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Contents for August, 1918. Volume XXXIV, No. Two

House & Garden

CONDÉ NAST, Publisher

RICHARDSON WRIGHT, Editor

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Collecting From Out of the Past

Grose Norton Rose

Concerning Collectors

The Ghost

Stone and the Semblance of Age

Valter & Guillet, Architects

Queen Anne Points of the Victorian Age

Gardner Teal


Ripley & Le Bouetlier, Architects

The Use, Choice and Planting of Evergreen

Elizabeth Leonard Strong

The Residence of Francis L. Hite, Esq., Lattington Road, L. I.

Walker & Guillet, Architects

Sampers and Needlework of the American Colonial Days

M. H. Northland

Old and New Doors in Philadelphia Homes

A Restored New England Farmhouse

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A Country House in the Italian Style

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The Wise Hostess Recognizes the Advantage of Candle Light

A Little Portfolio of Good Interiors

Dressing the Four-Poster Bed

Views in the House of Mrs. A. D. B. Pratt, New York City

Outside Rooms that are Inside the House

The Colorful Touch of Brass

Two Livable Small Houses

Ikebana and Aspens—The Trees of Gaucé

Robert S. LeMission

Seen in the Shops

A Collection of Liverpool Ware

In Your Own Berry Bed

The War Garden Department

The Gardener's Calendar

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A U T U M N  D E C O R A T I O N S

There never was a time when it was more important for all good Americans to keep the home fires burning. Morale in the home is as necessary as morale in the trenches, and home morale means a clean and orderly house, a garden well maintained, an atmosphere of crispness and freshness as evidence that American housewives are on the job. Being on the job in September requires a lot of fixing over for the house—new curtains, new rugs, a new chair here, new lighting fixtures there. To help you in these autumn renovations we have designed and laid out a compact little issue of House & Garden—compact, because there isn't anything in it that is not helpful, informing and inspiring.

If you think we advocate a down-in-the-dirt war policy for the American home, you will be disillusioned when this number arrives.

The purpose of renovating our houses in September is to put them in readiness for the winter, and if we are going to have another winter like the last, we might be wise in making them as attractive as possible.

Unusual doors will give character to a room. Types of them are shown in September

to American housewives, bringing them news of the latest things our shoppers have found in the New York studios and ateliers. In addition to the shoppers' contributions are articles by decorators, architects and practical gardeners who talk about everything from the despised Louis Quinze mode to the care of hot beds and cold-frames. Truly an interesting array, centered mostly, however, on the title topic, Autumn Decoration.

The purpose of renovating our houses in September is to put them in readiness for the winter, and if we are going to have another winter like the last, we might be wise in making them as attractive as possible.

Doubtless we Americans will want to spend a good bit of our time at home this winter because we will have to face realities from "over there"—and your home is the place to give you rest in such moments of tension.

Make no mistake about it—the purpose and trend of the war is toward the protection and betterment of the home. A magazine devoted to the practical application of these principles is an essential.
BACK FROM A THREE YEARS' CRUISE

"As we looked upon them we felt all the romance of the sea, all the fine old sturdiness and daring of sailing days; the sting of the salt spray and the mystery of the calm southern nights"
COLLECTING from OUT OF the PAST
Over the Relics of the Old Whaling Days Still to Be Seen in a Little Seaport City of New England
Broods the Glamour of the Sea and the Glory of Brave Deeds
GRACE NORTON ROSE
Drawings by Jack Manley Rosé

THE little steamer from our island to the mainland squirmed up to her dock and we came down the gangplank with all the haste of the first passengers ashore. Baggage laden, we crossed the tracks and made our short way up the cobbled streets to Arthur Tabor's Old Curiosity Shop.

Arthur Tabor set his broom against a bottomless chair that, with a weather-beaten spinning wheel, flanked the old time entrance, and came forward to meet us wholeheartedly. We paused at the small-paned show windows to glance over the treasures there displayed, and hesitated on the bright threshold to appraise the shadowy interior where he was stowing away our hand bags. It always looked as it always had, but we viewed it all with the same delight that our first glimpse of it gave us. Cumbersome wardrobes, chests of drawers, unwieldy davenport, and horsehair rockers blocked off all light and nearly all moving space; and strange dusty piles of odds and ends that the past century had used banked even conceivable corner. Overhead hung quaint wall-papered box laces that once held the blandishing bonnets of charming maids, parts of spinning gear, firearms and fire irons, and straight-backed chairs in orderly rows that filled me with a strange desire to sit upon them suspended as they were.

We threaded our way while Mr. Tabor went off to find a certain copper kettle that he had tucked away against our coming. We pulled from dusty corners all sorts of odd bits with histories we were sure he could tell us. As we came peering towards the light that lay in brilliant dusty squares across the uneven floor and passed the table of old books with a customary comprehensive glance for familiar titles, Mr. Tabor stood there behind the shabby show-case turning an old copper kettle affectionately in his hands to our admiring gaze. Here we loitered to hear about the kettle—and claim it as our own, even as the Illustrator pounced upon a little mounted cannon, tucked away under a table, and hauled it out into the light. My wandering eye had caught it long since and I had steadily disregarded it with the almost hopeless prayer that the Illustrator's acquisitive eye might chance to overlook it. I had visions of that small unwieldy mass of iron and wood haunting our future.

Warned by our host's presaging look, and wise from old experiences, I glanced about for a handy chair, and the Illustrator leaned against a nearby table with a rare delight painted upon his face, and as for Arthur Tabor, the boyish exuberance there was a balm to jaded senses. I give the story for what it is worth, and make no claims for its truth in the main nor its accuracy of detail. Under the spell of our entertainer's beaming blue eye and dawdling New England voice, we swallow with avidity all that he has to tell us; and, if in the winter months of long separation from the witchery of The Old Curiosity Shop, we come to question a tale or stumble across in some forgotten volume its replica, we only marvel at the memory and the dramatic spirit of the man.

"YES, sir, that cannon—I jest knew you'd find that out. Why that's been here for most six weeks now and not a soul so much as looked at it!" (ah, the subtle flattery!), "I said to myself when you came in you'd be tickled to death to hear the story that goes with it. She came off the Catalpa, whaler—sailed from here under Captain Anthony. Oh, 'long about—well what's the odds about the exact date? There's not an Irishman around here but what loves the captain, and many a dinner has been given in his honor by Irish societies all over the country."

He stooped to the little shabby, snub-nosed thing, and patted its side lovingly, "She's seen exciting times, she has! Little gun carried up for'ard, she was, and Captain Anthony had her all loaded ready for trouble in case they called his bluff; but England wasn't looking for any kind of a mix-up with us then and the game went through."

"You know the time of the Fenian troubles, I can't exactly tell you the facts of the case but, anyway, the Catalpa had
put into a port in Australia and Captain Anthony was persuaded to help Fenian prisoners to escape. Just the game for a man like that—shrewd as well—a regular Yankee! He sneaked tiptoe was persuaded to help Fenian prisoners under the very noses of the British sloops-of-war and, by George! when they put after him he hoisted a huge American flag and dared them to fire!"

The quiet of the early afternoon lay over the little seaport and the blue water, as we made our way down a cobbled hill.
"Speaking of whales," said the Illustrator, as Mr. Tabor came back to us from attending a curiosity shop, the ghost of a never-to-be-told story hovering in his eye, "we heard that the Morning Star and the Greyhound are refitting."

Arthur Tabor wheeled upon us, "Yes sir, back from a three years' cruise. Look here, wouldn't you folksies like to go down and poke about those boats?"

We had risen as one man, and it was with a feeling of the eternal goodness of things that Arthur Tabor's personality always gave us, that we finally hurried off for luncheon, to the adornment of which our host could by no means, be persuaded.

The quiet of the early afternoon lay over the little seaport and the blue water, as we made our way down a cobbled hill to where Arthur Tabor met us and helped us thread our way through rows of hundreds of saturated barrels of oil, lying at the wharf heads. Suddenly rounding a shanty built of an old deck house, we came upon both the Greyhound and the Morning Star. They were not disappoint­ ing, these sturdy old denizens of the past. On the Greyhound, aloft in the maintop-mast rigging, three men were, with deliberate skill, un­ shipping the main to 'gallant, and lowering away to deck. The cheery shouts of the workers came thinly from the heights above us; and we walked the length of the ship, with our eyes riveted above, while Arthur Tabor at some length detailed to us the separate parts of the rigging until our minds reeled under the rapid fire of terms.

We lingered by the Greyhound and then picked our way carefully over to where the Morning Star was berthed. Here we were invit­ ed to go aboard.

The elaborate figurehead and all the sleek paint carefully picked out with gold seemed to denote the beginning of a voyage rather than the end of one. At stern, the deck cabins with their little windows and blinds, rising flush with the blant cutoff and huge rudder, gave the ship a somewhat quaint look. Just above the name was an elaborately carved eagle holding in its talons a very freshly painted Old Glory. The most unusual thing about these old whalers was, perhaps, the clumsy white painted davits beginning aft of the forecastle and running clear to the stern.

A short stocky man, with a solemn heavily­bearded face was laboring up the companion­way. Arthur Tabor seized upon him instantly and forthwith presented us to the captain who answered our eager questions with superlative seriousness, and in an unemotional voice went on explaining the cutting-in process, apparently without consciousness as our circle grew augmented by the crowd of young boys who hung about the ship like barnacles.

As we walked the length of the ship, with our eyes riveted above, we felt all the romance of the sea, all the fine old sturdiness and daring of sailing days; the sting of the salt spray and the mystery of the calm southern nights.

In the waist of the ship were the furnaces and caldrons for extracting the oil, all of which was made so clear to us that we seemed to see the hard days and still nights of endless toil; the great ship close reeled, with the wheel lashed down, a blazing cresset furnishing a flaring light to the workers, the cursing of the officers, the labored breathing of the men, sliding and slipping on the greasy deck, and the glare and trailing smoke of the try-works fire.

"And that reminds me," added our con­ ductor, as he returned from a busy trip for­ ward, but the Illustrator, rendering the spell that held us, raised his hand imploringly, his eyes on his watch. Arthur Tabor waved the idea suggested aside, "If you will come up to the Dartmouth Society I will show you some relics of those days and there is a story for every one!"

I almost wept in my vexation, for we had a boat to catch that brooked no delay, and we felt, in the farewell of our New England host, a kindly pity and a solemn wonder that time should be such an all-important factor in our lives.

Now the story of the past is half the fun of collecting. Without these tales collecting is merely the acquiring of antiques and has no more interest than any ordinary purchase. Give your antiques and curios the background of romance, and they will be a perpetual source of pride and inspiration. Let every object in your collection, however humble, have its story—either yours or its. And you can learn these stories if you find dealers such as Arthur Tabor.

