the hob grate. Very fine castings were made during the last quarter of the 18th Century and the Brothers Adam employed this material considerably, it being a medium in which it was possible readily to carry out on the grate the decorative motifs of which they made use, such as the honeysuckle, medallion, garland and other forms, to harmonize with the mantel and the general scheme of design.

The fronts were generally of three distinct shapes, double ogee, rectangular and double semi-circle. Some were further embellished with brass or steel aprons in foliated or conventional patterns.

Hob Grates Today

The hob grate is ideal for use in a bedroom. Its small firebasket holds just sufficient coal to burn for several hours without attention, yet quickly gives the desired amount of warmth. They are best when framed in the more or less simple English 18th Century type of wood mantelpiece, as these provide sufficient height above the hobs without being too wide.

Good reproductions of hob grates, cast in metal made from old originals, can readily be bought here, or with the expenditure of a little time in the search, the originals themselves are to be secured by those who cherish the charm of the historical original with the additional advantage perhaps less than a modern

Fenders

All the old fireplaces had lopying and it was in order to smoke when these were used that the register grate was devised as a hob grate with the addition of steel or brass frame around the edge supporting a damper or to control the draught.

A steel or brass fender will set of tools—poker, shovel and complete the furnishing of such a place. Aside from its appearance, is as an auxiliary to the grate it is to catch sparks from burning logs. Long curved bars were the first form, later place to brass and steel. Many the designs are found in the old pierced, engraved, embossed, faceted or without ends—the type usually used for the dog grate—others with plates, the latter as a rule provided with low feet of ball pattern.

The heavier type of fenders those with plates, frequently imported at each end for standard the fireplace, but where there is a pair of plated on the front, a pair of standards on each side of the grate was used for this purpose. These were shaped somewhat like miniature chairs, 10" to 12" high, and the top of the plates, the latter as a rule provided with low feet of ball pattern.

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Economy in House Heating

THE following suggestions are offered by the Federal Bureau of Mines in connection with the Food Administration. In these times of coal scarcity their application is obvious.

Canada has an abundant coal supply and furnaces and furnaces during the war is an economic crime. Be sure the heat is doing what you want it to do rather than needlessly heating unoccupied spaces and the chimney. Weather strips, double windows, curtains, covering, heating drums in Anticipate that the demand for heat. Rapid pushing or retarding of the fire is uneconomic.

It is best to keep a full fire pot, level with the bottom of the firing door. If the draft is poor or the coal fine, thinner the grate. If you build a fire that can be carried thinner by allowing a few inches of ashes on the grate.

Attend the furnace at regular periods. If soft coal is used, break the lumps to fist size and do not cover the whole surface with fresh fuel. Leave a bright place to burn.

Small charges of coal frequently applied are more economical than infrequent firing, but the fire bed should not be disturbed as little as possible by shaking and poking. Convenience usually dictates periods of firing. Shaking and cleaning the grate twice a day is usually enough. Stop shaking as soon as it begins to be bright under the grate.

If the fire gets very low, open the ash pit carefully, and add a little more coal if not too fine. Do not disturb the grate or ashes. When the fresh coal is well ignited, shake the grate as above and the door in the fire is for this purpose.

To check a fire, close the ash-pit door and adjust the draft by opening or shutting the air pipe. Never check by leaving the firing door open.

The ash pan in the smoke pipe should be partly closed if the draft is so strong as to make checking and control impossible. The door will be with the fire bed as well as the grate.

There will be little good coal or coke in the ash from a carefully managed fire. It is best, but if there is much recover it by sifting the ash.

Study the directions for running your furnace. You do not have directions, be sure to send to the maker of the furnace for them.

Keep ashes cleaned from under the grate. The fire burns more uniformly and with less clinker with a clean ash pit.

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gradually withold water. Place in a cellar which is not too tight, the water will not freeze. Take out in the spring, and watered in a shady place to start, they may be set out, have a good start, and will grow on as if nothing had happened. Verbena and geranium plants may be set after the last frost, but that is downward in such a place as that described. In the spring, plant first in boxes or pots in the garden, and in the cases the plants may be sharply cut back when started into growth.

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Walter A. Dyer has written a book, "The Craftsman," and he is a connoisseur of the antique treaties of the works of these English masters and the resultant effects of the splendiferous workmanship upon their respective periods that came from their hands.

"The Georgian period, as it has been called, was a golden age in the development of English style," says Mr. Dyer, "and the names of the masters are many. But since of all the applied arts the time furniture-making seems to have left the most lasting impression, it may be most logical to give primary consideration to Thomas Chippendale, the first and most famous of the Georgian cabinet-makers, and the first English craftsman to have the reigning sovereign's prerogative of giving his name to a particular period."