There are Arthur Tabor's by the score scattered over the country, for it takes a whimsical man to conduct a curiosity shop. Seek them out, and collecting will renew its charm for you.

I don't mean to make this a homily on collect­ ing, but I must add one or two more pieces of advice. Read up the history of the locality in which you hunt your antiques. If you are going to New Orleans or Charleston or Baltimore or the small New England coast towns, acquaint yourself with their past. This will give you a quicker understanding of their antiques.

Take your time in purchasing. The average antique dealer has an "asking price" and a "selling price." You may have to haggle and leave the shop and go back to haggle some more, but if you are patient and persistent the "asking price" will come down; it may even go lower than the "selling price." In the process you will test your knowledge of values and the final owning of the antique will be given added interest because you had to struggle for it.

Round a shanty built of an old deck house we came upon the sturdy old denizens of the past.
NIPPON in NEW JERSEY

The Japanese Garden on the Estate of P. D. Saklatvala, Esq., at Plainfield, N. J.

Shobu-no-to, the Iris Teahouse, is at one end of a little pond where goldfish drift indolently about under the watchful eye of a bronze crane. Through a wisteria covered pergola the path from the teahouse crosses a stone bridge to Matsu-Yama, the Pine Tree Hill.

From the teahouse one looks out in one direction to the dense shade of trees, and in the other to a sunny open where water, rock and stump lend contrast to the iris and little pine trees at the right.

No less a personage than Mary Pickford herself has posed in worship before the statue of Buddha, a tribute at once to the genuineness of the 220-year-old figure and to the perfect reproduction of the Japanese atmosphere.
The effects obtained would indicate a genuinely old garden, although as a matter of fact the whole development is relatively recent. A bit of the curved bridge may be seen in the left background.

Two antique stone Fu dogs guard a shrine hidden among azaleas, rhododendrons, mountain laurel and ferns. A stone lantern and moss monkeys in the trees help give a character typical of old Nippon.
CONCERNING COLLECTORS

WHENEVER I meet a collector of old, curious or rare objects, I hold him in especial regard. There is a man in whom Romance can never entirely die. He may be crusty, curt, uncivil and even miserly, but the very fact that he cares enough for ancient or unusual things to collect them proves that he has a door on some side of his heart. Suddenly he finds that door and knock, it is opened to me. Sooner or later if I show him I am interested in the same things, his tongue loosens, his eyes light up, he bids me enter and pours for me the wine of friendship.

Age, wealth and position—the three things that build walls around men and make them unapproachable, have little to do with collectors. Such distinctions are lost in the glow of common interest that the mere listing of collecting engenders.

Of course, like fishermen, collectors are clannish. If you come to scoff or out of vain curiosity the door will never open. The instinct for collecting is such an intimate side that no man would dare expose it ruthlessly to the world lest it lose its charm for him.

ASK a collector how he first got interested in collecting, and nine times out of ten, he'll say he "just happened to." There is more truth than fiction in that. The beginning of most collecting is just a happenstance that can come about in as many different ways as there are types of minds. The one universal element in all collectors would seem to be a form of whimsicality, of unaccountable affections and attractions. Some men have a postase stamp mind; they are also often interested in geography. Others, like Horace Walpole, go in for china.

The varieties are legion and as inexplicable as the choice of wives and husbands. No man has ever been able to give a satisfactory reason for marrying the woman he did (even Solomon was stumped by that!) nor have I met the man who could tell me exactly what it was that made him pick out and cling faithfully to his collecting specialty.

The parallel can be carried even further. For as a man gets accustomed to having a wife around and finds his curiosity growing into interest, so he gets accustomed to his hobby and becomes more and more absorbed in it. He begins to look up the history of his objects and gets chummy with the men who collect the same sort of things. From that point on it is a grand progress. He learns values, makes comparisons, studies his subjects, acquires discrimination; and eventually a day arrives when he has to choose between a box of cigars and an addition to the collection. He passes up the cigars. And thereby he becomes a confirmed collector, member of the clan; Romance flames high in him and Reverence is an added virtue.

ROMANCE and Reverence, as a collector feels them, are mostly in the past tense. To him an old chair is more than something to sit on—it was a chair that belonged to So-and-So, who lived at such-and-such a time. It is a chair that shows fine or curious taste and the infinite pains of patient craftsmanship, its wood has a patina that only time can give. So he annexes it to his collection and shows it proudly.

Then, too, he had the romance of acquiring it. His is the last item in a pedigree that includes the maker, the more and women who have owned it from time to time, the houses it has graced, the worthy folks who have admired it, the twists and turns of fortune that made it pass from hand to hand, and finally the good luck that made it his.

It is the weighing of this past romance against the possession of a modern luxury that determines the inveterate collector. He acquires a standard of values that is purely personal and not to be measured by dollars and cents. Apart from the intrinsic value of the object he seeks it is the valuation his enthusiasm places upon it. Anything is at a premium so long as he wants it.

Naturally, not all collectors go in for antiques; the curiosity and the novelty are quite as collectable, and the man who seeks them is as much a collector as the millionaire whose hobby costs him fortunes. As there are grades of men, so there are grades of collectors. One may go in for Chinese porcelains and Rembrandts, the other for valentines and painted tin trays. Yet in both burns the same arder of Romance and Reverence. They are brothers under their hides.

To a collector the mere act of possessing in no wise compares with the adventure of acquiring; and fishermen's tales have nothing on the tales of collectors. Yet, this is exactly what makes the game so fascinating. It also accounts for the fact that when a man has assembled a fairly good collection of any one kind of objects, he forthwith loses interest in it and begins another. It is complete when it is the beginning of something new.

Collections change hands, on the average, every ten or fifteen years. It takes about that time to assemble a good collection. Interest is then diverted to something else, and the collection put on the market and scattered. Thus the Romance is perpetuated for other collectors. So there is nothing selfish about collecting. Human interest has a saturation point which prevents selfishness.

The only sins the collector recognizes are fraud and destruction. In both of these our Teutonic enemies have proven themselves peculiarly adept. It would seem that Germany was always a people of eternal pursuit of art and beauty, for she has deliberately caused the destruction of innumerable collections, destruction that men who love beautiful things can never forget. Her passion for substitutes and cheap wares is the result of a machine-made industrialism which holds no regard for the patient work of men's hands. Yet it is to this regard that all collectors are devoted and on which all collecting is based.

THE Romance of collecting has an indestructible element in that through the exchange of antiques the heritage of the past is constantly being renewed. During the last four years the turn of fortune has forced many a fine collection into the auctioneer's hands. Happily for America, many of these collections have found a market here. This will surely have its effect. As time goes on Americans will be more a race of collectors than they have been.

Collecting is not a hobby of pioneer people. We are inclined to think of the English as the ideal collectors. They are a people of permanent homes—homes of long standing. Something of this principle is being worked out gradually here in the States—we are getting into the habit of settling down in one place and rearing a new generation in an atmosphere of permanency. The home is the basis of our national life; we have even crossed the seas to defend that home. Surely such a development, coupled with our recent opportunities, will stimulate the collecting habit. As we age and grow in national experience our material heritage will take on value and romance. It will give to collecting in America an increased impetus.

For collecting is nothing more than this—preservation of the good of the past for the inspiration of the present. Collectors are men who cherish the legends of noble crafts, who keep the dust brushed from history, who perpetuate the appreciation of beauty.

THE GHOST

She'd left us then . . . forever gone . . .
The drear monotony of the rain
Crested, with its incessant blur,
The drumming, dripping window pane
Each echo was a thought of her.
The house was full of little sounds.
The red fire dwindled, spark by spark,
As daylight, stricken grey at birth,
Was gathered back into the dark
And ancient night reclaimed the earth.
Still all the room was full of her
So sweet and solemn and serene,
There was her footstool, here, her chair
A book with hasty mark between . . .
A fugitive pin, dropped from her hair . . .
Was that her hand against the door
Or the wind grappling with the rain?
Was that her face that glimmered white
A moment, at the rattling pane,
And then drew back into the night?

—HARRY KEMP.
STONE and the SEMBLANCE of AGE

Americans have become so accustomed to getting immediate effects that even our architecture has been obliged to accomplish in a short time that which heretofore only age used to give. Here is a Colonial house, recently built—the residence of Francis L. Hine, Esq., on Long Island. The architecture required a semblance of age. Therefore, in building up these terrace steps and path, the architects built the steps up dry and laid the path in broken slabs. The nature of the stone and the nature of its treatment brought the desired effect. The architects were Walker & Gillette.
WHO does not love the color-books of Randolph Caldecott, Kate Greenaway and Walter Crane?

True, their original editions were late Victorian, in point of time, but so lovely and interesting were these beloved volumes of our mother's nursery days that their popularity carried them over into our own and they still live for our children in perennial freshness.

Occasionally those first editions may discover themselves in out-of-the-way bookshops. When they do, they are irresistible! But how few of us know the story of their immediate ancestors, the Baxter prints!

The Baxter Heritage

The very process of printing in colors employed by the famous printer of the Caldecott, Greenaway and Crane books,—Edmund Evans of London,—was a heritage from the early Victorian color-printer George Baxter, whose products were the marvel and delight not only of the children of the mid-third of the 19th Century, but of their elders as well, for George Baxter's process color-prints were by no means confined to juvenile interest.

Nearly every shelf of old books of the cozy family sort, which still repose in the old bookcases where their original owners placed them, will reveal examples of this fascinating art which the ingenuity of George Baxter developed as an added achievement to the peaceful arts of a glorious reign.

Perhaps, dear reader, you too have a shelf of old books in your house, or shelves where the crowding in of new ones has not relegated the old-fashioned volumes to the oblivion of an unintellectual attic.

Well then, lose not a minute in searching their pages to find if they contain certain color illustrations bearing the magic legend "Designed, Engraved and Printed by G. Baxter, Patentee of Oil Colour Printing, Patriot Office, London," or, "Drawn and Engraved by G. Baxter, 3 Charterhouse Square," or, "Printed in Oil Colours by G. Baxter," or other variations that indicate Baxter's responsibility for their production.

Many of these book-illustrations are miniature in size. Do not pass them with a careless glance! Ah, I told you so! One has only to do them the justice of scrutiny to become slave to their charm. What have we had before (or since) that quite take their place?

Neither the lithograph nor the modern photographic color reproductions. The closer you look at a Baxter print the lovelier it is. One cannot say that of our present-day color-work, in so far as its processes are concerned.