"To be too much to say that Chippendale made mahogany popular; perhaps it was the mahogany that made Chippendale popular. At any rate, the new taste found its highest expression at his hands in the new wood."

"The date of Thomas Chippendale's birth is not known. He is said to have been born in Worcestershire about 1710, and to have been a descendant of a father who was cabinet-maker, wood-carver, and maker of mirror frames."

"For a man to be a cabinet-maker, he must have the ability to understand the taste of his time. It is not a question of genius, but of a thorough knowledge of the materials available, and an appreciation of the effect of workmanship."

"The work of the cabinet-maker过了 the period."

"We are left as to the sort of man he was. We have the rose geranium leaves to give an odd, delicious flavor to jelly; but what you used its leaves in scent bags, or mixed them with rose leaves and lemon verbena leaves in the filling of Russian tea? If you gathered the verbena leaves, dried them, and kept them in a box on your table. If not, you may make Russian tea, drop in two or three leaves along with the tea.

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Experiences With Pe-Tsai

WITHIN the last two years or so there has been considerable interest in the so-called Chinese cabbage, or Pe-Tsai. For the benefit of those who are unfamiliar with this vegetable, the following fact from my own experience is submitted.

We had a good deal of frost before this time—frost heavy enough to kill all the spring and summer vegetables, such as lima beans, okra, peppers and egg-plant—and several nights when there was a good skim of frost. Under these conditions, we enjoyed it so much, that none of it was left when the really cold weather came and by choosing his topics wisely and greefs of freezing are needed to kill it. But I should say that it will stand ordinary frost, though not a heavy freeze.

Isahael R. BURBERRY

A Row of House & Garden Books
(Continued from page 56)

faults, which account in large measure for his lack of material success. He was too much of a poet to be a good merchant. He was narrow, bigoted, self-centered, ascetic, jealous of the success of others, sharp of tongue, of an intensely temperamental mood. He was incapable of catering to the taste of the wealthy. But he was big in his artistic ideals. He boxed his best to the world.

An adequate work of art, and the most remarkable figure in the history of English furniture."

A recent addition to the standard Rural Text-Book Series, published by The Macmillan Company, is "Soils and Fertilizers," by T. Lyttleton Lyon. Professor Lyon writes in detail of such matters as the formation and consistencies of soils, the chemical elements which enter into them as available or unavailable plant foods, the intelligent purchase and use of fertilizers, etc. It is a book perhaps more scientific than the general home gardener seeks, but there can be no question of its value to anyone who wishes to gain a thorough comprehension of the subjects to which it is devoted.

A book for the small fruit enthusiast is S. W. Fletcher's "The Strawberry in North America" (Macmillan). When we see that the sub-title runs "Its History, Origin, Botany and Breeding" we gain an adequate conception of the general character of the volume and of the ground it covers. The author is Professor of Horticulture in the Pennsylvania State College and is especially well qualified to prepare a work of interest particularly to commercial growers and others whose strawberry beds are on a large scale.

Frederick F. Rockwell needs no introduction to House & Garden readers.

So much that is mediocre has been written on the inspiration which Nature holds for those who appreciate her moods that one is apt to look with a degree of hesitancy at a new book on this old subject. Yet skepticism will give place to enthusiasm within the first dozen pages of Walter Prichard Eaton's "Green Trails and Upland Pastures" (Double-day, Page & Co.). Mr. Eaton has caught the true spirit of the out-of-doors and he transcribes it to these pages with the sympathy and insight which those who have read his earlier books know so well.

The score of essays which make up the volume are quite unrelated and treat of scenes both east and west. One can journey in fancy to Capt' Bradley's house by the side of Salt Pond and gather nasturtiums from the old boat which serves him as bearer of food, or climb to War Creek Pass and glimpse the white crowns of Mount Baker, Glacier Peak and other giants of the Northwest. The illustrations—some in color—by Walter King Stone do the text full justice.

We had a good deal of frost before this time—frost heavy enough to kill all the spring and summer vegetables, such as lima beans, okra, peppers and egg-plant—and several nights when there was a good skim of frost. Under these conditions, we enjoyed it so much, that none of it was left when the really cold weather came and by choosing his topics wisely and greefs of freezing are needed to kill it. But I should say that it will stand ordinary frost, though not a heavy freeze.

Isahael R. BURBERRY
Have you a puzzling house problem?

"I've just stood my hallway for years! It's dark, and cold, and there's a 'walnut hatrack that would depress a blind man.

... I have a lovely old black lacquer table that I feel just belongs there, but unless you can give me wall-paper, rug, lamp suggestions to bring in color and light, I can't use it. You always sound so cordial, that I've worked up my courage to present my problem to you. Am I a bother?"

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