The Baxter Process

The Baxter print in its earlier form was produced by the over-impressions of numerous

Over ten blocks were used in making this print of wood blocks engraved for the separate colors. Copper plates, steel-faced were used as key-plates in later work. Many of the Baxter prints required some twenty-four blocks to produce them, while even the simplest generally required not less than ten. The prints were all printed on hand-presses. Philip Gilbert Hamerton in "Etchings and Etchers" remarked, "Readers may think that Processes do not concern them. . . But the truth is, that 'Processes' concern every one who cares about art, or even talks about it. No one can speak with justice of the merits of any artist unless he clearly understands, and always takes into consideration, the technical conditions under which the artist has worked. . . No one who is aware how closely the nature of Processes is involved in all that is best and highest in the Fine Arts can think of the general ignorance of them without regret, and a desire to help in removing them."

From 1830 to 1836 Baxter used wood-engraved blocks entirely for his prints. In 1836, or thereabouts, he added, as a primal color, a tint impression from a steel-faced copper plate. This first, or key-plate, was printed in black, brown or purple. Superimposed on this were impressions from various blocks in turn until the whole was "built up" and finally "knit together" by the impression from the last block. Throughout the process each color was allowed thoroughly to dry in turn. The registration, that is to say, the nicety with which the colors exactly fit into their places, awakens admiration and wonderment even in our own day. The colors, too, were chosen with reference to their durability.

In 1837 Chapman & Hall published a small quarto "Pictorial Album or Cabinet of Paintings" by Baxter, in the preface to which is Baxter's own reference to his process as follows: "The first impression, forming a ground, is from a steel plate, and above this ground is usually a neutral tint, the positive colours are impressed from as many wood blocks as there are distinctive tints in the picture. . . . the very tint of the paper upon which each initiative painting appears to be mounted is communicated from a smooth plate of copper, which receives the colour and is printed in the same manner as a wood block."

A Genius for Supervision

Probably the real "secret" of Baxter's process lay in his unflagging and conscientious personal attention to every step of the work in progress. It was this vigilant and constructive supervision combined with his own artistic resources that enabled him to produce these exquisite works of distinction that have come to be so dear to the heart of the collector. Baxter is believed to have ground and to have mixed his own colors. His knowledge of engraving was gained through practical experience in the actual art. He was also a fine judge of the suitability of various papers for the results he had in mind. Even then his genius seemed to find him successful with surfaces and qualities that completely baffled the skill of those who also tried his methods. Baxter was never content to let "well-enough" alone. Constantly he improved his plates and blocks.

The Miracle of the Patent

That Baxter was a genius no one will gainsay. Who else but a genius could have produced a Royal Patent for what was, after all, hardly a thing that would have been given protection to another, since Baxter's "Process" seemed nothing new except in its results? Many predecessors of Baxter had produced color-prints from superimposed wood-engraved blocks.

"First Impressions," an unsigned print, which has been considerable dispute as to its producer. It was probably a very late print by Baxter.
The facing and panel over the dining room fireplace are old blue and white Dutch tiles. All of the woodwork, including the floors, is stained a quiet shade of brown and the walls are left in the natural rough plaster. The ceiling is cypress with wide matched boards in emulation of a Flemish interior.

ROOMS IN THE RESIDENCE OF JOHN FORBES PERKINS, Esq., MILTON, MASS.

Heavy adzed cypress timbers support the living room ceiling. Floors, doors and finish around the fireplace are oak. Caen stone has been used for facing the fireplace. The architectural background of the room contrasts well with the bright colored tapestries, chair cushions and the deeper tones of the old furniture.
In creating the dining room the architect and owner had the advantage of an excellent collection of antiques. They made a room in which these would sit harmoniously. In following Flemish prototypes, shelves were put up for pewter and glassware, a bowed closet was set in the wall, and rugs and hangings were kept simple.

Possessions plus taste will make a beautiful room. Either one alone will not. In this case the owner had several good pieces of furniture, tapestry and objets d'art. The architect collaborated in making the background. The result was a comfortable room in good taste, a room of fine tuning and distinction.
The Austiran pine is one of the few evergreens which will thrive in poor soil and under unfavorable conditions. Here it is well used as a screen.
by filling in with smaller plant groups. Within the garden itself, ball-shaped or pointed specimens of the rarer evergreens may be used to accent the corners and focal points of the design. Retinospora obtusa nana or the upright Japanese yews have good form and excellent dark green color. Where a lighter color is needed, the dense, dark foliage of the oriental cypress and the silver fir, so universally planted as their root systems become more developed. Nursery specimens are, of course, transplanted several times when young, so there is little danger in moving them at any stage of their growth.

The most successful windbreaks are of spruce, but they must have plenty of room, a double row staggered or zigzag from 15' to 20' apart being the best arrangement. The Canada and Norway spruces are the least expensive varieties for this purpose, though the oriental spruces are the most attractive. The light blue-greens of the Colorado spruce and the silver fir, so universally planted as specimens, must be carefully placed. The cool gray-green foliage of the snowberry or bush viburnum (Continued on page 48)

Cedar and Spruce

Owing to their tap-roots, cedars are collected with difficulty when 3' or 4' high, but larger trees may be moved with comparative safety, as their root systems become more developed. Nursery specimens are, of course, transplanted several times when young, so there is little danger in moving them at any stage of their growth.

As a background for the larger architectural features, the dense, dark foliage of the oriental spruce may be effectively placed outside the garden boundaries. An interesting treatment for the evergreen garden shown in the plan would be to fill the beds with dwarf Chinese junipers, the spreading Japanese yew, Daphne cneorum, cotoneaster, and hybrid azaleas, between which in early spring there appear clumps of yellow daffodils and tulips in striking contrast to the rich green. This is the ideal type of formal garden

As a combination screen and background planting, red cedars are effective. As they grow larger they may be faced down with bushier growths for the place which is occupied only in winter and early spring. If, as sometimes happens, the family stays in town for the summer, lilies, ferns, and tuberous begonias may replace the bulbs.

Hedges, Windbreaks, Screens and Specimens: The uses for the larger evergreens are

many. Hedges of white pine and hemlock, though beautiful if allowed to grow naturally, are equally successful if clipped, and form excellent partitions for shutting out the drying lawn, vegetable garden or service yard. Such hedges require 4' or 5' in width, however, so that in a limited space closely planted red cedars are preferable. Their slight tendency to sparseness may be corrected by shearing off the tips of the branches in early summer.

White pines planted in groves from 6' to 8' apart will quickly shut out a disagreeable view. In regions where they are plentiful, specimens as tall as 15' may be dug in late summer, placed on a wagon with abundance of soil and wet burlap to prevent exposure of the roots, and replanted at once in their new position.

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The house is an extended balanced structure of the classic Colonial type executed in brick. The wings flank a "pediment-and-portico" entrance, ending at one side in a broad enclosed porch, and on the other in service quarters.

Variety is given the south terrace side of the house by indented units with wide overhanging eaves and an indented arched door. Interesting shadow play results. The house is painted straw color with green blinds and white trim.

From the house on this side the lawn stretches down to the gardens and thence to the Sound. This view of the entrance is taken from the garden. A judicious use of wrought iron balconies lends color to the portico façade.

A decorative window group is found at one end—a stair arched window flanked by small windows. Below is a one-story passage with an entrance porch leading to the south terrace shown opposite. The roof lines are unusual.
The entrance driveway reaches the house by one end of a wing. It is unostentatious and simple. The house has been placed to command a view of the Sound which can be had from three sides.

The value of Colonial work lies in the perfection of its details. That very perfection accounts for the architectural success of this entrance porch. Its lines, scale and setting are happily chosen.

Much of the character of such a house depends on its surroundings—the stretches of lawn, the immediate foundation plantings and the trees, to the shadow of which the beauty of the lawn is largely due.
SAMPLERS and NEEDLEWORK of the AMERICAN COLONIAL DAYS

Their Designs and Inscriptions Record Their Own History and Guide the Collector in Her Choice

M. H. NORTHEND

The revival of old-time cross stitch and the coming into vogue of the 20th Century sampler worked out to meet modern themes has brought into the limelight many hidden bits of 17th Century needlework, much of which is exquisite in design and workmanship. The origin of this movement can be traced back for more than two hundred and fifty years. We can well imagine the worker of these dainty stitches becoming fascinated in her handiwork as from the Orient, France, Italy, and Spain trophies were sent to her relating to important events in the wars.

Samplers as Pictures

When our country was young many of these specimens were hung on parlor walls together with heraldic coats of arms. In those days pictures were a rarity, needlework taking their place, exhibited proudly as specimens of the worker’s skill. Printing being expensive, many of these samplers were designed with mottoes and memorials of important events. This gives them a definite place in history.

To the collector they are a never-ending source of delight. They picture the educational austerity of Colonial days. In these faded, almost illegible records of the past, we find quaint and lugubrious verses almost as gruesome as those shown on the headstones in old burying grounds.

The working of a sampler was by no means a thing to be entered upon lightly, since it was designed to be passed down to posterity as the proof of the ability of its maker. Often were they wrought by clever and skillful women who took great care and used discriminating taste in their formation.

Our grand dames were noted needlewomen. The art was taught in school, it being considered as much a part of education as the three “R’s,” and one afternoon each week was set apart for instructing both boys and girls in the craft. It was not a fad, but a necessity. In those days both men and women wore hand-embroidered trimmings. This took the form of ruffled shirts that showed copious embroidery and curious stitches with open seams, the designs being copied from samplers, for books of design were scarce and families had to preserve them on samplers.

Personal adornment was not the only thing that demanded its use, for there was linen to be marked and numbered for identification. The task was assigned to expert needlewomen, and it was this that produced the ornamental letters such as we frequently find on old-time samplers.

Sampler Shapes

The shape varied, being either square or oblong, for the looms of the 17th Century produced very narrow widths of linen. These were used either bleached or unbleached as the worker desired. They differed in firmness, ranging from the coarse canvas-like material to a fine, closely woven texture resembling pillow case linen. About 1725 broader linen came into vogue, thus giving greater scope for originality, and towards the end of the 18th Century, was replaced by an ugly moth-attracting

A memoriam sampler used as firescreen. Embroidered by Lucy Gould in 1803

The purely pictorial embroidery generally represents outdoor scenes or figures. This example is in the original maple frame.

The large sampler worked by Clarissa Emmerton, aged 14. Bless her! She did beautiful work on the border

Sally Prouty Fife, aged eleven, embroidered her sampler at the Dames School in Salem. It is a typical sampler with the edifying admonition at the bottom which marks the work of this period

Betsy Sawyer in 1798 finished her sampler, embroidering a quaint lady with birds which look remarkably futuristic.

A firescreen sampler once in the possession of President John Quincy Adams
material commonly known as tammy cloth, bolting cloth, and sampler canvas.

**The Stitches**

The stitches used are cross stitch, tent, and bird's eye, while for borders, satin stitch and French knots were used, as they made less angular outlines in floral design. The oldest samplers show linen thread only, while silk and wool were used later on. Perhaps the most interesting stitch was known as cushion stitch, for the reason it was first used in embroidering church kneeling cushions. This must not be confused with the taupery or goebelin stitch. In 1784 double cross stitch was used, also laid stitch as some baskets on a sampler dated 1818 will show. The designs were not English but gathered from every part of the globe. For the first one hundred and fifty years these were carefully followed out, the colors being soft shades of green, pink, blue and brown. Then the workers began to fashion their own thoughts on canvas, using more brilliantly colored silks.

**To Determine Age**

The age may be determined by knowledge of the designs and ornaments used at certain periods. The earliest were merely records of different stitches used in embroidering, to be enlarged later by those designed for use and beauty. These were signed and dated, mottoes and texts being introduced later and afterwards verses. Then came the precept worked on canvas with a border. The most common ornamentations were the rose, carnation and wild strawberry. The last is so common that in an exhibit in a small New England town out of thirty shown twelve bore the strawberry vine either as border or dividing line between alphabet and inscription.

In the earlier Georgian period we find deep red and green used, while at the commencement (Continued on page 48)
OLD and NEW DOORS in PHILADELPHIA HOMES

Philadelphia is recognized as an architectural center both of the past and present. The Germantown hood on this residence, for example, is a distinguishing detail of Colonial Philadelphia architecture. A distinctive note is given by the stone jars.

Lights over the door and on the sides give the Colonial entrance an interesting silhouette from within. The top panes are known as fan lights or sunbursts.

A trellised gate repeats the curve of the entrance hood. Boxwood borders the front lawn. The terrace and walls are of red brick relieved by trellises.

The fan light window, plain panel door and semi-circular door step of brick were first found at Stenton and are now copied in modern works. Philip Dyrc, architect.

A splendid study in contrasts is found in the residence of Harry Harrison, Esq., at St. Davids. It opens on a wide circling drive and is flanked with evergreens silhouetted against whitewashed walls.
Middle Georgian influence is evidenced in this entrance with its semi-circular step approaching the terrace, its ornately carved over-door and the Palladian window above. Melior & Meigs, architects.

One stumbles on some interesting old doorways of erstwhile city homes in various stages of decay, such as the one to the left. The steps and hood are an unusual combination.

The doorway in the residence of the Hon. Philander C. Knox at Valley Forge is a fine example of Colonial work, with its fan light, pediment and flanking box trees.
A bedroom is on the ground floor off the hallway. The rough ceiling beams are exposed and against them is contrasted the white woodwork of doors and windows. A cavernous fireplace is on one side. The bed is a low four poster with an embroidered cover. Samplers and sketches hang on the walls.

A RESTORED NEW ENGLAND FARMHOUSE
In Which a Genuine Old-time Spirit Has Been Preserved
by Antique Furnishings

Sketches by Louis Ruyl

In front of the living room windows has been set a scroll-end sofa with a Chippendale armchair beside it and a folding top table on the other side to make a cozy grouping. Between the windows hangs a banjo clock. The furniture was picked up from time to time in New England.
The house stands back from the road with a broad field before it. It is a rambling structure of age-browned shingles. Outbuildings and woodsheds connect it with the barn, a method of grouping peculiar to New England farm architecture. It is Mr. Rayl's summer home at Hingham, Massachusetts.

The greater part of one side of the dining room is taken up with a large fireplace equipped with baking oven, cranes and pots and iron firedogs. Antique splotch-back chairs fit in perfectly with the Colonial scheme. A rag mat has been used for a rug—an harmonious foundation for such a room.
**THE HIDDEN THINGS of INTERIOR DECORATION**

**Showing that No Room Can Be More Lovely and Gracious than the Personality of the Woman Who Graces It**

**MURIEL PIERS**

**THERE** are two axioms common to every right-minded woman, two things she believes she is, of all mortals, peculiarly qualified with to lead her to believe that she is entitled to write a book about Man; secondly, that she can decorate a house. So closely are these very natural convictions related that in private her thoughts go further and she decides: if the worst comes to the worst and John develops his manliness to a degree of unbearable exasperations, she will wash her hands of him tomorrow, and next week become an Interior Decorator,—preferably in New York.

"Can you beat it?" groans John helplessly, with characteristic disregard of elegance.

"Why, John Henry!" says his mother in a shocked voice, "You know yourself Laura has a lovely eye for color, and I am sure the way she enameled the porch furniture and hem-stitched the guest-room towels...!"

"I know all that," says John Henry doggedly, "but look at her own house. She never can lay her hands on anything she wants in a hurry; she never sits down awhile and stays quiet and thinks; and for all she is so smart and pretty to look at, I don't see how she ever has got it into her head that two and two spell four!"

"I don't know what you are talking about, John. What has that got to do with interior decorating?" reproves his mother: and John Henry, who himself does not know quite what, but feels there is a connection somewhere—subsides into Man's unconvinced silence, leaving the master-clue in his hand unfollowed.

**HE** has indeed enunciated one of the profoundest truths hidden in this highly technical and esoteric business of Interior Decorating.

Whoever masters it knows once for all that a querulous, cross-grained personality will make a querulous, cross-grained room; and that a sweet nature blooming like a rose will make a benign and gracious house, though herself she be color-blind and tone-deaf and impression-proof.

In the inexorable logic of the sum of Personality alone lies the beautiful or unhealthy result of the Decorated Interior.

The most fashionable and expensive mathematician in the shape of a Fifth Avenue wizard cannot alter that total, nor can the most inexperienced little bride fall short of it. Ignorance does not matter, since the primary requisites of a beautiful interior are within the reach of all of us, and are no more than Light, Air, Soap, Silence, Flowers, and a disciplined Soul. These things imply Sincerity, and nothing sincere ever was ugly or ever will be vulgar.

**THERE** is no period that evokes, and right-minded women, two things she be-

--the homesick little bride's main solace was the two birds and a bunch of flowers--that she herself had cross-stitched on her wedding-journey in a sailing-ship round Cape of Good Hope when the young Victoria was newly-come to the throne of England. That journey round Africa took six months on a ship crowded with troops going out to the First Chinese War, and the homesick little bride's main solace was the cageful of canary-birds she took from Scotland to start her own new home in India.

Those were the days when Philadelphia (Continued on page 54)
The architecture is a combination of Georgian Colonial with Italian details. It is of cream colored stucco over metal lath, brown shingle roof and green blinds.

The disposition of the rooms affords good circulation of light and air. There is ease of access to every point in the house with the maximum privacy for each room.

A well-designed portico graces the entrance and affords a decorative relief to this façade. It is the residence of Lester Hofheimer, Esq., Woodmere, L.I.

A COUNTRY HOUSE in the ITALIAN STYLE

B. E. STERN, Architect
A WISE HOSTESS RECOGNIZES the ADVANTAGE of CANDLE LIGHT

She can find an ample variety on this page and can buy them through the Shopping Service of House & Garden.

Interesting workmanship and design are found in these Polish brass candlesticks. 12" high. $16 for the pair.

Table decoration in cream Italian candlesticks and bowl: Candlesticks, $3.50 each; bowl, $4.50.

Four-light iron bracket with armor bright polish, wired complete, comes for the sum of $36.

Glass candlesticks with crystal drops, delicately made and very effective for mantel decoration, reproduce an old English design. $25 a pair.

Symbolic seven-branch candlestick of Grecian design. Solid brass. 35" high, $7.50 each. Five-branched in same design, $10 a pair.

An unusual three-branched Belgian light of wrought iron, with a Klondike slide and hook top, stands 22" high and sells for $7.50.

Two-branch iron candlesticks in dull tints of orange, red, green and brown. $15 each.

Yellow Capri ware candlesticks of stately design, 12" high. $6.75 each.

A quaint and rare Dolphin design of old American candlesticks comes in yellow glass. $28 for the pair for mantel or table.

Simple Colonial candlesticks made of iron with spiked tops to hold extra large candles come at $20 for the pair.

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Four-light iron bracket with armor bright polish, wired complete, comes for the sum of $36.

Glass candlesticks with crystal drops, delicately made and very effective for mantel decoration, reproduce an old English design. $25 a pair.
Much of the dignity of the living room, one side of which is illustrated here, is due to the paneled walls of natural walnut that give the room a rich architectural background. The hangings and the upholstery of the Queen Anne sofa are crimson damask. A soft, all-over design rug carries the same crimson note.
A very clever treatment for one of those troublesome narrow hallways shows a marble console with an interesting arrangement of mirror and two decorative painted panels in which have been set crystal side lights. The ceiling has been painted in the Italian manner and the chairs blue and gold against a fawn colored wall, making an interesting color arrangement. Decorations by Faber-Bisbee.

An antique oak chest, a pair of iron torcheres and a tall Italian chair covered in red antique damask make an interesting group at one end of this living-room. Curtains are of blue monk's cloth edged with wide bands of heavy filet lace. A comfortable daybed is covered in beige colored mohair and has cushions of petit point. Decorations by Leeds, Inc.

The open fireplace grouping illustrated in the living room below especially lends itself to a small room. A Queen Anne sofa is placed beside the fire at an angle, with a large chair opposite. Balance is given the composition by the flanking mirrors of etched glass and the Chinese vases on the mantel. A Chinese screen is on the hearth.
The dining room of the Hine residence, exterior views of which are found on pages 13, 20 and 21, is finished in soft yellow with ivory woodwork. The furniture is 18th Century mahogany. Walker & Gillette, architects.

The popularity of the over mantel paneling set in a dignified Georgian frame is evidenced by its identical use in both these dining rooms. And in each instance, character is given the walls by the molding pilastres.
DRESSING the
FOUR-POSTER BED

A Colonial Decoration Well Worth Preserving

EVA NAGEL WOLFE

The problem of dressing the four-poster depends principally upon the type of room in which it is placed. One would naturally suppose that none but a Colonial house would include a four-poster; unfortunately that is not the case. If one has consistently carried out the Colonial idea in the house nothing is more charming in its simplicity than the Colonial bedroom with its round rug rugs on the floor, hand-spun, hand-woven and embroidered linen bed hangings, flouncings and curtains of dainty white at the windows. If one does not care for so colorless a room, cretonne, chintz, gingham or taffeta may be used for the bed curtains and window draperies with a white valance and bed flouncing.

The Purpose of the Curtains

It must be remembered that a four-poster—a large bed with four high posts for curtains—as Webster defines it, was constructed in this manner for a definite purpose. In Colonial days there was little if any heat in the bedrooms and to guard the sleeper from "the draughts of deadly night air," bed curtains were thought necessary and posts were erected at the head and the foot of the bed to hold them.

During the 17th and 18th Centuries the four-poster frequently brought as much if not more than all the other articles of furniture; not that the four-poster was so valuable but the hangings, quilts, coverlets, and most of all, the feather beds constituted the value.

It remains with the individual whether curtains both at the head and the foot of the bed are used. These curtains, which practically inclose the bed, were a feature of the four-poster in the days of the early settlers. Today, however, one rarely sees the curtains at the foot of the bed. And unless one is wedded to the period idea they are not to be recommended. Should the framework connecting the posts suggest the tent top, dress it as in the...
accompanying photograph. Use linen edged with a knotted fringe. A Marseilles spread decorated with the same fringe, allowed to reach the floor makes the white linen flounce unnecessary. The flounce, however, is most important as nothing else so completes the furnishing of the bed. When it is in place, any of a variety of coverlets may be used, as the discrepancy between cover and floor is met in a dignified manner.

Flounces and Their Styles

In the days of yore the flouncing was really hand-made in the truest sense of the words, for the material was hand-spun, hand-woven and then embroidered. The valance at the top attached to the frame that connected the four posts was of like material and frequently the window curtains matched — truly an heroic task. The bed curtains were looped and tied to the posts during the day and all edges were trimmed with deep fringe, hand-knotted in intricate patterns.

The mountaineers of Tennessee and Kentucky are today reproducing the Colonial patterns of hand-knotted fringe. New patterns are also introduced by them. Real or imitation lace or a very fine crochet lace in filet pattern are used in place of the fringe.

If one wishes to keep the bed all white, Marseilles spreads may be purchased with a scalloped edge or fringed. These are cleverly cut to accommodate the posts so that they hang neatly over the edge of the bed. Bolsters are preferred to pillows and when accompanied by a boudoir pillow or two, a satin-covered lamb's wool quilt or any other that the mind dictates and the purse allows, the effect leaves nothing to be desired. Still, when there is substituted a handsome old hand-crocheted or knotted woolen coverlet neatly folded at the foot of the bed, a patch work quilt, one finds the result much more in keeping with the Colonial room.

Using Cretonne

To substitute the hand-spun and woven linen of yesterday, embroidered in quaint design, the housewife of today selects a cretonne of brilliant coloring or a chintz of pastel tones with valance and head curtains edged with a narrow fringe of a vivid color. Curtains of this description are lined with a creamy white satin. The bed flouncing may be made of the flowered material or of plain white linen, or eliminated altogether. If expense is no object (Continued on page 54)
The ample day bed at one end of the boudoir is covered in a chintz of Chinese design. This in combination with the wide striped fabric at the windows and plain velvet cushions makes a variety of material used which is quite interesting and still harmonious.

The corner of the sitting room shows a black and gold lacquer desk with its delightful appointments. The walls are yellow paneled with green and the over curtains of green taffeta with valances of green and yellow damask carry out the general color scheme of the room.

Slate blue walls with oyster colored moldings are a restful background for the architectural paintings which have been set in the panels of the dining-room. The curtains are of blue taffeta with under curtains of gold gauze and the furniture is in the spirit of Louis XVI.
OUTSIDE ROOMS THAT ARE INSIDE the HOUSE

There are several rooms, the popularity of which is growing, that are so distinctly outdoor rooms that when they are included inside the house they require an all fresco treatment. These are sun rooms, breakfast porches and sleeping porches. The sun room illustrated to the left and below is in the residence of H. Poppenheimer, Esq., at Avon Hills, Cincinnati, Ohio. Soft toned fabrics have been used, painted furniture and wicker. The floor is cement marked in squares. Lattice decoration relieves the walls. At one side is a wall fountain with evergreens grouped in a box at the base.

Mrs. A. R. White, decorator

The walls of the sleeping porch are mainly windows, so that the chamber is more of a room than a porch. Black and white tile has been used on the floors, striped shades at the windows, the same fabrics being used for covers on the couch beds. Green and yellow also enter into the color scheme. In the same house is a breakfast porch that lays just claim to distinction. The furniture is green-black lacquer with decorations in old Florentine colors. Draperies are citron rep with black trim. Cushions and seats covered with striped linen in strong colors. The rug is citron color with black border. Anne Forester, decorator.
A pair of old French brass urns would give a formal and decorative touch to the mantel. They stand 18" high and sell for $35 the pair.

Lanterns made to hang from brackets on either side the entrance doorway come in dull black iron or brass. This style sells for $20.

Door knockers are always useful as well as ornamental, especially on houses of Colonial architecture. This design, which is particularly good, comes at $8.

A classical Colonial design is found in this knocker. The plate was planned to display the owner's name. Picture it against a bottle-green door! $10.

No wonder the Russians are inveterate tea drinkers, if they have such attractive samovars as this. It comes complete with tray and bowl for $20.

To complete the balance of the page we put the other urn over here. Besides, this arrangement helps you visualize them on the mantel shelf.

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TWO LIVABLE SMALL HOUSES for the COUNTRY or SUBURBS

There is commendable compactness in this little Dutch Colonial design. The irregularity of the roof gives it interest, although adding slightly to the expense. It is finished in white throughout. The exterior is wood shingled. On both floors the design is simple and livable. Kenneth W. Dalzell, architect

The little white shingled bungalow demonstrates the fact that, with careful treatment, the bungalow type of house can readily be made attractive and given an air of permanence. The treatment of window muntins is characteristic of the neighborhood— Illinois. The plan is open and simple, providing sufficient room for a small family.
HOW to GROUP ANTIQUE FURNITURE

Five Suggestions for Its Positions in the Room

Suitable for a hall or the side of a large living room is a group consisting of a three-drawer Italian table, on which is placed a miniature chest of drawers of the late 17th Century from South America, and a pair of Lowestoft vases. The background is furnished by a piece of rich damask bound with galloon. Wrought iron candlesticks are placed on either side.

A serving table group for the dining room is composed of a pier table with an antique tray and vases, and above, a Jerandino mirror. The composition is simple and in keeping with the lines of the table.

For the guest room a group can be made of a Jacobean chest of drawers with Lancashire chairs on either side. An early 18th Century mahogany mirror is hung above. The walls are covered with an antique French chintz, a custom now in vogue.

A third grouping for the hall uses the oak-seated Lancashire chairs, which are very much in vogue, a Spanish table with iron supports surmounted by an early 17th Century Spanish chest of ivory inlay. The French Renaissance tapestry used in the hall group above has been employed here for background.

A carved Jacobean chest with accompanying chairs and a tapestry for a background constitutes a good hallway group. Each piece in the composition has sufficient room. If antiques are worth preserving at all, they deserve decent display; they should never be crowded.
No one can proceed very far in the study of landscape design without realizing that there are architectural types of trees just as there are of houses. The oaks, for instance, correspond to the Georgian period—sturdy and dignified, solidly rooted to their sites. The simplicity of the American Colonial finds its complement in the elm, a tree of perfect symmetry and grace. The turrets and towers of the Gothic are matched by the conical or columnar forms of spruce, cedar and Lombardy poplar. Indeed, there is scarcely a tree which has not some dominant characteristic, some distinct personality in form, color or spirit.

The trees which are the subject of this article—the poplars and aspens—have several characteristics which fit them especially for the securing of certain landscape effects.

In the first place, they are "gay" trees, light and airy and reflecting sunshine rather than absorbing it. The "weight" of a tree, by which I mean its relative strength in the landscape, is a very real thing. As an extreme illustration of this, compare a common aspen with a fir. The aspen is light and fanciful, a tree whose pale gray-green foliage shimmers and quivers at the lightest touch of breeze. One could not take an aspen very seriously; it is too variable and fond of dancing. The fir, on the other hand, is superlatively dignified and composed, inspiring from the moment rather than cheerful feelings. Instead of its foliage reflecting back the light of summer sun and cloud, it absorbs it, hides and holds it fast among dark green branches. The fir is a tree of evening calm; the aspen of noonday laughter.

**Poplar Characteristics**

The same spirit of shallowness—I do not use the word in a disparaging sense—is true also of the Lombardy poplar and several others of the family. None of them absorb light, and as shade trees in the popular meaning of the phrase only two or three deserve much attention. They are restive rather than restful, though their afternoon shadows stretching far across the lawn have a decided landscape value.

With this general introduction, then, we are ready to take up the characteristics of the Populus tribe more in detail. Assuming that you wish trees which will lighten up your grounds instead of adding to their weight, what shall you select? And how shall you use them, once they have been chosen?

The poplars and aspens are trees of rapid growth, soft wooded and therefore best adapted to quick rather than permanent landscape results. The foliage as a rule is a lightish green, without much indentation or notching of the leaves. In a number of species the stems of the leaves are flattened, which causes that restless activity even on an almost windless day which is so characteristic of the aspens especially. There is considerable variation in the leaves, even on the same tree, depending upon their position and the age of the branch from which they grow. This is one of the points of recommendation for these trees, although not nearly as important a one as are the catkins which, in early spring, render the members of the Populus family so attractive. One cannot but wish that the catkins were longer lived. In some species they attain a length of 4' or more.

Of the two best known species, the Lombardy and the Carolina poplars, the former offers perhaps the greater possibilities from a landscaping point of view. In form it is striking, a slender, spire-like tree 50' to 60' high at maturity, an actual shaft of fresh and brilliant green that sways and yields to the wind and is always gay in appearance.

The second of our poplars is _P. nigra_.
A basket shaped flower holder in that always attractive Copenhagen ware sells for $4. It is suitable with short stemmed flowers for a table decoration.

French porcelain in rose and green on white ground. Bread basket, $3.75; open border plate, $3.50 a dozen; jardinsiere and plate, $3.75; coffee pot, $3.25; tea cups, $0.95 a dozen.

An original glass flower vase for indoors has a brocade stand made up in any color to match your room. 15" high, $5.

A conveniently shaped flower basket with a long stick, which may be propped in earth while gathering the flowers, stands 36" high and sells modestly for $3.75.

For the epicure who delights in concocting his own salad dressing comes a highly decorative vinegar and oil cruetset in Copenhagen ware of blue violet on white ground, $10.

For our tiny feathered friends comes a little bird cage which shows the influence of the Orient. 18" high, $15 complete.

New Wedgewood with yellow bands and fruit basket designs. Dinner plates, $11 a dozen; tea cups, $11.50; covered dish, $13.50; cake plate, $3; tea set, $8.25.
INTEREST centres today in Liverpool ware, principally on account of its illustrating a certain phase of shipping that was in vogue early in the 18th Century. This is the only pottery made with transfer designs and it pictures not only our early ships but their motives. These were used on pitchers generally finished with a cream white background to bring out more vividly the black or red of the subject shown.

To be sure, there were mugs and an occasional plate or teapot shown, yet the majority designed were large pitchers known as “Watermelon Pitchers,” each one with a ship or political illustration on the exterior.

This is the first pottery to be printed with American emblems, a fact that makes it more valuable to collectors. Then, too, it is not an easy matter to acquire the pieces, since they are held in high esteem by the present day descendants of the original owners.

Liverpool, the largest seaport in the world, pursued this industry as early as 1600, making a ware known as Liverpool delft. It was nothing more than an imitation of the Dutch, showing a coarse body smoothed on the face by use of a fine, white clay, ornamented with designs drawn in blue. This was the early ware, not like that of today, which is carefully finished.

There is at the present time little interest in this early product which is rarely found save in tiles, many of which are gathered from old deserted houses.

The story of Liverpool and its pottery has never been fully told. We know there was an enormous business established there by Sadler and Green, a business so large that the whole ground on the hill was covered with potters’ banks and employers’ houses and that in the latter part of the 18th Century there were three hundred and seventy-four men engaged at one time in this work.

Like every other invention, the art was discovered through an accident, but so invaluable was it that the partners, within the space of six hours, printed 1,200 tiles of different patterns, better and neater than one hundred skilled pot-makers had painted them. There is no doubt that this invention revolutionized the decoration of ware.

While the partners were able to keep the secret for many years, thus making prominent potters come to them for decoration of their ware, yet it could not be kept a secret forever. In the division (Continued on page 54)
Hand cultivation and weeding are as important in strawberry culture as with other garden crops.

The straw mulch placed under the ripening berries keeps them clean and free from earth.

Hanging rags and other "scarecrows" tend to keep marauding birds away from the fruit.

But the only sure protection is a net properly erected on a regular solid framework.

When a wise selection of varieties is made, the crop will last several weeks at least.

Strawberries are propagated by runners. Pot some each year for the following season.

Runners which are not to be potted should be removed, to centralize the plants' energy.
For gathering up the lawn grass after cutting, a wooden rake is better than an iron one because it tears less.

THE WAR GARDEN DEPARTMENT

This Department plans to touch upon the more important food garden topics as they become timely from month to month. It is obviously impossible adequately to cover an entire four weeks' work on these pages, but our Information Service stands ready to answer the individual questions which may arise in your particular case. Address your inquiry to the Information Service, HOUSE & GARDEN, 19 West 44th Street, New York.

ROBERT STELL

Our zeal to produce our quota of the more staple garden crops such as onions, spinach, carrots and others whose value is universally recognized, there is no necessity for those of us who have the space and time to overlook certain kinds which approach the delicacy class. A dozen bushes of raspberries or currants, for instance, may not be essential to the preservation of life, yet they will more than repay the attention and ground devoted to them. A few hills of muskmelons, too, are justified if conditions are right for their proper development. None of these things is expensive to grow, and the yield is reasonably certain under correct treatment.

It is of course too late to plant melons now, but if you already have a patch of them you should by no means make the mistake of thinking that after the fruit is fairly on the road to ripeness the plants need no further care. On the contrary, attention now has a very definite bearing on the quantity and size of the crop. Should the vines show signs of weakening vigor, water the hills thoroughly with weak manure water. Keep the soil as well cultivated as the growth of the plants permits, and be careful in working around them not to step on or otherwise injure the stems. As the melons begin to mature, place a board or a small flower pot under each, to raise it from the ground and enable it to ripen evenly.

The vegetable planting season is not by any means over, however, as you can still put in peas, spinach, beans, lettuce and endive for the fall crops. The last two had best be started in a seed bed and transplanted later to their permanent garden positions.

As August is apt to be rather dry, the ground should be well watered before planting. This applies to seed sowing as well as transplanting operations, and should on no account be omitted. Soak the drills thoroughly, for plenty of moisture is essential to good germination and root growth. It is perhaps needless to add that the surface, throughout the garden, must be kept well stirred to preserve the soil moisture.

It is also time to start tomatoes and other vegetables for forcing in the greenhouse. Do not make the mistake of thinking that the greenhouse must of necessity be closed entirely as a fuel saving measure. Many vegetables can be successfully grown in a temperature of 55° or so, which is considerably lower than that required by hothouse flowers. Such a temperature not only produces crops of genuine economic value, but also protects the glass of the house from damage from winter snows. Experiments have been

(Continued on page 48)
### THE GARDENER'S CALENDAR

#### Eighth Month

#### SUNDAY | MONDAY | TUESDAY
---|---|---

**July 26.** Use shears for cutting grass close to the foundation walls. These ragged edges in gardens detract very much from the general appearance.

**July 27.** Lettuce should be thinned, as last planting will prevent it from filling the fall and winter salads and weeds must be removed if they can be spared for this purpose.

**July 28.** Grapes should be examined carefully for any attack of shrubbery borers. These can be destroyed by spraying with a small can of water or by a small can of water and a brush.

**July 29.** All vegetables and fruits that have ripened sunt this season should be harvested and the young shoots tied in position. These are the flavoring of the season's crop, and the young should be kept in their proper place. The young shoots will help next year's garden.

**July 30.** Before the fall is over, all vegetables and fruits that have ripened this season should be harvested and the young shoots tied in position. These are the flavoring of the season's crop, and the young should be kept in their proper place. The young shoots will help next year's garden.

**July 31.** Before the fall is over, all vegetables and fruits that have ripened this season should be harvested and the young shoots tied in position. These are the flavoring of the season's crop, and the young should be kept in their proper place. The young shoots will help next year's garden.

**August 1.** All crops that have ripened this season should be harvested and the young shoots tied in position. These are the flavoring of the season's crop, and the young should be kept in their proper place. The young shoots will help next year's garden.

**August 2.** Do not allow your flower garden to decay when left unattended. Some flowers are hardy enough to withstand a little neglect. Use plenty of well-rotted manure or compost to keep the garden in a good condition.

**August 3.** Bear in mind that the time to send down seeds for next year cannot be far distant. If you want to grow a crop which will be ready for harvest in the fall, you must sow the seed now. The seed should be sown in a nursery bed and raised in a greenhouse, if possible.

**August 4.** Grapes should be examined carefully for any attack of shrubbery borers. These can be destroyed by spraying with a small can of water or by a small can of water and a brush.

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Samples and Needlework of the American Colonial Days

(Continued from page 23)

mement of the 18th Century every imaginable hue of silk was utilized. In the early half of the 18th Century it was customary to work out the Lord’s Prayer, the Ten Commandments and other lengthy manuscripts. Some of these samplers are still in existence. They commemorate religious festivals. At this period animals are often used as decorations and the floral and vegetable kingdom are represented. Chief among the former was the red and the white rose, the badge of the Tudor King. Until the century was well advanced there was a preference for mottoes, rather than rhymes. About this time we find the age of the worker inscribed in colors, but curiously few designate their birthplace. With the progression in art, maps were used, some of them marvelous specimens of patient productivity worked in silk, and showing towns and rivers minutely lettered.

The Darned Sampler

A type of sampler that does not appear in the classification of the three colored periods is the "darned" sampler. These probably originated in Germany showing that they were in use earlier than those found in England. They are dated as far back as 1725, and show all kinds of darning stitches used in the mending of linen. The upper half is generally devoted to lettering, showing both capital and small letters done in bright colors, as for instance, one in the possession of a Salem family has a black alphabet separated by red and blue peacock feathers in baby blue, name in black. Between each row there is generally a pattern shown varying in design. The central feature has the name of the worker, date of birth, and period when the embroidery was completed. Below is a floral decoration, sometimes a vivid rung growing wonderfully unrealistic plants and flowers, standing on a grass foundation, while over all flits the busy bee gathering honey from the silk flowers.

Some of these are remarkable for their beauty of workmanship or rarity of design, as for instance, an exquisite picture known as "petit point embroidery" that belonged to President John Adams shown in the sampler exhibition in Boston in 1913. This is embroidered on cream satin and protected by a hand-some inlaid frame set on a standard. Samples were not the only things used for furnishings, often decorative needlework took their place on: as it is generally known, tapestry embroidery, some of which were in imitation of colored engravings so common in that period. While it has no specific date as do samplers, yet we know that there are no pieces in existence earlier than the time of Queen Elizabeth.

Under the patronage of royalty needlework became a hobby, taking its place among the more highly finished portions of the grounds. It was advertised in the daily papers as a part of school instruction and the pupils were informed that "They could be educated in a gentle manner and with care taken to teach them proper behavior and needlework on reasonable terms."

The Memorial

Very rarely do we find what is known as the memorial sampler like the regular ones showing large and small letters with patterns interpersed and surrounded by a vine border. In the lower part that we find the sentiment worked out, it is shown by an urn with weeping willows in contrast while the central feature is this motto, "Earthly haven to thy keeping. We commit Elias's dust. Keep it safely safely sleeping. Till the Lord demands the trust."

This was worked in black and white. Memorials were introduced into pictures. One of these known as an embroidered "mourning piece" was wrought by one Elias Gould. The inscriptions were colored, "Doolittle," engravings which are very valuable. They are of George and Martha Washington on the same urn, original glass and frame, the latter being of twisted rope.

There is a second memorial differing in character which is equally interesting. It represents two tombs on each of which stands an urn, one in honor of George and the other of Martha Washington, both of which are painted instead of being embroidered. The needlework is very fine and it shows the original glass and frame.

While embroidery reached its zenith in the 16th Century, yet it was a favorite occupation both in early Colony days and in the second and third period of our country's history. The frequent selection of royal personages for illustrations is often found, and can be accounted for from the fact that many of the workers were in the high ranks of life. While many may be indoor scenes, yet the majority are in the open.

Noted Sampler Collections

One of the two most noted collections of samplers is to be found at the Essex Institute in Salem, Massachusetts. It was executed by Ann Glover, the first wife of Governor John Endicott. As they landed on the shores of Massachusetts in 1628 and she died the following year, it is supposed to be the oldest on record in the country. The second is at Plymouth Hall, Plymouth, and was designed by Lora Standish, daughter of Miles Standish.

To study a collection of samplers is much like strolling through an old-time garden. The colors are pleasant to the eye, even though faded by time, and like the antique tapestry many of the designs are unusual and charming. As the atmosphere of olden days pervades the air and one cannot fail to enjoy the quaint flavor of even the most solemn rhyme.

The Uses, Choice and Planting of Evergreens

(Continued from page 19)

honeysuckle will help to blend them harmoniously with the rest of the planting, and they are also excellent in combination with gray stucco buildings. These trees, though much admired as individuals, are somewhat stiff in appearance and a planting of them looks too much like a collection of young Christmas trees to seem quite happy in the landscape. Their most successful use is in small groups around the more highly finished portions of the grounds. So much for the esthetic side of evergreen planting. Equally important are the practical aspects of the subject. With the exception of the Arabella and Mugho pines, evergreens do not thrive where poor soil, smoke, and dust-laden, drying winds prevail. However, it need not be inferred that they cannot be grown in the city. If given good soil and plenty of water they will survive for some time, though they do not flourish so as they would under more favorable conditions.
Farr’s Gold Medal Irises

Mysterious as the opal, its structure more wonderful than the orchid, the beauty of the Iris is wholly ethereal. If you yield to its magic spell it will lead you across the border into a wonderland of delight. The Iris, or Rainbow flower, like the rainbow itself glistening in the sun, makes you dream of faraway things, and as a "Messenger from the Queen of Heaven to mortals on earth", carries before you a vision of hope for a new day.

Both hardy and attractive, they are available at such a small cost that the gardens of America may be more cheerful, the supply of outdoor flowers increased, and garden tasks reduced to a minimum. In this catalogue we are showing 1000 varieties of Irises, and have arranged them in production classes, so that you will be able to purchase the very best of all the varieties for your garden.

As you have been awarded by the American Iris Society, the Gold Medal for the best Iris of 1918.

Collection A—12 extra-choice named varieties, my selection $2.00
Collection B—12 choice named varieties, my selection 1.25
Collection C—12 choice named varieties, my selection 1.25
Collection D—12 choice named varieties, my selection 1.25
Collection E—50 choice named varieties, my selection 5.00

Complete descriptions of my new seedling Irises and also of five hundred other varieties will be found in Farr’s Hardy Plant Specialties (1918) of both 112 pages, with many illustrations. In addition to Irises the book describes the most valuable collection of Peonies in the world. If you do not have a copy of this edition send for it today.

Bertrand H. Farr
Wyoming Nurseries Company
106 Garfield Avenue
Wyoming, Pa.

Again, Farr’s Famous Peonies Won Golden Honors

Having been awarded the Gold Medal by the American Iris Society at Chicago, 1914, New York, 1918, Cleveland, 1914, and other great flower shows, Farr’s famous Peonies are the peer in the garden blooming during all Summer until frost. We have the last word in phlox. Send for list, it’s free.

W. F. SCHMIESEK
Hospital Sta, Box 5, Binghamton, N. Y.

AMERICAN-GROWN TREES AND EVERGREENS

Summer is the time to make up your planting lists and lay out your Fall planting—order Booklets "Suggestions for Efficient Planting" will help you.

Andorra Nurseries
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Send for Burpee’s Annual, the Leading American Seed Catalog. A book of 240 pages, fully illustrated. It is mailed free.

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Are the peer in the garden blooming during all Summer until frost. We have the last word in phlox. Send for list, it’s free.

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Catalogue Free

THE VAN DUSEN NURSERIES
£. C. McKEE, Mgr. Box 8, Geneva, N. Y.

WHERE ROSES BLOOM

Life’s Cares Fade

Best and relaxation, health and happiness are found in a garden of Roses. Our catalogue will help you select the desirable kinds; write today for a copy.

Cromwell Gardens
A. N. Pieron, Inc., Box 14, Cromwell, Conn.

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

American Oak Manufacturers’ Association (The House of Quality and Preferred Price)
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The W. Irving Forge Inc.
No. 326 and 328 East 88th Street, New York City.

Period appointments hand wrought in metal.

Telephone Murray Hill 8536

The Uses, Choice and Planting of Evergreens

(Continued from page 48)

circumstances in country or suburbs. Shelter and at least partial shade in winter are desirable. It is not so much the cold which kills as it is the excessive evaporation of moisture from the leaves, which the frozen roots have no power to replace. The alternate freezing and thawing of a sunny situation is also very bad for them. If sheltered from the strong winds, the moisture-laden air and temperatures of the coast is an ideal environment. If necessary they may be protected by pine boughs stuck lightly in the ground around them.

For setting out evergreens, two seasons are recommended: first, in May, just before new active growth starts, and again in late August or early September, in time to allow the plants to become fully established before winter. In either case plentiful watering is essential. Those set out in the spring should be soaked thoroughly (not merely sprinkled) at weekly intervals throughout the entire summer. Those planted in the fall need particular care at the time of setting out, for the ground is often very dry at that season. They should also receive frequent soakings for some time. It is best to puncture the ball of earth with a sharp stick in several places to allow the moisture to penetrate.

The soil preparation should consist of good loam two feet deep, one-fourth of it to be leaf mould if procurable. Commercially made leaf mould would be gladly furnished by House & Garden.

Preserving Notes

August is one of the important preserving months. Many different things can be put up now, suggestions for jelly making, boiled fruit, jam, apple cider, preserves, marmalades, conserves, etc., are as follow:

Green tomato mincemeat: For vinegar making use 1 cup vinegar, 1 cup sugar, 1 cup finely chopped suet, 2 teaspoons cinnamon, 1 teaspoon cloves, 1 teaspoon ginger. Boil slowly, stirring often until thick. Seal and store.

Fruit Butters and Honey

Wash fruit but do not peel. Put into a granite kettle and add just enough water to keep fruit from scorching. Steam, if possible. It is tenderer thus and through a fruit press, and to the pulp add enough sugar to sweeten. (Different fruits need different amounts of sugar.) Butter burns readily and therefore care must be taken in cooking them. They should be sealed while hot. Apples should be cooked in cider. Peach butter is best without the addition of spices. For pumpkin pumpkin, or both, and raisins or nuts to the fruit to be made into conserves. Boil slowly, stirring often until thick. Seal and store.

Miscellaneous

Vinegar: For vinegar making use rhubarb juice, apple cider, extract of clover blossom or any fruit juice that may be left over after fruit has been canned. To 1 gallon liquid add 1 pint of molasses, 1 cup yeast or 1 yeast cake softened with a little water and spread on a slice of bread. Allow this sweetened juice to stand in a warm place until fermentation ceases. Then drain off the liquid, strain it through several thicknesses of cheesecloth, and let stand until the vinegar stage is reached. The time varies, depending upon the quality and richness of the juice used. The bread should be placed in the liquid yeast side down.

Fruit preserves: To 5 pounds of green tomatoes, chopped fine, add 1 teaspoon salt and enough hot water to cover well and let stand overnight to extract the juice. Then add grape and crabapple butter and 1 teaspoon each of cinnamon and cloves to every 2 cups of pulp used.

For honey use hard pears, quinces or a combination of quince and apple, or persimmon. Wash and grate fruit. To each quart of grated pulp add 1 cup sugar. Boil slowly until fruit is soft and the honey of marmalade consists. Skim as scum forms. For parsley honey follow directions for jelly making, boiling about 15/4 hours with enough water to cover. Strain juice through cloth. Allow 1/4 cup sugar to 1 cup juice. Honey consistency is reached. Seal honey while hot.

Any fruit juice with an insufficient amount of pectin for good jelly making will make honey that can be used in the winter on pancakes and waffles. Honey is good at any time for sweetening and flavoring pudding sauces and frozen desserts.

He Who Plants Peonies Plants a Whole Garden

Of all the perennials growing in American gardens none seem to be more adaptable than Peonies. This fall you can safely plant.

Harris' Prize-winning Peonies

with the utmost confidence in their ability to come through with bloom next year. Our superb collections contain the widest variety of forms and color. That the stock is healthy and true to name is attested by the fact that July first was the time to set them out, and if it is necessary to delay planting for a few days after arrival, water and bury the roots in the ground without removing the burials. The accompanying plans and lists show appropriate uses and comparative costs for some of the most satisfactory evergreens. They are as a class slower growing and therefore more expensive than deciduous plants of a like size. The cost, however, can be reduced by the selection of the less expensive varieties, which are the hardiest and most durable kinds that have been included, though many others might easily have been included. In fact, an enumeration of the varieties of evergreens, that the only way to avoid confusion and apothecary in planting is to use a few of them in a restrained way.

Rosedale Nurseries make a specialty of extra fine specimen Evergreens: the stock includes seventy varieties adapted to every size and for any situation desired. Planting now means economy, for all these trees will increase in value from year to year.

Our special Evergreen booklet mailed on request. Write today.

Rosedale Nurseries,
S. G. Harris,
Prop.
Box H.
Tarrytown, N. Y.
Can't we help you in redecorating your home this fall?

"... I have just inherited all the furniture from a high-ceiled, fifteen-roomed Victorian house, and I live in a small city apartment. Of course I can't use those enormous carved black walnut beds, and, as I have no family skeleton, I wouldn't know what to do with grandmother's numerous wardrobes—also black and of huge proportions. But there are a few lovely pieces—a wonderful dining table, a cabinet, some odd chairs and tables, bits of china, and pictures. Can't you show me how to make my apartment over into a background for them?"

O f course the letter didn't end there. It had instructions as to sizes and prices, and snapshot of the principal treasures to be housed. We looked over our samples, we went to our telephone directory, we visited a shop or two—and then we wrote our correspondent and described an apartment that should fit the wonderful old dining table in the same inborn way as mittens fitted those long frail early Victorian hands that used to be folded so primly below the edge of it.

As for you—you may loathe the Victorian. You may crave your colors raw, with a dash of mania. Or you mayn't care whether your chairs are Petit Point or painted wicker, provided you can dig in a wild flower garden of your own. Whatever your tastes are, they occasionally run to questions—and that means us.

The Information Service covers all the problems that aren't solved by the magazine itself. It is the answer to your personal question, the difficulty that is yours and yours alone. We have right at our New York doors, the best architects, decorators, shops and shop-runners, and gardeners and landscape artists. Their advice is at your disposal; your questions addressed to the Information Service will receive their personal attention. Next time you don't know what to buy, or where to put it when you have it, ask:

HOUSE & GARDEN INFORMATION SERVICE
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Free Information Coupon
I would like to know more about the subjects checked below or those outlined in the letter attached. Please send me names of dealers in these articles and arrange for me to receive their illustrated matter.

\[\text{Check here: } \# \text{Advisors} \quad \# \text{Flower Lamps} \quad \# \text{Landing Figures} \quad \# \text{Fertilizers} \]

\[\text{Check the section: } \# \text{Stairway Mahogany} \quad \# \text{Stairway Rooms} \quad \# \text{Stairway Rooms} \quad \# \text{Lawn Mowers} \]

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How Many Miles
\[\text{PER GALLON} \quad \text{Does Your Car Run?} \]

Not—How many miles per gallon did it run last month or a year ago. But, how many miles per gallon is it running now—each day.

Yesterday you may have gotten ten miles per gallon—to-day only ten. Trifling defects in ignition, valves, or carburetor which make the difference.

You can guard against these defects by keeping a record of your gasoline consumed with a

Masters Gasoline Meter
A Masters Gasoline Meter on the cowl of the car shows how much gasoline is used to the tenth of each gallon. The record of fuel consumed tells your car can now run from day to day. A radical increase in fuel used is a warning to look for poor lubrication, faulty carburetor, weak ignition, bad valves or some other trouble.

The Masters Meter will encourage you to keep your car in trim as nothing else can do—it will remind you when the tank needs filling and will add the touch of finish that brings your car down to date.

"Uncle Sam needs gasoline—Save it!"

You, your garage man or chauffeur can install this meter in a few minutes. Simply mount the meter on the cowl and run a small copper tubing from back of meter to connection already provided on top of Stewart Vacuum Gasoline Tank (just under the hood). Each time the Stewart tank fills, the vacuum operates a little piston in the meter. Thus all the gasoline that is used is registered right before your eyes on the cowl.

Masters Meters are furnished complete with tubing, connections and instructions for installing.

Price anywhere in U. S. $8 C. O. D. $8.30

Descriptive circular sent on request
If your dealer can't supply you, send 25c or order meter sent C. O. D. Please mention dealer's name.

DEALERS—My sales plan is designed in your favor. Send for proposition and circulars for your use.

IRVIN W. MASTERS
Manufacturer
MUNCIE 11 INDIANA

How Many Miles
\[\text{PER GALLON} \quad \text{Does Your Car Run?} \]

Not—How many miles per gallon did it run last month or a year ago. But, how many miles per gallon is it running now—each day.

Yesterday you may have gotten ten miles per gallon—to-day only ten. Trifling defects in ignition, valves, or carburetor which make the difference.

You can guard against these defects by keeping a record of your gasoline consumed with a

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Quant Color Prints of the Victorian Age

(Continued from page 15)

blocks, and some of them had combined metal plate impressions and lithographs.

STANLEY GARAGE HARDWARE

is absolutely reliable, sturdy, and perfectly adapted for its purpose. Specify Stanley

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W. H. BAYLES
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GREENHOUSES

August, 1918

PROTECTION

or merely "closed doors"

THERE is a lot of difference in locks and hardware. Some simply are a convenience for keeping doors closed, and some—the right kind—are all that, plus the protection that makes your door an impassable barrier of security.

You can have either kind. The choice is yours.

If you want locks and hardware that will best serve your needs—you need and will get Yale locks and hardware.

Whatever the type or period of architecture your house may be, there are many styles in Yale Locks and Builders' Hardware for your selection. And each one is representative of the mechanical superiority and serviceability of all Yale products.

See the trademark "Yale". It is always on Yale Builders' Hardware, Night Latches, Ped­docks, Door Checks, Cabinet Locks and Chain Blocks.

The Yale & Towne Mfg. Co.
9 East 40th Street
New York City
Dressing the Four-Poster Bed
(Continued from page 35)
silk taffeta may very well be used. To meet modern demands the manufac­
turers are exhibiting fillings on all of the four-poster variety. Here the cur­
tains of cretonne are supplemented by under ones of flax edged with a knotted fringe which also trims the bed spread. The modern bed roll is introduced here to good effect. The hangings of the bed are duplicated in the window cur­
tains.
Very effective is the four-poster dressed in a richly flowered cretonne; hangings, cover, flounce and valance all of the flowered material. Possibly this may be but a trifle too monotonous; if so, applique the motif of the cretonne on to the window curtain.
Many choose to disregard the posts as a means of support for the curtains and allow them to aspire to the ceiling in austere dignity. It must be admitted that this makes for anything but comfort.
As a novelty use linen decorated as that of the rug in a carpet and throw drawn work and added embroidery. This could be used for flouting and curtains as well as for coverlet and five deep. Instead is substituted the boxed springs of modern manufacture which is placed a mattress of any number of degrees of softness, hair, of course, being preferred as the most satis­
factory filling material.

Poplars and Aspens—The Trees of Gayet
(Continued from page 41)
trouveloids, "the light quivering aspen" of the poet. Usually it does not attain the height of the Lombardy, and the range of its blooming is of such rapid growth. In form, too, it is different, being much more spreading and having a looser architectural quality already described.
The chief reason for the use of aspens is, too, the incessant activity of their leaves. The hottest summer noon­
tide depresses them not a whit, and their shimmering grey-green foliage seems almost to cool the air. Those there who are so used to that constant leaf motion are annoying, but—well, perhaps it is just a question of mood or temperament. All can agree, however, that the whistling of the aspens is thor­
oughly desirable as a touch of pleasant color. Aspens are especially adapted to in­
formal plantings, either in distant groves oroping a new landscape or as barriers on the smaller one. Do not emphasize them to the point where they become domineering, for that effect should be reserved for trees of greater perma­
ence. Within comparatively recent years the Carolina poplar or Southern cottonwood (P. Eurye) has come into consider­
able prominence as a tree for the home grounds. It is one of the quickest growing of the whole family, and as such is well adapted to temporary screen­
effect. Unfortunately, it is mis­
used so often that it has become rather distasteful to many. Planted with dis­
cretion, however, it fills a niche pecu­
liarly its own.

The Hidden Things of Interior Decoration
(Continued from page 28)
It is one of the quickest growing of the whole family, and as such is well adapted to temporary screen­
effect. Unfortunately, it is mis­
used so often that it has become rather distasteful to many. Planted with dis­
cretion, however, it fills a niche pecu­
liarly its own.

A Collection of Liverpool Ware
(Continued from page 43)
of work each man followed his own style. Sadler chose pastoral subjects with dainty rustic scenery and wonder­
ful foliage. Green, on the contrary, de­
signated Oriental groups with a frame­
work of fantastic furniture.

New Colors and Designs
In 1678 black and red were the only colors printed, but after Sadler's retire­
mien, in 1772, Greco's management was introduced. The coloring im­
proved, the subjects were finer and better illustrations were given. During the performance of the Revolutions War outline work originated, the pat­
ttern being filled in by young girls employed for this purpose. Then the desisns also changed, shells and sea­
weeds being used, followed by Crofts and Crofts of War which became very popular with the nobility.
We find mention of dinner and deser­
tess services, which were used about the

You must read Vanity Fair, and presto! you will be nimble-
These Frames Add Five More Months To Your Garden

They will give you lettuce for your Xmas dinner. Sweet succulent carrots you can have any day for delicious creamings, regardless of snows and blows. Fresh tender parsley always on hand. Beets, those sugary kind, all the winter through without having to go soggy or stringy.

To have these, and the other things beside; you plant the seed right in the frames as early in August as possible. With lettuce, for example, if seeds are planted before August 20th, you can have lettuce by the first of November. Which means you must not put off ordering the frames.

We will send you our special booklet No. 218 on frames. It tells just how to use them to get best results for both fall and spring. Happily for you we can ship your order at once, if you order at once.

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 Builders of Greenhouses and Conservatories

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Accept no Cypress without this mark.

Install a “Kemerator,” a recognized, long tried成功—communicate for garbage disposal with the same care and thought as you provide for garbage disposal with the same care and thought as you plan for heat, light and plumbing—look at it every bit as vital.

Unite Economy and Patriotism By Planting

Lovett’s Pot Grown Strawberries

They save Wheat, Meat and Sugar; they are so prolific and sweet. Dimes paid for them quickly turn into dollars, dollars to eagles. Many kinds, adapted to all soils; ripening from earliest to latest, including the invaluable Van Fleet Hybrids and seven superb Everbearing varieties. Sure to live and succeed.

Our Booklet No. 2 gives full instructions for planting and culture, illustrations and descriptions. It is Free.

Strawberry Specialists for 40 years

J. T. LOVETT, Inc.
Box 152, Little Silver, N. J.

HODGSON Portable Houses

How many times have you wished you owned a cottage in the country? How many times have you planned a trip to the country, and then regretted it when you were unable to go? Select a frame, build it at your factory and ship it to your home.

SOL VING THE WATER SUPPLY PROBLEM

A water supply system is an investment, a conservation of time and trouble. Your country home can have all the convenience and comfort of the best city residence.

KEWANEE SYSTEM

Bathrooms, Kitchens, Study, Family, Parlors, Living Rooms, Every Part of Home.

Gives Encouraging Charm

Blind Darlas, Fonts, Run-Dials, Glassing Globes, Flower Vases, Stones and other beautiful and useful pieces of Garden and House Decorations are made in our Everlastin Ghoney Glass Co., New York City.
COAL ECONOMY

Now, when coal saving is a patriotic duty, homebuilders should select the range that requires the least coal to render maximum service.

DEANE'S COMBINATION COAL AND GAS FRENCH RANGES

pay for themselves in coal saving alone. The principle and the results of all their constructions insure uniform heat, dependability under all reasonable conditions and long life. In practical daily use in the foremost homes in America.

We also manufacture plate warmers, brackets, insecticides, steel cooks tables, laundry ranges, etc. Fuller information on request.

Bramhall, Deane Company

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SUN DIALS

These jugs represented in all the attic. In one case, the different jars that were in use at that particular time and order were received for thousands. This shows their popularity. They were distinctive with Abbey, who seems to have been the only potter who made them. For years after the Revolution they maintained the height of success for it was then that they were exported in large numbers to America. In order please the public taste portraits were our most prominent men and events were reported to. Not all of them were correct in likeness; this is more especially true of those that illustrate General Washington, who was a popular subject. In fact often was such caricatures that they have perfectly well passed it of other of our distinguished Gt.

The most interesting of the Wil group appeared George Washington. The Washington on a outdoor scene. are drinking tea, while in the ground stands a negro servant as characteristic of many of the pieces signed during that period.

"Columbia's sons inspired by Freedom's flame.
Live in the annals of immortal fame."

In the designations of our different States, which were illustrated by thirteen stars surrounding a medallion, the name Boston was inserted instead of Massachusetts.

Not only the arm, but the navy heroes, portrayed, as well as our ships and frigates, these latter being under full sail and showing the American flag. Underneath the ship was the motto, "Success to the Infant Navy of America." When we consider our late victory over the Eng this seems almost incongruous.

"Doubless the potter took great pains in their efforts to suit the popular taste of the American public. Often their ideas were eccentric, as for instance a "Monument Picture" on one side of which was printed, "Washington in Glory." While Liverpool is the name given to this town and its port, the other was a monument for a any." Liverpool in America. The wreath with the words, "America in Tears." This was this motto, "Success to the Infant Navy of America." When we consider our late victory over the Eng this seems almost incongruous.

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The finest collection of this particular ware is found in the public museum at Liverpool, although almost every museum shows more or less of the product. Particularly true is this concerning those purported for American trade, where the ship and naval subjects have been added to attract the portrait of William Penn on a mug. The arms of England and the English flag are also represented on the mug.

The decorative features were usually varied; naturally they covered a great many different subjects. Particularly true is this concerning those purported for American trade, where the ship and naval subjects have been added to attract the portrait of William Penn on a mug. The arms of England and the English flag are also represented on the mug.

The public is warned not to purchase specimens manufactured the Preme Patent, No. 423, Dec. 19th, 1876.

S.P. Townsend & Co.

17 Cottage Ave., Orange, N.J.

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Mugs and bottles were also made by the Liverpool potters, who found a market in America and gladly responded to it in their decorative work.
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**SEPTEMBER**

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